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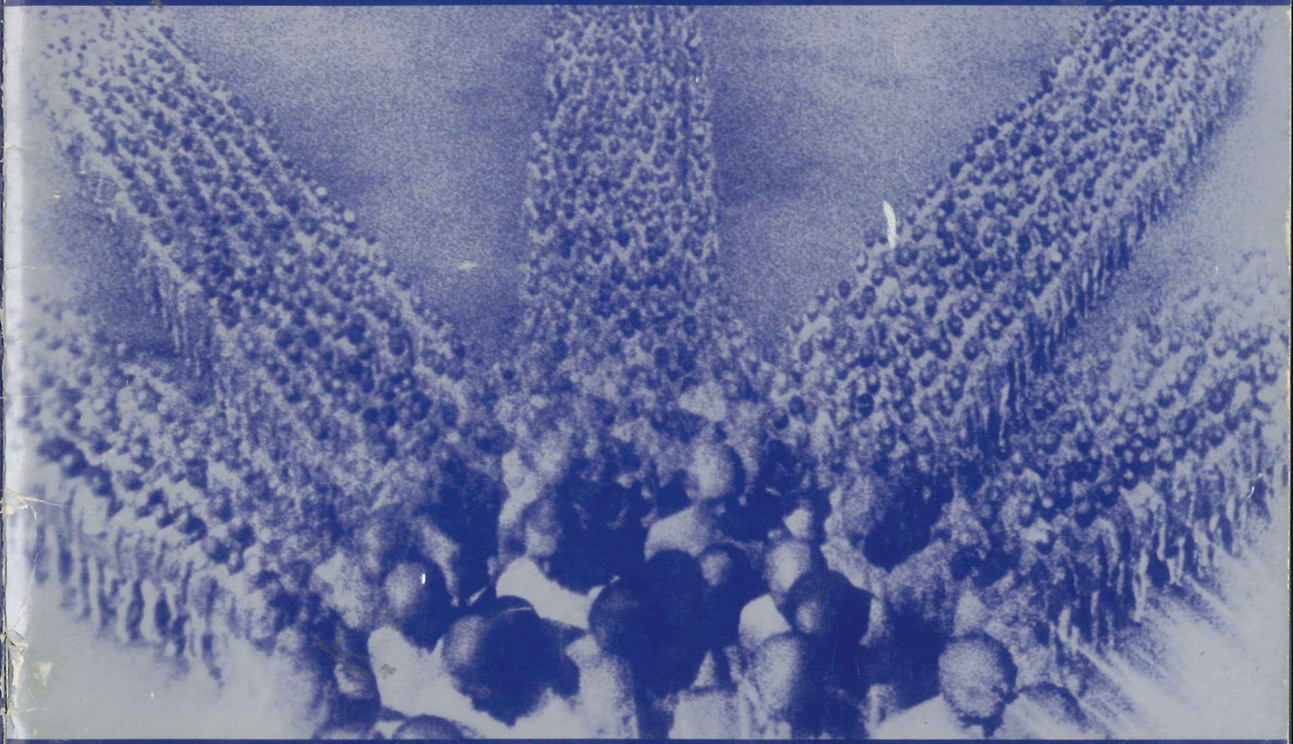
Kadmon:
Wiener Staatsopernballett
Hermann Nitsch,Island
Eine Sinfonie In 10 Saetzen



VOLUME FIVE **Descent** THE DEATH ISSUE

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Descent

Recently the realization set in with me about my current surroundings and lack of inspirational environs, and the difference between those and newly rediscovered potentials. the self-limitations one imposes. Since leaving Europe it has been this way it seems, in general, the fountain of vision/creativity has been tapped a bit by a commercial and shallow production outlook... It became clearer recently What was really artistic and characteristic expression and what wasn't. Unfortunately, over the past year this lack of creative influx has spilled over to my work with this magazine, it seems that several not so important (upon reflection) ideas and attitudes clouded over some aspects of my work here, luckily Tyler has kept the fire burning at the heart of this thing. Thank you so very much Mr. Davis. So, The Death Issue doesn't really have much to do with the magazine itself but it's rather a document of my own personal issues. As I embark away from the west coast again for time in NYC I can't really envision what is next for this publication... or otherwise... but rather than announce or predict the next move as we have in the past, we'll just let it grow naturally this time, the way it should be. It's always a slow, painful birth (as one friend described it) but maybe it always was so because of these previous expectations. I recieved a call a day after bringing this issue in from my printer with the inquiry of if this is a white supremist magazine! This isn't the first time I've heard this (or something similar to), and after this issue I'm sure it won't be the last. People don't seem to realize where the difference lies between the interviewee's words and the writer's. This magazine has and always will be about music, art, and exposing the personalities and philosophies behind the creation of such. There's no other agenda/motive here, most definately not something as base as a racial or political (in contrast to the artistic focus that is). While I would hope it would be obvious to the readers that this is the case it's probably not. Take the interviewee's words as you will, extract what value you may from it, and use it as you like but please do us (and the interviewed) the favor of not catagorizing us all under one common simple definition, it's insulting and irrational to do so. Enough bullox for now but More to come later on anyway. Rock on.

- S T E P H E N -

Angelcorpse Blood Axis Bethlehem Brocas Helm Coil Control Resistance Darkthrone Der Blutharsch Destroyer 666 Dream Into Dust Enslaved Ernte Eyehategod Genocide Organ Stephen Kasner Marduk Mayhem Orplid Pentacle Psywarfare Boyd Rice Sleep Tiermes Turbund Sturmwerk Valefor Kadmon: Wiener Staatsopernballett, Hermann Nitsch. Island Eine Sinfonie In 10 Saetzen

DESCENT Volume Five (The Death Issue) was **CREATED** by Stephen O'Malley and Tyler Davis and **PUBLISHED** via the Ajna offensive **CONTRIBUTORS** include Runhild Gammelsæter Alexander Heine Kadmon JC Smith Spider Taint Markus Wolff **DESIGNED** by O'Malley **COVER** Fritz Lang Metropolis

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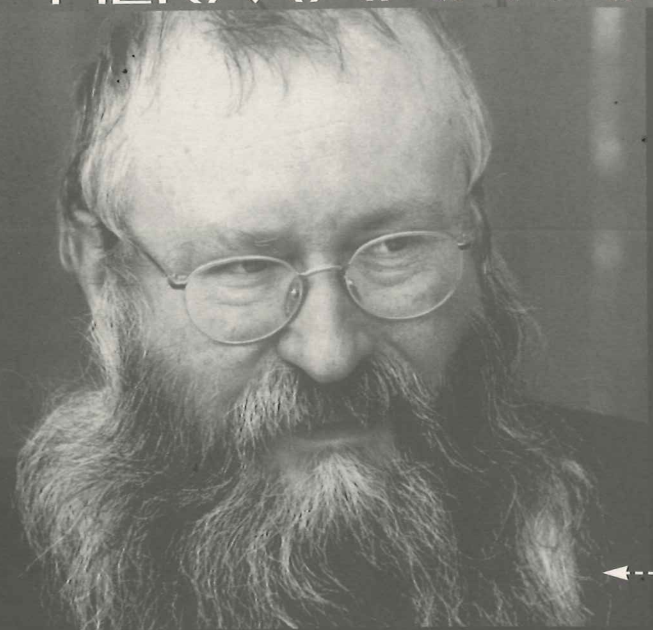
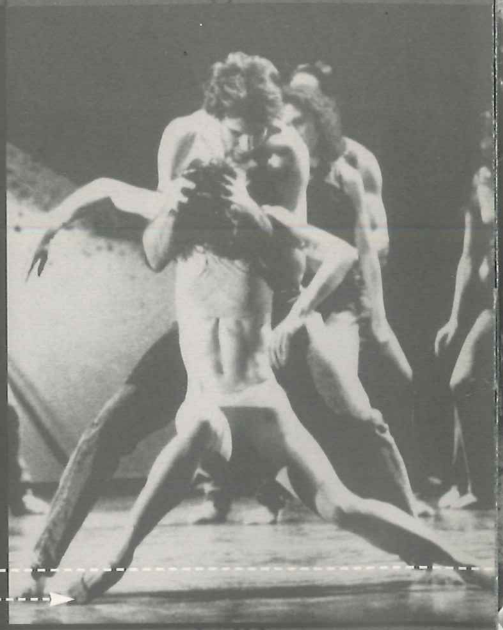
HERMANN NITSCH





WIENER STAATSOPERNBALLETT
IGOR STRAWINSKI/HERMANN NITSCH
FESTSPIELHAUS ST. POELTEN/AUSTRIA, JUNE 12TH, 1998

At the opening of the Lower Austrian Donaufestival, the Ballet of the Viennese State Opera danced Igor Strawinski's Le sacre du printemps and the string quintet Mythos by the Austrian artist Hermann Nitsch. The choreography was created by Renato Zanella.

The focus of the ritual opus Le sacre du printemps (The Rite of Spring. Scenes of Pagan Russia) by Igor Strawinski is the sacrifice of a young girl for the solar god Yarilo to stimulate the rebirth of spring. As charming as the first sun rays, as mystical-violent as the cultic dances, the ritual violence of this rite of spring is also the music due to its various abrupt changes from fabulous moods to martial, motoric fortissimo beats of kettledrums and strings.

"In it (Le sacre du printemps), the overcoming of the music of the bourgeois nineteenth century is almost perfect. The music is pure rhythm. It appears with the full intensity of a dynamic sound, it comes out as pure music, but a Dionysian element is added. Therefore the specific reference to the dance."

(Julius Evola, Cavalcare la Tigre)

In front of an indigo-blue background, twenty-five female and male dancers of the Wiener Staaatsopernballett were moving. Long ropes were let down from the ceiling. From the stage-floor grew a silver pyramid. Out of its top came a sepia-brown tincture. The outstanding, perfect heavy-work of the ballet was a pairing of violence and mysticism - the violence of music and dance and the mysticism of the stage design - it united Kenneth Anger's Scorpio Rising and Leni Riefenstahl's Das blaue Licht. In a brute sequence the boys beat their indigo-blue jackets on the stage-floor. At the end, the female dancer, incorporating the girl that had to be sacrified, ascended the top of the pyramid to be given to the solar god.

The deep blue of the stage design reminded of the spiritual paintings by the Russian artist and mystic Nicholas Roerich - one of his works is on the cover of the CD anthology Cavalcare la Tigre released by the German label Eis und Licht about the martial philosopher Julius Evola. Roerich, friendly with Strawinski since 1904, was quite a lot involved in this oeuvre. It had been his idea to create a ballet for the ancient Russian rite of spring. For the performances he created also the stage designs and the curtain as well as the colourful costumes. In 1911, both collaborated on the word-book of the work which at that time still was called Welikaja schertwa (Great Sacrifice). But of this word-book solely a basical division of the ballet in two acts (day/man and night/woman) survived. At the first performance of this atonal, mystical oeuvre in May 1913, which created a scandal, Roerich was present. Already in April 1910 he had mentioned the work in an interview:

"The ballet wants to reproduce some scenes of a sacred night of the ancient Slavs. The ballet begins in a summer night and ends with sunrise, with the first sun rays. The choreographic part is basically a ritual. It will be the first attempt to reproduce the ancient time without an explicit story."

(Nicholas Roerich)

This ballet was followed by the string-quintet Kammer-Ton with the work Mythos by Hermann Nitsch, Grandmaster of Red Magic and composer of soundscapes and founder of the blood-stained Orgien Mysterien Theater in the Lower Austrian castle Prinzendorf. The stage design was simple. A large white cloth lay on the floor. Behind the stage three of Nitsch's bloody paintings were hanging. The exclusive use of the colors red and white reminded of Japanese aesthetics - the paintings evoked the image of the red sun-disc in the flag of Nippon. The liturgy of this ritual work appeared with its symbolic gestures, its stylized acts like a No theatre. The two female dancers, one dressed in scarlet, the other one in white, wore costumes with endless long sleeves. The five dancers - Yukio Mishima-bodies - appeared in their white clothes like monks. Japanese-like was also the impression of Nitsch's chamber music. Some parts reminded of the long-winded Japanese Gagaku music. Sometimes the humming, whizzing of the strings was too restless, too Dionysian. The Apollinian strength of this staging - Hermann Nitsch did not participate in it - was quite different from the usual actions of the castle owner who has been working since 1971 in his domicile on a blood-red mash of the Schwabing bohème of the Cosmical Circle around Alfred Schuler and the Green Hill in Richard Wagner's Bayreuth. But at the end of this ritual pantomime the motto changed to Let it bleed - the No theatre suddenly contained some Butoh elements: At a sudden the white clothes of the dancers were blood-stained, they became relics in a miraculous way - like the relics of the Red Messes of the Orgien Mysterien Theater.

"My first musical pieces were pure noise music. It is not that much different today. But today it is more organized, as I incorporated more experience and much more aesthetics. But the principle of my music is that the instruments create an intense noise, that the action intensifies the music and vice versa. Out of this my music was created. It is a part of the reality that I am showing with my actions and through my theatre."

(Hermann Nitsch)

Jacqueline Decter, Nicholas Roerich. Leben und Werk eines russischen Meisters, Basel 1989 Julius Evola, Cavalcare la Tigre, Engerda 1997

Kadmon

ISLAND. EINE SINFONIE IN 10 SAETZEN
HERMANN NITSCH

Since January 1998, the 6-LP-box Island. Eine Sinfonie in 10 Saetzen (1980) by the Austrian Aktionskuenstler Hermann Nitsch, sold out for almost twenty years, is again available in a beautiful de luxe 4-CD edition by Cortical Foundation. For this symphony, recorded in march 1980, Hermann Nitsch collaborated with musicians from Iceland. Nitsch, being composer for many years and editor of several cassette-editions and vinyl releases, was the director of this magical noise but also contributed organum and piano.

Island is a very specific symphony. The beauty of this dark chamber music is only in some moments elevated. Only in some moments it is containing light. Its sounds are uncanny, horrid, demonic. They appear like a soundtrack for a Dionysian nocturnal journey, for an entry into the underworld of the Orgien Mysterien Theater. In a strange way, the symphony appears like the music of a road movie shot in a waste island: a mesh-work of fire and ice, of changing landscapes and moods - impressions of glaciers, geysers, rubble, meetings with shepherds and their flocks, then again roads, a crossing, voices, calls, a fair. Yet the cover is not showing an impression of Iceland, but Christ. Actually Wotan should be on the cover - as the music is panic, stormy, waste, wotanic, a pagan noise.

The access to the too often brute force of this Bruckner of the Happening, this Symphoniker der Ekstase won't be too easy for lovers of classical music. Too noisy are the trumpets of Jericho, to brute the pagan noise of the wild hunt, too drowning the slowly raising, impressive soundscapes, the fields of forces of Hermann Nitsch's noise orchestra with its deep, dark sounds. But it will be a real revelation for friends of ritual and industrial music, for adherents of Iancu Dumitrescu and Tibetan music with its dragon horns and of the restless, uneasy acoustic images of John Cale on Nico's record Desert Shore and The Marble Index.

Kadmon

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Hermann Nitsch
via Kadmon

ANGELCORPSE

One of the few newer metal bands hailing from America that is able to keep my interest is Angel Corpse. All the better that the lyrics are thought provoking and intelligent. I attempted to see them live during their North American tour and was thwarted two times. Some day I hope I shall see the powerhouse in action and witness the awesome force that is Angel Corpse. Interview conducted with Pete of Angel Corpse this Monday evening, the 30th of March 1.998. Tell me about your new record. As most people probably know it's called 'Exterminate', and it's got Joe Petagno cover art, which I think turned out really well. We're quite happy with it. It is quite an improvement over our last album just in the fact that we are operating as a full unit know, in the fact that we have three people writing music and all putting their heads together. The band is now the sum of its parts rather than just a few people coming up with ideas. We are really happy with the way it sounds and the production and the intensity of it. I think, we capture it pretty well, where as with the first album it fell short in a few aspects.

We've already got two new songs that were working on. We kicked out the drummer, John, a few months ago because he wasn't really showing the desire or drive necessary for Angel Corpse, so we got Tony Laureano who played in Malevolent Creation and a few other bands down in Tampa. He's a machine. He's fuckin' excellent. So we have now risen to a whole new level. I think that our playing is even better than it is on 'Exterminate', so we are ready to go. **How does the sound carry over live?** That was one of the shortcomings that we had with John. He had the problem of reproducing the quality of the album live. Now we have remedied that with the enlisting of Tony, so it's as tight as it is on the album, and more so in a lot of respects.**Do you do most or all of the lyrics?** I do all of the lyrics. **How did you get on this bent, for lack of a better-readied phrase, of war and strength and the phallic worship?** I don't know. I studied history in college and I have a BA in history. I've done a lot of reading on my own, and I have always been interested in that sort of thing. To me, when you really boil all things down in the world that is what it amounts to- the struggle of wills and men and those who succeed who pull all of the others behind them. Whether it be through war or technology or philosophy or culture. Despite all the other things that people pursue what really matters and what counts and what has an impact, after centuries or millennia, is the ones who selfishly smashed their own way forward at the expense of all others because they had a vision. They had the drive to fulfil the vision. **How do you see that reflected in America and do you see it reflected in America?** Actually, the only thing, I think, that we can really be proud of as Americans in the last fifty years is our space program. I mean, the space program in the fifties and sixties leading up to the landing on the moon. To me, that is a perfect example of the mass unified as a whole. In support of, and pushing forward to, with the highly intellectual scientific minds on top and leading the top. We went to the moon and that was a brilliant thing. But just as radical as that was, was the fact that we have now fallen short from that conquest, from that drive and that push into the unknown, because space is the next frontier and in a lot of respects America was defined by the conquest of the frontier, whether it was Virginia or California or Alaska, and then we went to the moon. You have to have a goal. You have to have something to conquer and therefore you can galvanize the mass, which is easily galvanized. You have to have a purpose. You have to be going for something and now we're not fighting the Russians in space, and we're not in the Cold War. That has all fallen by the wayside, and I think we are all treading water at this point. **So that is the sum concept behind your lyrics?** Yeah. In a sense. I think that behind everything that I have done is the core of that type of ideology. But then I may have other topics of interest, for example, "Perversion Enthroned" is about the emperor Caligula. Then on this new album I have got "That Which Lies Upon", which is about an incubus. Things like that are not necessarily tongue in cheek, but off the central core of the idea which I am trying to put forth. But, in all respects, the fact that at least 50% of what I am doing is going to be part and parcel of that ideology which I am expressing. **Out of Order From Chaos and into Angel Corpse- how and why the shift?** Musically, Chuck Keller was the primary songwriter in OFC, and I contributed quite a bit as well, but we had a different style and sound. I know that I have changed a bit as well, but it's primarily Gene now. Lyrically the topical core issues for Angel Corpse are preparatory for the OFC stuff. In a strange way it's like now I am presenting the hook, the ushering in. People will probably start with this and work back to the OFC stuff and see that it is the culmination. As Angel Corpse is progressing that will soon be a logical end. With AC lyrics as well, as we are moving forward, and I really want to transcend the lyrical style. The first two albums, I think, are pretty unified with ideas put forth, but on the next album I want to try and conclude a lot of the open ended items and take the next step, which to me will be the culmination of the OFC concept. **So would you say that AC lyrics are more of a reaction whilst OFC was the ideology implemented?** Yes, I think that is pretty well put. Although maybe not a reaction to things. I would say more gut level, where as with OFC it's more of a philosophy and it certainly on a higher intellectual plane. Not too say AC lyrics have been dumbed down. **I don't mean a negative thing by using reactionary.** I consider the human that populate this portion of the country cattle. I don't know if that is indicative of everything, but they are a despicable lot. They just follow themselves in circles. A lot of it does have to do with dealing with them in close proximity, and you can't help but have a reaction to it. I think particularly 'Christhammer', which I wouldn't want to call the typical anti-religious song, it is that, but I offer... I don't use a lot of derogatory remarks, and in the end I offer a hope of sorts. To me, I hope that one day we will be rid of this blight that has been inflicted on us for two thousand years. If only others has the will. **What about other religions?** I hope religions in general will dissipate. But, I am mainly talking of the Western world, which is what I know, and that is what I am a member of. Logically, Christianity is the yoke put upon the western world and therefore those are the walls that need to come crumbling down. **How about the phallic references, sperm... "Phallelujah"?** That's an ancient song title actually. I wrote those lyrics in '90 and added another 16 songs or so lines and put it all together. It's just a facet of my being. It's another "off of the core" topic. **Do you get flack from people for focusing on that or utilizing those topics?** Not so far, but we will see with the new album. "Sodomy Curse" has a lot of that in there, as well as "Wolf Lust", I suppose. To me, that is just a visceral part of the existence, and it isn't something that should be vilified or turned into something horrible, for it is just a part of the whole. **Does it represent a "boys club" in a sense?** I don't know really. We haven't had too many reactions to the first album because the lyrics were so difficult to read and that sort of thing. This album will probably evoke some responses for us. That song("Phallelujah") and "That Which Lies Upon" has a lot of that imagery. I am definitely not a misogynist. It might come across that way if someone were to read those songs and just those songs. It's just something that I wrote. **Just curious because I haven't seen too many metal bands touch upon that subject matter, be it lack of courage, or fear of misrepresentation, or what...?** The title "Phallelujah" was just an excellent title and it will probably offend just about everyone. Of course, that is not the reason for using it, but it is a nice benefit. If you are writing about a topic like that, which is sex, the more imagery and eroticism which you can evoke makes it that more real for people who will be able to pull from their own minds that which means the most to them. If it is written plain and simple, just basic and banal, it is pointless because anyone can do that. **So, would you go so far as to say your music has an erotic edge to it?** I suppose it could. To me, there is a fine line between aggression and eroticism in a lot of mediums, so I would certainly think there could be a definite gray area between the two. One could feed off the other. **To move on, can you tell me about the 'Heretic Supremacist Brotherhood'?** There is really not a lot to talk about. It was really just a heading, HSB, for me to get out some material. I was just simply compiling different works from different people and thinkers throughout history and putting them in little fanzines and mailing them out. The upshot to that was that I was working on 'The Conqueror Manifesto' which I wrote in '93 and which has gone through several revisions, and I have now added some newer portions. I was basically using that to distribute other material, but anybody who has any sense can get the early HSB materials at any library or bookstore. **How was the book received?** I think the people that actually read it and understand it seem to agree with a lot of it, and they give it the respect it deserves. **I am definitely inspired by literature, but I certainly don't see many people**

in this subculture picking up books. That's exactly it. It's as if I am barking up the wrong tree because most people don't even read the lyrics, let alone purchase the book, which is going to be 90 pages of pretty complex philosophy and ideological thought. My main goal is doing revisions and adding considerable parts to the third portion. I hope to find a proper publisher who will help me get the book out of the circle. Essentially out of the metal community. I want to get the proverbial third party involved. **Do you think you are preaching to the converted, or are they just not going to get it- period?** Well, I wouldn't consider the metal community converted. Most of them are pretty unsatisfactory. I don't think they are any more or less indicative of any other group. I think it is something which needs to be available to all. To me the ultimate goal would be for it to have a positive influence on peoples' lives. To me that is the whole premise in the book, despite some of the things discussed. It is a positive ideology. Anti-thetical to Christianity and the things people consider positive in this day and age. **Your duals in the book are "strength and wisdom" which both appear to be assets. Can you explain that?** One of the things that I always find reprehensible, especially with dualism, is that there has to be a good and bad. Strength and wisdom are both going to be positive attributes. There are pretty antithetical in a lot of respects but they can be used together to create progress. If you can play one off against the other then there is going to be a forward looking motion. In 'Heretic Supremacy' the opposites would be ignorance and weakness, and those aren't even going to be factors in the equation. Those are the elements that have been left behind. The whole premise of 'Heretic Supremacy' is leaving behind all the base things. Maybe it is just something to strive for, an archetypal thing. Eventually, if those steps are applied then there will be ones who actually do truly embody those things rather than just strive. Certainly, right now, we certainly don't embody those(principles). **In the book you talk of the Judeo-Christian life denying forces or elements. You mention fear, restriction of certain natural emotions... Wouldn't you consider those elements of human nature?** Right. And they are. In a lot of respects what I am saying is for the Homo-Deus, the step beyond Homo-Sapien, which is the embodiment of human nature is what we must rise above. In other respects, Judeo-Christianity terms them as bad as well, greed and that sort of things. Those really are the petty things that keep people down. Silly things like irrational hatred towards other people and things which don't make any sense. What they do is they keep you from being positive and progressive. If every one could just leave behind all these petty, small things which keep them enslaved to their way then that would be the rising above. If everyone could come together as a whole and rise above and realize that the things which keep everybody tied and ensnarled up are incredibly detrimental to the whole. **You talk of "survival of the fittest", which has come up a lot as of late. I hear the term a lot, but I think people seem to equate "the fittest" with "the strongest". Is this what you mean?** Actually, no. Because the definition of the fittest, in reference to "survival of the fittest", would be those that most deserve to be. It doesn't necessarily imply the strongest or the wisest. **I was looking at the dinosaurs as an example with someone. The biggest and the baddest.** But they were a finite creature. They reached their peak. They did the greatest they could do. There was no way they were ever going to transform that form they were in, and therefore they did not survive. They were not fit to survive. **You are talking about transformation here?** Definitely. And back to the Homo-Deus, for them to truly be they must transcend the Homo-Sapien form, which would be, therefore, the unfit. There are plenty of examples of how unfit the Homo-Sapien form can be, but there are also a lot of examples of how incredible the Homo-Sapien form can be, and is. In the last 40 of 50 thousand years there has been an incredible amount of progress and it has been geometric. It continues to build and build and build. But, there are always stumbling blocks. I think one of the major yokes is Judeo-Christianity and all the baggage it carries with it in terms of code of ethics and that sort of thing. **Do you live in a rough part of Kansas City?** Yeah, it's not the best neighborhood. **When you tour Europe, obviously, these Scandinavian countries don't experience it the same way. I see a lot of these musicians talking the same game, but, in essence, I think they would shit their pants in most American cities. How do you see that reflected?** They live in a pretty idealistic world over there. We had some visitors from Holland, and they were thoroughly appalled. We don't live in the worst part of town, but we don't live in the best either. They were appalled by the conditions and circumstances in which we live. They have everything in Europe and they haven't had real strife, except in a few places like Bosnia, and I think they've gone soft. With the opportunity for a lot of those guys to be on the dole and collect money and do nothing, which I guess is great if you can play in four or five bands then, but it's not a very real world view. Here we have to work everyday. We don't have easy lives and I think a lot of those guys have easy lives. It is kind of ironic that they are writing about a lot of the things they are writing about but I don't think they properly understand what they are saying. I think maybe they are just regurgitating what they have read and I applaud them for having the right ideas and mindset, but I think if push came to shove a lot of them would be the first to fall. We don't get to live with our parents until we are twenty-five, and not work and collect money from the government. The bad parts of town that I saw in Europe- there was no bad about it. **How are you guys received over there as compared to here?** We toured over there last time with Impaled and Gehennah and that was the third Impaled tour for 'Latex Cult' and who ever was supposed to headline, Absu or something, weren't ready, blah blah blah... The turnouts were pretty small, but we got a good response. But this time we are really ready. We are a four piece now with Gene on guitar, myself on bass and vocals, Bill Taylor on rhythm guitar and Tony on drums. **Angelcorpse/Sons Of Vengeance. PO Box 273797, Tampa, FL 33688, angelcorpse@juno.com**

Angelcorpse

BLOOD AXIS

Blood Axis. What is it that strikes fear into the minds of people when they hear that name? It's not "extreme", although nary a flinch should it come to that. Bombastic? Yes. But, what is such these days without trying to shock? That's where the fear lies. Blood Axis is able to sway you with conviction and power, not shock tactics. See a live rite and inevitably you will come to understand the potential this act has for moving beyond the fetters of mere entertainment. There is an old punk adage that says something to the effect of, "If our music makes you happy, but content, it has failed." Blood Axis stirs your very depths. And if you think the new Live CD is good, you haven't even begun to comprehend the newer developments that await you. Interview done 10.7.99 with Michael Moynihan. Can you tell me about the San Francisco show that was canceled? The guy who owned the club was really worried about the protesters and I tried to appease him over the phone for at least a half an hour. He seemed to think what I was saying made sense, but said he had to think about it and would call back in ten minutes. This is late afternoon. He calls me back and says it's happening, that the show will go on. He asked if I would be willing to talk to these protester people and explain my views. I told him I would (which is not something I was particularly interested in doing), assuming that the show would then go on. Then he said he was taking a big risk on all of this and if something blows up how about we agree on something else. I said, "What's that?" He wanted us to walk away with only the door. So he tried to change the contract right then. I figured it might mean between the difference of playing and not playing, so I agreed. One of my main considerations was the fact that a lot of people had come a long way to see us play — there was someone who flew out from Chicago, people who flew and drove up from LA, people from Seattle, etc. I wanted to do everything possible to ensure that the show went on. So we go down to the club around 5:30 for sound check and Russ Kent, who is a DJ at KFJC Radio down there and also performs in a project called Seethe, was standing outside and said he was waiting to load in. I got out and immediately this guy, the owner, comes up to us along with this woman who works there as the booking agent who tells me it's been the worst day she had ever had in her life. I asked her what she was trying to say, to which she replied, "It's not my decision, it's not my decision." The owner says the show was canceled. We spent the next 90 minutes trying to reason with this guy who had obviously been drinking, slurring his speech. At one point he introduces his lawyer to us. He was saying that he is committed to free speech and we should come down again and he'll have more time to prepare and we'll stage some kind of event and we can explain ourselves and justify our positions. I asked him, "What on earth are you talking about? This doesn't solve the problem. People flew out from other cities to see this show." At one point he suggested that if I wanted to stay in show business then I should hire someone to create a better image for myself, like some PR-manicuring person. I started laughing. It was hopeless. I asked him about the threats and that being the reason why the show was canceled. The drunk guy couldn't even tell me what the threats were. He said it was more a situation of people calling in and asking, "Well, aren't you going to be worried that there will be trouble or violence or that things will get out of control?" "So," I say, "people are just calling you up and putting ideas into your head and trying to scare you?" He admitted, "Yeah." "So you are going to cancel the show based on the fear of something that someone put into your head which they didn't even say they were going to do?" "Well, yeah... errr... no!" We had conversations like this, on and on. The barmaid yelled at us about answering the phone all day. She said she had people calling her up telling her to go fuck herself. I asked if she'd be willing to tell all of this to a newspaper. There were all of these reports that we were Nazis and Nazi skinheads and it was obvious that we weren't. They seemed kind of confused by all of it. I noticed the barmaid had an accent and she was from Ireland. I told her, "Do you know that about half of our set is actually versions of traditional Irish songs?" She seemed surprised. We finally gave up and went outside, and we see this crowd milling around with their heads down looking confused, across the street. I said, "Hey you guys, are you protesters?" They quickly got organized and said, "Yeah, we're protesters!" and come marching across the street. They didn't know who we were. They were expecting Nazi's with swastika armbands. We asked them why they were protesting and they had no real idea. This one big Hispanic guy was saying, "I know the band, Blood Axis. They're Nazis, they played here ten years ago." I told him that the band didn't even exist ten years ago and they had never played San Francisco before. He seemed totally confused, "You mean it's a different band?" I said, "I guess so." He said, "Well, then there is another band called Blood Axis." We told him, "Maybe you are at the wrong protest." Then this huge crowd of protesters came from another direction led by some cartoonish Socialist Party agitator with a megaphone. Once he showed up I knew it was all over. They started chanting stuff, workers slogans, trite anti-racial stuff, and all kinds of other gibberish. It was extremely funny, like something out of a Monty Python movie. **Why are you such a threat?** I don't know. There is that famous book by Charles MacKay called Extraordinary Popular Delusions and the Madness of Crowds, and maybe this is a new chapter of that. Or maybe there is something we said that is so frightening to people that it doesn't even matter that we play a note or not. These people are really frightened. It's kind of amazing. I've never seen anything like it. **People seem to move on to the Jewish holocaust to prove their point.** That's what these guys were yelling at me about in San Francisco. I said I didn't care about it. This guy was screaming in my face, "What!? You don't care about it?!" I replied, "That's right. My ancestors didn't kill any Jews. I don't feel responsible for it, and I really DON'T CARE." "Then you're an anti-Semite!" I told him I wasn't concerned any more about the holocaust than I was about the Inquisition, or the English smashing the Scots and Irish, or anything else. These are facts of history. It doesn't affect history that you're shedding tears over it now. So, this guy screamed, "Are you a Nazi?" "No." "Are you an anti-Nazi?" "No." "Then your a Nazi!" It's the old double-bind, but that's kind of retarded world these people chose to inhabit. Let them rot there. Anyway, I'm thinking we're going to change our name... **When you perform?** No, in general. I think we're going to change the name to "Love Axis." Because we have nothing but pure and unadulterated love for the world. I was thinking of "Witchhunt," too... **Does anyone who comes to your shows mention the book?** No, no one seems to know about it. But they were handing out flyers in Seattle that accused us of being part of this grand right wing conspiracy which involved everyone from Tom Metzger to Rush Limbaugh. We were in cahoots with the same type of people who joined the America First Party, vote anti-immigration, bomb abortion clinics and try to pass anti-gay rights legislation. Pretty funny since I've never voted or been the member of any political party. I could care less about most of these issues. These socialists and humanists are exactly like Christians. Their whole thing is that I am supposed to repent and retract the offending statements that I made. Then they will leave me alone. But I refuse to retract or deny anything, which pisses them off even more. **I'd like to ask about the show that did happen. Were you pleased with the performance in Portland?** I thought that overall it went well. It was the first time we played live together with this line up, these four band members. It was rough around some edges and the situation, because of other stuff that was going on, it was a little rougher than I would have liked it to be. But it was our first show — actually the only show — so there is nothing to compare it to. The overall reactions were pretty positive, even from people who I didn't expect to say anything good about it. **Was it fairly similar to your show in Sweden?** I'd say 60% of it was similar and there was another 40% of new material that we didn't do in Sweden, or that was orchestrated differently or played completely differently. **That was another thing I wanted to ask about. Will you continue to have each person perform in all of the songs?** I think it's better that way. I would actually like to see more people playing different instruments even, if it would add something more important or appropriate to the piece. But, I think we made it work well for all of the songs. **I know in Portland you had metal bands open. What was the intention there?** There were a few reasons for that. I'd seen the bands before, and I thought they were good. There aren't that many bands around here that I have an interest in, or that I've seen because I don't go out much and see shows or keep up with the music scene. I'd seen Corvus Corax play down in San Francisco when I did this book signing down there which they played at. I thought they were good and unique and not a typical metal band. I had a good impression from meeting them. Since Corvus Corax wasn't from Portland I thought it would be good to have a local band on who could at least help promote the show. I'd seen Thy Infernal a couple of years ago and thought that they were really good too, for their own thing. I felt it was a nice, strange cocktail to have all of those bands together. In Seattle a good friend of mine, Harold McNeill, was going to do a speech as part of the show as well. **Do you know what the speech was going to be about?** Well, at first it was going to be something along the lines of the resurrection of the aristocracy and nobility. But when this whole thing exploded with the protesters Harold wanted to tailor it more to the circumstances and he was even telling the Fenix that if they would just set up the speakers outside the club he would address the protesters. He insisted that he could straighten things out in minutes. I don't know what he was planning to do. **Who do you have to open in Europe, more metal bands?** No, it depends on the show. In Paris it was supposed to be this band called Gae Bolg, which is a guy who is in Tony Wakeford's Le Orchestra Noir. In Portugal there is a great band called Sangre Cavallum opening who are sort of doing a simi-

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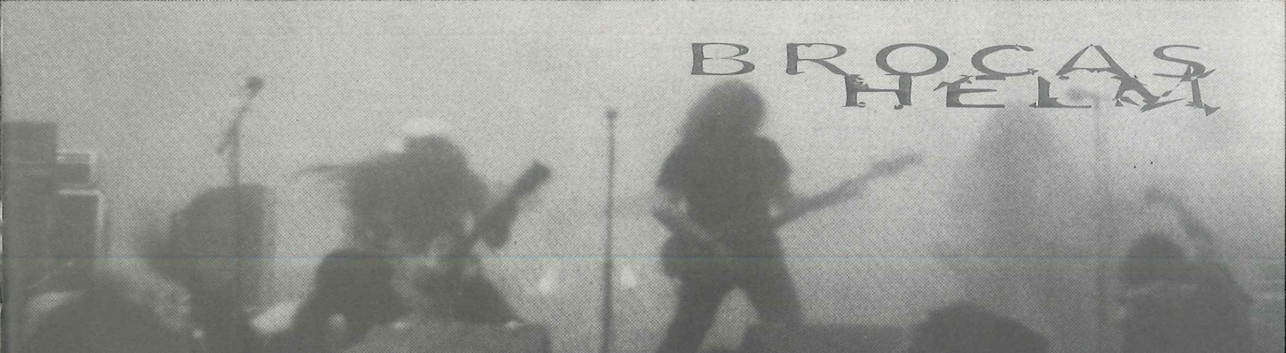
ilar thing in a way to what we are heading towards. They are incorporating traditional Portuguese elements to their work which is really great and totally related to Celtic music because the area was inhabited by the Celts. We could hear it right away when we listened to their tapes. Germany will be with Allerseelen, presuming we play at all. In Denmark we were supposed to play with Death In June, Fire and Ice and Der Blutharsch. In Sweden we are playing with Ordo Equilibrio, which I think will happen despite the fact that there might well be some huge protest. The people in Sweden seem a bit brighter then people elsewhere in Europe, less knee-jerk. After that it is really unclear as far as other shows. We'll probably play Prague with Allerseelen and Hungary with Scavias. **Will that vinyl boxset that is supposed to happen with Misanthropy ever see the light of day?** I don't know. I've heard that they have announced that it is not happening. I still like the idea of doing it and I have all this great artwork for it. It's been more of a question of it being my fault, as it hasn't seemed like a priority, so I've left it on the back burner. I've started writing some stuff for the booklet and all that. *[Obviously, this won't be happening on Misanthropy now...-S]* **When can we expect a new studio recording?** Whenever we have enough time to sit down and work on it and when we aren't being distracted by other projects. There are a bunch of things that different members have sketched out — ideas for songs and lyrics and song titles and melodies and things like that. I think that probably in the Spring we will get together and go into the studio and put it all together. I'm not in that much of a hurry to do it and I don't really care about trying to do things in the manner of a normal "band". It's been strange having band rehearsals and getting ready for these live shows and now seeing the results of attempting to do this I'm wondering if we should have even bothered. My instinct has always been to avoid that kind of stuff and it was sort of a fluke when Cold Meat asked us to do the live show there. We originally were going to go to Denver and record the new record, but when heard from Cold Meat asking us to fly to Sweden to play one show, we were intrigued. It seemed like a once-in-a-lifetime opportunity, but it meant that instead we went to Denver and rehearsed for a couple of weeks, and then went to Sweden. **What has the feedback been on the book?** The feedback has been really good overall, from a wide range of people, which is encouraging. I know that when you are writing something like that you are not going to please everybody, especially the people involved, who will take issue with what has been given attention and what has been ignored. I don't really care about those kinds of criticisms, but I was surprised with how positive the reactions were, even from those involved. The only person who had a pretty negative reaction was Vikernes. At first I got one note that said he had just gotten the book and had a chance to look through it and was impressed and he thought it was well done. Then, when he had some time to analyze it and look at it from his own point of view he didn't like it and thought it made him look really bad. **He didn't give you any reasons why?** He gave me five pages of reasons, some of which I thought were valid and some were totally absurd. He is a very egocentric guy, and he doesn't really deny that, so a lot of his criticisms were that we printed comments by other people about him and of course he said, "It's not true and if you had just talked with me I could have sorted it all out." We interviewed him at length and he is also in there talking about all of these same other people. Of course they say the stuff he says about them isn't true. I think he would have only been happy if the entire book would have been submitted for his approval and he could have corrected anything he didn't like. **Do you think the book has had an effect?** I know that from talking with Misanthropy Records that Burzum's record sales went up and they attributed it to the book. He should be happy about that. Actually, I got letters from really intelligent people who were impressed with him after they got done reading the book, so I told him that I didn't feel that his idea of it being totally negative was true. Given the things that he is saying and advocating in the book there is only going to be a small amount of people who are going to agree with him anyway, no matter what. He is so concerned with this strange revisionism where he says he was never a Satanist, etc., which frankly I don't believe. He looks back on his past and tries to filter it. He was upset that we quoted things from the Kerrang article, where both he and Euronymous did make all kinds of ludicrous statements to the press. Vikernes said when we interviewed him that he made up all this stuff which he told a journalist from a paper in Norway, so it's not as if there was no precedent for this with Kerrang. Now, if you read our account of the Kerrang article we don't say it should be taken at face-value, to the contrary. I think we make it sound pretty silly. The whole reason we talked about it is because it did have a huge influence on all of these other people. It set an image for Black Metal everywhere else, it was a seminal article in that respect. He was angry that we quoted anything from it and that we quoted this comment where the journalist from Kerrang says that Varg and Euronymous drew their primary influence from Venom. He was irritated that we reprinted this quote. He said he never listened to Venom and we were just spreading this rumor farther. Meanwhile, in the Kerrang article there is a picture of him wearing a Venom shirt. I wrote him back and said, "If you didn't want people thinking that you listen to Venom, you should probably not have worn the shirt in public, especially not on days you get arrested." He just wrote back this whole weird explanation for that. I think Vikernes is very erratic in certain respects, but he is an intelligent person and quite likable when you meet, to be honest. We certainly were not out to make him look bad, and I think Varg got more than fair treatment in the book. **How are sales?** I know it's the best selling Feral House book right now. I think a lot of people reading it are those who would not necessarily listen to the music. A lot of the people involved in the "Black Metal scene" complain that the book doesn't go into the music more. But those other subjects were what made the writing of the book interesting. I mean, Black Metal music is interesting, and some of it I like very much, but I was interested in it more as an entire phenomenon. Also the whole story of what happened in Norway is an incredible saga. And it's a nexus of all of these different things where the bands were drawing their inspiration from, and the images they were trying to set for themselves. Those were areas that I was already interested in and knew about. I think we went in-depth in a way I doubt many people would have. There are a lot of erroneous aspects we have tried to dispel. I was on a radio show last night and these people were asking if the music "made the kids do it" and I always try to counter that stuff. There are Christians who try to use the book as a justification for their points of view too, but I've been on a number of Christian radio shows and I would argue with them and tell them that if they want to see something that is much more responsible for Black Metal music and crimes attributed to Black Metal kids, they should look at Christianity — not some Black Sabbath album lyrics or whatever else. **So you have been doing quite a bit of publicity lately?** I was on the Howard Stern show which was the single best bit of publicity the book has gotten. In terms of having a tangible effect on sales it went to number 38 on the bestseller list for all books in the country on Amazon.com for that one day. **Any idea on sale totals?** I think it's around ten thousand. **BLOOD AXIS. PO Box 3527, Portland, OR 97208-3527 blood@teleport.com**

BROCAS HELM



Brocas Helm. A legend that needs to be unveiled. Thanks to Elden M., who turned me onto Brocas via "The Chemist", the wonderful ditty off 'Black Death', this band has slowly started to get some deserved attention. I've been doing all that one man can and I think an interview here is the best I can do(besides dubbing off copies of 'Black Death') in giving them a bit more exposure. Undoubtedly a few of you have heard them. All others should! This was done via telephone with Bobbie Wright over the summer [98]. How is the new album progressing? It's going pretty good. We were in the studio for another 20 hours this weekend. It's over half way done. We are doing guitar and vocal overdubs at this moment. We don't know how many songs we will have at this point but it will be between 10 and 15. It will definitely include the two songs that were on the 45, "Time Of The Dark" and "Ghost Story" will be on there and have you ever heard our demo of "Time of the Dark"? **No, I haven't.** Well, it will be the same sort of sound. We want to try and give a little more bang for the buck. We are a little slow, but it's okay. It's going to be good. It will sound better than the single and better than anything else we have done. **Do you have a working title so far?** We have several, but nothing definite. I don't want to start rattling them off because it might not be that. At the moment it's just called number three. Depending on what kind of artwork we get may dictate the title of the album, or vice versa. **You use original artwork for your releases?** Yes. **And who comes up with the concepts?** All three of us. Myself, Jim Schumacher and Jack. Say Jim comes up with the song, we all end up putting something in anyway so all three will get credited with it. We all usually put something in anyway. Also, Jean Schumacher writes some of the lyrics. **Will there be anyone else performing on the record?** It's a three man outfit at the moment. It could be changing and there could be a guest performer or two, of people who you've probably never heard of, playing something weird. **What do you mean by something weird?** Not necessarily a guitar or piano, but maybe some weird electronic instrument just for some sounds or something. Some of the songs will be straight forward heavy metal and some will be a little more production with some of our crazy singing. **Been taken for a few rides so far?** No, we've done okay. We just did it for us. It turned out that people wanted it so we kept going. Now this last one we will try to, no, we actually made some money. We did okay. But with chances for touring we never really had a proper deal put together to make a little bit of money or at lest break even. We were always worried that we'd be out in the middle of nowhere and would have no way to get home. We had a few offers in the old days and hopefully in the future we will do something. **When was the last time you played live?** A couple of months ago I think it was. We do a few shows around the city and then we concentrate on the album. It's a lot of fun and we like it but we want to spend the time to get this record done. The reason it takes a long time is because we are on a budget. We aren't millionaires. We have deals with this studio we go to and we get deals and free time, or inexpensive time, so we wait. And we get bumped a lot because the people that want to pay $200 an hour, of course they get to go. So we just do it like this and I hope that no one gets mad, but if they do I will have a big stack of records in my basement. **On 'Black Death' there was quite a bit of depth to those songs.** We are trying to do that again on some of the new songs. A couple of them will be straight forward. We call it the "Kings and Princes Choir" with a lot of weird singing and background stuff like that. Maybe some backward sounds, but we don't really know yet. A lot of ideas are mapped out, but it could all change. Just at the moment it could be like, "Wait, this is it, let's do this." The basic songs are done but other parts could be rearranged. **How do the songs come across live?** The parts of songs that have two or three guitar parts I sometimes try and play one or two or three parts. There is a lot of energy, but of course there is only three of us playing. We did a gig here at a small place not too long ago and we played some of the new songs and people started going crazy, so that was good. They were good crowd pleasers. Soon we will be gigging around again. We've got some numbers of people and hopefully we can do some of these 10 and 20 date tours. There is no set plan at the moment other than finish the record and play a few live shows. **So you guys would have the ability, the free time, to go out on tour?** It's what we want to do, because we all work for our equipment, plus we have our own studio. Besides eating and paying our taxes we all work during the day. We play music at night most of the time. **You mentioned your own studio. Is that the "Caverns of Thunder"?** A lot of shit has happened there. It's a couple of rooms and we made the 'Black Death' album there. On a budget again, but we are getting some more equipment as we speak, which is another reason why we keep working-to do a lot more recording. We have enough for a few records actually, but we just want to get this record out, because we have had some of these songs for a long time and people like them. I have a feeling that once this is done we are going to be on a roll again. Maybe pop a few things out a lot quicker rather than waiting 50 years between records. There is just so much energy building up and great songs that we have to keep going back again and do more songs. **So you never run out of themes?** No. I think this is going to be a good record and I can't even wait for the next one and a lot of it is already going. That is why I am vague about how many songs will be on the record. We don't know if we will try and save some and how many minutes it will be. We just don't want to rip anyone off. Because with 'Black Death' we didn't rip anyone of, we don't feel. It's just that it was made for vinyl and then we made it over to that CD format. We could have added more songs but we felt that this is how it was. But, the Caverns of Thunder is just a place where we practice and do a lot of the writing and we have some older equipment and we are getting some new computerized tape machines now that we are going to try and do more recording with. The album is on 2" analog tape as we kind of like that sound. I wish the production was better on 'Black Death.' We were getting these shaky deals and we would rewrite the contracts and we decided that instead of going to a studio that we would just buy the equipment and build a studio and do it ourselves. At least that way when we are done we still have the equipment and can do stuff. It was hard to get any real deal. The people with brains had no money and the people with money had no brains. We're not greedy, but we put a lot into it. Generally the record company ends up with everything and the band gets nothing. I have seen bootlegs of stuff of us that people sell in magazines that I don't even remember making. **Of what?** Songs we played in night clubs. People would come up with a tape made by someone, which is fine. If you need a tape I'll give you one. If you want to make a couple of tapes for your friends that are poor. You know how it is. When people are making way more money on it than I am, you know.... We got almost all of the money we were supposed to get. **So why was 'Black Death' re-released but not 'Into Battle'?** Because we were going to work our way backwards. So many people were calling me and asking for the album and some people were paying two hundred bucks for the thing! Finally some kid from Japan wrote and said, "I have a tape of this, but it's a bad recording and the guy at the record store wants an equivalent of around $180 for it." That was the letter that led me to repress that record. I said, "Let's just repress the damn thing and use the money to make another record and this poor kid will get the god damn CD." So, I finally sent him a copy and we printed only a thousand of them and it's almost gone so I will probably have to reprint it. Once again it's because people keep writing and asking for it. It's kind of cool when people want it, but it kind of sucks when you can't give it to them. I have lots of other music in my head, but we were just taking a break and all of a sudden people just started writing again. We were trying to decide what we should do and eventually we started answering all of this old mail which we didn't even know where it had come from. Instead of yelling at us everyone was really happy. **I don't know really anything about your history. Can you tell me some of it?** We started in 1983. How intense do you want it? Basically myself and Jim, well, I had a band and I was looking for a bass player, so after about 20 bass players this weirdo showed up and he could actually play. He liked the same bands I liked, like Richie Blackmore and UFO, and all the great bands of the old days. He joined the band and we started playing. There was this band called Prisoner and we played at keggers and parties and clubs around town and we needed a drummer and we met Jack Hayes. I got a buddy and we formed Brocas Helm and we made a demo tape. Do you remember the Record Exchange? We played Mabuhay Gardens once or twice and someone from the old Waldorf saw us and a whole lot of people came and we made a whole lot of money. We had a couple of record deals and ending up taking that one with First Strike which was a small company that they knew from the Record Exchange. The record sold pretty good and it could of sold upward of 40,000. That's what we got paid for. **Why have I never seen it?** They re-issued it on CD form, so if you add them all up that's how many were pressed. I don't know? You take the money when they give it to you. It wasn't big amounts of money, but some record companies still owe us 5 or 6 grand. We had a guy look into it for us and the number he came up with was close to 40,000. Don't quote those numbers. Then the original guitar player got married and quit and we found Thomas "T-Bone" Bebney who joined up to make the next record and we were playing at the Stone and all over. Then we tried to get a real record deal and we got a real lawyer and he tried all of these companies. But real companies would ask, "What kind of music is that? What do you call it?" That kind of thing. So, once again, we passed up the crummy offers. We made our own record and tried to sell it. Then we made a lot more demos. Then Tom quit. I think, or got married and we went back to a three piece. We just went through the normal troubles that bands have when you get older, families and kids and now that the kids are older everything is new again. We never quit, but we would go for six months and not play. We did some cool stuff around and helped out radio stations. **Do you guys have some alliance with Stone Vengeance?** When we played at the Mabuhay years ago I think they were too young to get in so we sunk them in with us. I think ever since then we have been friends with them. They are good guys. We also know Slough Feg. But Stone Vengeance, we go way back. We got lucky that Slough Feg would put together a few shows and there was even talk of us doing a few records together, a 45 or something. Maybe in the future. **I see a lot of optimism and themes of temptation in your lyrics.** Not a lot of songs about cars or drugs is there? Although we may have one about cars, kind of, on our new record. It's kind of a comedy number. We have a funny side to the band that doesn't really fit in. Most of our stuff is like it is. I have a bunch of songs that are jokes, like I have this song called "Skullfucker" that will probably be on the new record. People might think it's terrible, but to me it's a joke. **Do you think your song titles are deceptive, 'Black Death', 'Hell's Whip', 'Satan's Prophets', 'Into Battle' things like that? Would people think you are inclined a certain way.** Like a Satan worship band? Our songs are not Satanic and we are not a Satanic band. Most people who are Satanic don't talk about it. We were at the studio and someone introduced us as a Satan band. **I thought you might be singing to the other guy?** We have a song on the new record called "Drink the Blood of the Prophet", so wait till you hear that one! There is a lot of hope. There is a song called "Fall of the Curtain" saying that this Communism thing is almost done. We wrote that like a year before the wall came down because I could smell it coming. There is a chance. I like some of the Nirvana, and depression... there are some good songs and all, I'm not knocking them, but it was a drag for a few years there. **Where did you get the name Brocas Helm?** It is a tilting or jousting helm from the 13th, I think, century. Basically it's a head part of a suit of armor. The reason it's a Brocas Helm is because in the Tower of London there is a collection of a man, Bernard Brocas, and he collected all of these pieces of armor. I have this big 5 page story about how we got our name. It sort of happened during one of those weird candle lit nights when we were trying to get a name that no one had that wasn't too goofy and still didn't mean anything. As soon as they figured out that it wasn't Brocas Hell it would mean only us, only the band. "What does that mean?" "Oh, it's a band." And forever more it's, "Oh, it must be a band", unless your a historian and know about the Tower of London armories. Tilting and jousting is kind of like what we were doing with our guitars back then. We used to have swords and stuff and we would screw around. We used to have a guitar stuck in a stone on stage and during our show I would pull the guitar out of the stone and start playing. It was pretty cool. We are kind of into it. We just want to write songs kind of in that older medieval vein, whether it's a modern song or something else. Some of the stuff has got a lot of religion in it, I guess. It's not as if we're saying look at this guy or this guy. It's just a think for a minute kind of thing. **BROCAS HELM. 4644 Geary St., Suite 102, SF, CA 94118**

Interview with Jürgen Bartsch/ BETHLEHEM: Obliterate my ignorance: has "Reflexionen auf's Sterben" been released yet, will it be soon/ever and will it contain, after the Landfermann ludicrousness, the interpretation of MAIDEN's "Where Eagles Dare", "Wo Adler's wagen"? And if yes, why not? Indeed, the MCD does not include "Wo Adler's wagen", because Mr. Red Stream is seriously pissed off after last year's "hey-now-Id-like-to-be-childish-too" embarrassments of this parasite (Landfermann) and consequently decided to put the song ad acta for now. Grapevine has it, however, that you might find it on a compilation CD along with MERCYFUL FATE etc. lavished upon a select few in a 1000 edition by "The Grimoire of Exalted Deeds". Alas, exclusively in the US...but not to worry, not to worry .... next year both "Wo Adler's wagen" and "Schuld uns'res knöch'rigen Faltpferds" from the "Gummo" soundtrack shall find their way to Europe on a special 7" forcing connoisseurs of BETHLEHEM sounds of yore to mark their entry into the Guinness book of world records by their manufacture of the red carpet. **How did the idea come about to reconstruct "Vargtimmen" as "Wolfsstunde" for the MCD? I take the lyrics will have been subtly altered, more so since they were English originally?** Nope, the lyrics are the the original ones, the first conception. Back then I translated the German original, no kind of rendering this time. The idea of re-releasing "Vargtimmen" or "Wolfsstunde" became sort of a fixed idea with us originating from the "Dictius te Necare" CD. Thereon wed already covered a song from "Dark Metal", namely "Veiled Irreligion" which became "Verschleierte Irreligiosität". Actually this was just another freak-idea of mine. We talked about doing covers and I suggested to do old BETHLEHEM stuff instead of latching onto that "those are my faves"-shit. Ultimately we get the greatest kick from our own material, we are our own faves, hence the choice was pretty clear. The version of "Vargtimmen/Wolfsstunde" on "Dark Metal" never really satisfied us anyway, the production of our debut having been unjustly neglected, below par with our live or even rehearsal sounds. Moreover there are actually two versions of this song to be found, the "proper" one and a quite varying remix wittily titled "Vargtimmen" this refuting all electronic gadgetry in favor of greater proximity to the original. I couldn't really say why wed actually done a remix of it? But as the bizarre bethlehemic entourage are blowing their respective tops each and every day and especially during the production of a CD, well, one shouldn't quest for sense in some decisions during mellower moments, it's not fathomable anyway. The only exception in this regard was said "Wo Adler's wagen", hardly a "coverversion" anyway as we have mercilessly deranged that song so it became more BETHLEHEM than MAIDEN. Instruments had been downtuned five half-tones as usual, drums machine-gunning away, throats rawed with screeching and to top it off, the "obligatory-Maiden-guitarwanky-farting-about" had been disposed off in favor of extremely nauseous funny-farm-sampling and morbid keyboards, adding hypersick sprechgesang only to blast away like hell again until the pain-threshold is hit in full roar. Landfermann excepted, we always hated IRON MAIDEN and never invested but a meagre pfennig in the purchase of their expendable products. Generally, we find covers sticking exclusively to the original boring and void and therefore wouldn't ever have done it under such auspices. In 99% of all cases the originators sound way better than those unnerving tribute-monkeys. **It has always deemed me rather peculiar that your success in Anglo-American lands seems to exceed, by far, the interest in your native Germany. Especially as German remains the language of choice on both "Dictius te Necare" and "S.U.i.Z.i.D." and the lyrics seem beyond any translating exertion. I've always taken for granted that Americans detest this kind of "foreignness" (my European impertinence, please!, be benignly ignored)? What are your thoughts on this phenomenon? I mean, a three-string punk-combo such as RAMMSTEIN can at least draw upon the cliché image of the "evil German" - rolling "r"s and such - and accordingly be employed in the score of a Lynch movie, satirically, as I suspect. Such is in no way the case with you...** Just the other day I talked about it with Thomas P., who came from New York to conduct an Interview with us for the largest US-metal mag "Metal Maniacs" as well as his own publication "Paranoid". He did so over excellent dinner in some restaurant in the Ruhrpott, venturing that precisely the "hard" pronounciation of German fits metal like a glove and that the Americans enjoy the vocal structuring in BETHLEHEM's compositions, accepting it as logical ingredient in the general concept. From talks with other Americans I gathered that BETHLEHEM would decidedly lose in interest without German lyrics and that their exotic sound presents a welcome change in the much-trod paths of metal. Whether this applies to the "Mr. and Mrs. Bigbutt"-mainstream scene is beyond us, of course. But then will BETHLEHEM hardly ever run the risk of stumbling into such a one intending, as we do, to continue our very individual interpretation of metal with a twist. Similar conversations took place with various editors of British "Terrorizer" magazine and they, too, were of the opinion that it was German and its specific use precisely that characterized BETHLEHEM. Still, we have set up English versions of our lyrics on one of our countless homepages (was is Red Stream's?) painstakingly rendered by Bob Wilcox and myself. Interested parties can thus make up their own mind and this offer is already being taken up upon extensively. As for RAMMSTEIN, I know quite a lot of people from English-speaking territories who love this band's use of German words and rrrrrrrrrolling "r"s. The same applies to bands like TOTENMOND. Concluding, Id like to point out that from my own experience German in these countries is received quite favorably, other than certain Very Important Opinionmakers would have it. **To remain a while in the vast surrounds of your highly spellbinding poetic excursions: I've noticed a certain tendency towards marine biology. Fish, giant calamars and ornamental algae mistakenly set free populate these. In how far has water and particularly the darkness in its deeper regions had an impact upon the meanderings of your psyche?** My lyrics harbour endless visual reminiscences of my past as well as my present life and as a youngin I indulged a great passion of mine, namely scuba-diving. Fortunately my parents supported this hobby, at least until my old man found his best friend to be alcohol. Vacational time spent on diverse European coasts abounded, so I can say that I spent a good 6 weeks or more each year immerged in some ocean or sea. This passion having already begun when I was only seven years old its impact on me must have been prodigious and I still feel magically attracted by the submarine world, despite having quit diving for financial reasons. A Spanish eel-farmer living on the country's rocky northern coast once prophesised a great career as fisherman for me and taught me much about the art of fishing, such as the catching of octopus from the landside and so forth. Squid and octopus have continued to interest me most of all and I have since studied their habits absorbing all available information on these cunning beasts like a sponge. Unfortunately fate had other designs on me and pitilessly set the Bethlehem in front of me to eat. Some of you remember how the rules were eating at home? As long as the plate wasn't clean - whether youd throw it all up again or not - there wouldn't be any money for the sunday afternoon ultraviolent-splatter-flick in that grindhouse where youd be meeting with your buddies to puff a little weed afterwards while checking out this new killer-platter by your ultraviolent-killerfaves or sumpin. Now I digressed mightily... In any case, these experiences of my early youth serve as a kind of transporter, a medium to set "dark" moods and not clearly defined shreds of thought into a rational connection via recollections of "depth", "loneliness", "strangeness", "abysses" etc. to let me understand my own words and thoughts better. Therefore marine biology crops up in my poems from time to time, one can say as a waste product of the catalyst, or medium, I use that was set in as a link and for this reason cannot always be removed or replaced. **Freud would interpret this in his todestrieb vein, sexuality as dissolution and perishing, "little death" more or less (as the French would say). Your experiences with this most important and final event in human life has been reiterated time and again in countless interviews, the duskiness, almost suffocating on "Dictius te Necare" is considerably lightened by a literary surrealism on "S.U.i.Z.i.D.". Can the image of underwater life be taken allegorically for your "swimming"/surviving in a sea of death and demise, a life in grotesque joy facing personal desaster?** I don't know; I haven't really thought about this and transitions are always rather fleeting. It's hard to say in retrospect whether the medium just created connections or followed here and there an independent logic not controllable by me or not recognized as one. Therefore I can neither affirm nor deny your question and want to leave it uncommented for want of knowledge concerning whole sentences/segments or just isolated words occasionally appearing. I am quite certain, however, that it is not "senseless", only I for the time being lack the understanding of a sense and maybe the necessary maturity or the ability to create a context to grasp it is quite simply blocked because of the way life presents itself to me at the moment. Some day the still-closed curtain will be lifted and, as has already happened, a ghostly booming "Gee, Bartsch, what an absolute idiot you are!" shall resound. In the past self-mutilations etailed, followed by white-hot self-contempt up to self-hatred. But these explosions are history now and naught but individual scars and handicaps bear witness to those sad and unrestrained years when I didn't dare looking into myself for to understand what was happening. Now self-hatred gave way to self love, hence my body will not any longer be abused as canvas for various autodestructions and their partly visible partly invisible bequests. **Many passages, especially on "S.U.i.Z.i.D." seriously remind me**

of Helge Schneider, a German "anti-comedian", whose actual subtlety of sardonic humor is lost on most even of his fans, I am convinced. Is BETHLEHEM to be seen as cabaret, to bridge the reference to this specific Austro-German form of entertainment? BETHLEHEM certainly is not only an artificial construction of earnestness, visions, a coming to terms with or getting straight with life. Such a contention would be utterly false! A big part of it is based on a certain aspect of entertainment, consciously and willingly aiming to amuse. Whether e. g. injustices are becried by it or whether it simply provides escapism from them serving as a little bubble of relaxation, for emptying your brain if you will, in regard to everyday concerns and needs depends on the characters involved and is as much given to differentiation as the creatures of nature. BETHLEHEM perceive themselves as entertainers creating individual zones of time and space while being "acoustically perceived" wherein consuming, relaxation, enjoyment, distraction, at times forgetting, floating etc are being offered through us, but also thoughtfulness, questioning, controversy, revolt, rejection, rebellion etc. are intentionally provoked. Sure, our approach is not very "easily digestible" at times, that we don't want to deny. Our claim upon our very own art follows individual opinions and decisions and has no regard for external ideas or viewpoints whatsoever. In the end it's up to the people to experience our music, to live through it consciously or unconsciously, to indulge it. We force nobody to buy our music and we honestly wouldn't know how to effect this lacking a lobby with money, power, influence and consequently the ability to manipulate. Humor, or "cabaret" as you put it, is another vital ingredient of BETHLEHEM and will always be one. It might not be always immediately detectable, but is endowed with a high dose of "sardonicness", therefore in need of a certain analysis, a coming to terms with oneself and one's environs. This humor intermittently serves as all-out turn-on and not a simple means to an end. Last not least it's taking the piss out of you big time, preferably out of us as we enjoy wasting us and blowing us out most of all. Of course, this complexity is especially lost on the "media" that strive to reduce it to one catchy image. That BETHLEHEM is as much life, in all its facets, humorous or not, as it is death is usually ignored or maybe not even understood. We don't honestly expect it, since we're giving our best to avoid any obvious presentation, instead creating a bizarre and morbid subtlety easily overlooked that allows for manyfold interpretations, offering a medium to the quest for one's identity. Every single person will find in it what makes her/his own life and maybe this realisation helps them a little? **"Luftstehs'lbläh" on the other hand achieves dimensions of the monty-pythonesque (I am thinking particularly of "the funniest joke in the world": "wenn ist das Nunstück git und Slotermayer? Ja! ... Beierhund das Oder die Flipperwaldt gersput!" that ultimately finds use as secret weapon against the Krauts in WWII). Can you deny the influence of similar dadaisms? Or do you insist on the subjective genesis of your images? Are these lyrics a secret weapon, too?** The text wasn't conceived as a weapon, but more as a monstrously childish and harebrained self-parody, proving to us impressingly that a large part of our childhood is still within us and that we can still laugh loudest, and preferably, about ourselves. No mortal human being can imagine how hard it was to put this text to paper necessitating several tries as we were crying tears of mirth. Hours later we still suffered from irrepressible guffawing breakdowns. It could indeed become a "weapon", because self-irony and parody are seen as absolute blasphemy in the realm of "dark arts" similar to earlier Christian contentions about laughter as something frivolous, a heresy to oppress at all cost. Thus irrefutable laws and rules to be observed like dogmas are followed by precisely those who so strain against institutions, some of them ready to do anything to that end. Against this controlling obsession of old "Luftstehs'lbläh" could be a weapon hopefully striking some holes in yon wall of intolerance and ignorance so that others might follow through it. Still we believe that the song will trigger off the almost usual polarisation. Some will smile about so much feeble-mindedness, others will hate BETHLEHEM even more than they did before wishing to call on us personally instead of having to issue all those useless and cheesy threats through the phone and square little hate-mail to kill us in good ol' black metal manner, so they'll be worshipped for a few months in the scene before jail-routine takes over again and the loss generated by today's plastic consumer behavior infuses a life dominated by self-pity. **Once reading in a German magazine your "real-world" assessment of "Schatten aus der Alexander Welt" a cold chill hit me, because, the singularity of your dream-cosmos well accounted for, I found parallels to events pertaining to my own life at about 5-6, when I had my own world of nightmares, inhabited by the so-called "HoHos" - faceless but somehow haggard beings - whose unnameable threat was pervasive more in open, e. g. highways, fields etc, than in closed spaces. They persecuted me, but never sought actual contact. Despite the omnipresence of unspeakable dread, just as in your house under the highway overpass, it never materialized into something concrete. Later on I read that my adored composer of weird fiction, H. P. Lovecraft, eventually suffered from serial nightmares as well. He rode wildly with those "night-gaunts", winged horrors of unknown origin, flying high above the sheerly topped peaks of the mountains of madness. Are we chosen? Do you see any import in such a similarity of oneiric befallings?** Chosen for what? These strange happenings had not effected much for myself, except, of course, that I expressed some of it through my poetry. As I already mentioned I cannot, for the moment, recognize any significance, which does not automatically imply, however, that there isn't one. Only I don't know about it yet and have to contend myself with it for now. **Your name, Jürgen Bartsch, is that of a very infamous German child-murderer from Essen. Are you aware of the case? This, as it turned out in later documents of his imprisonment, very reflective and love-hungry young man killed 5 pre-pubescent boys, dissecting at least one of them alive. He died in 1976 after a botched castration to which he, against all cautions, voluntarily subjected himself (nevertheless casting the anestesiologist responsible for his eternal sleep in a decidedly dubious and still unresolved light). Does this case hold any relevance for you or should I rather stop coming up with teufelsverrückten intertwinings?** With interest I followed the story of childkiller Jürgen Bartsch for a time and happened upon this brilliant two-hour documentary "Nachruf auf eine Bestie" ("obituary on a monster"). It retraced, without judging him, the life of the man Jürgen Bartsch beginning with his childhood until his involuntary death. The film held a great fascination for me and finally I received the information I was after for quite some time. Later this identity of name was reason for my classmates to call me "child-murderer" and make me an outsider. Which suited me well as I had no heart to loose for that small-town-school encapsuled in a pungent stench of putrefaction. So those shitfaced squares with their childish social games actually did me a great favor. This way I didn't have to hang around them, myself being more drawn to the cities anyway and hanging out with other people there who were also pissed off with school or domestic fucking violence. All giving me very good reasons to turn to "rock'n'roll" at 13 or was it 14, getting massively wasted and letting rip with kindred spirits. So much for that. "Nachruf auf eine Bestie" was shown on TV for the first time in 1984 and marks my "graduation" from the Bartsch-subject, because before that I've only read vague articles, procured at great effort, and I got the impression that everybody knew something to tell about this childkiller, but nobody really had a clue about events as they actually took place. Even my parents knew next to nothing and my mother told me one day that my father gave me this name intentionally, because he was annoyed that I, as obvious "drunken mistake", was "responsible" for the unavoidable marriage of my parents. Man, what a pile of shit this world sometimes is! **Caulerpa taxifolia ... a friend informed me about the specific details of this French scandal. How did it come about that you decided to include this algae, which before the accidental draining into the Mediterranian sea did not exist naturally, in your lyrics? Even in the title? Can this just be ascribed to whatever stream-of-consciousness hit you at the moment?** More due to coincidence I should say, myself being but an odd TV watcher. Well, as I was for once zapping about I hit upon a report about said alga and it's huge potential of destruction. That enthralled me and when I was sneaking about an old water-mill later, I saw that upon a little lake that had formed decades ago between the main sluice and the water-mill sluice - though no stagnant water - a broad carpet of algae floated. The green of this brackish plant reminded me of that of caulerpa taxifolia and somehow I connected the latter's destructive force despite their filigreed, verdant beauty with the former. In these waters a lot of people drowned I think, when they stumbled in and got stuck in the sludge at the bottom. They couldn't free themselves and some died with their arms still stretched out above water, suffocating just a few inches below the surface. Even horses went on this last trip quite often and instigated by this documentary on caulerpa taxifolia sudden images showing people in the throes of death, their arms flailing in the air, both legs firmly stuck in the muddy ground, their heads underwater all the time flashed across my mushy brain. And when it's over the pretty brackish green closes again the tear rended by the previous death-wrestle painting a surreal still-life of lifeless arms reaching out of the water surrounded by a living emerald shroud. After a bizarre interlocution with an evidently confused old man I almost ran home all the while repeating this brief passage to myself, lucky to have kept it in mind when I reached my door. But then it really was very short when it came upon me at that water. In summer I went there again with Marco Kehren

Bethlehem
via Alexander Deine

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who paid me a visit from Holland. I wanted to show the mills interior to him and to achieve this task one had to circle it on a small ledge, on the water-side that is. I didn't honestly want to continue with our exploration since it had rained and the lake's water was brown for all the mud stirred up, wherein the algae shaped bizarre dots of color. Marco, however, insisted on our little climbing tour and as we were both on that precipitous ledge, only inches away from the surface of the water, Marco suddenly lifted his arms and looked like he would deliberately jump in backwards. He went for a complete dive and I shat my pants that he also might get caught in that muck and drown. But at that very moment he came up again and I could perceive real fear in his eyes. His leather pants and vest were completely soaked, so were his biker-boots and I noticed how they were pulling him under again. There wasn't much I could do standing on that ledge and it was some undertaking to get him up there again too, several times he lost his footing and slid back. Fortunately the water was relatively deep where we stood, for had he struck ground he wouldn't have made it back up and I am still pretty certain that I couldn't have lifted him, ton-heavy leather gear and such - and underwater too ; out of this death-trap. You see, death lurks everywhere and had things gone wrong, sarcasm and irony would have triumphed, were it not such pictures of people drowning that inspired me to these lyrics, being sung by Cathrin and Marco, in the first place. Had Marco died at this spring of my inspiration and through it I am sure insanity would have benighted me from then on and destroyed my own life as well. Despite my antipathy towards portents, warnings and predictions the incident haunted me for a while and rattled me quite a bit. I haven't been there since.

Your lyrics follow dream-logic too much to maliciously implicate the use of drugs in their conception. Still, in how far could certain substances have informed the excesses of BETHLEHEM? We are most assuredly no angels and especially during rehearsals various "autoexperiments" made a long and dirty procession into the material rehearsed, mirrored by zillions of mistakes while playing. Occasionally this conduced a personal disenchantment upon all involved and the individual employment of each instrument led to rather unhappy moments, accompanied by insistent unreliability in the course of which diverse expulsions followed. Even during concerts, or maybe there specifically, hefty grossness abided, making it a real fluke if songs were played in their right order and even well. Crashes of the special kind apres gig certainly belonged to our standard-repertory and more than once I could experience my own demise in all details, say, an hour before the gig, so that I sometimes felt I hadn't even played it myself, but only dreamed of it in bed at home. Despite all this, certain kicks at our rehearsal place helped to let the BETHLEHEM atmosphere rise. Alas, one member had to pay a costly price in that his psyche took lasting damage after all these years. However, for my own "defense" I'd like to stress that the songs were exclusively written in my real state as it wouldn't have been possible for me to do so otherwise, although I did try to work on new material supported by a little "canapé" now an then. Fortunately it never worked out, the only result being reams of crap based on extremely rotten or no ideas at all. I can only put down useful texts when being "clear in mind". Any attemps to the contrary failed miserably already in pre-bethlehemian days. Pretty quickly it became clear that certain influences induced strong distortions blocking my own understanding of what I'd written utterly. I couldn't grasp a single sentence!! This state would have turned BETHLEHEM lyrics to blazing apocalypse and I daresay I wouldn't have got one single one of them right, that is to say, I never would have experienced all these ideas, daydream-images and visions related to reality. In studio an iron self-discipline was the rule, with the exception of those "incidents" during and especially after the vocals-session lasting several days on end. Nobody ever managed to slip by this discipline as we were "observing" each other Argus-evedly. What transpired after the daily studio work in re "all 4 CDs" was finished and during the final vocals session and surrounding it is best kept under lock and key and not intended for publication. Some other incidents seem very suspect even to us years after and I believe that the thresholds to madness have be crossed, if not overrun or stormed even, many times making me wonder how, some minor details excepted, our health could be held up so well and that even the massively disturbed psyche of an ex-member is bettering to reach his old stability and joy of life. Nevertheless the little "tests" of the unhealthy kind set forth on their usual way in given circumstances and beyond. Several visitors from abroad found these "peculiarities" a special kind of hell and haven't been encountered since. **Has there been, as you predicted several times consequent to the release of "S.U.i.Z.i.D.", any "official" attention of the more unpleasant kind?** No, this time we have been "spared" - up to now at least. My brother-in-law and family lawyer represents my side in all band-related legal matters and Landfermann's strutting barks of last year have been abruptly silenced once and for all through a two-sentenced reply to all those papers, accusations, threats, xeroxes, self-important yelps streaming forth from Landfermann's attorney. After my subsequent invitation of Landfermann to a primitive, private match at some place of his choice, for all I care in the presence of his daddo or whomever, nobody has ever heard of or seen him or his wannabe-label since. In any case, now we are equipped with a very good and, for the familial ties, inexpensive legal support and don't worry in the least, but then I never really did. Three times I expounded to the pigs in their mujo-importante-station a little as concerns metal and art and whatnot and every time the discussion and signature on their irrelevant protocol were done in no time and despite all "now-also-a-little-important"-promises of those provincial blockheads not even a miniscule fart of theirs went through. And why should it have? Because of German lyrics that contain no trace of any gratuitous violence or right-wing ideologies? Or some moderately controversial photos, the intention of which had lost its lure for our chair-poopers after three or four explanatory words? The pigs are basically backwards and always think that now, after 30 years of paperwork and messing about, they've made their "big catch" with BETHLEHEM, presently rising to TV fame and in rank. I don't necessarily need to have more of this shit, since it's only a waste of time and taxpayer's money and, above all, boring. That's why next time all matters will wander directly into our lawyer's hands to rid us of those duty-broad-bottoms with their penchant for "traditions of the incomprehensible kind", maybe with some additional propulsion, for evermore. **As the founder of BETHLEHEM you appear rather dominant. You appear as composer and writer in all the pieces. How far reaches the involvement of the other members, if any?** Klaus Matton contributed some morsels, Marcus Losen some arrangements. Generally the biggest part came from myself, yes, at least as far as songwriting, all lyrics, arrangements, samples/keyboards, concepts etc. go. Andreas Classen excepted, for whom I etched out the vocal lines, all former vocalists had a free hand in designing their contributions. "S.U.i.Z.i.D." for example features freely-improvised vocals that do not follow any previously conceived structures as was the case on "Dark Metal" or "Dictus te Necare". **The path of my inquiries unhaltingly winding into matters profane, will US-fanatics be able to witness with bated breath the blistering force of your live appearance anytime soon? You always attached special importance to your status as "live band", as befits the metalhead.** "Soon" would mean to exaggerate, but we do have an invitation to next year's Milwaukee Metalfest and if we meet with no further obstacles, we shall head off to the States for two weeks the coming summer playing various dates in cities like New York, Chicago, Philadelphia etc. We already could have done the USA were it not for some members who peed their panties up-front so that all soothing words were lost on them. As a consequence we made a clean sweep with the iron broom and we accept only those as new members that do not soil themselves in public for sheer stage-fright, but share our interest in this kind of "leisure-time activity". There's nothing worse that can happen to band than to have a profusion of gig-offers, but not being able to take them up, because some members cannot suffer large or not-so-large crowds, immediately breaking down in a psychosomatic fit at the very sight of one. Not to mention longer flights etc. As soon as a corresponding line-up and usable program have been set up, we'll be at it. And that'll prospectively be in about a year or so. **Trite, but possibly of interest, how far goes your relationship with Marco of DEINONYCHOS? Do you have sex? Or is it rather based on a similar musical interest, that in case of "S.U.i.Z.i.D." grew into more-than-a-substitute for Landfermann?** No, we had no sex with Marco nor have we. Personally, sex with men disgusts me and in the past it brought me proper feelings of revulsion. Nowadays I couldn't give a fuck whether men cream each other's brown sun, suck turgid wieners or whip the cheese off their balls. Might sound square, but I don't give a squalid fuck principally. If I have to see something in that vein, I'd rather go for some "asian-lesbian-bondage-hardcore"-type shit. I've had my experiences with gays and they'll last me a lifetime. There have been some incidents in the past that for a time let me hate gays right out. I remember hanging about a female friend's place who was expecting some guy from Berlin. He eventually arrived and was wondrous to behold in his PVC mini-skirt and leather corset. He had "Kappies" on him, which we shared and downed with some bottles of high-proof. Despite having met a strong brother in them "Kappies" I came to after a not-measurable knock-out phase, half-empty bottle of korn in hand, under the kitchen table and had to accept a certain lack of orientation and memory, of my own self among others, without resistance. So I felt very thankful when a person in a weird fetish-outfit "led" me to my flat as my locomotor system was also subject to immense limitations. This person must have helped me getting undressed as well and after I was lying supine in my underwear approaching another coma I noticed a body clad in PVC and leather slip into bed beside me beginning to caress my chest. Additionally, I felt his lips on mine and a certain nausea rising through my almost-coma. But I was incapable of defense and before my senses gave way again I heard a considerable shriek and then there was only blackness. Having woken from my coma I was told two days later that I must have forgotten about my girlfriend who stumbled upon that poof fumbling around me later and hit him with a chair. My then still "undead" girlfriend had been extremely hot-tempered and given to bouts of physical violence. Well, the gay was operated on that very night, had the chair and the steel-caps of my girlfriends boots left but very little of his head and bones intact. A suspended sentence for "grievous bodily harm" came as special bonus. There's been another case where some queer took advantage of a situation to press a kiss on my lips. But this yarn I'll spin some other time. Only I was still fully conscious despite the pills and booze and showed this asswipe my gratitude by applying free eyeliner and lipstick, which according to eyewitnesses changed color several times. To this day I have no clue what made these guys so wild about me. What I found out, however, is that I couldn't, can't and won't ever be able to deal with this "gayness" altogether. Therefore: no sex with Marco. Not even with other bethlehemians, as we know of no gays in our band. We and Marco are tied by musical and personal bonds not including sexual ones. His collaboration can in no way be seen as simple substitute for Landfermann, but was a one-off for "S.U.i.Z.i.D." Now we go our separate ways again. He with DEINONYCHUS, we with BETHLEHEM. There have never been any other plans. **Conspicuously I avoided the musical aspect of your presentation, but since it is excellent, what more can be said? What else can I bug you about .... Sex! Do you have good sex? How can an attractive young lady like Cathrin remain serene and unbothered in a band comprised of such smashing young blokes?** Cathrin is booked for some time now and thus taboo. Furthermore, it is her job to sing in the band and not to licketyfuck. Good sex comes rather sparsely to me these days, lacking a steady girlfriend. Being an orgasm-addict I therefore have to slake my bestial desires per hand which, in fact, puts me in favour of a sort of "double-pack", because apart from boosting my stamina and accurate aim I also train my funky-bass whack. Of course I can't hold a candle to Klaus Kinski, but thanks to my thorough practicing I can, if dirty and particular inspirations of the uninhibited kind prod me, fill up the dirty dozen, no problem. If sublime predestination strikes in the shape of a fresh love, there's no stopping the piggly-wiggling in re "love-for-detail" as well as "anti-sewing machine-blitzkrieg". Only the tactics of positioning are subjected to a certain encroachment, as the thought of, say, simulation with a love doll or professional piggy-service and the bank raids connected, seem too dull. And even if the strumming of an "air-guitar" might bring about some success, the "air-fuck" is doomed to latent failure, would it not demand a considerable litheness of limb and excellent spatial orientation, not to forget graphic imagination to master the acrobatic intermezzi. Since I am scared by the thought of not being able to call an ambulance with knotted and multiply broken asparagus-limbs and having always been the uncontested bottom of the class in geometry will I continue to devote myself to the "Klaus Kinski crossfire model". Until one day the frankfurter practised upon will vaporize through the heated spheres in an abundance of mayonnaise. **As politeness demands, the last word belongs to the interrogated.** I would like to thank those who persevered for the patience in studying the this time very personal Jürgen Bartsch and hail all those relishing our musical and lyrical offences. We'll be watching out for you.

Bethlehem
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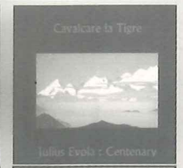

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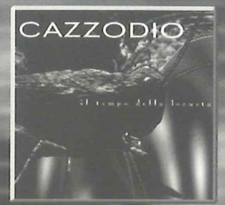

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Basic idea lifted from 'Pharmako/poeia' authored by Dale Pendell.

Animal- Man is the animal. The only bad animal.

Archetype- The Wanderer.

Author- Millions now living will never die. I read to live and live to read.

Body Part- I love the nape of the neck. And beautiful small ears often do it for me too. Erotic.

Chord- Hmmmmmm. There is a good chord sequence in Albinoni's famous funeral music (Adagio). I don't know the correct title off the top of my head. Tim Simeon of Bomb The Bass is great with chords... hear "Man Child" by Xene Cherry.

Color- Colour- Sound. Oblivion. I write with mauve ink and I always keep my toe-nails painted Gold. My Grandad used to tantalise me with the idea of Sky-Blue Pink.

Day- May Day, May Day.

Dimension- I get a little anxious about the idea of Alternity.....the multi-verse. I'm constantly flashing between a multitude of them, you see. It all seems very, very frenetic and I need to keep grounding myself in this physical plane. I'm often off on the Astral. Professionally I work in the dimension of Sound.

Element- The element of surprise.

Form of Energy- Teenage Lightning. The energy given off when two teenagers are rubbed together.
Either that or "Electricity" by Captain Beefheart who is himself a force of nature. I am so sad about him being ill and pray every day for him and his wife. The man is beautiful, man. Id love a drawing... a doodle by him, or a signed photograph or an autograph or monograph because he's a monolith.
When I was little my mother bought cheap nylon sheets and pyjamas and I a) used to amuse myself by getting under the covers and causing cascades of static electricity by pulling the sheets apart quickly and also by rubbing my legs of my pyjamas together so that they lit up under the bed and b) I was absolutely terrified of the strong summer storms that swept across the Heartz mountains in Germany, where we lived for a time and I refused to sleep in the bed because I thought I would be electrocuted.

Form of Ignorance- Let me count the ways. I think... FEAR because.....

Gemstone- Topaz.

God- Better an old Demon than a new God. I tend towards associating with PAN. Every non-targeted, non-sigilised drop of my sperm tends to be propelled in the general direction of PAN.

Goddess- I say "thank you Goddess" before I eat every meal. She is more precisely ISIS when I need comfort and strength. Austin Osman Spare drew on Isis similarly. It was he who taught me this path of solace. Sri Mookambika Devi when I am concentrating on synchronicities. The author Rupert Sheldrake, whose wonderful wife Jill Purce is a friend and vocal teacher of mine, came across the shrine of this Goddess in India. She has since become the Goddess of Morphic Resonance. I wish I had my books here but anything by Rupert is worth finding and reading.

Historical Age- Wow. I would have loved to hear the sound of the world ringed with the rumbles, squeaks and songs of the dinosaurs. Like the Ceteans, the whales and the dolphins I think the animals of way back

COIL

then were extremely vocal, communicating by deep waves of song. The whole planet would have been heard from space. The air would be thick with a resonant sludge of multi- chordal bliss. I'm very interested in the High Mayan cultures too, centered around Oaxaca in the Yucatan. And here in the UK I'm obsessed with Stone circles and especially the Avebury complex in Wiltshire. You could say I'm a Silbury Hill-billy.

Landmark- The sky.

Landscape- The chalk and flint hills of Wiltshire, England. Or Bryce Canyon, USA.

Metal- Guru.

Mineral- I would like to have an obsidian mirror. Black Aztec scrying mirror like the one used by John Dee and Edward Kelly for their Angelic Conversations. I also have an inscribed amulet made of meteoric iron. The ancient Egyptians believed that this material was the bones of the pharoahs come back to this world transmutated. That it came from beyond the stars. In fact meteoric iron comes from within our own solar system, and it is the rarer organic mixed compound meteorites that contain materials from beyond it, from the stars. So Id better get another amulet made up.

Number- Pi.

Onomateopoeia- plop.

Planet- Janet.

Poison- see William Burroughs for interesting discourse on poisons. Sarin is pretty hip isn't it. I prefer traditional ways out like Laburnum, Hemlock and Alcohol.

Pope- Id hold him upside down, of course, and shake him until the key to the secret Vatican library fell out and then go and liberate all the hidden books they have. The handful of Mayan Codices that they didn't burn, for instance. The remainder of the books from Ancient Egypt saved from the burning of the library at Alexandria. The wealth of Arab teaching they are suppressing so it seems that the Christians thought of everything when in fact the Arab cultures had already worked there things out centuries before.

Season- Perpetual Autumn.

Sense- Non-sense. I love all the senses.....

Sexual Position- Vacant, at present.

Sin- Synergy.

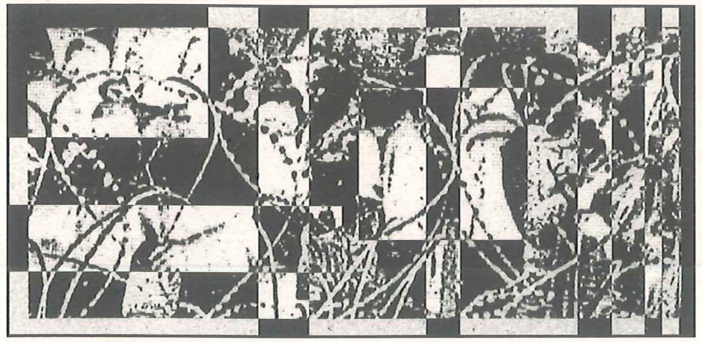
Tarot Key- The Magician.

Taste- I haven't got any.

Time of Day- The Gloaming. The Liminal. The dusk. The time when light and dark fuse into a mythological hypnagogic purr of pleasure and terror. When myths and legend and stories and Ancestral connections are at their most accessible. When stories were created. Where creativity can creep out and not be shrivelled by the sun or lost in the ludicrous Post-Christian fear of darkness.

Urban Myth- I used to be terrified of the one about the escaped lunatic on the roof of the car.....know the one?

Virtue- Persistence is all.



INTERROGATION OF CONTROL RESISTANCE by TAINT. Explain the racial situations in the area(s) of Dallas you live in, including bad experiences. Did anything specific help form your philosophy? In my opinion the racial situations in Dallas are hostile. Rather than citing numerous incidents that support my side of the argument let me simply say the word multiculturalism makes me want to vomit. My opinions are based on common sense, hands-on experience, and cold hard facts. I have worked and gone to school in this cess pool. I have lived it Jerry Springerberg doesn't form my opinions for me. Those who don't will on being led like the sheep that they are of the test of their meaning less lives fighting for every stupid worthless cause that the controllers put in front of them. **Any thoughts on the incident in Jaspar, Texas? (Jaspar, TX: Three white men dragged a black man behind their pickup truck, dismembering him along a rural highway.)** This is a question I could write several pages on, but I would rather not discuss. Let me just say this: If the situation were reversed and it was a black on white crime, would it have even made the news? **Are there any pro-white organizations that you are a member of or feel are worthwhile?** I am not a member of any organization although I have corresponded with many. For those who are unsure of how they feel and are still seeking answers and truth, there are many organizations that are worthwhile if you are willing to turn off the television and read. For those whoa re solid and comfortable with their beliefs, there is no point in reading and rereading the same old tired and depressing information that does nothing else but simply state and restate the facts. **Is the Bible or the belief in God part of your pro-white philosophy? If not, how do you feel about such beliefs in other organizations? Are you interested in Satanism or feel that it fits in with pro-white beliefs?** I am an atheist. I am assuming you are referring to the Christian Identity Movement. Christianity in any shape or form holds absolutely no interest for me. I don't believe in life after death therefore to me most religions are meaningless. As for Satanism, I have met people who consider themselves Satanists whose basic philosophy on life is quite similar to my own, but I would not call myself a Satanist. **Do you think bands that use pro-white imagery or titles are pro-white and fully understand what they're doing, especially power electronic groups such as the Grey Wolves, Con-Dom, Genocide Organ, Ex.Order? Do you listen to Oi! or other pro-white music? If so, who?** Considering I am a big fan of some of the bands you've mentioned, I like to at least think they fully understand what they are using, but sometimes they are very vague about it. I don't understand why, if they are hoping to achieve commercial success they are wasting their time recording power electronics. I think a lot of it is simply the fear of being charged with a "hate crime" by the "thought police". I don't consider myself a skinhead or a veteran of that scene so I am not as familiar with all of those types of bands as I would like to be, but in any case I have a hard time criticizing any pro-white music. I like some stuff by The Blue Eyed Devils. **I think some of the extreme electronic groups I've mentioned are simply afraid of being labeled white racists so they claim to be apolitical(Con-Dom) and I've heard that the Grey Wolves are anarchists, but by using pro-white imagery, slogans, titles, etc. an opinion is most definitely being expressed; it's ridiculous to try and straddle fences. Any thoughts?** My thoughts on that are identical to yours. **How did the association with L.O.K.I. Foundation begin?** I heard and liked some of the tracks on the G.A.S.K.R.I.E.G. tape compilation, especially those by Ex.Order, so I started sending them my own material to see if they would be interested and fortunately they were. **Are you a native Texan? Do you enjoy living in the South or it's past history?** I have lived in Dallas all of my life. Unfortunately living in the South and it's past history has become pretty irrelevant these days, at least in this part of the South. I can't speak for all of the other Southern states. **How do you feel about gun control? Do you own any guns? If so, what?** Gun control is probably exactly what many survivalists say it is: an essential part in a conspiracy to allow Big Brother to destroy any resistance to The New World Order. I own a Winchester 12 gauge Defender and a Sig Sauer 45ACP automatic at the moment. **Any interest in European heritage, Vikings or black metal?** Although I know little about it, European history and Paganism is interesting. I would like to trace my family tree back to my European ancestry eventually. My main interest in black metal lies with the band whom originally coined the term, Venom. I grew up listening to their first two records. My primary interest in the Norwegian black metal scene has been a result of the developing Neo-Pagan/racist ideologies. **Any connections to the Confederate Hammer Skins? Does Dallas still have an active skinhead scene?** My only connection has been some mail correspondence and attending a show featuring some skinhead bands that was organized by CHS. As for any active skinhead scene, not as far as I know. **What is your favorite racist joke?** I'm afraid I heard one just the other day that I thought was guide good, but I can't remember it. The best ones seem o turn out to be pretty profound statements rather than jokes. **How do you feel about the Japanese noise and it's lack of focus/content?** Japanese noise artists that I am familiar with bore me. Their sole purpose seems to be to annoy the listener. I can appreciate the reaction it causes to a certain degree. I'm sure it could be quite useful for clearing out a nightclub at closing time, but I prefer material with content and direction myself. My main interest in the type of material that I have recorded and what I listen to is it's ability to penetrate a person's mind in an almost subliminal way. I know it doesn't affect everyone that way and probably only a tiny percentage of people even comprehend what they are hearing ,but for me it is extremely powerful in many ways. **Are you a fan of racist country music such as Johnny Rebel?** I have been meaning to order the Johnny Rebel CD from Resistance for quite some time but I haven't as of yet. I have heard only one of his songs and I found it to be quite enjoyable. **You contributed material for Con-Dom to use. What specifically did you send him and was content discussed beforehand?** Initially Mike was going to use some opinions expressed by me in past letters and some flyers I sent him as text for his new double LP on Tesco titles "The Colour of a Man's Skin". That was several years ago. After the release of 'Germ Warfare' 10" he got back in touch to see if I would contribute some sound material also. There should be one track on the LP with sound contributed by both Mike and myself and lyrics inspired in part by me and Mike both. **What type of equipment to you use? Are you sole member and are there any plans to perform live?** Yes, I am the sole member of C.R. I am using samplers, EFX processors, mics, and a Tascam 8track cassette recorder. Much of what I am recording would be difficult to reproduce live. There is some fairly random feedback on "Sickle Sell Acceleration" that was simply an open mic through an EFX processor that would be hard to do again. I would love to perform live but I don't see it happening any time soon. **Do you have a favorite racial slur?** Nothing out of the ordinary- maybe Simian. **Do you encourage/support violence, terrorism for racial causes? Will future releases explore similar themes as those on Germ Warfare 10"?** When called for- Absolutely. Yes, my future releases will explore themes such as those on Germ Warfare. **What will be next for Control Resistance?** I would like to appear on a compilation featuring other artists along similar lines, something like the Natural Order 2LP State Art compilation.

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Control Resistance
via Taint

DARKTHRONE — THE EVIL IN MAN?

Many years have passed since I was sixteen years old and purchased my very first Darkthrone album. Still, I can feel that I am a fan to the bone, and it is with awe that I meet Ted Skjellum for breakfast; also known as Nocturno Culto... He is a grown man now, eyes blue as steel, blonde hair even shorter than mine own (quite newly shaven). It is with pride in his voice that he tells me of his wife and his son, of his life in the far mountains and deep forests of Norway. Yet, unmistakably, it is him, the front figure of Darkthrone; his voice is deep and rugged, and his has the charisma and force of a true Black Metal King. What was the thought and idea which brought you to form the band Darkthrone? Darkthrone was started a few months before I joined. I played in another band myself at this time. When you are this young you have a lot of ideals. And you want to do something yourself. Play like them. You get inspired to play yourself. That is where we started. **Looking at the quality of Darkthrones music, you could say that one can see a retrograde development. On "Soulside Journey" you play so called "good", quality music. The guitarwork is excellent and the arrangements are advanced. Looking at later albums like "Panzerfaust" you play "badly" using a crusty sound and simple riffs and arrangements. Was this development planned and done on purpose?** You could say that. In the beginning this was the desire of Ivar and myself. We were not happy with the first album, it was not the sound we wanted. It was not our music. So we talked to Gylve, and suggested that we should try something different. At this time we had a lot of material ready in the vein of "Soulside Journey" and were planning to release a similar second album. Luckily we did not do this. A lot of people question this decision, and regard it strange, but this was a totally natural thing for us, and not really such a big change for us. We didn't really have a relationship to the music we played on "Soulside Journey". I guess we released the first real Black Metal album when we put out "A Blaze in the Northern Sky". A lot of people will argue with me about this statement of course. **Personally I remember buying "Soulside Journey" and "A Blaze in the Northern Sky" at the same time, right after "A Blaze..." had been released, and I was puzzeled by, but also though it very cool, that there was such a huge change in image between the two albums, looking at the pictures on the back cover, at the same time as you can hear that it is the same band. I have heard that you do not even acknowldge "Soulside Journey as a Darkthrone album, starting the countdown at "A Blaze in the Northern Sky".** I guess it was real easy for others to say negative things about us "like look at the difference between these records, man...". I have always stood by the change that happened here, and I also stand by the first album. **When you crossed over from death metal, as was played by so many Scandinavian bands at the time, to the Black Metal that you invented, were there any muscal influences that brought about this change?** Definitely. We were of course related to old band that did not play death metal; Celtic Frost and Bathory. This is not to be denied. Despite this I still think that we have been able to create our own style, although it is in the same spirit. **There has been some years since this all started, and Darkthrone has gone through a lot of changes as a band. How has Darthrone influenced you as an individual, how have you changed through this period of time?** It has influenced me to some extent, but I am mostly the same person as I was ten years ago. I am of course older and more rational than before. But, after so may years with this band, it becomes a very important part of these past ten years. I always think about Darkthrone. So many things have changed these last few years. I only think of Darkthrone in the period when we were only three members, the period after we kicked out Dag, to the time when Ivar (Zephyrous) left the band . This epoc was unfortunately too short. I would rather have seen this period last longer. But I had already moved and it was harder for us to make thing happen as a band. **How was this thing with Dag? Was he just a session musician, or...** No, he was a member from the start, but he always wanted to show off with his bass. When we changed styles he did not get to show his maximal capacity and started to complain. I guess he never really fitted in the band anyway. We did not make the decision of kicking him out before he started to bitch and sulk. **Did the music change a lot after Ivar (Zephyrous) left the band?** I think that even if he would have stayed, the records would still be much as they are. All our albums are different from eachother. He didn't really influence the music in such a strong way although he did write some material. But he was an inspiration to us in other ways, as a person. Killer guy. **I personally see the albums released as a three-piece as your best material, and I guess you agree?** Yes... "Total Death" was more of a . . . well, we were not completely satisfied with it, because, it was sort of a quick project. Gylve and I are quite coordinated musically, and we met up in the studio only a few hours before the recording session started, but we were so rutined that it worked out OK. We are pretty satisfied with the result, but it is not as worked through as it could have been. This will not happen again, and if there is to be more records they will definitely be thought through and well worked out projects. It is not certain today, and after an eventual other album, if there will be anything more... **This is ofcourse a question many fans have...does Darkthrone still exist?** Oh yeah..we do *(their 'final' album to be recorded in summer 99.-S).* We can still do more. But we are in no hurry. We are in no competition to hang with the trend. We have never cared about the marked or what people want from us. If we sell a thousand or a hundred thousand albums it does not matter to us. We are not doing this to be liked. Actually, we were counting on being disliked from the starting-point. It is of course really funny to think of when we sent the master tapes of "A Blaze..." to Peaceville, that they honestly thought we were fucking with them...they were completely shocked and unbelieving. After a while they relalized that we were serious, and then they listened to it some more and realized that there might be something more to this. And as it turned out, "A Blaze..." and "Under a Funeral Moon" were the best selling records on Peaceville, so they had to chew down their discontent, and basically had to force themselves to like it. This was actually really cool from Peacevilles side, they gave us space and time in the studio to do as we pleased. Of course they knew that we never really used a lot of money in the studio to begin with , we were very effective. **It is actually really cool that you were on Peaceville when you released these first albums. You were the only band to be on such a big label, and you were also one of the very first BM bands... So many BM bands are still released on minor underground labels, and especially at that time. This did get you a lot of publicity at the time I guess.** We actually recieved quite a few offers from labels before "Soulside Journey", and we chose Peaceville after careful considerations of the options. **The change from Peaceville to Moonfog, were there reasons for this except Sigurd as a personal friend to both yourself and Gylve?** I don't really know anything about this. It was Gylve who originally knew Sigurd. I guess we also were on edge with Peaceville for a while. There was almost a break of the contract before this as well, but the conflict passed, and when the contract for four records was out we decided to sign with Moonfog instead. We are happy with this because it is a good deal, and the communication is better, so as that we can be more involved with things like layout and cover etc. But we earned more money on Peaceville of course. **When we come to the time of "Transilvanian Hunger" and "Panzeraust", Gylve is suddenly not the sole author of lyrics. Varg Vikernes has written half the lyric score for the "Transilvanian Hunger" album, and on "Total Death" there is a whole horde of Norwgian Black Metal musicians whom have contributed with lyrics, as well as yourself. What is the reason for this?** I was really against this. I feel that Gylve is supreme in writing lyrics. I guess I am satisfied with all of these texts, but I would have prefered to have had Gylve write all the lyrics on these records. He was not really inspired to write, and I felt that is was not wise to push him. So I decided to write some lyrics myself. I do not know if I'm such a good author of lyrics, but inspiration did come to me as well... I am also planning to write some lyrics for the next album. **So you are working on material for a new album?** I am, but I don't think Gylve is... **He is only playing Trance these days I hear...** Yes. **Is it really true that it is ten years since Darkthone started?** Ten and a half actually at this point *(more like thirteen before this is printed.-S).* **In accordance with this, we have recently been so lucky as to be honored with a tribute album on Moonfog. Eight bands have recorded Darkthrone cover songs. Emperor, Immortal, Satyricon, Enslaved, Gorgoroth, Dodeheimsgard and a few others which I have forgotten. I see this as a huge compliment, especially from Immortal, as they of principle never played covers before.** I think most people will agree with me that Darkthrone is a legend, and this tribute album seems quite proper for you at this time, ten years and all. **Darkthrone has always seemed so honest. You are so unaffected and real in a trend where most bands seem to live in a constructed image or copying someone else. It seems to me that Darkthrone comes straight from the heart...** I guess we did some right things. Both musically and text wise. I guess you can say it comes straight from the heart. We have always tried to make every album a bit different from the previous, because we feel that each album projects the epoch

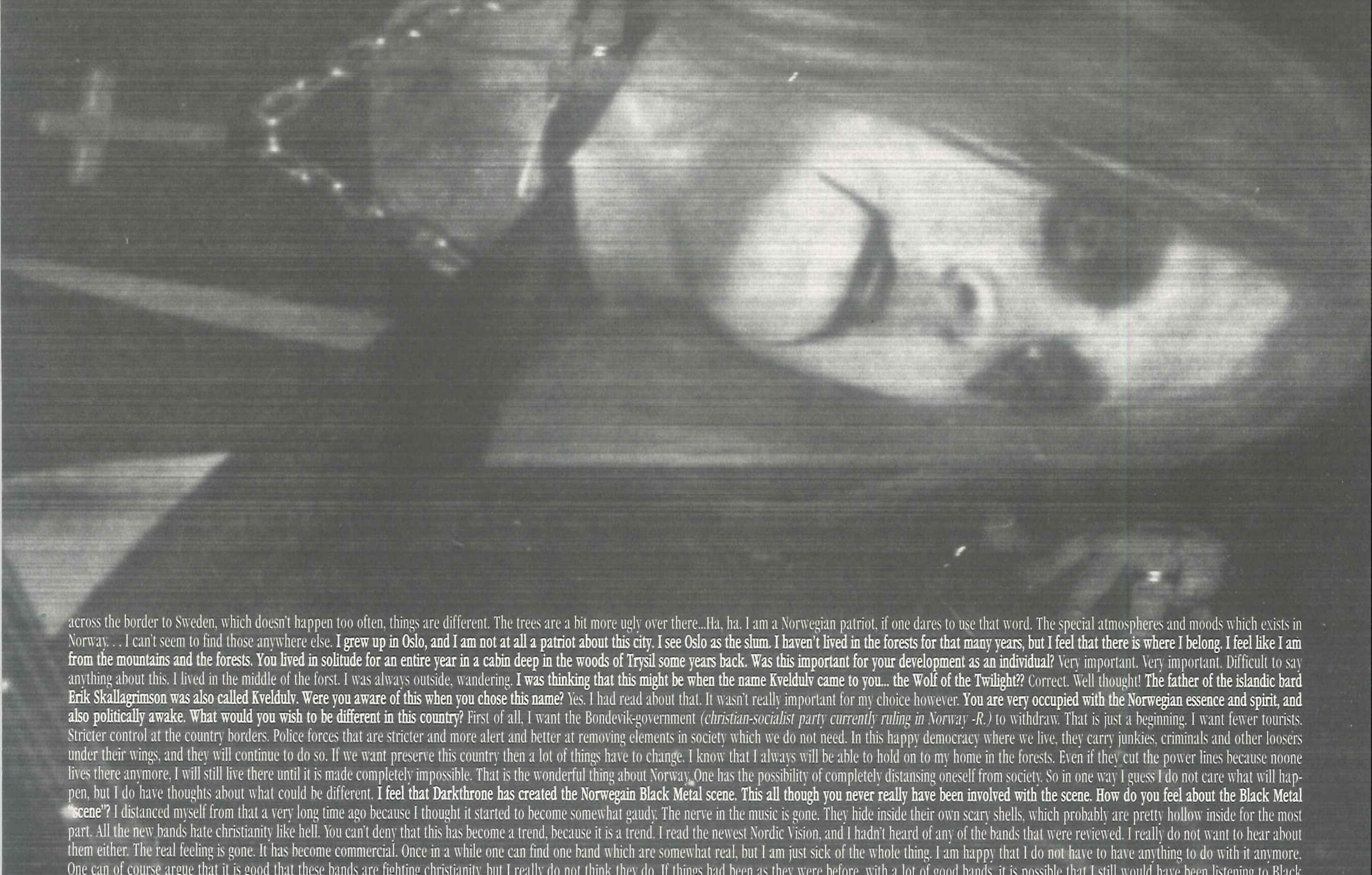
Darkthrone: Nocturnal Culto
via Runhild Gammelsæter

Defcent

between that and the album before. A result of thoughs we had in that time. **Ideology is very central in Black Metal. When you say that music was the background for Darkthrones origin, do you mean that ideology was not central in the beginning?** Oh yes, it was a part of it of course. We wanted to project something. Gylve was writing the lyrics, and he wanted to say something with the texts. I wanted to project music and atmosphere, but I also had strong opinions about christianity and these things which Gylve expressed very well though his lyrics. I was always very excited about his lyrics, which I think are excellent. I have had the pleasure of being the vocalist whom have expressed these lyrics, which has been killer. **Ideologically, you have from the beginning been using Gylves lyrics which have an occult feeling, somewhat black magic I guess. Then Varg Vikernes contributed with some real northern texts, and it seems that Darkthrone has become more into the old norse history... Was this an intention you had or pure chance?** I do not know. Gylves lyrics are going that way just naturally. As a result of this time I am very staisfied with these lyrics, also those written by Greven (the Count). "Transilvanian Hunger" is one of my favorite albums, as far as it is possible to have a favorite album of your own. This period of time was very special. I lived in the Transilvanian Hunger spirit for a very long time. This is someting I remember well. **So this is not a change of dogmas?** No, it is not. Satanism is a very worn out word. I guess it is a combination of the fact that I personally harvest an uncanny hatred for christianity, which seems only to grow stronger as the years go by, as well as the Norse feeling I have. **About the appearance of Varg Vikernes' lyrics on several of your albums, do you sympathise with his actions? This is somewhat of a support of him and church burning?** I do not know Varg. I have never talked to him. I know that Gylve knew him, but I do not know to what extent. **You are actually one of the only larger bands in the scene where no member has ever burned a church or been penalized for a crime.** It is OK if people want to set fire to some churches, but I have better things to do with my time than sitting in prison. You don't get to do anything with your life that way. And besides, the churches are rebuilt anyway. I think that one has to use other means if one wants to extinguish christianity in Norway. Christianity is anchored so well here that one has to use smarter methods than burning churches. **I have been wondering about the name changes that have occured thoughout the history of Darkthrone. On the first album you all use your own names, excpet Gylve who uses the name Hank Amarillo. Is it true that he used this name so that his mother would not be able to show the CD to her friends and say "look, this is my son, Gylve!!!"?** I can't say anything about this, because I don't know. But I do not think that this is true, because she cares very little about the band and all that. **Nocturno Culto was the name you used on many of the Darkthrone albums, except the first one where you used your real name, Ted Skjellum. Now you go by the name Kveldulv. Why all these changes?** It is hard to explain, but this was a result of an epoch of my life. Sort of an internal thing with myself where I felt a change was needed. Also my involvement in Satyricon seemed to demand a change in names as Sigurd was afraid that the Nocturno Culto name would in some way harm Satyricon.... I guess because Darkthrone at the time had been involved in some problems concerning our political and religious statements (among these 'Norsk Arisk Black Metal' on the back cover of "Transilvanian Hunger" - ed). Pretty stupid really. It doesn't mean that much to us, but it can ruin a lot, especially regarding record sales. I mean, getting boicotted by some big German distributors because of what was stated on the back of "Transilvanian Hunger" isn't really good for the sales. Germans are real touchy about these things. If we had said we played Negro Black Metal, then all these people would think it was totally cool and nothing would have happened. It was not intended to be a political thing. We were only stating a fact. That is that. Freedom only goes that far. **You live out in the forest, and have been for some years now. I guess this is sort of a Darkthrone thing, these dark forests ... woods ... "granskog"?** You could say that... And it has to be Norwegian evergreen forests, the Swedish ones just won't do! I feel that when I drive

Darkthrone

via Runes Gammelsæter



across the border to Sweden, which doesn't happen too often, things are different. The trees are a bit more ugly over there...Ha, ha. I am a Norwegian patriot, if one dares to use that word. The special atmospheres and moods which exists in Norway. . . I can't seem to find those anywhere else. **I grew up in Oslo, and I am not at all a patriot about this city. I see Oslo as the slum. I haven't lived in the forests for that many years, but I feel that there is where I belong. I feel like I am from the mountains and the forests. You lived in solitude for an entire year in a cabin deep in the woods of Trysil some years back. Was this important for your development as an individual?** Very important. Very important. Difficult to say anything about this. I lived in the middle of the forst. I was always outside, wandering. **I was thinking that this might be when the name Kveldulv came to you... the Wolf of the Twilight??** Correct. Well thought! **The father of the islandic bard Erik Skallagrimson was also called Kveldulv. Were you aware of this when you chose this name?** Yes. I had read about that. It wasn't really important for my choice however. **You are very occupied with the Norwegian essence and spirit, and also politically awake. What would you wish to be different in this country?** First of all, I want the Bondevik-government *(christian-socialist party currently ruling in Norway -R.)* to withdraw. That is just a beginning. I want fewer tourists. Stricter control at the country borders. Police forces that are stricter and more alert and better at removing elements in society which we do not need. In this happy democracy where we live, they carry junkies, criminals and other loosers under their wings, and they will continue to do so. If we want preserve this country then a lot of things have to change. I know that I always will be able to hold on to my home in the forests. Even if they cut the power lines because noone lives there anymore, I will still live there until it is made completely impossible. That is the wonderful thing about Norway. One has the possibility of completely distansing oneself from society. So in one way I guess I do not care what will happen, but I do have thoughts about what could be different. **I feel that Darkthrone has created the Norwegain Black Metal scene. This all though you never really have been involved with the scene. How do you feel about the Black Metal "scene"?** I distanced myself from that a very long time ago because I thought it started to become somewhat gaudy. The nerve in the music is gone. They hide inside their own scary shells, which probably are pretty hollow inside for the most part. All the new bands hate christianity like hell. You can't deny that this has become a trend, because it is a trend. I read the newest Nordic Vision, and I hadn't heard of any of the bands that were reviewed. I really do not want to hear about them either. The real feeling is gone. It has become commercial. Once in a while one can find one band which are somewhat real, but I am just sick of the whole thing. I am happy that I do not have to have anything to do with it anymore. One can of course argue that it is good that these bands are fighting christianity, but I really do not think they do. If things had been as they were before, with a lot of good bands, it is possible that I still would have been listening to Black metal. As things stand, listening to Black Metal gives me nothing. What I listen to now has widened my understanding of music, and listnening to Black Metal at this point seems rather primitive to me. If I listen to metal, it is the old records. I do not go out and buy myself a CD by a fresh and successful new metal band.... **How do you feel about the commercial trend that Dimmu Borgir is the epitomy of?** This is of course planned to be this way. It is to make money. But what these people will think in one, two or ten years when they sit back and reflect over what they have accomplished, I doubt that they will feel satisfied about having done something. They will have made money and played a lot of shows, partied, that's that. Just face it, playing live sucks. Peaceville were always insisting that we would sell more records if we played live. This has shown not to be true. But of couse, I am sure that a lot of bands have to play live to sell any records at all. **Now you are married and have a son, how has this affected you as a person, and how has this reflected back on Darkthrone, if at all?** I have less time to think of Darkthrone now, but it doesn't influence Darkthrone really. It is just two separate things. **A lot of adults look at young black metal fans and say, "it's just a faze, you'll grow up soon and laugh at the whole trend". I really can't say that I feel this has happened to you. Going strong for ten years, through the tenage fase, through adulthood, being married with children and all...** This music has roots in me. It is not a faze. It will not pass. It stays with me although other things change around me. Of course there is a lot of teenage ephemerals, most are actually, but these diseappear after a while. This is sad. I feel that when you have done something like Darkthrone, then I certainly hope it stands the test of time as a monument. I hope it stand as an example of how it can be done. **If you were to attempt to describe with words the essence of Darkthrone, what would that be?** The essence? Essence of Darkthrone.... No, I can't say. No.

This Der Blutharsch interview was conducted with Albin Julius over a few days in late April. Few have probably heard of Der Blutharsch thus far, but don't let that hinder you from reading the following transmission, for you will come to learn why this seemed very timely. I think that soon enough Albin's name will be a familiar one in this genre of musical exploration. Onwards brave readers... **Der Blutharsch conducted over a few days in late April 1998 via fax. Please tell us about the foundation of Der Blutharsch: the where, why, when and how...** I wrote some songs, which in my opinion did not fit into the universe of TMLHBAC, so it was only logical to release it under another project name. I released a limited picture 12" last spring, followed by a 7" in November. Initially I wanted to end "Der Blutharsch" after these releases, but increasing interest turned my plans. **Does the apparent "success" of Der Blutharsch signal an end to your works under the moniker The Moon Lay Hidden Beneath A Cloud?** Not necessarily. I did not expect that people like it that much. For me, everything I record with Alzbeth is TMLHBAC. Der Blutharsch is my solo project. I guess both will be continuing projects. **I notice that your newest releases are on WKN rather than A.R.T. What is WKN and will all future releases be via this new label?** I founded WKN, Wir Kapitulieren Niemals(We never give up) to have a separate base, especially also to release other projects, which I will do in the future. A.R.T., for me, is only "our" label- of TMLHBAC- and I do not want offer bands to be released on it. But since one/two years I had the feeling of releasing other good and unknown projects. So, WKN will release limited vinyls in the future. The first, besides Der Blutharsch, shall be a limited 7" of Berlin based performance artist C. O. Caspar. **Please explain the name Der Blutharsch.** The name has two meanings. One is a description for a "dried blood stain". The other is an old Swiss nickname for volunteer soldiers around the 15th century. They've been hard fighters and always been in the first attack-wave. As you might know, it was usual that in a war a Lord had to bring his own armour and his own soldiers, which mostly were his farmers. But they also took "volunteers" that they paid. **How does Der Blutharsch differ from The Moon Lay Hidden Beneath A Cloud?** I think Der Blutharsch shows more a male view, compared to TMLHBAC. The female factor is missing. The music is less melodic and less "hymnic" it's more spartanic and colder, more related to martial or marching structures. **Will Der Blutharsch be a solo venture or will there be collaborative endeavors?** In general, Der Blutharsch shall stay a solo project, as I prefer to work alone on the music. But, being open to what may come, I think if it's the right person/personality I can imagine doing some writings with other people. **What themes are integral to Der Blutharsch- past, present and future(if known)?** Der Blutharsch reflects many of my main personal interests. They might change in the future, and hopefully will(You can't always be stagnating..). This might also affect my work with Der Blutharsch. At the moment I am very much occupied with European history- especially the near past- the time from the early 20th century to the end of the second world war, especially all cultural and social changes and movements. But, musically I want to keep Der Blutharsch open for any influences. **It is curious that the open approach to Der Blutharsch's direction/life seems diametrically opposite of the spirit/essence it is trying to convey. Comments?** It is always the person who does it, which is allowed to decide how open it might be. Isn't it? Open means open, but still the same direction... **Does anonymity grant you greater freedom?** I don't think you need anonymity to develop freedom, but I guess it might be much easier. Living in Wien- I have to mention that there's no scene or interest for what I am doing- I feel a certain kind of freedom. Nobody really knows here what I am doing and so nobody really cares. I started to notice that if you're not following the "P.C." dogmas in some places of Europe your life will not be easy. But here in Wien life is still easy. **How about the "dogmas" within this sub-culture? Don't you find them equally as trite?** I do not see dogmas, but many people trying to find something. Might it be God, Satan, or whatever. I guess most people are only interested in a scene for what they think it stands for(Metal = Satan, Punk = Left, Industrial= Right(?))- for these people there might exist a dogma. But the more they interpret it into something than that there really is one. Boyd did sing: "Follow the path of the cross". I think the cross is just a "fill-in". I personally think following something is just running away from something. **Please tell us what lead to your apparent fascination with the two world wars and how you employ sound sources from these events in your music. What other sources do you reference, if any?** I am very much attracted by and interested in war. I think was is an interesting, important, but also very human phenomenon. It causes an extreme change in human behavior. It's an emotional (not only) "extreme" situation. I think war was and still is an essential part of human culture and civilization (not talking now about science or so...), but also of the psyche of each individual. On the other side, we're very lucky not having experienced a war- and I hope we never have to. But, as the example of Yugoslavia shows- it happens very, very fast... I think my interest in WWII is the fact that it was the last "big" or "total" war on our territory- and still you meet a lot of remembrances here where I live. Also, both my father and grandfather fought in WWII. **Do WWI and WWII both influence and interest you?** I more and more turn my interest to WWI, but also to the time before and all the circumstances which did lead to both wars. WWII would not have happened without WWI. But both wars have only been the "logical" results on many important changes of society, like industrialization, over-population, etc... **What have you released to date?** I released a 12" of 250 copies followed by a 7" of 202 copies. Just released is a 5 X 7" box set(109 copies). This boxset is also released as CD(with a few different songs) called "Der Sieg oles Lichtes ist des Lebens Heil!" via World Serpent. Personally I think the 12" and 7" were more industrial related. The new stuff might be a bit more "classic" influenced, maybe more related to the stuff I do for TMLHBAC. **What can you tell us about your upcoming release with Douglas P. and of your tour with Boyd Rice?** I was on holiday in Australia and also stayed with Doug. Initially I planned to spend four days at his place and we went to a studio. Working together turned out to be an easy and funny thing, besides that we managed to finish four songs in three days. So, I extended my stay for ten more days and we managed to record a proper CD out from nothing in only 12 days. Sometimes it was a bit stressy- 45 degrees C and 12 hours a day at the studio, but it was big fun. And we both like what we did. The title of the release will be "Take Care And Control". We both think it's very "Fassbinder"ishfa German art director- very strange stuff he made). Maybe a decadent feeling of the "slow decent of autumn." Hard to describe, but it reflects the atmosphere we had during recording-breaks. Sitting at the pool with a lot of champagne and the last warm days. I think the main atmosphere in the recordings is a feeling of despair. Anyway, it will be released in June as an Australia only release on Twilight Command, and maybe later via World Serpent. About the tour- Boyd asked if I could help him with some contacts for a tour and we managed to get some dates. As I just released the CD I thought it might be a nice thing to promote it and play a short support for NoX. **What else can we expect from Der Blutharsch in the foreseeable future and will the impeccable presentation always remain?** I don't have too many plans at the moment. There will be a limited 10" in Autumn and a split with Ain Soph near the end of the year. Also a collaboration with Klaus of Genocide Organ, a co-op with Deutsch Nepal, a tour with Death In June in late November hopefully... Besides that I am working on a 7" or 10" with TMLHBAC and a big TMLHBAC(30 dates) tour in autumn. Also I am working on other WKN releases and besides that we did and will also organize concerts in Wien. *(There is also be a limited edition MCD available at the various recent and upcoming DB/DIJ gigs-S)* **How does the music reflect your life?** I can't really answer this question. For me, I am just doing the music I do, and it's hard or more- impossible, for me to find out why I make it this way, or why it sounds as it sounds. How much impact does your outlook on life affect your music and vice versa? I feel that the music I make reflects my life very well and also very much. But, it's hard to judge, as music got more and more important in my life- it finally became the "main" interest and my daily life is mostly occupied by music, besides sitting in my favorite cafe. **WKN. POBox 596, 1060 Wien, Austria**

Der Blutharsch

Der Blutharsch
via Wien

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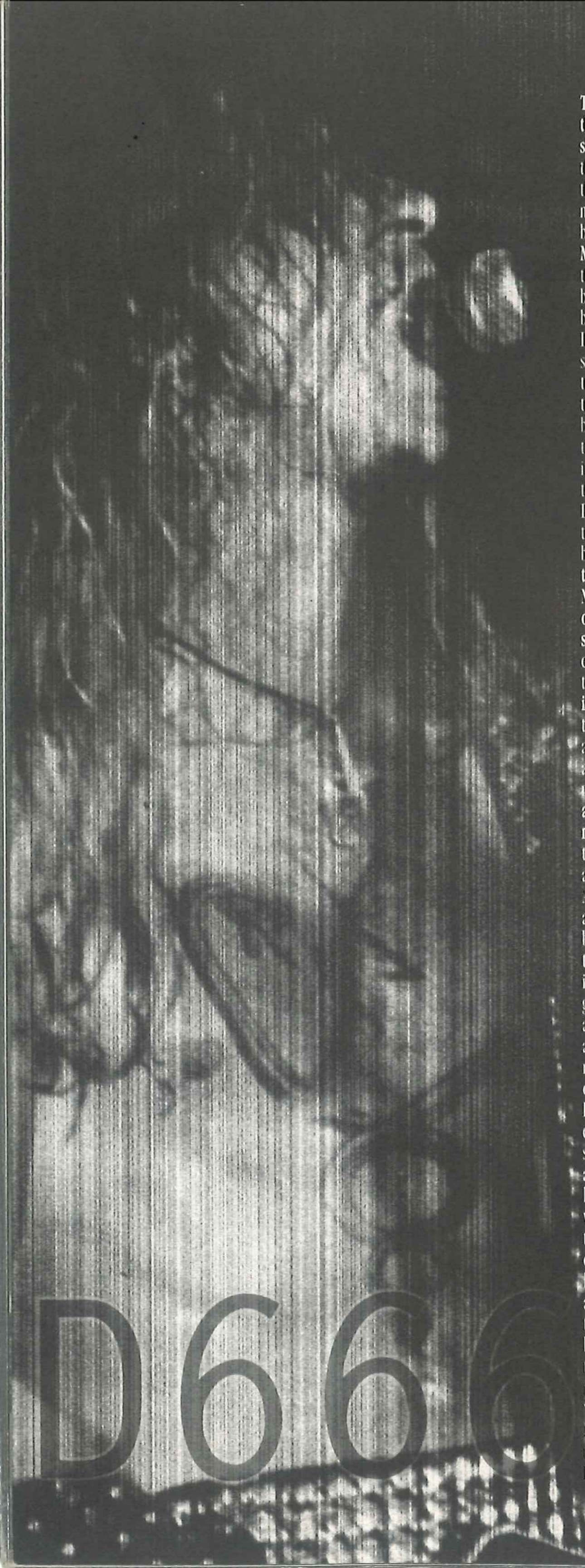
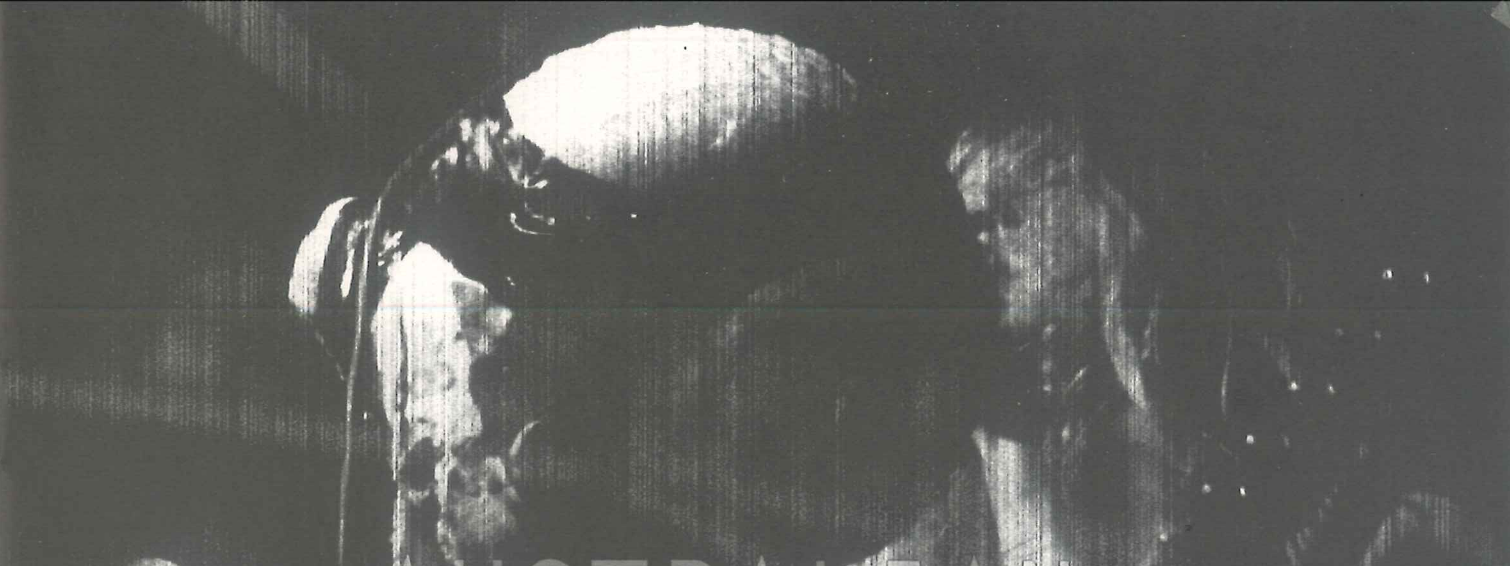


D666

The best metal band around as far as I'm concerned *(We'd have to agree to a point, especially with regards to the last album-S).* **My thanks to Jason Healey for the immense help in facilitating a speedy response and to K.K. Warslut, the Sexual Antichrist, for his enthusiasm and lengthy answers. Are you happy with the 'Unchain The Wolves' album and it's response?** Yes, we're all pretty happy with the :.Wolves' album. I think sales are subject to a bands touring ability. And living in Australia doesn't allow much room for that, tho' that situation will change shortly. Personally I'm not a fan of Modern Invasion's advertising technique, which I think did little to promote the album. D'666 sales are more in line with the underground, tho' pleasing to hear is that it still sells consistently. One of the best compliments I've had concerning D'666 is that the music is of that caliber that doesn't age. **What's up with the 'Satanic Speed Metal' 7" and why so limited?** Well, the SS Metal(Satanic Speed Metal) 7" was just for a bit of a laugh really. The title track itself is in the vein of "Australian and Antichrist" and "Damnation's Pride" type thing. I really wanted to do something where we could get a bunch of metal scumbags in the studio and just make a lot of noise. "Live Undead, Dead Again", ya' know. As it turns out there's members from 10 of Australia's best bands on it. As for the limited number 350, well to be honest, I wouldn't want more than that made. It really was just a laugh! And we're trying to distance ourselves from the retro-thing at the moment, so it wouldn't pay to promote such a thing. Having said that, I'll re-iterate by saying that I would recommend it to anyone who prefers our longer, "more serious" tracks. It's more a tribute to our Australian fans. **What news is there about D666 which you might want to fill us in on?** Well, as I mentioned earlier, we're cutting out the "thrashers". We all feel that we're not part of any retro thing at all. Maybe with the demo in '94, but definitely not now. We've finished the songs for the new album (titled "Phoenix Rising" by the way) and itd be as hard to sum up the new sound as it would be to describe the "Unchain The Wolves" LP. We're so much a bit of everything it's hard to put any label to it I think. And that's something I am proud of with D'666. Id like history to remember D'666 as being D'666 and not part of this or that trend. I feel we're a 'metal band'. All of us past and present are into metal from Black Sabbath to Bathory, AC/DC to Angel Corpse, Deep Purple to Dissection, and I could understand some people finding that kind of diversity annoying. But, generally I've found D'666 to appeal to those people who just love metal. Overall tho' it's a return to a heavier, faster Destroyer. As for when it'll be out, it should be released before the end of the year. **How do live shows go over? Obviously your style lends itself fantastically to crowd participation.** Very wild Id say. It never ceases to amaze me that we go to well-received considering we're not playing 'contemporary' Black Metal. Your right in that a lot of the 'thrashy' tracks were written with headbangin' mayhem in mind. **Can you set me straight for in one photo I see Cozzy (Ballistic Howitzer) plays bass and drums in a[illegible] two members have the same tattoo, or is he that versatile?** Cozzy (Howitzer) played drums for the recording of 'Unchain...' only [illegible] switched to bass as Phil (BulletEater) wasn't that interested in playing live. Since then Howitzer has left and carried on the 'Gospel of the [illegible]' moniker. Id recommend their new demo to anyone into thrash metal. As far as I know Coz is the only one with the Satan's W[illegible] Pretty fucken extreme, eh?? **"Tyranny"- is the intro a dreamlike state? Can you explain this song?** The "Tyranny" intro is s[illegible] a soldier's last steps before falling to the ground and his eventual death. The track is the only song I've written where [illegible] concept which is not entirely personal to me. It's a cynical man's view of his death in war. I wanted to show another [illegible] le to war as opposed to all the glory and shit. **Where lies Arktoga(a)? Is they spelling fluctuation purposeful- a t[illegible] spelling fuck-ups?** Arktogaa is a state of mind. The spelling is no doubt a computer error. Unless I fucked up. **I re[illegible] where you said you'd be a shark if any animal. This new record is flooded with the wolf. Are all predators lu[illegible] something else that draws you to these animals? Are there wolves in Australia? I'm also curious to know the role o[illegible]) in Australia?** The wolf 'obsession' is due to experiences I've had with lycanthropy. Id have to say one of the few "pea[illegible] states of mind I can recall in my entire life. That and post-sexual inebriation. As for sharks, well, I've often thought Id like my corpse thrown into the waters off Pt. Lincoln, South Australia. Notorious White Pointer territory. As opposed to a traditional funeral. Tho' I'm sure my folks would find such an idea abhorrent, I like the idea of becoming part of the food chain in that respect more appealing than slowly rotting away. I'm intrigues by the predator, senses fully alert, moving thru darkness. Tho' to fully understand these ideas in relation to me as a person, they have to be seen as subjective notions, and not objective interests. My understanding of things I've rambled on about for the past 10 years is still developing. Aligning lycanthropy with Jungian psychology is my latest discovery. Also vampirism, tho' not in a "romanticized gothic" sense of the word. That's gonna take some time yet I think. In the past I've always attained the lycanthropic experience alone and thru pure force of will, and Id like to believe a natural disposition towards it, but lately I've experimented with it sexually(with a woman((bitch)), that is). Which has gotten some good results I must say. This idea I primarily for from a few written wolf-rituals I've read about, tho' I find my earlier attempts more satisfying as they were on the whole more spontaneous and not influenced by recognized (written) rituals. The original impetus, I guess, came from reading about Manson and especially the so-called Manson family. It fascinated me that girls who were my age at the time, could brutally stab people to death, fix something to eat and go home. That degree of what Id call 'moral freedom' really intrigued me. So, that and the few mentions of wolves and coyotes Manson made himself steered me in that direction. I really had little to work on. But being single and feeling isolated at the time proved conducive to a working lycanthropic situation. Not that it happened immediately. I spent so many nights at a suburban park getting close, only to have my rational mind intervene with cynicism and the occasional funny gag about what I was doing. But it was practice, and then with the help of certain additives I finally achieved total 'change', 'transformation'. I later read of the 'fear' aspect being important to these things, and in retrospect a city park anywhere from 11pm to 4 am provided just such an environment, with the very real threat of discovery and consequent thorough bashing by city trash. Ultimately tho' once Id achieved the state I was looking for all such fear left me and perhaps left only the "concern" that Id lose all "human" restraint if put in a threatening position. But things must evolve, and now I'm looking at the wolf and lycan-experience in an "esoteric" sense perhaps. Seeing the wolf as the guide thru the mind to the subconscious. To the realm of the Dark Goddess??? Id actually achieve this enlightenment at the time '90-'92, tho' thru lack of books or people to talk to I didn't know what to make of it. And too the rest of your question. There are of course wolves in Australia, tho' I think your referring to the 'actual' animal itself; to which Id probably say no there isn't outside of a zoo perhaps. Dingoes and jackals??? I'm sure their instincts are very similar to wolves, but it seems that a people will usually defer to the largest predator for "were-magic". Especially if they exhibit qualities we can find affinity with. Also those creatures do not figure in the subconscious of European people. **'Australian & Antichrist'!?** I think with D'666 lyrics, it's important to read 'between' the lines. And also just as important in some instances to take them on face value. Australian & Anti-Christ' is what is . A song for Australian headbangers, tho' the lyrix themselves I reckon would appeal to anyone who's been into the metal lifestyle for some time. **Can you explain the boast**

Destroyer 666

via Dane



AUSTRALIAN ANTIKHRIST

or DRUNK ON THE BLOOD OV ANGELS

"European's Sons"? I've heard rumor that you'll be relocating over there next year? Id hardly call it a boast. I think people today have a minuscule view of history. All white people ultimately have their roots in Europe. Australia itself is only a few hundred years old a s a European colony, a few hundred years in the face of what? ...10,000 years of European history is nothing. We are all the prodigy of a European gene pool. We are intending to tour Europe in 1999. I will probably live there as well, so put ya fucken beer in the fridge will ya's. **How tight is your alliance with Europe?** I write to a few people. The majority of my relatives live there. That's about it really. **What happened with the supposed American tour? Who failed where, because everyone has told me something different? What's your side of the story?** That tour is something I rarely talk about. I don't think I discussed it in detail for the first 3 months after it was cancelled. It just left such a bitter taste in the mouth. You have to understand, we were under the impression we were going up until a day before we were due to leave. We had Visa's, credit cards, travel insurance, every fucken thing you could think of. In the end it came down to bad business relations. I blame everyone involved. Innocence is no excuse when you're in front of a firing squad. But from what Dark Funeral have said about it since the whole damn thing was a shambles. I think they only did 5 shows before packing up and going home, due to the shit conditions. Since then I've heard nothing of another tour to the states, tho' we figure going there from Europe will be a lot more feasible. **Do you find that there are many ready to join the Destroyer hordes as prompted in "Genesis to Genocide"?** Of course! Why wouldn't ya' want to join us. We're making metal metal again, and we're cutting out all the pretentious bullshit. Apart from Modern Invasion's Son of Satan crap. **How did you develop this preoccupation with guns and violence? What are gun laws like in Australia?** I don't have a preoccupation with those things. I do believe if there is going to be any change to the better in the world it will undoubtedly involve those two subjects. Gun laws in Australia used to be fine until last year when some braindead cop gave a semi-automatic gun license to a dickhead with a long record of mental illness who then proceeded to shoot 35 people in a rather indiscriminate manner. The media loved it, the mob was whipped into a frenzy of emotion, and our spineless leader bowed to public pressure and banned all such guns and made it very difficult to get any gun license at all. "If you listen to fools, the mob rules" eh? Then again it is the Pepsi generation mentally fit enough to have possession of guns. I don't know. It's a problem for governments contending with democracy and huge populations of people. All I know is that our tiny armed forces in this country have been made even smaller due to that legislation. **Is white guilt a phenomena down there?** Yes, it is something being pushed upon us by a vocal minority. Guilt of one's culture and past did nothing for the nations conquered by the European peoples but destroy their sense of self. Why so that to ourselves? That's not learning from the past, merely repeating it. To me it's the "evolvement" of the Christian psyche of "paying" for our so-called sins. Christianity is no longer the old lady down the street who attends church every Sunday. The belief in 'that' god is pretty much dead anyway. Now it rears it's ugly disease ridden head in various political, ideological pursuits. **Why not print the full lyrical content of "Unchain The Wolves"?** It didn't seem necessary. When the witchhunters in town, you know to keep ya' head down. Ha! **Does Rosaleen Norton appeal to you in ways beyond the artistic? Is William Ricketts' other are worth viewing?** Rosaleen Norton was a witch of sorts who first gained notoriety in the Sydney area in the 50's. She was quite open and frank about hew beliefs, much to the alarm of the Anglican Church at the time. Her artwork has to be seen to be believed (Fuck, that's obvious...ha! anyway...) that's good enough reason to go and buy our first album, 'Violence Is The Price Of This World' which features her work. My favorite of hers is entitled "Fohat". Also gracing the demo tape of '94 (no longer available), I thought "Fohat" was pretty much another occult figure Abraxas Id long had an interest in. That's what inspired me to use her work. I'm sure she wouldn't mind. Is she were alive, that is. I also like to use Australian material for each album, mainly for the benefit of Australian's who on the whole lack a lot of cultural pride and/or knowledge. Which is why I also used the sculpture by William Ricketts. His work is on display in a forest an hour from central Melbourne. Unbelievable stuff, also. Tho' obviously a mixed-up character. The piece I chose (the demon on the back cover of 'Unchain The Wolves') was part of a larger work. He apparently represented the arrogant white demon, who stood with rifles in hand, cigar in mouth and crammed with bullets, over a crucified aborigine who looked over forlornly at a crucified white man next to him. Presumably a "good" white man. Is there any???? The Malcolm X movie cast us as all White Devils. **What are some influential aspects of your land: musically, philosophically and personally?** Musically for me AC/DC's early stuff and Hobbs Angel Of Death were no doubt the biggest influence. Acheron's first demo also inspired me somewhat. Dismemberment's early releases. Incubus/Spectral Birth. And to a lesser degree Slaughter Lord. Also Mortal Sin's first release. Excellent stuff. On a personal level, and I can only speak for myself here, I grew up in "country" town with a population of around 25,000 people. I was one of only a handful of headbangers in the whole town, the others you had contact with were your biker types. George Thoroughgood, Chain and the Doors was pretty much the staple diet for those people then. And they seemed to have an irrational hatred for your headbanger types. That coupled with their propensity for violence made you shut your mouth alot of the time, you know. You have to understand we drunk in bars from around 14 years old onwards. I guess it put a lid on any "delusions of grandeur" metal may have given you. Something like Black Metal Mafia, I just couldn't imagine lasting too long at all in my hometown. Unless you just never left your house. I think Australians are very down to earth with a strong sense of mate-ship on the whole. Then again your average big-city type is probably no different than the brainwashed zombies in your own town. **Destroyer gets some shit for their views, eh?** Well, I would like to point out that no one in D666 is overtly racist. People seem to put 2+2 together and get 88. It's a problem we've faced over the last few years. To quote Manson, my race comes from my balls. For me the answers and/or cure to today's social diseases lies in our past. Our subconscious or whatever you want to call it. Our culture before Christianity or like wise in the occulture of the past few hundred years, which draws heavily from the past also. And, whichever way you look at it this is intrinsically linked to who and what we are as individuals. It's a journey for sure and in alot of ways is like trying to describe the view from a mountain to someone who's never left the valley. The world isn't black and white. Anyway- enuf of the shit, metal is still about thrashin' out to me, so have a think, have a drink and thrash till the death. And buy 'Unchain the Wolves' you Bastards! **Destroyer 666.**

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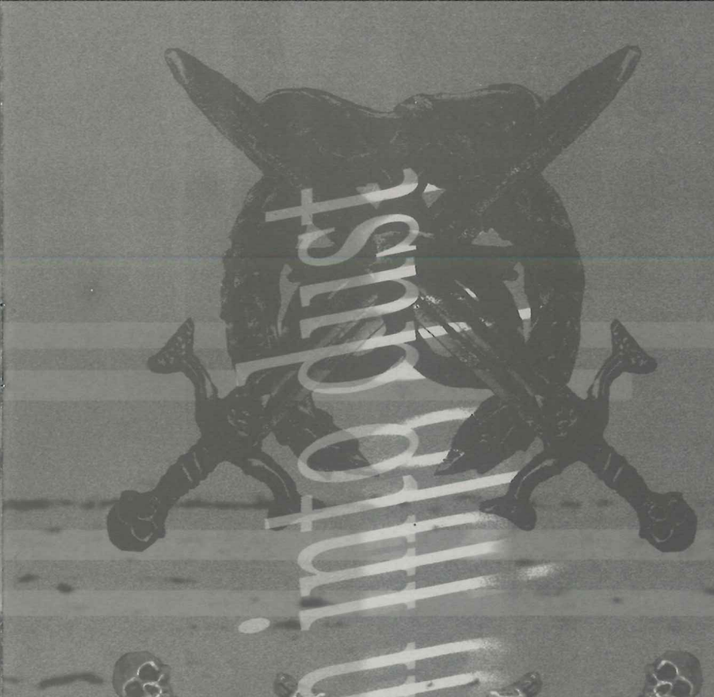
I "spoke" to Derek Rush, the main mind behind this brooding filmic music, just recently, so this is the closest writing you'll find in this issue to actual "news". Dream Into Dust captured me in 1997 with their excellent "No Man's Land" MCD, a self released piece of dark introspective work. The band brings to mind some classic industrial themes, beautifully constructed clockwork like compositions, and somewhat unusual guitar and vocal. Imagine a grainy, silver print film from the 20s, maybe a bit in a surreal/half dream like setting of war, not combat but the down times of living in war. Add some high contrast projected lighting and high class cinematography and you could pass it as my visual counterpart to this band. Elfenblut released "The World We Have Lost" CD this year, as it's last effort. Fitting. The interplay in this e-discussion is definitely more interesting than this introduction so read on... **In "Not Above But Apart" you lay your cards on the table with regards to your relation to "the masses" (or what have you). The title reminds of a disclaimer however, maybe a statement against ego or against what a popular impression of those lyrics may be (as far as of those whom write such things). What's the difference to you between these angles of perception about "the masses"? The use of war imagery might also be a factor here?** i think you've gotten the general gist there. often it's assumed when one starts expressing displeasure with others or the way things are that it's backed by some kind of conceit. people ask, 'do you have a better idea then?' or 'what makes you so special?' i don't think much of most people, but this doesn't mean i regard myself as some kind of 'ubermensch' rising above them all. i just don't want to be bothered by the frequent intrusions others decide is their right to inflict upon you. the title just came to me and that's the song i chose to write around it. **Several of your lyrics give the impression that the coffin of other's uninspirational thought seems to be closing it's lid on you. This is something I can relate to at the moment, but perhaps it's one's own reaction to such barren thought (in one's opinion) which is the problem, not the thoughts themselves? What do you think?** it's a shared responsibility. i'm not cringing in the corner crying, 'you did this to me, o cruel people!' i know my reactions are as much the way i am as it is the things that set them off. depending on the topic, it may be more of my issue than someone else's. i don't think it matters really. perhaps neither side is right. **"Enemy at the Gates" stands out lyrically as blatantly anti-establishment, a characteristic which also arises elsewhere in your lyrics. The second side of your lyrical coin is one of a brooding, introverted and conflicting self, striving for relief or redemption. What is the link here for you? What is the bridge, and are the two aspects feeding each other in some way?** i suppose those are both aspects of my personality. not the only ones though, so i don't think of them in terms of duality since there's more than those two facets. in fact i try not to think about things like that at all. it can get pretty boring digging inside your own psyche. but judging purely from your hypothesis, id say the link is something that was explored somewhat on 'a prison for oneself': individuality. those in power see those they rule as play-doh. and their manifest destiny is to gouge people with cookie-cutter ideas and policies until they're in the shape they want. the easiest thing in the world is to be what is expected of you according to the set of cards you're dealt. it takes a strong will not to give in to this pre-determined path, and some of us struggle with that. this doesn't mean being willfully contrary is the goal - simply questioning before accepting something at face value i suppose. **The classic allegorical themes behind "Dissolution" were what I first noticed about your lyrics. Would you explain the significance of your use of these symbolism or was it purely poetic?** i prefer not to explain specific lyrics actually. that way it leaves more to people's imaginations and allows them to think for themselves. i find it's also more rewarding when lyrics are a bit mysterious or even misleading, and then after time passes you catch a reference or realise what it was about. **I read somewhere that DID were going to be scoring some filmwork, or doing a soundtrack. The music definitely has a filmic, or maybe even a theater, personality around it. Is this intentional? What are the actual sets of imagery used in this DID film?** unfortunately at the moment there's no solid plans to do film work. i've expressed the desire to do that, as i know some other musicians who have done a decent job of it. i listen to a lot of soundtracks, partially because of the fact that most old-school classical music is too stuffy and studied for my taste. a lot of old composers wrote pieces that seem determined to run through every trick they know - theyd come up with a great section and then modulate to something totally different which would annoy me. hence i prefer more modern composers or film music. it's not intended to be what i consider "theater". however, in the past few years my style has shifted, especially lyrically, to more poetic expressions. it's based on my emotions and obsessions, but i don't want it to be a bland set of diatribes or like reading someone's diary. it shouldn't be a direct communication of plain ideas. i want the music and lyrics to evoke something in the listener. sometimes the original intention gets through, sometimes people come up with their own thoughts about it. i find that a lot more interesting. **The clockwork mechanical percussive programming was another element that brought to mind urbanity.** sometimes that's used intentionally. i don't think it's a constant element in the music though, there are several songs that use no sequencers. i also prefer to use the sequencer as a tool rather than to perfect things to the point of sounding inhuman – unless that's the intention of the song. often i still hear little timing glitches and leave them as they add a more human element. dealing with the equipment can be a hassle but it helps out depending on the piece and is sometimes a necessary evil. **You're collaborating with Dall and Hogan on your past two releases... would you care to give an idea of how the composition of the songs is actually carried out, and what each person's involvement is in this? I was under the impression that this was more or less 'your' project. It seems that most of the music is actually constructed in the studio, what role does improvisation hold however?** actually none of the others were on 'a prison for oneself' which came out in between the two CDs. that was purely samples. in that scenario, i've saved banks of sounds that i begin to group together according to the overall feel i'm looking for. i make more samples as it starts to take shape, and fit things together, sometimes going to ridiculous lengths to make the sound the right length, tempo, and key, or to become less like its original source. some of that carries over to another way of working, which is when songs are written on guitar or piano, and then fleshed out with appropriate instrumentation. improvisation for me is often at the writing stage - i then use only the best free-form bits and in a sense they become the part. bryin and patrick basically improvise onto tape, rarely over the song directly, although it does happen. their parts are saved until i think they might be useful, then they sometimes are altered, spliced, effected, and so on. often they're pretty close to their original form, but i choose the context in which to put them. sometimes they're amused at trying to pick themselves out in a piece if they weren't around for it. recently we did a song for the 'murder machines' compilation, a tribute to the film 'metropolis'. this was based on a low echoed guitar loop that bryin played, and so he had a more direct effect on the song than usual. bryin and i also have a more equal side project called OF UNKNOWN ORIGIN, which sounds like DREAM INTO DUST crossed with his project 4TH SIGN OF THE APOCALYPSE. in OUO, we both improvise onto multitrack tape, use first or second takes, and build the tracks up with whatever instrument strikes our fancy. this is a freer way of working and helps me get out of the obsessive detailed mode i'm usually in with my own work. i have that in me anyway, e.g. 'dissolution' and 'stormbringer' were older as-is distorted jams that the rest of the elements were built around later. **REFLECTIONS (I asked Derek to explain the significance of these individuals in his work, as they are all thanked in the album liner notes) -Frater Perdrabo** a lot of his writings make a lot of sense. some of his words influenced lyrics on the new album. i decided not to use his more well-known name because of the obvious baggage people carry about him. those who know who he is will know what i mean, and will recognise some of his ideas carried on in our work. **-Kenneth Grant** when i read 'nightside of eden' i was exposed to concepts i already had, such as that darkness is at least as important as light. this doesn't mean being 'evil', any more than the shadows in the corner of the room are 'evil'. grant's writings were most influential on 'cross the abyss' although i admit it's my own naive concept born of frustration - musing that i might prefer to cross the abyss before i'm ready, rather than continue to face this insane world. **-Michel de Nostradame** he had some incredible visions, regardless of the accuracy of his predictions. i think what he said, and the way he said it, is more important than whether or not it comes to pass. i also feel some kinship with him since at times i have flashes, not of the future, just bizarre images that i can see as clearly as it were in front of me, sometimes static, sometimes transforming. this is without drugs, by the way! **-Friedrich Nietzsche** 'der antichrist' and 'will to power' are some incredible works that have been influential on my lyrics as well as reinforcing ideals i already held. he's a very misunderstood philosopher. most people don't want to hear about him, assuming he's the original nazi, but the truth is he was against mall of that. once he was gone however, his words were used as propaganda in a way he never would have approved of. there's no reason to condemn someone just because the wrong crowd happens to like them too. **-Norman Mailer, Ken Russell** both of them created excellent stories ('the crucible' and 'the devils, respectively) based on true events of witch hunts. persecution of any kind is something that gets me angry. for this album it's boiled down to the song 'eternal inquisition', but i think there's a lot more to be said on the subject. **-J.P. Sartre** i've loved plays such as "no exit" for years, and a quote from 'nausea' appears on the album. a great thinker. **The feeling in your songs reminds me of the reaction to a sort of metropolitan claustrophobia. What is the importance of the actual city you are living in to your lyrical and musical outlook?** that's hard to say, as i've never lived for a long period of time outside of this type of atmosphere. when i have, it's been supportive of the old maxim "it's a nice place to visit but you wouldn't want to live there". perhaps my feelings about this will change. i do forsee someday wanting to be away from all of this mess. but for now i live on the tension that exists here - there is a degree of excitement in it. it probably influences the sound somewhat as well. i lived next door to a jungle/techno club for a while, and the music i was working on became even louder and more grating to compete with it. **Would you find yourself in the same mentality if you weren't in nearly constant contact (so to speak) with humans in the congested city life?** actually, as it is, i avoid as much contact with other people as possible. when i had more personal contact, and frequent input from television and radio, i was much more miserable than i am now. still, it does get crowded and annoying at times. i think if i were away from this environment i would tend to focus on more esoteric matters, although i forsee more of that in the future anyway. i still have the feelings i have wherever i am though, so i can't imagine my outlook changing much. **The perfect archetype?** i'm not sure what you mean by this. for me the archetype for perfection is imperfect perfection. because pure perfection is largely unattainable, subjective, and if achieved, useless in a practical sense. **chthonic streams, pob 7003, nyc, ny 10116, www.chthonicstreams.com**



Words are too cheap for Enslaved, but maybe a number will work. 7 is the first to come to mind: 7 for the notes in Pythagoras's original musical scale, which harmonically linked to the 7 planets he saw in the sky. There are 7 alchemical stages in turning base metal (lead) into gold, and there are 7 chakras between pure flesh and pure spirit. 7 are the colors in Odin's Rainbow Bridge to Valhalla, and for Crowley, 7 is Valor and Triumphant Beauty. But really, 7's not quite right for Enslaved... there's a mushy new age aspect to it that's all wrong, plus 7's a little mundane: there are 7 days in the week which we mechanically plod through, just to get back to day 1. And Christians use 7 to represent the - cough, cough - "Virgin." So not 7. Maybe more like 11. 11 is a magic, mystic number like 7, but older and wiser - more reflective or analytic. It's a prime number that can't be divided or reduced - it can only multiply and grow outwards. There's a duality implicit in 11 that makes it an unresolved number; non-resolution brings about A> continuing progress and evolution, and/or B> violence and conflicts of an aggressive nature. Asatru's 11 main gods and goddesses - Odin, Thor, Frigga, Tyr, Balder, Skadi, Heimdal, Idun, Freya, Frey and Njord - all went through various painful ordeals to bring wisdom to the commonpeople of Midgard, but mostly I think of 11 as the dark dragon from Darkfell cruising around in the midnight sky. Tiamat (Chaos) brought 11 monstrous beings with him into battle against the ordering principles of the cosmos, and not surprisingly, Christians hate and fear 11. They call it the "mute" number, but that's just cause they're deaf to what 11 has to say. (It's too philosophical and proactive for their systems of control-and-conform!) However, 11:1 is also the ratio of metal bands who try to use Nietzsche will-to-power talk to bolster up their music TO the number of bands who actually present a creative, working model of Existenzphilosophie (Enslaved is definitely one of the later). And finally, you can look at 11 as the gateposts on the road between the microcosm and the macrocosm, where simple things from everyday reality travel, then go through Art's special-making process and are transformed into massive symbolic signifiers of the ageless/infinite. And if you don't what I'm talking about here - hell, you aren't listening to enough Enslaved! IVAR - ENSLAVED 10/22/98. Tell me about your new album. You recorded it at Abyss? We're very happy with it. We're really happy with the production, as it was the first time with a bit bigger production, in a professional standard studio. How was that different than recording at Grieghallen? The most obvious difference would of course be the equipment - there are more tracks and we had more equipment at our disposal. And it's a metal studio, where Grieghallen is just a regular studio where people book time and do whatever. But Abyss, as far as I know, has only done extreme metal and Peter, the producer plays in Hypocrisy and all that. It's a totally different atmosphere. They get into the material at once, and there are much better conditions for playing there. After we heard the Marduk albums, we thought we had to a record there - to try doing at least one album there. I like the sound you got too, especially the ultra-flat drum sound. It's similar to what Peter got on his The Abyss albums. Yeah, he's into the high speed thing, which can be a hard sound to get if you go into a normal studio. It's strange cause at a place like Grieghallen, the engineer will listen to it and go, "okay." He'll record it, but he doesn't really get the point. So that was a big change for us... we got a better understanding of what we are trying to do. Did you use a lot of digital equipment on this album? Yes, we used a lot of old equipment for the playing, like old amplifiers and guitars, but at Abyss Studio, most of the equipment there is digital, so you can get a more defined sound, and you can do a lot more with the things that you record. We were using classic, classic instruments... old jazz guitars and stuff like that. And we tried to use acoustic guitars in a more varied way than the normal metal way. For that, the digital studios can be good, cause as I said, they give you a more defined sound. As far as songwriting goes, what new elements did you want to bring in on this album? What we tried to do a better job, basically. To do it tighter and to be a bit more critical. We spent a lot of time doing details and trying to make it closer to perfection. To make an album we could be more happy with afterwards. At the same time, we wanted to have a lot of intensity, so we recorded a lot of it live this time, instead of having everyone off doing their own thing. It was live, like the good old bands did in the '70s, with the whole band in the studio playing. Did that work out well, as far as getting the energy level you wanted? Exactly, that's what we were trying to do. We isolated ourselves... Abyss is in a little village in the middle of the Swedish woods, and we didn't do anything except be in the studio and play. We added a lot to the songs while we were there - like extra parts - and we changed some stuff. We wanted to get the feeling of a live performance on the album, but at the same time, add details. Yeah, I was surprised by the "details." After Eld, I was expecting even more keyboards done with that huge, historical feel. But this time around the historical aspects are more integrated into the fast parts of the music. That's an interesting perspective with the history. That's a good description of how the new album compares to Eld. What we were doing then, on the first albums up to Eld, is doing the historical thing from a higher perspective. The music is long and epic, and the lyrics are dealing with the big lines. This time it's more concrete, and we're approaching history in a more in depth way, trying to do it in small, intense pieces. To take out parts of the big lines, out of the whole picture. We wanted to express the music in a shorter period of time, but make every note more significant. Do you think of your albums as concept albums where all the lyrics follow one line of logic, or are the songs individual units? There's definitely a line of logic going through them all. Every album is kind of a concept album, but not in the way that King Diamond makes concept albums, with fairy tales and stories from books. If I were to compare our albums to anything it would maybe be the Bathory albums that he did during the 80's. And like the word you used, logic... ways of thinking. Every album reflects certain ideas which are important to us at that time. We have certain thoughts and ideas for Enslaved that are in connection with the mythology of the past and that question the past: those ideas started on Frost and continued with Eld and Blodhemn. Those three albums- they belong to a category of Enslaved albums where the concept is more about - it sounds kind of pretentious - but more about philosophy than the first one, which is more of a fantasy tale in the Tolkein tradition where you try to take medieval and Viking things and make out new stories. But now, it's kind of turned around. It has a lot more to do with how we view the world. How it is and how we think it should be. On the liner notes of a Hagalaz Runedance record, Andrea Haugen wrote that she wanted her music "to rekindle the tribal spirit" in people, so they could "get in touch with the pagan traditions of their ancestors." Are you trying to get across a similar message, about a return to some older value system? No, not at all, actually. Of course I very much respect that tradition, but we try to distance ourselves from that. There's nothing bad about being materialistic, but it kind of goes beyond "traditions" and all that. Then you start setting into twilight zones where you get dangerously close up to politics - about the traditions and all that. We see it much more just in the minds of ourselves and the people we want to reach. There isn't anything in the content of our music that says "get back to the tribe" or anything like that. Cause we see ourselves as products of history, but at the same time, we are men of our age, so it's more about integrating the values and the ideas you can find in the development of history into where you are now, in this time-space. Instead of running around being all romantic, saying "let's bring the good old days back again." That's giving up to easily I think. We'd rather fight for what we believe to be right today, instead of taking an old recipe and trying to reconstruct it. That's too nostalgic for you. Yeah. Being nostalgic can be a nice thing when you're sitting around with some red wine, but it's too far from reality for us to believe in. The song titles on Blodhemn are about Armageddon, or Ragnorok. How does that fit into the reality you're talking about? The message we were trying to get across - Blodhemn is a kind of extreme title and all that - is actually like a paradox. We were trying to prove a point there: you can't run around and try to avoid the Ragnoroks on the small or the big scale, in every day life or in the global context. And to reach new goals and to bring evolution even further, you have to let go of something, you know? Like the thing we mentioned about being nostalgic, that's also a desperate attempt to avoid doing something really seriously. It gets too heavy too change things as they are, so people step away and try to promote the old values, or they go totally futuristic and say like, "we're stuck with destiny" and all that new age crap. They want to leave everything up to karma and all that... like things will go as they will go, so let's just have a good time and look at photos of dolphins and stuff. Some crystals maybe. So what we're trying to do is promote being - believing in what you are and what you want to be, but at the same time, facing the fact that you have to let go of a lot of things to reach further. When you talk about letting things go, are you talking about giving up fantasy projections? Like metal bands who go around saying "we're gonna destroy everything!" - when in fact they're not destroying much of anything... That's one possible interpretation. Being destructive - that has a lot to do with art, and it always has. Art has always had a certain fascination with the destructive forces and that's nice when it's part of a whole, of a bigger thing. But being all destructive and dark, it's just a way of protecting yourself. So yeah, that's the type of thing that you have to let go of to reach further. To me, being destructive all the time expresses a big need for attention. Need for attention is definitely one of the things you need to let go of. It's about reaching a certain balance - to be brave enough to let some things die away, and at the same time, having enough courage to also be creative. You can't run around destroying everything without having a plan for what you want to make - what new things you want to create and how to work towards those things. In an older interview, you said "there is no pride" in using your art to a political end - referring to some black metal-ers of the early 90's. Is that what you're talking about here? Yeah, I still agree with that. In every scene, in every kind of art, there will always be artists who try to use their art for aggressive political intentions. But that's an easy way to avoid promoting the worth of your own work and ideas: you run around pointing out what's wrong or what's inferior about everything else instead of saying what's good about your own view. It's easier to say "fuck everything" than make a good record, that's for sure. Yeah, definitely. That's especially the problem with the black metal scene. First they start the band and go crazy, then after two weeks then they go, "oops, forgot something!" Then they run to the music shop and buy some instruments. Usually it doesn't work out too good, because eventually people discover who can play and who can't play. And if they can't play, then the band has to make some statements in another way. And that's not what music is about. It's complicated though, cause there are bands like Gorgoroth who can play, but their whole goal is to sound primitive and violent. The black metal aesthetic doesn't exactly promote virtuosity. Exactly. But their are bands who made it out quite intelligently, like Darkthrone or Gorgoroth. On their albums, there's always some point where they end up proving they have a certain musical talent. But the rawness and the primitive production is with the "expression" rather than actual performance. On Blodhemn you seem to be moving in that direction yourself. Like Gorgoroth, there are synth details, but very few big symphonic passages. It's an interesting comparison, cause I actually did some keyboards on the Gorgoroth album. It's like what I was talking about earlier, about being realistic. We ended up at the point where we didn't want to go further with that sound. And it's quite popular these days - the plastic, satanic symphony sound. It's like "Ok, let's pretend this is a string orchestra, cause we can't afford to use the real thing." So we felt a little bit ... with a strange taste in our mouths from being involved with this - fake instruments and keyboards. We thought, "Hey, this is simply not good enough. We've got to work on what we have that IS good enough - the guitars and the voices and instruments we have." So we decided to focus on that, and at the same time, we used a lot of analog keyboards. When we use keyboards, we prefer to use these old analog keyboards from the '70s with the buttons and joy sticks and all that. Using them is much more exciting cause you make up the sound yourself by setting certain parameters. They just sound more organic and they better into the context of guitar/bass/drums/singer than a fake symphony orchestra. What's that odd mechanical sound at the end of the album? Know what I'm talking about? Yes. The coffee machine. Of course it's a little joke on our own behalf cause it sounds good and all that, but we thought it was funny to use the coffee machine as an effect, taking it very seriously as we always do. It sounds good too cause it fits into the concept of the album - kind of chaotic. The good old coffee machine is one of the few machines around where you don't know exactly what it's going to do - a hiss here and a bloop there and yup - that's just how it is. Tell me about making that Desekrator album. Oops. Well, that's basically just having fun in the studio on the weekends, with some booze and old heavy metal records and getting in the mood. We play whatever instrument we feel like playing. It's just suppose to be like therapy or something - "let's go into the studio and have a good time!" - instead of feeling like "oh we HAVE to do this." A temporary escape from the angst. The angst and the seriousness. It's like with all these retro bands who get signed, get big and go into the world and try to make people believe, "Yes, we are actually from the 80's" - like us, they were probably 6 or 7 years old when all that music actually took place. Then in the 90's they try to run around and make money off that sound, as if it were a serious thing. We felt like, if they can do that, we can certainly have a little joke on their behalf. But then it started getting taken seriously too, like with the record company ... well inside the CD sleeve we all have pseudonyms, just to try to make the point that this is not a really serious record. Don't get all disappointed if you find it a little lacking in quality and thought at some points. So we used these secret names - also to try to keep the seriousness with our own bands. But not everybody can have this same sense of humor. The record company didn't get the point, or maybe the humoristic sense is different in Holland, cause they printed the names on these big stickers and stuck them on the front of the album. Like "People From Enslaved and Gorgoroth - black metal ARTS" and if there are some people who bought the album because of that sticker, we owe them an apology. But by now I guess most people know what it's about. Which pseudonym is yours? Professor Powder. It's like the sex, drugs and rock'n'roll thing and I was supposed to represent the drugs. And Gerrite is, of course, Dr. Love. (laughs) I saw the video from the World Domination III tour and wondered what that rune was on the front of your shirt. What does it represent? It's not a rune actually, it's not part of the rune alphabet. It's more like a symbol used in cer-emonies, or a good luck charm. Mine is a symbol of dynamics, so to speak. To draw creative forces to yourself, and at the same time, reflect creativeness out. To materialize these creative forces in the world. To take in inspiration and transform it through your art, into something else. And I thought that was a good symbol to have on your chest when you're playing guitar. Where do you get your armor and costumes? The clothing we get from my father's girlfriend. She runs a shop where they make clothes the old way: some one comes in and says what kind of clothes they want, and then they make them. It's not a designer fancy-schmancy kind of thing - they make normal clothes for normal people. So we just give her our ideas, and She comes up with a design proposal. We buy the material and she makes it. And some of the stuff we get from our books - we get from museums and - it's kind of ironic - from tourist shops. It's not like there's a big market for that kind of thing in Norway anyway. Most people condemn the Vikings in Norway when they talk about them, because of the stack of morals but then when the gensis arrive they start running around in plastic helmets. Vikings are good then cause they sell a lot. So we have to

Enslaved
via Spiker

enslaved
in Hatröss

either go to some museums or special interest shops, and we get the clothes made. So are the swords real? Like could you behead somebody with one of those things? Yes. They come from the museum and they are supposed to be made just like the original, the real swords that they have on exhibit. Luckily we have had no accidents yet, at any of the photo sessions. That would be rad way to die - getting your band picture taken! So how has it been playing with Kronheim, your new guitar player? Very good. I'm more into the metal tradition, especially the black metal tradition from Mayhem and all that, with the speed and dramatic chords and the medieval feeling. He's more like a classic rock guitarist; he used to play in a band called The Subtitles, which sounded something like David Bowie in the Ziggy Stardust period, and that's always something we've enjoyed too. So we knew him as a friend and for years well been checking out his band, and during one of their concerts, he was a bit too metal to be in the band we thought. He'd be running around "banging on the ballads and acting wild, and everyone else in the band was looking all melancholic and being all sensitive. He was being drunk and really crazy. We looked at him and went "this is the guy we need for the band." Now what we do is we write the songs together. I write the extreme parts, but he adds a lot of melody because he knows a lot about music and the more technical sides of things. And of course, it's great to have a real, proper lead guitarist in the band. That way I don't have to go around using a ton of effects and stuff just to try to make it sound good. He can actually do it just by plugging into the amp; he can make the most outstanding melodies from that. So it's really good to have one of his class - both technically and with his musical aesthetics -in the band. He knows the rules and like I said, he's much more into rock'n'roll and rock'n'roll history. It's a really interesting perspective to get into our songwriting process. It's interesting especially in combination with Dirge's unsympathetic drumming style. It's a perfect combination! Now it's completed - like with the four guys. Socially we kind of balance each other out quite good and that's reflected in the music - with the fury and insanity of the drums and the screaming vocals, plus the more varied guitars. The combination is really good. Kronheim seems to enjoy doing big METAL leads. Yes. He's heavily into Maiden and stuff like that. He's just perfect. We feel like this new album is like the first album of a new kind of Enslaved. We built the foundation quite good with the first few albums, but now we really feel free to do anything. We have the ability and the inspiration to do whatever we want with the music. Going back to the Blodhemn lyrics quickly, who are the Urical Gods? That's actually Dirge's only lyric on the album. He wrote the words there. Dirge shares our interest in the Viking thing, but he's more into the universal mystic tradition with Egyptology and chaos philosophy. So that's his contribution and it fits in beautifully with the concept. It deals with the same thing, but in a different way. That lyric is a much more direct assault on the mass movement, so to speak. Like you can take a line from that song which represents both that song and the whole album in a good way: "Drink from the waters of knowledge and see the life you breathe." That has something to do with the whole concept of the album - to step away from listening to someone's big profane words, away from reading a single book, or two books, then trying to live by those books. That's a way of letting somebody else control your life. We strongly want to oppose that. It's a way of suppressing individuality and, in our eyes, losing a lot of life quality by running around comparing yourself to some standard. The temple where you can really find comfort and really develop yourself is yourself. It's as easy as that. So it's trying to rip apart the idea that everything is so complicated; it should be really easy, we think. It's strange to watch metal people who are so outspokenly opposed to one kind of "dogma" get stuck in another kind of dogma. Yeah. It could be described as photography. You know when you look at a photograph, then look at the negative, the color setting will be totally opposite, but it will still be the same picture. So it's against everything that presents itself as a ruling dogma of the day. We are for anarchy in the mind, from a philosophical point of view. You may be a mess, but there's a better chance to reach something good from that, then running around following the same lines as everybody else for thousands and thousands of years.

Deicent

When one is drawn towards highly artistic and aesthetically profound releases and muses over all of the releases which have surfaced one of the names that leaves a mark is certainly that of Cthulhu. Early pioneers of a brand of beauty which has remained Spartan in nature and deeply symbolic, rooted in the collective unconscious and toying with the atavistic primordial self, Will I and Rose have forged a path upon which many have now taken up. I was fortunate enough to elicit these responses from Will I over a period of months whilst graver matters were at hand. I thank him(and Rose) for the time and effort and for the immense impact their work has wrought. Whilst doing revisions to the text a reissued Mental Measuretech CD arrived from Athanor. Seek it out. **How were you drawn to music in general and this style in particular?** I grew up in a real small town and one couldn't do much, so listening to music and also reading was very important from an early age. Soon I became interested in unusual music, it seemed to open the gates to other worlds. In the early 80's this led to PSYCHIC TV, THROBBING GRISTLE, NON, SPK and others. It was not only the music that attracted me, but also the ideas and aesthetics that were very different from everything else. Rose already played in folk band back in the 70s. She always was much more interested in playing herself and seeing concerts,and live performances instead of listening to tapes, records and CD's, even if she has some favorites of those as well. **I know that you two have been involved in this genre of music for quite some time. What satisfaction does it give you?** At that time I started the fanzine, The Feverish, because I knew of no German publication spreading information of those groups, tape and record labels, etc. So I asked them to contribute directly with articles, photos, interviews and many did. After spreading small amounts of tapes and records the English group THE THIRD DOOR FROM THE LEFT offered us to re-release one of their tapes and Rose and me founded CTHULHU RECORDS for that reason. **When did you establish Cthulhu? How has its transition reshaped itself over the years?** The label was founded around '84/'85. While we started releasing only tapes in the beginning, CTHULHU meanwhile did vinyl, CD's and t-shirts as well. In a way the politic of the label hasn't really changed. From the beginning we only dealt with music we personally like very much. Everything has to be done in the best possible quality. We ourselves did care a lot about packaging, artwork, booklets as we hate cheaply presented releases. So some artists may have changed, as well as the musical styles presented, but the idea behind the label remained. The only important change was when ROSE decided to leave CTHULHU a couple of years ago. She still helps in a lot of ways, but no longer feels responsible. **You mention the politic of the label has not changed since Cthulhu's nascent stages. Can you be more specific?** There will be only releases on the label that I personally like and respect, no matter what musical style it is (I can't understand people who for example only listen to noise and don't like anything else). What kind of background the artists have (I am not interested in religious, political, or any other form of dogmatism) or if there is any commercial potential (some labels seem to choose their releases by this, not the quality). And then it is very important to present the music in a high quality packaging, with good artwork and as much information as possible. In the past the label lost lots of money because digipacks and/or booklets had to be printed two or three times, because I wasn't satisfied. **The name Cthulhu: an old inspiration or still a valid one?** Back in the early 80's we have been into gothic tales and horror stories very much. One of out favorites was Lovecraft. As we wanted to give the label a name open to ones speculations we choose CTHULHU. We didn't like the idea to use something "shocking" or limited. Recently our interest in this kind of literature returned. Tony Wakeford introduced me to the work of M. R. James. I got some of the fine books published by the Ghost Story Press and discovered Thomas Ligotti, who is very talented. Of course H. P. Lovecraft , Arthur Machen and (early) Clive Barker haven't lost their fascination. Another author I re-discovered not too long ago is Phillip K. Dick, who in my opinion was a genius. **Please tell us something about Ernte, for little has made its way to the public.** ERNTE was born after the split of MENTAL MEASURETECH. We decided to work out our ideas with the help of friends instead of forming a new group. So ERNTE are ROSE + WILL I + guest musicians/ friends. So far we have only recorded two songs, one with the help of Tony Wakeford, the other with Hubert Haverkamp. For the future we will continue working this way. **What can it come to mean that after only releasing two songs you seem to already have established a name for yourselves?** We had the luck to reach a lot of people by having our songs on compilations in the company of excellent groups like BLOOD AXIS, SOL INVICTUS, DEATH IN JUNE and others. It looks like people felt attracted by our music and the fact to hear Germans singing in their own language. **Ernte: harvest and bounty...** We choose the name because it brings a lot of pictures to ones mind: golden fields of grain in sunny autumn days, reaping farmers.... In another sense it represents a particular part of life: One gets what he seeds. The result of your activities as a farmer, an artist, a lover or whatever. **Both songs contain the image of the sheaf of wheat. What has lead you to embrace this symbol?** The symbol was chosen by instinct! It is the perfect symbol for ERNTE, isn't it? It is astonishing in how many different ways it was and still is used everywhere. You can for example find it in bakeries and churches, on gravestones and in advertisements. It seems to be a real strong and old symbol, deeply connected to life and death. It is used in other ways, sacred and profane. (Photos and prints of beautiful and. or strange sheafs are welcomed!) **'Sonnenwende', the 'Festival of the Sun'. Do the festivals still play a large role in your area?** No. Unfortunately people in our area do not celebrate these special days anymore. Even in smaller towns traditions in general lost their meaning and remained soulless. **What form does Mithras take in your heart in the context of life in today's age?** Mithras is one of the symbols for an active living. He represents the will for being creative, to create. He is not sacrificing himself, but doing the things that have to be done. For example, sacrificing the bull to give life to new birth. He represents the antagonist of what we are taught and told. **How are the concepts of 'love' and 'strife' (or the 'martial spirit') entwined in your heart, mind and soul?** Love and strife are the forces of life. Sorry, but I am not going to make a pathetic or deep philosophical statement. The love to Rose, my daughter, my family and friends and nature gives me energy to live. The whole life is strife, even if some people might not recognize that fact. I guess I wouldn't call myself a martial spirit and I am not interested to label myself as something. It's simply that I want to live my life, to survive in these strange times, to do what I need to do instead of what I am told to do to live by and for my own values. When one realizes this it is the starting point of an offensive living. **Has a sense of nature and the wild been maintained in your region? Do any predators still thrive?** Around us there are a lot of farmers, who still seem to have some respect for nature. Erntedank (harvestfestival/ thanksgiving) still seems to be one of their most important holy days. As they live from nature they might be more aware about it, but on the other hand they often work in a way, which is bad for nature like using chemicals, etc. Slowly this stupid acting seems to change now. We ourselves spent a lot of time watching buzzards and hawks. There are a lot around. It might sound strange, but we are living near a highway, which is excellent hunting grounds for these birds, because of all the animals hurt by cars it's easy hunting. **How is Erntedank celebrated?** In general Erntedank is celebrated in churches and I didn't witness this since ages. As far as I can remember a nice decoration with fruits, corn, etc. was used. Of course god is praised for the goods instead of nature or ones own work. There might be pagan groups celebrating this day too, but we never did take part in such a fest. Our own ideas of an Erntedank celebration (which is nothing concrete, just rough ideas and images maybe arising from the subconscious), might have taken part in choosing the name ERNTE, which as said, has many meanings. **Are there areas of pristine wilderness in your region or is it all developed/decimated? How do you see this as being influential to your path?** We are living in a real good area. There are cities and industry nearby, as well as pure nature. We love to have the opportunity to go easily wherever we want to go. Both of us feel much more comfortable living in a lonely place with a big garden. As a child I grew up in a real small town. Our house stood directly at a wood. I spent a lot of time there with my grandfather, who taught me a lot about animals, trees, etc. and playing with my friends. Of course this influenced my path a lot. **How extensive of a role does music play in your life?** Music is a very important part of our life. I think most people have experienced that music is a strong vehicle to express feelings and ideas, can be a good friend in lonely hours, times of confusion, as well as when being in love. It can be impressing and stimulating. Of course we listen to a lot of music, play our own music and have a lot of friends who are musicians. **Would you consider yourself allied with any particular groups or organizations?** I wouldn't say so. We know a lot of people who are members of organizations and groups, but we are much more interested in them and their thinking than in the groups they are a part of. In general there is too much dogmatism and limitation in groups/ organizations. I respect some groups like the Tribe Of The Wulfings, who seem to favor strong individual(i)s(m) in their Odinistic belief. On the other hand I hate all those stupid people involved in groups just to be told what to think and what to do, some religions, sects and extreme groups are very good examples of this. We are very interested in German/ European heritage, history and pagan beliefs, but don't feel the need for nationalism, racism or things like that. We don't choose our friends by color of skin, religious or political beliefs, but by their personality. **What do you feel is the most important event of this century, or of your lifetime, or of this decade- or all three? Why?** Once again I prefer to answer on a very personal level instead of a global one. Century: The first man on the moon. My parents woke me up to see this historical moment on TV. For me as a child it was absolutely fascinating and I am still very impressed when I see photos in a book or a magazine or see a film with original scenes. Today I think it strongly symbolizes what can be done by a strong will. I think my love for science fiction stories and novels dates back from that day. My lifetime: The death of my grandmother and the birth of my daughter. To witness the beginning of my own child's life and to spend the last hours with my beloved grandmother were the most intensive moments of my life. This decade: The decay of Germany. The proof of how quick is a country can be ruined by selfish politicians. The proof of how much power global companies have. The proof of how the media is brainwashing people, feeding them sensations and pseudo-information. The proof of how easy it's to manipulate all aspects of life. The proof how you can sell censorship as a prevention. It is breathtaking to see how everything is going down the drain. **What other ideas to address with Ernte? Are there any surprises in store?** ERNTE will be the vehicle for our personal expressions. We do not want to have any limitations in the themes of our work or the musical style. Right now we have a lot of different ideas for the future. I think everybody who thinks of ERNTE as a pagan neo-folk band will be very surprised or disappointed. Hopefully we will have more time to work on new material than in the past years and we also would like to buy some additional equipment, so that we will be able to do recording at home. **What can we expect from both Ernte and Cthulhu in the near future?** It was planned to release a new studio album by aCTUS and a retrospective CD for COUP DE GRACE in 1998. In the moment I am not sure if these products can be realized. For different reasons Cthulhu will be stopped (for at least a while) during this year. In the moment ERNTE is working on a contribution to Athanor's 'Lucifer Rising' compilation. This track will be very different from our previous ones. We have in mind to do further recordings for a 10" or MCD. Besides we will get t-shirts printed. There are a lot of other ideas and we don't like to limit ERNTE as just a musical project. We hope to create other things too. CTHULHU. c/o W. Stasch, Im Haselbusch 56, 47447 Moers, Germany

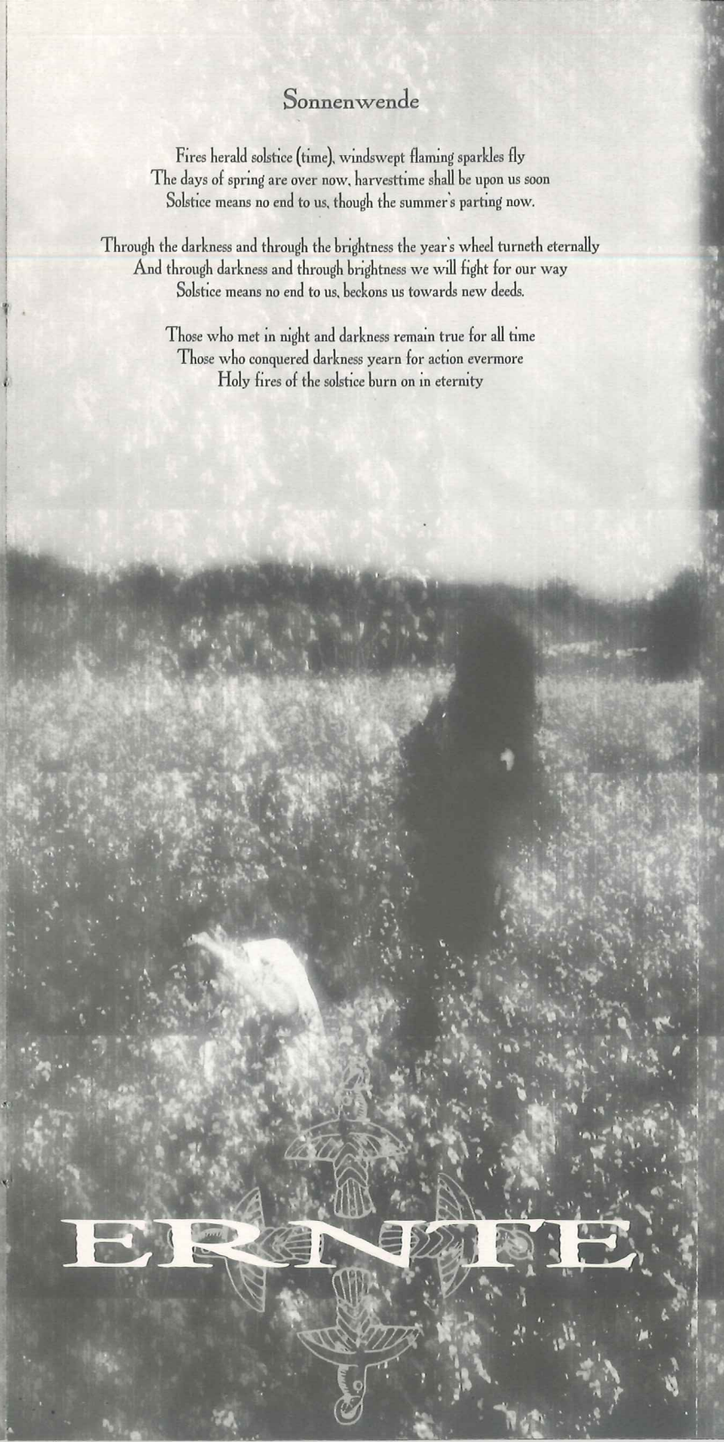
Ernte

Sonnenwende

Fires herald solstice (time), windswept flaming sparkles fly
The days of spring are over now, harvesttime shall be upon us soon
Solstice means no end to us, though the summer's parting now.

Through the darkness and through the brightness the year's wheel turneth eternally
And through darkness and through brightness we will fight for our way
Solstice means no end to us, beckons us towards new deeds.

Those who met in night and darkness remain true for all time
Those who conquered darkness yearn for action evermore
Holy fires of the solstice burn on in eternity



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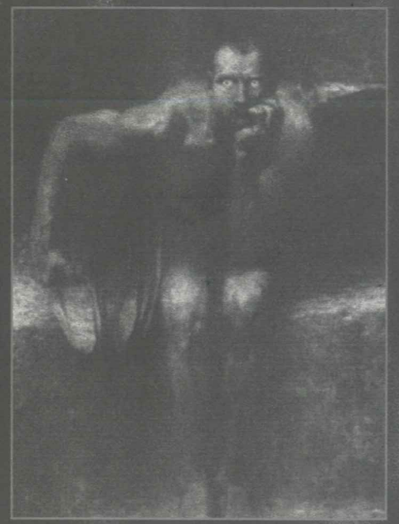

Lucifer Rising

Endura, Chöd, Blood Axis, Der Blutharsch, Dawn & Dusk
Entwined, Allerseelen, Ernte, Bobby BeauSoleil,
Changes, Waldteufel and Ain Soph
ltd edition deluxe cd release
in the vein of Mysteria Mithrae

Mental Measuretech

long awaited cd reissue of this masterpiece from
people behind Cthulhu records and Ernte

Forthcoming: Crowley's Liber Al Vel Legis complete
recording by Valefor presents Psychonaut CD/ Ch-d 7"
Ishtar aux Enfers /Chöd Cd Les Autres Dieux

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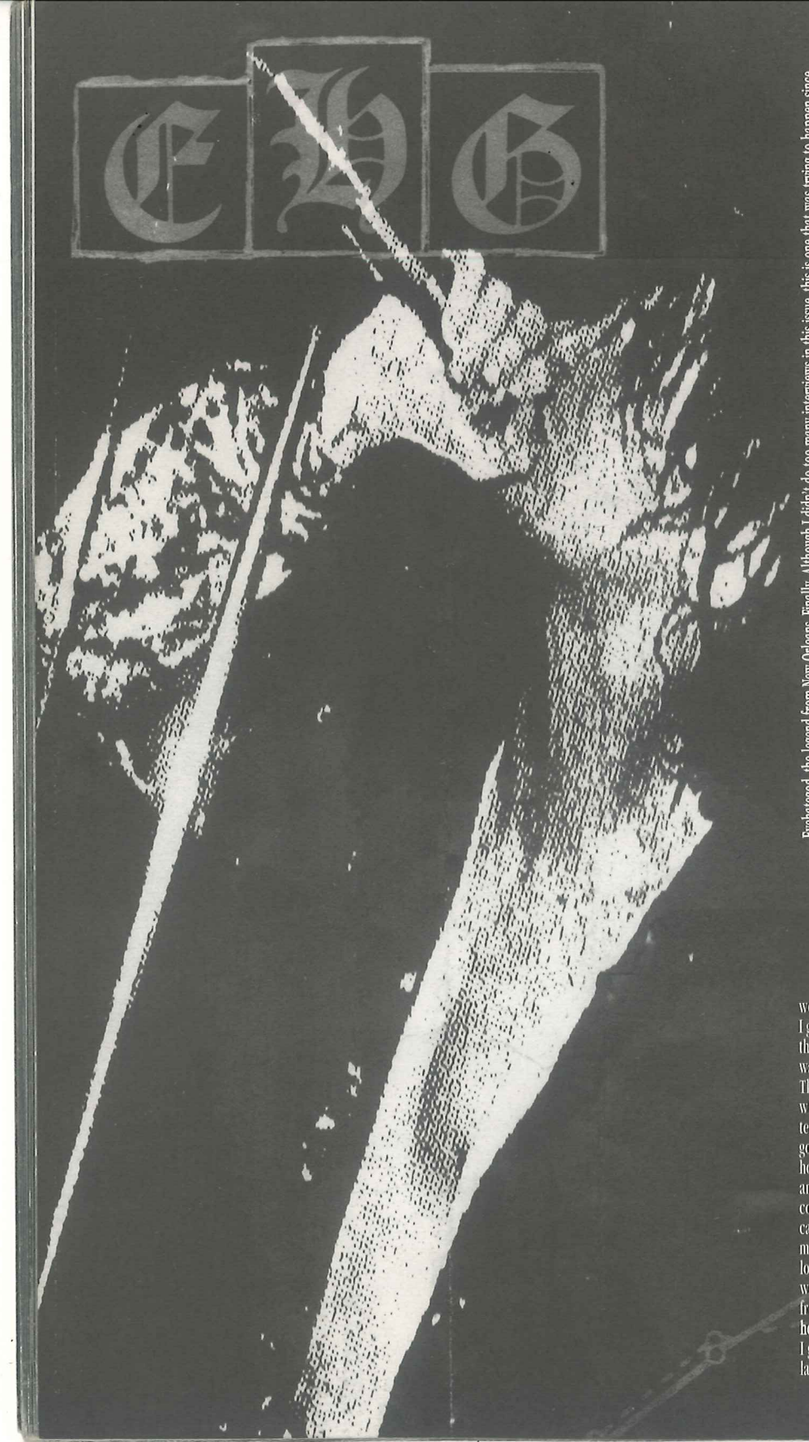


Eyehategod, the legend from New Orleans. Finally. Although I didn't do too many interviews in this issue, this is one that was trying to happen since before the fourth volume but only came to be recently when I finally got Mike Williams on the phone a few months ago. The influence of this band is obvious... I think it probably even shows in my own projects (if anyone has heard these). Eyehategod has/had all the elements of an authentic band, no pretense, no gimmicks, no bullshit but unfortunately, the band proved to be too self-destructive in the end, causing theirs. Label problems, personal errors, etc destroyed a great thing... although it was definitely not a positive one. Apparently, EHG may continue, and there may be a few more releases emerging eventually... a compilation CD of 7" tracks titled "Southern Discomfort" and a live CD... after this they would be free of their Century Media contract, but I doubt anything new would happen. Mike asked me to not print this interview recently, and I hope I don't pass him off by doing so, but I think it had to be done. Tyler transcribed the tape, thus many parts of the general ranting and bitching are gone (probably for the best). Speaking for myself, I don't think my state of mind was too positive at the time it was done either... but who cares really? It's printed as a testimonial of that present and not much more. The circumstances behind the bitching may have resolved, or become worse, since. Whatever. Onward to a mutual bad mood by both. Do you think the music scene in the United States is empty of any sort of substance in general *(terrible question!)*? For the most part it is, yeah. I remember when I was younger there was so many bands coming out that I would like. Would read a magazine and go, "I want to hear them and them and them..." but now it just seems if everybody rips off each other and starts sounding the same, there are so few worth looking into. I was thinking about what my favorite bands are and there's not many new bands. I am always looking for new stuff to listen to. It's kind of hard to get behind something that I can support. I couldn't understand the concept of being in a band and not doing something different and original. I really understand it now that I am back from Europe. Europe seems more open and they give it more respect. What I don't understand is how when things get big, like black metal, how come all these bands sound alike. Someone who's into it will tell me they don't all sound alike, but they all have the same song titles and the same sound. I remember when the new black metal was still smoldering in the pot about 6 or 7 years ago and there was all of this originality coming out of it, but now it has turned into this commercial venture. It seems like every form of music goes that way, but I would never have thought black metal would go that way. When I was a punk rocker I used to get beat up all the time. Nowadays it's like a fashion and the music is totally acceptable and fashionable. I think there are a lot of parallels between black metal and punk in it's rebelliousness, to use a cheesy word, but it's been turned into this mall thing. You know what is good about that at the same time, when something like that goes full circle, the next step is alot of bands retaliate and come out even heavier and... there's a lot of punk out there but people don't seek it out, or seek out anything. They go by what's on MTV or what's in the magazine at the grocery store. Like with your magazine, no one is going to pick it up and say, I want to hear that band... Well, with my magazine for example, that issue with Piss Christ on the cover, we printed 2500 copies and it's sold quite less than that, so now this issue we'll print 1000 again. I think people don't know these electronic bands. Exactly, and that's what I like about your magazine. You don't ever read that anywhere, or there's a few magazines like that. People are kind of lazy. Including myself. It's hard not to be. There are so many things that are out there. Do you find it hard to get motivated to write music? When the band was going strong we would go through phases where we would go a few weeks without coming up with something new and then we'd get enough inspiration to make up for that time. Sometimes it's hard to get motivated. I guess that's kind of why we broke up. If it's fun it's not hard to get motivated. You just do it and you come up with thousands of ideas and then as you go along it gets boring or people just get tired and then the whole thing just falls apart. -O'Malley rants again about people flaking out with attempting to get a band together... Like all of these new electronic bands, there is usually only one person in the band and you don't need to call people up to practice. It's not like, "Oh, Bill's not working out, we need a new so and so." That's why all of those bands are popping up so much. You lose your motivation so quick. Screw it, just do it like Bathory. So you are into black metal. Yeah. I like music, but I like bands that are more like punk, like the never Impaled Nazarene. As far as black metal, I was into the old stuff like Sodom and Bathory and all that stuff. Yeah, I'm into that, but recently I gave up on seeking any of it out. It's hard to keep up. I hate Cradle of Filth, or I shouldn't say that, but to me they are a fashion thing. I like it raw which is what I thought black metal was mostly about. Then I just slowly started giving up. Then I got lazy and stopped trading tapes lately, which is how I hear most new music. Did you ever find any black metal influence in Eyehategod? Oh yeah. I think my vocals sounded a lot like some of the newer stuff that was coming out. People tell me I have a higher voice, like a higher pitched scream and I have listened to myself and thought it sounds like so and so from a black metal band. It wasn't a conscious influence. Sometimes I would scream and think, "I hope that didn't sound like I'm trying to be black metal." Did you ever get approached by people about that? No. People used to say that my girlfriend has a deeper voice than me. They thought she was a man and I was a girl. I do have a high pitched voice. Your vocals are definitely authentic with anger. That's cause it is real. In the studio even I really get into what I am doing. I like to do it in one take. That first album we did in one whole live set. The other ones we did overdubs. I am angry and it's the way I am trying to get it across. Another thing too, that made me quit was recently we were playing a show and I broke this bottle and I cut this guy on the head. I mean he had to get 15 stitches on his head and the cops came and just freaked out. The guy didn't really care. I mean he had to go to the hospital. He thought it was cool. The guy refused to press charges, but the cops did, and that was aggravated battery which is a federal offense. I was just totally loaded and I blacked out. I quit and went home in the middle of the tour. What makes you go for it like that? I don't know. I just get pissed off really easy. That's one thing I had a problem with when I was on probation I actually got put into some anger management class. I just loose my temper real easy. I usually use singing as my therapy. Lately I will take the bus (around town) and I have a hard time with people anyway, and somebody will do something and I will snap at them. I think... I've got to watch this, cause I don't want to get in a fight on the street. Live you can grab people and break bottles and go completely insane. Afterwards I felt drained. It was like therapy. On tour, on top of doing drugs, on top of touring, I was just killing myself. I have seen a few psychiatrists and they said that being that anger and doing that every night on top of doing drugs I was going to kill myself soon. So they basically said you need to stop. One reason I quite the band was that the negativity was just overwhelming me so I had to get away from it. It was destroying me and my home life and I'd have trouble keeping a job. I am wondering how I'm gonna deal with this. It builds up inside of you. Since I'm not drinking I'm not gonna end up in a hospital. I've gone six months without drinking. The last time I went six months without drinking was probably when I was sixteen. But, I'm doing that so I don't lose control 'cause I know that since I'm not in a band I have more pent-up anger and I won't have any way of getting rid of it. I know if I drink someone is gonna tick me off and I'm gonna end up doing something stupid, 'cause I'm known for doing stupid things. That's why I quit drinking. But, what I was saying about being angry, I was putting it through music. Did you find that playing in a band was enhancing your negativity so there was actually more there than you started with? Totally. When I was off stage I am a real person. I don't put on an act. When I'm off stage I act the same way, but I would act more negative just to fell normal. It was so much negativity and I was fucking up. The whole drug problem... I've been on heroin for almost five years. I used it and then quit and switched to other drugs and now I'm clean. I haven't used heroin and I hate cocaine. If someone puts it in your face you do it but fifteen minutes later you're thinking, "This sucks." And people who are into coke, I hate their guts because they live the most shallow lifestyle. I definitely like downers, you know. More drug talk... You find that people who do heroin are different from those who do speed or crack. It's a different mentality. The reason I started was that I'll try anything people put in front of me. It was the best feeling. It took away everything, all the pain-mentally and physically. It was like self medicating. Of course you never think it's gonna fuck your life up. I did it for three years and then I quit and then I got off again and I got back into it last year and I thought, "What am I doing?" I am totally clean. On this last tour I was just falling apart and being out on the road, it was just too much. I haven't touched anything. Going back to the negativity thing... I know people who are into Eyehategod and they are saying, "What's your problem?" On tour if I say I'm not drinking or not accepting some drugs they are just like, "What?" I'm just a normal person, man. People expect musicians to be nonstop. It was 24 hours. I'm not being fake. I'm not guzzling whisky after I wake up. Sometimes it's close, like maybe an hour after I wake up, but you know... I don't regret. I just have to take a break and get my mind together and get healthy again. For sure I could go on tour with Eyehategod or a new band, and I hope to stay away from the drugs. I guess that's the trick. Somebody would be doing something pretty much all day, so it's hard. What else do you want to bring up? I guess just the fact that Eyehategod is broken up. Century Media wasn't much of a help 'cause they made us feel like we were overwhelmed because we weren't making any money. They wanted money from Jimmy because he was in Down and it seemed like they wanted us to fail. The owner and the guy who run the place just didn't like us as people. That's another part of why we broke up. We are out here playing and we love to play, not even making money. After ten years you can't keep going out for the fun of it. I don't know what that sounds like, but you gotta survive. You got to get somewhat stable as you get older otherwise you're gonna end up homeless and living on the street. We just put everything into it and then you get in the band and talk business and the label was screwing us over. We wanted to get off the label and the contracts we stupidly signed. We just thought we would get a free trip to Europe. When we came back we started realizing people liked us and we thought maybe we can make some money out of this and not work again. We were thinking like that. They would ignore us so we lost our temper and they turned it right around and I'm sure they think we are rednecks. We would make our t-shirts and they got pissed about that, because they weren't getting any money from that. We can't get the exact figures of how many records we sold. Do you think there is honestly a chance that you guys might record that record you were talking about? Yeah, I mean I guess we had about eight songs. Still right now we have to find out what's going on with the label. Since the band is broken up we aren't sure if the label is going to rip off Jimmy because he's in Down. We think the contract should be null and void. It sounds like you guys didn't think about the contract. We didn't really. We didn't think we'd be that popular. We thought we'd just go to Europe and that'd be it. We'll never do anything else. We've been on thirteen tours. We never thought we'd do all of that. When we realized we screwed up we thought maybe these people would give us a break. They said, "No, you fucked up." That label has that reputation. Well, I've been talking to those guys and I'm not sure if we will be doing a live show or what. I'd love to put it out on another label. I've realized how recently how fucking stupid the "music industry" is, even at this level. Music business. It's an oxymoron. I'd like to get a new band together. If anyone wants to move down here, they can't live at my house, but I want to do something heavy. Nothing image oriented. If I start a new band I'm gonna deal with it a different way. Anything else? One of my biggest problems is that I hate gossip. People that go into my private life. That's why this interview is pretty rare for me. I'll tell people 'cause I'm not ashamed, but if people are talking behind my back. There are so many rumors, so many stupid things going on. In New Orleans the scene here is like so many cliques. That's why I'm blowing off so many people around here 'cause I really hate them. Anything that's verbal becomes more exaggerated. Complaints from both sides about being misquoted. More general bitching. Mike: With Eyehategod there was never any competing. We never bitched about who we would or wouldn't open for, so who cares. There is just a lot of competition for some reason. If you do well people hate you. As soon as we put out a couple of records and went on tour with Pantera people treated us rude. They thought we were rich. I don't think we were any different. People thought we were rich, but I don't think we changed. It's just a jealousy thing. A lot of people in the US will probably think we sold out, but we just did it because we thought it was fun. People were just jealous. It all goes back to that- I just hate a whole lot of people. I'd just rather not be around them. Mike Williams, POB 19412, New Orleans, LA, 70179-0412.

GENOCIDE ORGAN

I don't know anyone who has seen an interview with Genocide Organ. When I asked them if they would like to participate I didn't even expect the question to be acknowledged. To my surprise Klaus seemed eager enough, so I jumped on the chance. Since the initial interview I have tried to explore a few of the answers to a fuller extent, but my understanding is that the rest of the band isn't too interested. For those of you who have never heard of this band I would say that they are one of the few truly outstanding purveyors of industrial noise and long have been *{Definitely-S}*. Their offering, 'Remember', a double LP set, is an ode to the band's history and comes in a stunning package reminiscent of the older 78's, housed in a thick binder. I would think it safe to say that Genocide Organ has influenced a generation.*(I would tend to differ, especially since they requested this be removed from DESCENT... unfortunately {for the "group"} it was not {in the same manner as EHG, although my manner is somewhat less intellectual}... we are talking about a total high profile, respected band and thus no less... sorry...-S)* **Why the vast silence from Genocide Organ with regards to interviews, and why the change in tactics as of late?** We stopped being interested in reading interviews of other artists. Nobody really said something interesting, it seemed that everything was said in the period of the old school industrial movement with SPK; TG... I myself prefer interviews done and presented in the style of the Re-Search books. This has some immortal feeling. We also thought about old Machiavelli's slogan: "What is worse than the spoken word is the written word in the hand of your enemies, written words are never give out of your hands, nothing can convict you easier than them." We now changed our behavior because we decide what information we give and the best way to get information is to give some. We never say what we think, and we never believe what we say, and if we tell the truth by accident, we hide it under so many lies that it is difficult to find out. By the way, time has changed, lots of new things came up to talk about, unfortunately we are never asked about them. **GO has a fairly large roster in terms of members. How much does each person contribute?** Each of us is from a different environment it seems. We're quite different in attitude and output but altogether we're one. D.A.X. is the most educated of us in classic instruments. Doc M Riot is responsible for live and studio mixing and video arts. R. Freisler is singer and performer. I am doing most of the tracks and studio tracks and I'm doing vocals and performance on stage. We all share our opinions and discuss every step. It is possible that for months it is just me acting as a musician but when the time of release comes close we meet and overwork the stuff. **How have you seen GO change over the years and has this followed a planned course or has it been directed by some larger force?** The only change I see is that in the beginning we were more open and careless with our views we told everybody what we stand for, we spread flyers in our hometown, for example. This was the very beginning, later after our houses were raided by special police forces, we used double meaning as reinsurance. Everything is as it is and nothing is as it should be. We also became more involved in live performing. We always try to do a show which has the character of a realistic horror scenario with some basic slogans and aggressive outbursts all based on life. **GO has developed into a serious cult act with records fetching insane prices of money. Why do you think this is and what does it say about this genre of noise?** We never intended to be a cult act. We're just doing our thing. The early records were all made in that limitation because we thought there would only be 200300 people around who are interested in us. It was more or less made for us, we also had only a few money. We were at school at that time. I always say it's up to them if they pay that much. It's their fault. I myself wait years to get a record I want, and then I get it for a reasonable price. I'll be involved in the scene for the next 100 years and one day the lucky day will come. **Out of what did your sound generate and what originally inspired you to pursue creating the sounds?** Our sounds are generated out of some old analog synths and a couple of effects, sometimes inspired by ruining machines and the noise they produce. I'm a mechanic and I worked in several chemical factories and machine producing industries. I was always fascinated about the output of music from the machines. I also saw the working class as the most important part of the nations community. I saw through my work that I was cheated. Most of my colleagues are so weak and narrow minded philosophies at breakfast desk believing in trade unions and not in their own powers and might. They weren't interested in the cause for their life. They were just interested to live. They always complain without changing something . They never resist. They're like trained dogs. **I have seen two videos. One is full of loaded visuals and the later performance does not utilize images. Why the change with regards to live shows. Do they always take on different aspects?** We always work with a concept and normally find a good mixture of both visuals and performance. **Your label has had much trouble from the German authorities. Does this happen when you perform live?** The police needs no regular basis. If they don't have one, they make one. We never had problems with the police during our gigs, just with the owners of the clubs. **What type of a crowd do you draw and how do shows transpire?** We don't care about the crowd. Everybody feels attracted to come. We are living in a democratorship. All shows are promoted like any other through posters, flyers, ads in mags and so on. **What was the last world event which influenced GO?** The German Holocaust Commemoration day 27.1 since three years. **The portrait on the cover of Mind Control is of whom and has what significance?** It is no one special, just a very angry looking many out of was reason ever.(?-B) We have chosen this picture because it looked very much like our first Bunderskanzler Konrad Adenauer, who was under constant American Catholic mind control. A man who steered the ship of Germany into so many self mutilation processes. **I've heard someone comment that the Germans are similar to Americans in that when they become interested on something it is full force, gung-ho. Comments on this with regards to the power electronics tour de force in your country?** The guy who told you that was bullshiting. We are absolutely different from the American power electronics scene in general. Of course there are some Americans different than others, doing something against the establishment. Doing art be fashion in America. It's not serious for me, it's posing with a nearly commercial output. It's the total opposite in Germany most bands I know live their pay and are full force and not only generally noticed by their musical output. **Why is Germany ashamed of it's past?** A nation can never be ashamed of something. It's the people. And in Germany it's the political stratum who wants to be fed with sugar candies by some bastards who never will be our friends. Who ever worked against the independence of Germany. I feel ashamed of nothing. Or do you think of a special event? What past are you talking about, the past when we send over the scum of Germany to kill the Indians in North America? The world goes it's way, not caring about the shame of anybody. And so do we! **You have a song titled "Kill useless nations". Which are not?** Let me think. Think... **Why are most of your samples and lyrics in English?** Although I don't like the domination of English in the world today, it is quite easy to understand and to speak. To reach our allies in the whole world we use this language. It is partly German that helps us a lot; he he he. **Your favorite propaganda?** Media. Everything that goes around this topic. Stupid sports, mainstream music, films, commercial spots. Education is the basis! Out of education grows our doom. Education enslaves people for all time and of course the results can be seen in media. **Is the institution of power electronics much different than that of metal, with regards to what is allowed and what is taboo?** Regarding the sub culture you can see a lot of similarities. Taboo is nothing, a limitation built by society I do not accept at all. I have my own laws of what is right and what is not. And so it is with taboo. Everybody should experience his own border, and should not be told by everyone where his border is. **Comparing the 90's to the past decades what hope do you have that things will take a turn for the better and what would that better be?** I have no hope for fast change but I wish that people will go back to basics, to traditions without being conservative and narrow-minded, to develop a new dignity, honor and pride. The cry for Patria Y Libertad! no matter where they come from. People stop destroying their and our culture. Like save the culture of Indian minorities all over the world they should save their own first, or they will be placed in zoos soon. Things will become even worse as I see in my home town- crime, scum from all over the world, filth, unemployment, hate. What we soon have is not a multicultural society but a multiculturalcriminal society and this will end in a civil war, with all the weapons on the other side. **What is most important- intellect or instinct?** As we're not animals I think the intellect is more important. Of course it allows us to do things a animal never would, but can help us to see a way out of the porca miseria. A mixture might also be a good thing. **GENOCIDE ORGAN. Tesco Organisation c/o Kohl. Holbeinsstr.8, 69469 Sulzbach, Germany**

PATRIA Y LIBERTAD

Mannheim – Germany – Lever Sunlicht 29. 11. 1989

"THE DAY WILL COME WHEN WE'LL WALK IN THE
BLOOD OF OUR NEIGHBOURS AND FRIENDS
UP TO OUR KNEES;
THEN THAT NIGHT WILL BE WAR.
ONLY A FEW WILL SURVIVE."

Salzburg – Austria – Rockhouse 27. 11. 1993

`KLAGT NICHT,
KÄMPFT!´

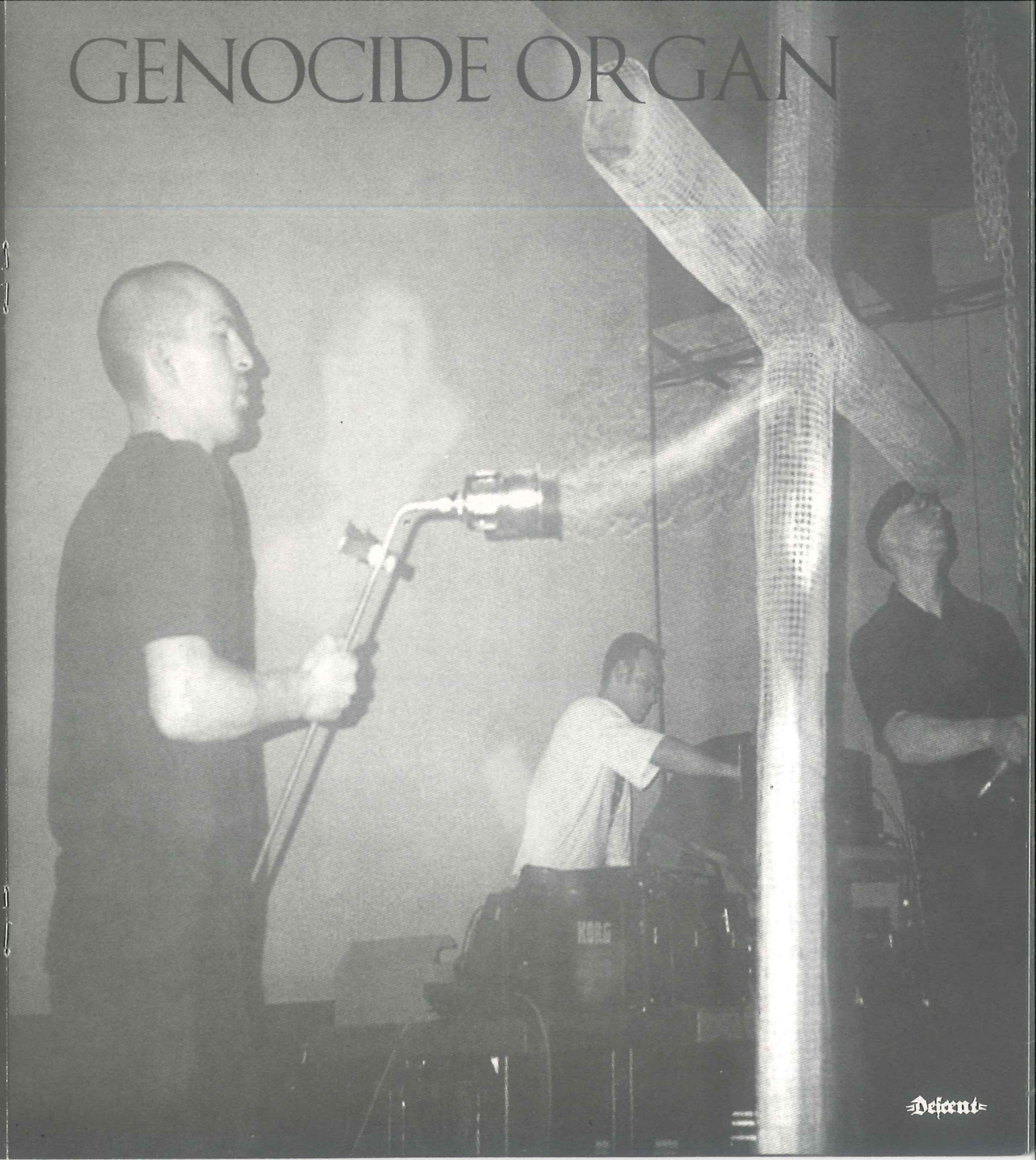
Esterhofen – Germany – Ballroom 8. 5. 1995

"DAS BLUT DER ERMORDETEN WIRD SICH IN EISEN VERWANDELN
UND WENN SIE SICH IN SPÄTESTENS 800 JAHREN WIEDERVERKÖRPERN,
DANN WERDEN SIE SICH AUS DIESEM EISEN DIE SCHWERTER SCHMIEDEN
UM DIEJENIGEN BEI DER ARBEIT ZU BRAUCHEN
VON DENEN SIE FRÜHER GEFOLTERT UND ERMORDET WURDEN."

SUUM CUIQUE!!!

Genocide Organ
vor Ulm

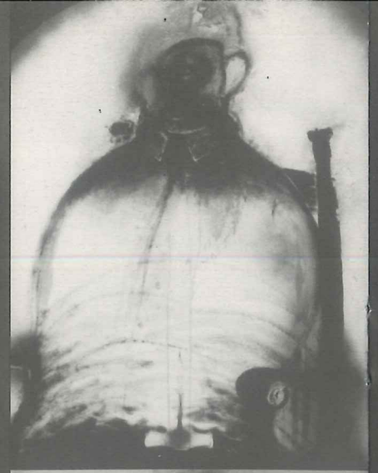
GENOCIDE ORGAN



Descent

STEPHEN KASNER

It has been sort of a tradition to feature a primarily visual expressionist in the past few issues of this magazine, someone who's work somehow fits into what I think is the general overall character of this publicaion. Kasner does so splendidly. His work is admirably evocative on a level somewhere between stages of conciousness somehow... capturing energy and mystery while not comprimising the painting's technical strength and individuality. I enjoy the borderline abstraction in some of his work, the foggy dream/nightmare zone. Unfortunately (of course) the interview tape ended up fucked... we spoke of the nightmare and dream influences somewhat in depth. It's dissapointing that I can't print the conversation in it's entirety due to a mechanical error, so this ended up mainly a piece on the surface details and creative constructing methods. I think those who will see this quality in Kasner's work wouldn't need it confirmed anyway. Apologies, Stephen... it seems typical of me doesn't it? Also obviously we can't reproduce these images at their full sizes (many are 120cm per dimension or more) or in color. To compensate I will omit the titles to allow more individual visualization. We started discussing the basic production processes... When I paint it's like minutes to hours. I paint for a few minutes and then sit for an hour. There it is. A few minutes to the hour. To put it in a strange way, it's sort of like a cat waiting to pounce. A computer is more like a Ouija board. But for me with painting it's just not like that. **Do you find that you depend on or utilize luck in your painting?** I think that's the one thing in art history that I share with Francis Bacon historically, luck, or his ideas of luck. Not necessarily with gambling, but with painting, yes, there is a great deal of luck. I am certainly not, or would never say I am some sort of genius. I'm just a guy who knows what he likes to see and have over the years gone with my talents. It just so happens that my strong suit is painting and I know what I like to see and what I want to see when I wake up. I am taking things that I see in art history and I am taking things that I don't see in art history and I am using that as a tool, twofold. I try to make things that I have seen and that I like to see and try to make things that I haven't seen, but would like to see. **Have you found that people have been objectionable?** Not at all. Maybe with one or two exceptions of getting some sort of mail from some christian person who is quoting scripture and having me read John something: something and find my way to the pearly gates of heaven. Well, I happened to write this person back, which is something I might not normally do. I figured I might as well let him now. He wrote based on seeing my web site. I wrote him and said, "I am a little bit confused, Sir, because I am reading your email here and am wondering what the hell it has to do with painting or art history in general? I went on and on. Consequently this same person sent me a great, quite an impressive letter of apology. Other than that I've gotten a really tremendous response which I am very happy with. It is because of them that many times I get up and work as opposed to not work. I am very self conscious and very... "I'm not doing anything any good, this is terrible, I'm wasting my time and everybody else's time." It's the comments I get from people who say, "I have never, never seen anything like this". Correct me if I'm wrong but that is a major fucking statement. Don't think that I don't know my competition. It goes back tens of hundreds of thousands of years. I'm not deluded to thinking that because I'm living now that my only competition is people who are living and painting now. My competition is Rembrandt, Da Vinci, Donatello. If someone steps forward to you and says that, for one, they now a little bit about art history, and two, they've never seen anything quite like it, it's a little bit more than a pat on the back. It really sort of validates what I am doing or what I think I am trying to do. **Do you really feel that these classic painters are competition? Do you have this sort of competitive feeling between artists? Do you get that sort of energy when you paint?** Yes and no. Well, it's like saying, "My competition is Leonardo." But it's not really competition because the bulk of his life work is available to the world. So in a sense it could be a bit of wrong wording, but at the same time yes, because don't think that every day I don't wake up and open books and look at peoples works that have been done for years and years. Anybody from a writer to contemporary artists. The only difference between me and Leonardo is that his life is over now and he won't be doing anything quite soon. If I want to contend and to be as good, well there it is. There is a huge job ahead. There is a certain competition but it isn't an open scale. It's more of a personal scale. **Your challenging yourself to create.** The people that I revere the most, people in art history, if they were living today I would want to do something today that they thought was good. I would like to have as much acceptance from them as I have acceptance for their work. That would be a good thing. On a personal level it doesn't matter if they are alive or dead. I try to create something that I think they might appreciate. **You have recently started to delve into music now, is that correct?** I did start playing guitar when I was 8 and I was fairly proficient at playing classical acoustic guitar by the time I was twelve or thirteen. A strange thing happened shortly thereafter which was I really gravitated towards painting and I put all my time and energy in that and my playing guitar fell by the wayside which is a sad and tragic thing, but also a sacrificial thing as well. To invest all of my time and energy in painting means just that. In my head my paintings are resonating or talking to me and it occurred to me fairly recently that it might be interesting to try and pursue that on a musical level and to try and pursue that on a familiar level musically and see how that comes out. So I have sort of made a full circle. Now it seems that experimenting and working on these types of things, painting and music, one compliments the other. When I paint I hear these sounds that I try to create and when I play music I see images. What a wonderful world at this point. **What are you working on right now with Dwid? Have you started this?** Yes, we have started, but only very vaguely, which is very nice, again, because it resonates very similarly with what I do with my painting. It develops very ambiguously and builds from nothing, literally. I generally don't start with a title or anything. I just build and build. Sometimes it'll take me a month or it could take me twenty months to finish a painting. But to do what it is that I am trying to do is the way we are approaching the music, building very slowly, developing the areas that we like and the areas we want to pursue and make louder and all those things. All the sort of tactics that I use with painting. With Dwid, he has a wonderful aesthetic and a great sort of understanding for that music in general, but there is also a matter of having to explain my intentions about painting, because obviously he doesn't do my paintings so he doesn't quite understand. It's not a matter of force feeding him at all, because more times than not he'll simply ask because he's unsure as to what I'm trying to do. We'll spend a couple of hours fumbling through something and then he'll come out and say, "I have no fucking idea what you're talking about." So I'll have to maybe hum, or something, to get my point across. Sometimes it's a total failure, but at this point it's just real basic stuff. **Are you creating music for certain paintings that you have done?** No. Not necessarily. I am simply trying to create a body of music that relates to my style of painting and the way I make these paintings. Anyone who looks at the paintings could come up with their interpretations of how that would sound or how that would be done. **Can you tell me about some of the stuff you've made so far.** Most of the stuff so far is electronic stuff, samples and things of that nature. Samples that I've recorded that we might or might not use. But a perfect example would be scattering a huge group of seagulls and recording the sounds of them taking off. Of course we live right next to Lake Erie so we those elements: sounds of crashing waves, sounds of wind. **Is it coming out sounding to you abstract or composed?** So far it sounds real abstract. There is really not much to judge from at this point. **Stephen Kasner, 2007 Chesterland-3, Lakewood, OH 44107, http://www.geocities.com/SoHo/Gallery/6167/**



MARDUK

Marduk- one of the last few potently profane black metal acts around from the days back when. Also one of the few with any integrity not yet featured in any issues of Descent. I put a few questions towards them and got back some pretty straight forward answers in return. Answered by both Morgan and Legion. Basic statistics if you will? Morgan: I formed the band in 1990 as my vision was to create something else than all the boring ENTOMBED clones that was all that was around at that time. We rehearsed like maniacs and in early 1991 we recorded the demo 'Fuck Me Jesus' which was released the same year and sold out very quickly. Since then we have just developed to the more brutal and intense, and here we are today, a finely tuned killing machine. **You recently have some more historic recordings surfacing. What brought this about and why were they never previously issued?** M: A close friend to the band wanted to start a label and asked us if he could release the old 'Here's No Peace' 7" recording with our kind permission and since many people have asked us about how to obtain it we agreed. **I have heard that the next studio recording proves to be the fastest metal record yet. What can be said of this and where does the importance lie?** Legion: Yes, you're right. 'Panzer Division: MARDUK' will be the most extreme devastating blastbeat album released by a metal band so far. The new tracks we have right now("Panzer Division: MARDUK", "Blooddawn", "Baptism Of Fire" and two more which aren't finished, nor named) is the most crushing violent metal that has so far been unleashed to the masses and the reason we are doing this is simply just because we must! The essence of violence is speed and we are the essence of violent Black Metal. We sacrifice a lot of time and effort to stretch the limits even further and create a really ultimate album at breakneck speed. **Will the next studio record return to the deeply characteristic and evocative artwork** *(heheheh-S)***?** M: 'Panzer Division: MARDUK' will have a concept booklet which will be very characteristic to the album idea. I can't tell you more right now, but you are bound to see it later. **What of the new album 'Nightwing' and the Vlad saga?** ,L: 'Nightwing' is a perfectly natural development of 'Heaven Shall Burn...' but more varied and extreme in all ways. The Vlad saga which has started on 'Heaven...' with the track "Dracul va domni..." needed to be ended before the 'Panzer...' album comes about, so we offered it more than half the playtime of 'Nightwing' and divided the whole story into a certain chapter so that it would differ from the rest of the tracks. So the second chapter of 'Nightwing' starts out with Vlad as a 7 year old boy and continues through different happenings in his life until his death in 1476. **What fuels your hatred for peace and lust for war?** M: A radical change requires means in order to work out, but in these days we can only speak of a propaganda war against the peace on christian terms since nothing else is going to work. **It has appeared and contributed to a fair amount of your works. Will he continue to do so or has his disappearance from the light answered my question?** L: He will not participate anymore since we don't want to have anything more to do with that little liar and thief. He betrayed everybody's trust and I don't know a single one of his former friends who even wants to hear his name now. We do far better by ourselves anyway, which 'Nightwing' is a splendid example of. **Does Satan have a sense of humor?** M: Yes, of course he has. The only ones afraid of laughter is either fundamental christians or stupid Black Metal kids. Just look at all the ancient woodcarvings of the devil and what he is up to. Isn't that humor or what? **Paint a new picture of Hell and Satan's palace if you will?** L: It is too great for a tiny human mind to appreciate. But, time will tell. **How ironic is it that "the slaves to the one with horns" have truly fulfilled the Tolkien saga by assuming the Orc epitomized(i.e. greedy, power hungry, back stabbing, unorganized, etc.)?** M: Yes, it is kind of funny that the ones who claim to be superior human beings mostly consist of confused bums. It is very elitist to be able to tune your guitar. But who knows what the future will bring? **Anton LaVey and the Church Of Satan... And now that Anton has passed away what can you predict for the future of Satanist thought and public image/appeal?** M: Regarding the Church Of Satan- all that Anton created is perpetuated and the Church still has got some very charismatic spokesmen such as Boyd Rice and Vincent Crowley and so on. Regarding Satanic thoughts towards the public it depends a lot from time to time since almost everyone who labels themselves as Satanists thinks opposite from each other. But for sure there is a lot of youngster covens out there just yelling "Kill Everyone" in every paper they can that won't do any good... **How important is superstition in this age, for you seem to rely on such concepts of Satanism and it's consequences in your lyrics?** M: Our lyrics are based on the belief of a higher power. Most people are still superstitious in one way or another without even noticing it themselves, not that it is like in the past. Nowadays we have a new superstition called science- but how many does not believe in fate or destiny, ghosts, etc.? **Marduk. Where does the significance lie?** L: The name MARDUK was chosen to be a blasphemy towards christ since the god MARDUK, according to Sumerian mythology, is like "jehova". **Have you heard of the book recently released dealing with black metal?** L: Yes, we've heard about it. Looking forward to reading it. **Can you tell me about the artwork used for the cover of 'Nightwing' this time around?** M: The cover is out interpretation of 'Nightwing'. The title could be appreciated as many things but this is how we see it. **Who composed the intro to your CD and will your future releases have more similar pieces?** L: The intro was made in the studio by Peter Tagtren and me. Basically I pull off a lot of shit with the microphone that he used and distorted to what it became. We will see if we will do some more of that in the future. Not for 'Panzer...' anyway. **The release 'Nightwing' seems to employ more studio tricks. Will this continue and how does it transfer to your live show?** M: What studio tricks? We will never create anything that we won't be able to play live. **Is there a reason why most of the songs about Kaziklu Bey are slower, including the one off 'Heaven Shall Burn...'?** L: The reason we use much more varied paces on the Dracul story is because the music shall fit to the different periods of his life and the slow stuff fits really good to the early days of his life. **From where do the samples come- especially the one at the end of the CD?** M: It is the Romanian Iron Guard. It fits both the cause and the song. **When are you coming to America?!** L: As soon as possible. We are really looking forward to come over there since MARDUK now have done 5 European tours we really feel that it is time to stretch our views and do something else. If we won't be over there for 'Nightwing' we definitely will for 'Panzer Division: MARDUK'. *(They are over here this summer-S)* **MARDUK LEGIONS, POB[illegible] S- 601 14, Norrkoping, Sweden**

Marduk
via Bane

MAYHEM

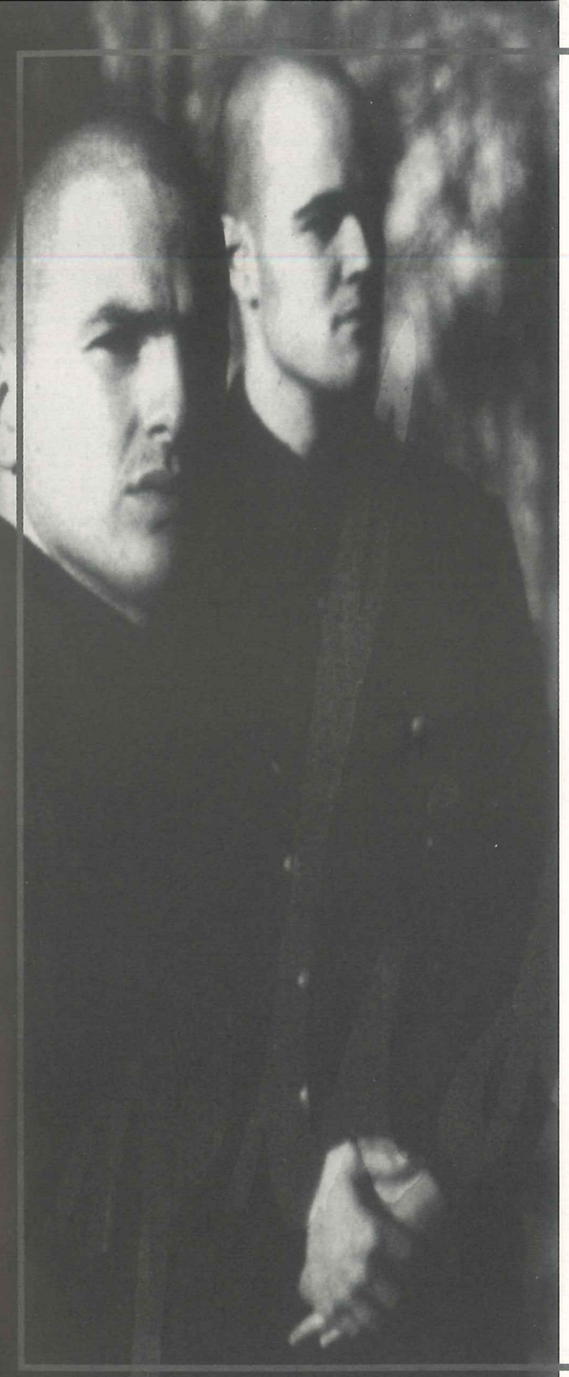
Mayhem, Maniac and Necro Butcher
via Bane and S

Mayhem made their appearance in the states last summer. Both Tyler and I were enlisted along the way on their touring... and self destruction, to a point. We decided a few words with Maniac and Necro might be fitting in the mag. Maniac done on the Sabbath day, 12th of September via Bane. How did you feel about America and Mexico? It was great playing there. I wouldn't want to live there. The audience was unusually good. A weird country though. Mexico was good. We had so many problems with the sound, but it was okay because people were so crazy anyway. **How many people were there?** Maybe a thousand or something. We played in these really worn-out concrete buildings. To me they looked like old boxing or wrestling arenas. The stage we had in Leon I was really nervous because it was just built up with bad wood and it just shook all over when we moved around on stage. The fans were totally crazy. Me and Blasphemer got recognized on the street in Mexico City. When we came to the arena people were running after the car. In Leon there was this kid with blood all over his face and his nose was really twisted and distorted. I asked him what was wrong and he said he just broke his nose stage diving, but he didn't really care as long as he could have my signature. We took a bus and it took hours and hours and it was like going back in time in an old western movie. **Did you shed any blood in Mexico?** No. I didn't actually. I didn't bring any of my knives over because of customs and I didn't really want to use any of these fans crusty old knives. I'll be saving that for Europe, especially the Oslo gig. **What about this big gig in Oslo that's to happen on the 16th of November?** We have been trying to get all of the things we ever wanted. We will have 250 meters of barbed wire so I guess there will be no stage diving, or hopefully there will be, ha ha. We will film the gig because I have some friends who are into professional video. We are going to have a laser light show and bombs and also maybe a film shown. It was Necro Butcher who has seen this so I hope he can get it arranged. It is about a 15 minute film which can be used in the set, and as usual we will have cow heads or pig heads, and this video is a guy totally covered in blood fucking a cow head for like 15 minutes. I haven't seen it. Of course there will be some razor blades and blood and all that kind of stuff. We were supposed to have a band warming up for us, but this will probably not happen so we will probably have this group of people who call themselves Pain Solution. They pierce themselves and do stuff kind of like the parts from Jim Rose, even a bit more extreme actually. I hope it will be good. *(When we originally did this segment of the interview it was mentioned that Blasphemer wanted to get doves to put in the barbed wire. It wasn't brought up here, so who knows?-B)* **What about the branding.** We are working on it. I am not sure what symbol I am going to use. If I can get it done in Norway through a blacksmith it will cost a fortune. Hellhammer has been doing some research into it actually. **What are the possibilities?** We were talking about the Mayhem logo, but that's very complicated. Then we talked about the pentagram, but also it might be the symbol that we have started to use now, but without the swords and more like it was originally in 1940. **What is the significance of that symbol?** Actually it is very old. They used it in the Viking era in Norway and it is actually the sun cross, but it has a rather bad history today because of it's use by the NS political party in Norway in the Second World War. That's why so many people have so many problems with it. Of course the NS used alot of these very old symbols. I guess for us it signifies strength. **What about the lion?** It is the seal of the state of Norway. The one we use is from around 1800 because we find it is much more aggressive than the one in use on the coins in Norway now. **Can you talk about how you met up with Mayhem originally?** I read about Mayhem in a really old issue of Slayer in 1984 and they were the only band Id heard about from Norway that were into this kind of music. Me and a friend of mine wrote them and we got a reply back from them and like 14 days later we were really good friends and we went down to visit them and they came up to visit us to Telemark. Actually, the friend was the one who drew the Mayhem logo. I think they had just released 'Pure Fucking Armageddon'. We stayed really close friends and then in early 1986 I sent them a tape I had recorded with just me and guitar. I got a letter from Euronymous that just said, "Enormously!" He said that I had to sing on the "Deathcrush" record which was really hard because I lived so far away from them. Eventually we recorded it and it was released in '87. A short time after that I was getting fed up with the metal scene and as I said, was living very far from them. I decided to quit the band and not long after Mannheim left and also Hellhammer came in on the drums and Dead started to do the vocals. **You stayed friends with them over this time?** Definitely. I used to come down to Oslo where the guys live and I was at the Oslo gig in '90 when Dead cut himself really bad, which was a really bad show, apart from Dead cutting himself which made it worth the effort. **How bad did he cut himself?** He was trying with a knife first, and the knife was really dull and it didn't work. So he broke a Coca-Cola bottle and just sliced his arm completely. After the gig I had to put lots of bandages on him and we had a party at their place and he was really bad and getting really pale and shaking. He didn't want to go to the doctor or anything. He was bleeding like a pig. That was fun. After that I figure it is known to most people, with Varg and Euronymous and... Then in the spring of '94 I accidentally bumped into

Hellhammer and he asked me to join the band again, which I wasn't really certain of. After one rehearsal I was really certain. Now we are back together and I think better than ever. **You wrote all the lyrics on 'Wolf's Lair Abyss'. Did the other band members have any input?** No, they fit right in. Actually Blasphemer is a really big fan of my lyrics you know. I have much lyrics lying around from older days and what I did was take out some lines that I'd written ages ago and combine with some new ones. I remember there was one line that Necro Butcher didn't like from the "Fall Of Seraphs" which says "A serpent kiss I give to woman". He didn't really fancy the word kiss in a Mayhem lyric, but otherwise they really liked it. I also had some other lyrics which I had never planned to use with Mayhem, but I had them with me at rehearsal. Necro Butcher was like, "Are you really going to use these fucking lyrics on a Mayhem record?" "Don't worry," I said. I even used the word "love" in one of them. **Do you guys all have an equal say for things to happen?** Very often. If the guys don't like something first I'll try my way through. Of course it's like constructive criticism. If they can come up with something better or if something that I have done is bad then of course I will change it. It's really tight that way. **Will all of the lyrics on the new record be yours, or did some of the other guys participate?** No, it's all mine. It will be a concept album. On side A, if you consider it a LP, it will be four songs about war and about the state of Europe as I feel it is today. The tittle of the album is "Grand Declaration Of War" and that is pretty much a grand declaration of war against the state that christianity and it's morals that have brought Europa into being what it is today. Very much of the lyrics are inspired by Nietzsche, Heidegger and a lot of books from the 18th and 19th century. The songs on the A side will be totally hard and aggressive. Much more so even than 'Wolf's Lair Abyss'. On the B side it will be much more darker and a bit more weird and there is one main title for that side which is "I Am Pain" and then there is four song titles. Those lyrics are much shorter and harder to grasp. If people can not grasp the lyrics on the A side then they are stupid because they are really long and have written down statements which are not on the B side, that is much more for people to figure out for themselves. **Isn't it hard to discuss Europe's state and the religious morality without crossing over into politics?** It is quite hard actually , but I think I have managed to do it without it getting into reversal punk lyrics or something. I think I have managed to do it without turning it into sloppy, teenage statements or slogans. **Is it more philosophical?** Yeah, definitely. **Do you guys get along with alot of the other bands in Norway?** Yeah, very much actually. I think it has changed over the years. Now it is like the old bands respect what you do even if you don't like their music. I mostly know the bands from Oslo, so I can't really say for other bands form other parts of the country. I mean, I can hang out with the guys from Dimmu Borgir and have no problems at all. **Does Mayhem get censored in Norway?** We were supposed to play at a rock festival here two years ago. It was stopped. The state of Oslo said to the rock festival that if Mayhem are to play we will withdraw all of our financial support, which was pretty much the basis of the whole festival. We sued them actually. We won the case, but it didn't matter because they went bankrupt anyway. But we got banned and it was a lot of writings in the paper from this guy Archibald Finner, who paints flowers mostly. He read in the paper that we were going to play and contacted the paper and, of course, got a whole page standing there holding his white wine glass and being revolted. It seems that the show now will go planned as it's a totally independent show with no support from the local politicians. I am probably going to dedicate a shitload of these shows to our Prime Minister. "Necrolust" or something, which, by the way, is very sick for the time. By the way, are you aware that Norway is the only country I can come up with that has a religious leader, apart from Iran. Actually our political head is a priest. It's totally absurd. **Norway is considered a liberal country isn't it?** They want to think of it as a liberal country but when you get down to a bit more non-acceptable facts, like talking about the Second World War or being in a black metal band, then it's not very liberal any more. Up to a certain point. It's okay to be an anarchist and totally on the left side, being a terrorist even, maybe. But if you even state anything on the other side- Not Accepted! Freedom of speech is pretty much a joke.

Necro Butcher: conducted on tour whilst in LA via O'Malley. How many bootleg Mayhem shirts do you own? I didn't count them, but it's filing up my drawers everywhere. **What do you think, 50?** I guess so. Certainly 50. **How many bootleg records?** I have a good selection of vinyl and CD. Like 12 LP's and 8 CD's or something like that. **We were reading an interview with Ihsahn where he said there was a rehearsal tape with Dead that included songs that were never recorded before.** Yeah, that's right. I don't know whose got those tapes. **You guys don't want to finish those songs?** No, because when we make a song we rehearse on it for a while and some parts need to be redone so we redo it. And even then if it doesn't sound right we just throw the whole song out. Or maybe use for a sample a couple of the best riffs. **How quickly does Mayhem write material? Pretty slowly, eh?** Yeah, pretty slow. On 'Deathcrush' three song titles were written in one night. "Deathcrush", "Necro Lust" and "Chainsaw Gutsfuck". It was in the middle of winter and it was very cold and I used my grandmother's spare room. I was thinking about cool shit, just before I lit a spliff and I wrote down those three titles and some other words or sentences, because I thought they were cool. I woke up the day after and checked out what I had written and saw those three song titles and thought, "Yeah, right!". **Did you write the music for those?** Yeah. Euronymous and I collaborated on those. I wrote the heavy slow riffs and he wrote the fast ones. For example, I wrote the beginnings. **What about the songs on 'De Mysteriis Dom Sathanas'? I heard Snorre wrote a lot of those riffs.** We rehearsed four of those songs for ages. For years. We started those songs with Dead in 1988. And then with that European tour we had we played the songs, "Pagan Fears", "Freezing Moon", "Buried By Time And Dust", and "Funeral Fog". **The others are newer then?** Yeah. Part of my text was used for "Cursed In Eternity". I wrote that onethe lyrics). So they used that one and Dead's "De Mysteriis Dom Sathanas" lyric because that was not finished either and that song "Life Eternal". That was his last song he wrote. Some of the riffs we were working on. Snorre collaborated with Euronymous on the last four and Hellhammer helped with the composition. **How much did Vikernes put into this?** I'm not sure. He wasn't meant to be more than a session member. He rehearsed with Mayhem like one week and that was his history with Mayhem. **Why weren't you around at the time?** I felt bad about this shit with Dead. He was one of my best friends. Euronymous and he were not getting along because they were living together. So Euronymous thought, "Okay, cool enough. This way we will get promotion". So he phoned me up and told me, "Something cool has happened. Dead shot himself." Or, "Blew his head off", I think he said. I said, "What? What the fuck are you talking about?" And he said, "You know an even cooler thing? It's all on film." I couldn't believe what he was saying. I kind of freaked and after that he changed. **I know both of them were your friends. What do you think about the posthumous fame?** I think it's cool for them. I think that both of them would have probably enjoyed it, if they would have known. I think that the kind of personality they were, like most certainly Dead would be remembered as we remember him. I think he would be proud. I think his brothers are probably proud, too. I don't think his mother and father are too proud. **So, what do you think about LA?** Ahhh. I would say I liked SF better. Even though the venue in SF was very tight. When we come back we will be prepared for advanced partying. **What is happening with your next record?** We are going to do touring. Then Blasphemer is going to go on tour with Aura Noir in November and then we need to do some intense rehearsing. It is hard to say after that. It could take a couple months or a half year. This band, we throw away most of what we do. No, we are just very selective about what we do. I think Blasphemer is ready and we got the lyrics all pretty much ready and the cover idea is there and we are prepared alot. It's just getting the pieces together. *(It's being recorded in august-september 1999, the label whom shall release it hasn't been decided yet-S)* **More touring? Europe?** With Osmose I hope. Maybe together with Impaled Nazarene and Marduk. We are scheduled for Finland, Greece and Italy and some festival in Belgium, I think. And then a gig in Oslo on the 16th of October. It will be our first in 8 years and the last we will ever do over there. There is not really a scene for us over there. I think we sell maybe three thousand records over there. *(There have been several other shows booked and performed since this interview, obviously-S)* **How about someone like Emperor?** About the same. The CD buying crowd is about the same. I think the people who buy our new CD also will buy Arcturus, Aura Noir maybe. So the sales are around 1000 upto around 3,000, which is crap. Probably a lot of people are not even fans, but more curious, probably to check us out or to store it for some trial or evidence against us. Like in the public library. **Your record is in the public library in Norway?** Yeah. That is an agreement with the Nordic copyright bureau. **You haven't played in Norway in eight years. What was your impression of some of those gigs?** You know, when you play songs for a crowd that hasn't heard the songs it was hard for them to get into. But it was around 500 people everytime. We played a Slayer mag festival one time, because he had some problems with some bills. We played one other place in Norway with Dead put on by a Christian guy, a friend of mine. He had a radio show called "High Voltage" and we came there to do an interview and we came up there. We brought some beer and some liquor and there were big posters on the wall like "Rock against alcohol" and we turned the whole show into "Rock for alcohol". We took over the show and pissed on all the people who said shit about us. **You played on the radio?** Yeah. We were doing a lot of radio interviews on those local shows and we just did one for a documentary that will be on at a good time, like Saturday at 8PM. It's called Facts on Saturday. That's not why we were gonna do the show. The guy was a cool guy and we thought why not? He told us it sold out all the major TV stations all over Europe before it was even out. One of the guys interviewed, he lit up a church. He didn't regret it and he said he would do it again. He said it was bad for his family, but he said he enjoyed it- live, right on TV. Really extreme stuff. **Is that still going on?** No. Occasionally we have some people who knock down grave stones here and there and some attempts to light up churches. Not like the guys who really did it. Break in and pour gasoline all over. Personally, I think it sucks, because if you pay taxes it comes right out of your taxes. Sure it's a statement, but why burn down so many of them. We, or they, got the message. People don't think about that shit. **How has the response been in America as compared to Europe?** So far every gig we did here has been good. Some times in Europe we have some lazy crowds. I think that is sometimes special for places like London. Everybody just stood there. People do that in Norway too, sometimes. They just want to check it out and not get into the band. We do the show anyway. It's better for us to get that energy. America has been cool though. It's the same crowd though. **How do you feel about signing autographs?** I think that I am over here to promote my band. Some people think this is important. We are definitely going to sell more if we show up and sign some autographs and hang out. If people put something together like that when we are on tour it is cool for us. **How do you feel about your record label?** Misanthropy? It is a very new record company. I think they are learning all the time. So far it's been a little bit failure and little success. So far I would say it's been acceptable. I am not sure what to say about that. I think her American dude is doing a great job for us over here. Better than Century Media did with 'De Mysteriis Dom Sathanas'. *(Huh?-S)*

Mayhem
via Gore and S



Orplid, Our Pride
via Markus Wolf

ORPLID

... and, forming a great stream, there flows our most cherished blood! The beginning of 1998 saw the appearance of a musical treasure from Teutonia, a CD entitled simply ORPLID. This new band hails from Saxony, a part of former East Germany. their music immediately strikes a chord, for this is no cheap Death In June imitation, no cardboard neoclassical shit like Puissance, no needless occult posturing. These people can sing and play, they don't need to borrow or steal for they have ideas of their own. They also thoughtfully integrate native lore and traditional ideas into their compositions, which range from the forceful march that opens the CD to the soft piano and voice on the piece 'Orplid'. The German texts tell of Werewolves, the Norse god Balder and "Brother Lucifer", amongst other esoteric subjects. However, the strong emotion and sentiment expressed by this unique ensemble needs no translation at all. the following questions were answered be vocalist and lyricist Uwe Nolte. The other band members are Claudia Arndt (vocals, piano), Frank Machau (vocals, guitar, noises) and Volker Willhardt (electronics). How did Orplid come about and what background do you have? Previously, Frank and I formed the creative nucleus of a machine of devastation called RCKGRAT(German for 'backbone). Personal problems with diverse penis enviers within RCKGRAT quickly drove us to take up the scalpel. A clean and precise cut and we were free of these human boils (or furuncles, if you will). Thus nothing more could stand in the way of ORPLID'S birth on a higher spiritual plane. Meanwhile, we again devastate out native stages with a new RCKGRAT line-up, while with ORPLID Frank and I exclusively lend a hand in the rebuilding of the 'cathedral of the spirit' in our German homeland. ORPLID is about the preservation of our language as well as the creation of timelessly beautiful music. We want to bring light into the dark cesspool of this age with the torch of our music, so that the last remaining kindred hearts can recognize each other in the light and hold the world of tomorrow together with the fraternal bonds. **I first discovered a reference to the land ORPLID in the poem "Gesang Weylas" by Mricke. What meaning does the name and its symbolic emanation have for you?** ORPLID is a far-off, imaginary land which is still dominated by the rule of the gods and represents the awakened fatherland of our souls. This might sound like escapism but it isn't! We want to keep the rhythmical language of the old legends and myths alive, in order to tear the lifeless mask of the 'Zwitgeist' off our real and primordial face with the force of our ancestors. **Is the text of the piece "der Merseburger Rabe" (The Raven of Merseburg) based on a literary model?** The poem refers to a very old tale from my hometown. Even today a black raven is kept in a cage in Merseburg (symbolically for all eternity). Is the USA not also like a giant raven cage? By the way, the archive of the Merseburg cathedral harbors the famed Merseburger Zauberspr che *(The Merseburg Spells are some of the only pre-christian writings to survive in Germany, and concern the healing of a horse and "flight from the clutches of the enemy." The text of the first one is as follows: "Phol (Foal) and Woden rode into the forest, there are for Balder's Foal his foot wrenched. There chanted over him Sinthgunt, Sunna her sister. There chanted over him Friia, Fullness her sister. There chanted over him Woden, as he well knew how: As bone wrenching, as blood wrenching, as limb wrenching. Bone to bone, blood to blood, limb to limb- thus glued together be!"-Markus).* **Your lyrics embody a fascinating heathen outlook underpinned with timeless values. Do you live by these values in daily life?** Perhaps the lyrics are pagan in the widest sense but they can be interpreted in many different ways. I listen to the voice of my blood and let the words flow. A similar process underlies the music. Our works are the essence of our lives so far. After all the wanton mistakes of our early youth we have sobered enough to do battle for beauty and nobility with ORPLID. In dailylife, we likewise restrict ourselves to the essential things. God knows, we have sinned enough already! **Is the nice girl with the five-spoked wheel on the inside CD cover an allusion to better KdF times (Strength through Joy, the NS period leisure time program) or just aesthetically pleasing?** No, this photo is no allusion, just aesthetically pleasing. Germany's supposedly most accursed era doesn't interest us. Epochs come and go while ORPLID remains. Our inspirations enter our hearts from very deep layers of our native soil and have thereby not been spoiled by the WWII prisoners of our youngest German history. **Will ORPLID play live in the foreseeable future?** First, we will take RCKGRAT into the live battle. Our sound will storm all the way to America and tear the pants off of Uncle Sam. Only then the time will be ripe for an ORPLID performance... it can't be long now! **Has the CD gotten a good reception in Germany? Will you continue to sing in German?** The CD has been well received in Germany. Of course, the old German problem of self denial saw the light of day once again. Partially, we were boycotted because of alleged right-wing tendencies, which were deduced from our exclusive use of our native tongue. But the whining little monkeys shouldn't anger us. It would be a waste of energy. Our declared aim is to remain true to our essential nature and being. **What can we expect from ORPLID in the future?** Our next CD called "Heimkehr" (German for "Returning Home") is already in the last stages of production. Meanwhile, several contributions to compilations are circulating... and so we continue in our path until we shall sing a jingle to McDonalds... **The ORPLID CD is available for DM30 from Eis & Licht Tontrager. POBox 160142, 01307 Dresden, Germany. ORPLID also have a track on the 'Cavalcare la Tigre" compilation CD, a tribute to esotericist Julius Evola, available for DM33 from the above address.**

Defcent

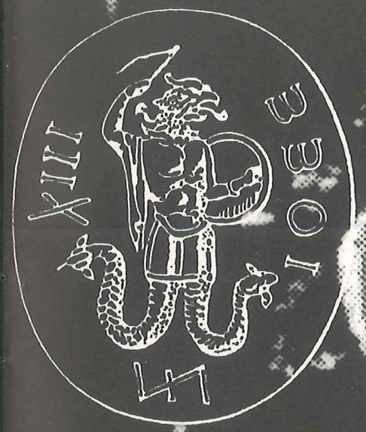
This one was conducted back in April *(98-S)*. That should not change it's relevancy for most American readers. Little has been spoken about this great band on this side of the water. The new album, '...Rides The Moonstorm', is out now after some delays. Most people consider Descent to be primarily a metal magazine. Well, if that is the case, this is for you because Pentacle is 100% metal, forged from the ancient spirit. How about the history of Pentacle? The history of Pentacle, of course, the same old story. Okay, let's go back to the winter of '89 when it was Mike and I who formed the band. It was the beginning with tryouts and things in Mike's room... You know how bands start. A little bit primitive and because we didn't have a drummer or anything, but right at the start we had this concept of making more old fashioned, old style metal. At that time, the end of the 80's, they had this whole death metal boom going on with bands becoming popular with bands like Obituary, Morbid Angel, Entombed, and stuff like that. Although we were very much into that kind of music also, we thought we would go back to the metal history a little bit more as we were, and still are, very much into bands like Celtic Frost, Possessed, Venom, Destruction, Kreator, etc... We wanted to try something more, something different rather than to try and become a part of the trend and try and do something for ourselves. When Mike and me started we did four songs on our own and after a year, or something like that, we found a drummer, Mark, who is still in the band, and the three of us rehearsed and so on. In 1992 we did our first gigs and we recorded our first release, 'Caress by both sides' which contained four tracks of our own and a cover of Hellhammer's "The Reaper" which you can also find on 'The Fifth Moon' picture 12". Our first gigs were with bands like Asphyx and we even did our first gigs with some paint, more like warpaint, more like Frost, Hellhammer, Sodom, but after this black metal thing came out we put in down because we're not a black metal band. In '93 we tried to do our first studio stuff and we recorded 'Winds Of The Fall' and we recorded five songs. It was a good recording and looking back, obscure with a death metal sound. The package was also very professional which is something we always wanted to do, a very professional output. We sold about 600-700 copies of that and we did more gigs with bands like Anathema and Ancient Rites, Samael and so on. Things were going really well and because of the demo we got an offer to contribute a song for a compilation album in Holland, called 'Paradise Of The Underground'. We recorded our longest song at about 9' 30", called "A Dance Beyond". It was recorded exclusively for the compilation and time goes on... and in '95 we recorded two songs for a 7", 'Exalted Journey' for Midian Creations. It was a little bit slower musically and about 800-900 copies of it were sold and I see a bit of a collector's item in it. After that we got our second guitarist, Edwin, and with him we did a couple of shows and recorded of mini LP 'The Fifth Moon'. After the release we did a small tour of Europe with our friends Ancient Rites through Belgium, Holland, France and Germany. In early '97, Edwin left the band and we continued as a three piece like we did in the old days. Two weeks ago we recorded our new album, which will be called '...Rides The Moonstorm'. It will be released by Damnation of Holland as a CD and double LP, the first Dutch extreme band with a double LP, just as our picture disc was the first Dutch band with a picture disc. We recorded at the same studio as 'The Fifth Moon' and there will nine songs on it: "...Rides The Moonstorm", "Veil Of Sulphur", "Yielding To The Sceptre Of Flesh", "For I Am Chaos", "Raised By Night's Chaos", "Baptism In The Fiery Void", a cover of the Chilean Pentagram from the first demo, "Deepness Of The Depths" form our 'Winds Of The Fall' demo, and a real death metal outro called "Scythes". The production is more fat, more heavy. The songs are, a little bit more cliché to tell you this, but we have become more technical, more aggressive, more heavy, more slow. Everything is more mature and more darker. It's kind of a return to ancient Pentacle days where things are a bit slower and doomier. **When you tour will you be a three piece or will you get another guitarist?** Well, we have done a few very important gigs lately, and we work very well with a three piece, mostly since '89. This three piece is more ancient. When I see a three piece on a stage I like it more. It's more magical. Venom has been a good inspiration for us. We are an active live band. We go really wild. If we have a big stage we run around and everything. When we do a tour for '...Rides The Moonstorm' I guess it will be the three of us, because we work very well together. **How did you choose the name Pentacle?** Always when you start a band it is a bit difficult to find a name that fits the band's concept and lyrics. Especially in the early days I was really into the esoteric stuff and I read lots of books and I read about the name Pentacle, about it's symbolism and meaning and everything and I felt it fit very well in Pentacle's concept. Of course, now is a little bit more deeper than when we started. As you grow you become a more experienced person and you learn more about life. The meaning Pentacle is now much more ours now than in the early days. It's a really strong band name. It's short and when people shout it from the audience it's a good short name. Reminds me a little bit of the old bands like Pentagram or something like that. It's also pretty occult and since Pentacle is not a Satanic band, I thought, "Pentacle" fits our concept very well. **Do people ever misinterpret it because of the crucifix behind the name?** I never had that many questions about this. But, I can tell you it's not a crucifix, but the "T" in Pentacle. The guy who designed our logo did it that way and it was never intended to be a Christian symbol. I am not into the Christian religion, although parts of it are interesting. Not many people ask for it, and you are one of them. But, no, it's not a crucifix and was never intended to be one. **I asked originally about your lyrics and you said you don't share them because they are so personal. Is that strange since you are singing them to these people?** Well, I have to tell you that on the new album the lyrics will be included. After so many years I will give it a try. I can understand what you mean. A little bit difficult as the vocals are a bit distorted and not many people understand what I am trying to say. As the music is a part of me, when you compose you give a little part of your self. Every song we write you put a kind of soul in it. I think it is very important to do the same with the lyrics as well. Some people can write lyrics and say it means nothing to them, but for Pentacle it is very important that it fits the concept. The lyrics are very personal as I told you. A lot about feelings, emotions and experiences. It is difficult to explain to people. When I sing them on stage I know what they mean to me. If people don't hear them understand or hear them that is no trouble for me. When I stand on stage I want to express my self, my feelings and my emotions, everything. In a way I want to share it with the people so that they can see my emotions, because we are a very visual band. We are wild and aggressive. So when I do the lyrics I become a very emotional and in this way very aggressive. The lyrics are dark, but also aggressive. In a way I share them. I keep the words for myself. I give a little and I take a little. It's 50/50 in a way. **I am curious to know about the occult or magic in your daily life, because your music is steeped in it and you seem sincere about the development of it within yourself.** Because I am a bit older now I have made a decision that I am trying to be as pure to myself as I can. When you read a lot of books about people and the occult you become influenced a bit by them. If you want it or not. In a way I try not to be affected by these people. If you want to learn in life there are several ways of doing it. You can read it and talk about it, or you can exchange memories and experiences with someone, because you can try to look towards yourself. That is what I try to do. All of the lyrics with Pentacle are based on my own experiences. What you often see with bands is that they try to describe rituals from books, like the Necronomicon or the Satanic Bible and everything. But for me it is a very cheap way. I want to try to create my own world, my own feelings and my own way of thinking. The reason why I have chosen to try and read these books in my earlier days was to try and create my own world. Now it's something about purity. If you don't read these books and other peoples opinions you can keep yourself pure. It's one dimensional you could say, but another way you keep everything for yourself, like purity. What is the occult doing in my personal life? I always carry it with me. It is a part of my life. I am not involved in any kinds of organizations. When I talk about this subject I do so with one very close friend who shares the same opinions about it as myself. But I have noticed that people are a little close minded about this subject, saying that the occult is the same thing as Satanism. It's not right. It's only a small part of the occult. That's my opinion, of course. It's always in my life and I try to keep it close to myself. **Are the concepts you put forth of wind, the dawn, the moon- are these nature concepts that are important for you?** Yes. Definitely. When I use the wind, or winds, it's like a kind of development or a state of mind. For me, The Fifth Moon also means the intellect as the person. You have fire, earth, water and air. My personal fifth moon is a state of mind. It's about personal development. I use them very often because I can visualize it so well when I use the word the 'moon'. Maybe by explaining the concept a little bit, of our new album '...Rides the Moonstorm' I can answer you. When you ride the Moonstorm it stands for the personal development. The lyrics are also very autobiographical, except for the cover of Pentagram, of course, and are very well based on my own person and my faith that I experienced between the years from 'The Fifth Moon' to '...Rides The Moonstorm' because I am an emotional person. I develop myself and sometimes I go back a little bit because some times you regress and uncover and it gets better and better. '...Rides The Moonstorm' means very much to me. The word "Moon" I can very much identify with. When it is dark and you see the moon and everything you get very much inspiration. You are always confronted with your own acts, when you are dark or when you are lonely you are confronted with what you say. The dark and the moon are also like a mirror to let you know what you did, how are you as a person, what are your feelings, how are your thoughts, how is your progression, how is your digression, etc... Maybe you can see the moon as a mentor to me. **I think it is a universal theme.** The lyrics are very much a part of me, and back to Pentacle, I do about 80% of the work for the band. I wouldn't want to call myself a bandleader, but in a way I am doing all of this- the time stuff. I write lots of the material. I write all of the lyrics. When I develop Pentacle's concept you can always see a part of my personality in the music. When there is this kind of moon stuff you can see my personal being reflected. That is why I use these terms like the wind, the moon and streams often. **I want to ask you about the picture on the 12" Why is it a women?** The concept comes from me, but another guy painted it. It has to do with a whole concept. You can see there is a snake and a woman. A woman can be very beautiful but she can also be very treacherous. That is why I have chosen a woman. Every person here on earth has our feminine sides, in a mental sense, of course. We are all made from one. Women are very much interesting. 'The Fifth Moon' also builds a little on the feminine aspect of our human existence in a way that women are more sensitive...intuitive. She feels better in an abstract way. I have also got my more feminine sides, and when I am dealing with the dark I am more in my feminine side. Men are more blunt, HA. Women are more intuitive. 'The Fifth Moon' is more about the more sensitive side of my life. It is important to let people see that intuition, the feminine part or side. It is common that this part of your mind is put away because they think it isn't masculine enough. When you are a guy you have to behave tough and everything. Women are more clever. To visualize that I draw a woman in the picture of that to show that instinct. **Will '...Rides The Moonstorm' have a similar concept for the cover?** It will be very much different. It will be done by another guy, Manuel Tinnemans, from Holland. It will be totally in black and white. It's a drawing and this guy has been working on it for a year and it is very detailed and very obscure. When you see it you will definitely see it a step further in the concept of Pentacle and in my own person. It's very professional. **How much appeal does Pentacle have toward the feminine? Are there females in the crowds at your gigs?** It gets more and more mixed. In the earlier days we had a more male audience but as extreme music gets more popular you can see a mixed audience. Lots of beautiful females in the audiences here in Holland. A lot of women who are very into the music and concept, rather in the earlier days it was more because their boyfriends were into it. Definitely a development which I think is very well, but I think it is very strange to see an all female band on stage. It is always strange to see this. **Is it a common phenomena?** No. In Holland and Germany it is more common in the gothic/death/doom bands, and of course you need a female vocalist for that kind of music. I can't remember seeing an all female death metal band, except for maybe Mythic. **How much of your time goes into the music?** Lately, too much. Maybe you don't know it but I also do vocals and bass in another band, Soulburn. It is a band with two former Asphyx members and we just recorded a CD with Century Media and it will be out in May I guess. Combining Soulburn and Pentacle these days are very, very hectic. With Soulburn our LP was recorded about a month ago and the Pentacle LP about tow weeks ago and it was total hell. Of course in Pentacle I do so much but for Soulburn my position is not as big. With Pentacle we play live a lot. We are a very experienced live band. We've played about 100 or 120 shows. Doing mail and live interviews also takes a lot of time, which is okay, of course. But I am the type of person who when he does an interview he does it very well. Today I did about a fifteen page interview already so when I do something like that I want to do it well. When I buy a mag and I see a long interview with a band it is far more interesting for me, rather than a two word comment. Mags are trying hard as well to give you good interviews so I try and give a lot of time. I guess it's worth it when '...Rides The Moonstorm' and the Soulburn LP 'Feeding On Angels' will be ready. This is what I work for. Especially '...Rides The Moonstorm' as it is two years of very, very hard work. When I hear it I said, "Yes! It is all worst doing it". But I have to do the band things at night or on weekends because I work, so it is very hard work. **How is it living in Holland, a very liberal land?** Of course I can't compare it because I have spent very much of my time in Belgium and Germany, but I live in Holland. For me an easy way of living. People tend to be very open. Of course some people are always going to be close minded, but you can be the person you want to be. People won't look at you because you dress in black or leather. I don't know how it is in the States, maybe you are an outcast or something, but here in Holland it is very liberal and a very mixed population of all kinds of people. Different races and different musical styles and everything. What I don't like, but it's pretty personal, is the stuff about the drugs here in Holland. I am totally not into drugs or stuff like that so when you are coming into Amsterdam you are always asked if you want drugs and thing like that. Totally—nah! I don't like this. Of course, it all has it's positive side and it's negative side, but I am very happy to live here in Holland. Because of the music scene extreme metal is pretty popular here. Every band that tours Europe tours here and as I hear most of the time the crowds are very enthusiastic and very wild and always open to new bands. Holland tends to be very open to trends. The people are not very critical. **PENTACLE. Franse Hoef 17, 5531 PD Bladel, The Netherlands.**

PSYWARFARE conducted on the Sabbath, 13th of September. This one almost happened four years ago. Maybe the timing is more appropriate now, seeing as his work is reaching prominent circles. His newest endeavor, 'Circle Gets The Square', is out via Vinyl Communications. Dwid's approach to his own music is so appealingly humble. I admire that. He is always seeking out the unknown. You can bet the search won't stop here. PSYWARFARE.

Where did you get the inspiration for the name and the project? I got the inspiration for the name because that is the technical term for using force on people without actually using physical force. It could be electronic music, or literature or anything of that means to subdue your enemy without actual bloodshed, although with ultrasonic frequency you can make people hemorrhage. It more inspired by the Koresh thing because I watched it all on TV, including the climax episode. They had the one part where they had rabbits with vivisection being performed on them, the audio from that, Wayne Newton and a couple of other things. They were trying to drive him out and Koresh responded a with rock and roll rebuttal. **Too bad the Feds didn't have a record of yours to send a rebuttal to his rebuttal.** Well, there is a story in that, too. After that I called up all of the government agencies and told them I could do stuff that was really appaling and that contained really nasty frequencies. They didn't take too kindly to that. It seemed like they were recording it so I got of the phone really quick. Probably a bad idea. It seemed like a good idea at the time. Once you got on the phone you could tell they were on a totally different wave length. **So, have you ever damaged anyone with your sound?** Only myself. When I started I worked in my basement and it was all concrete and the reverberation was causing a lot of weird problems for me, like bad headaches and I almost relieved myself on the spot at times. I don't' know if it caused any long term damage, but I stopped for a month and relocated. **Is it addictive?** I think some of the hard frequencies are. I think some of it might be therapeutic. Some of the high frequencies, that are really close to that needle sound, are hypnotic. It feels kind of good. I am the kind of guy that likes to sleep with the fan on and cars gong by. City slicker. **So your music makes you happy? It's a sedative?** Yeah. **Your sound covers quite a range and I wonder what the focus is, if there is any?** I guess the way it works is I just try to experiment with different sounds and then use them to create songs that aren't necessarily your average songs. No normal rock and roll structure. I try to experiment and come up with these weird sounds that come together in a way that is amazing to me and I try to make each song on the record not sound like the one before it. Of course that is an homage to Throbbing Gristle. Not the same sound or anything, a wonderful group. I guess I use that as a subliminal bible for the way that I put the records together. **I also notice a large influence with personalities and cultural phenomena. How do all of these play into Psywarfare?** Again, I guess this is kind of an homage to them, people who I have a lot of respect for, people who I think did a lot of great stuff. Some are still doing great stuff. The new record has Francis Bacon, Rod McKuen, a local pseudo celebrity, a Vietnam vet who is flipped out. He had a bad time in the war and some time in the 80's he came up with this thing, which was when rap music pretty much started out, and he was this white guy who tried to do beat boxing. It's nuts. I know this taxi driver and he wanted to record a record, which didn't really work because the guy is just too flipped out to work with. I think he was a nice guy and I really wanted to do the record, but he had this crazy idea that it was going to sound like Led Zeppelin. I couldn't pull that off. I ended up using him talking about crazy stuff and put some crazy stuff on top of it. He had to have this bottle of wine and a certain amount of ice cubes in this bucket and it had to be in a certain corner, which just happened to be where my laundry was, and he ended up stealing some of my wife's undergarments. Payment for recording services. **What do the locked grooves say about your psychological stability?** I guess if you look at it that way it's not too complimentary. I like that stuff alot. I think it has a lot of open ground. Ron at RRR just did a 500 locked groove record. **How many grooves have you listened to?** Well, I submitted a couple of tracks and I can't find them to save my life. **I noticed that you list the equipment that you use on each recording. Is this so beginners can have an idea of where to start?** That or maybe bragging. I guess I do it because a lot of the bands that I like I am curious to know how they got their sounds. Something to share with people and give them a little more insight into the music. **Tell me about your packaging for, on a few records, you have gone to some extremes.** Yeah, we printed on black plastic that is used for landscaping. That was a nightmare and then we embossed them and sealed them all up. In the end is was worth it aesthetically. **Do you think your records have a recreational aspect?** Yeah, I think so. It's like bowling. I work in a machine shop and the guys I work with go out and bowl, or play softball on the weekends, and this is what I do. I get a few records out of the deal, which is good. It's fun and it's a way our friends get together. Something comes out of it. It's something tangible for the end of the evening rather than us being passed out on the floor, which also happens once in a while. The best of both worlds. **Did Psywarfare start out within Integrity?** The reason I guess I call it a separate entity is because the guys that were in the band before were really upset about me using things that weren't traditional on the records. I just decided to start something else so I didn't have to hear those guys complaining. Then I did it again anyway, against there will. The people that were buying those records weren't familiar with that form of music so it was a good way to almost force feed it to people. I did a track on this record we did in 1990('Those Who Fear Tomorrow'- a hardcore record of epic violent proportion) with an introduction where I wanted to have Henry Lee Lucas talking with a low rumbling underneath it. I did it and a friend of mine told me that there were bands that did whole records of stuff like that. **Did you know that at the time?** I knew there were bands that did weird stuff, but I didn't know that they did stuff that weird. I always tried to find the weird stuff. I was always a fan of Manson because of his genius and it's obscurity. I wanted to have influences that were totally different from my peers, which I think I accomplished. I got to meet alot of people I admire in this field. **What is up with Manson on the fish?** The

Psywarfare

way I see it, he is this guy locked up in a cell. In his own world his is everywhere and he is doing everything he wants to do. It isn't a hindrance. It's like my tribute to him. I have had people say it like a wild parody of a wild version of The Four Horseman Of The Apocalypse, which is a wonderful interpretation. **From here on out I just have some words that have questions behind them. The Process. I think you helped instigate the revival?** I don't know how all that happened. I did a lot of interviews that ended up on that subject. It's a good thing to expose people to things they are unfamiliar with. I don't try to say I'm an authority on anything. I just have a wide variety of interests. Some people are offended, some are interested and some don't care either way. **How did "Release The Fiend" come about?** We wanted to stir up a little bit and we wanted to change some of the Process stuff so people nowadays could see it in a light that might be more applicable to these times. Several reasons, the main one being an attack against the stagnate situation of the genre of music that Integrity was in, and still is in. They are still doing the same type of music being done since the early 80's. It's just a rotting mess and a shame. I know when we were younger I was interested in it because it was something interesting, dangerous and new that had a lot of power involved in it. Now it seems to have lost in potency and violence, that grab it had. A lot of music does that and ends up fizzling out. **How about The Holy Terror Church Of The Final Judgment come about?** That comes back to what we were trying to do with "Release The Fiend" and what we wanted to do. We were going to put out the Manson "Black and White Bus" from The Manson File as a booklet and sort of the better version of how those Christians hand out those little pamphlets. Try to coax people into our world. We made alot of friends out of the deal anyway, so it was okay. **How about The Blood Book?** Again, we were trying to push something that we already had our feet sunk so far down into with the hardcore music. We were trying to broaden people's minds a bit and interview bands that they wouldn't normally read an interview with and in that way I think it worked really well. We did interviews with Boyd Rice, Merzbow, Lisa Carver, Taint. People who were buying it exclusively for heavy music or hardcore reasons at least got to read about this stuff sitting on the toilet or wherever. That was the whole deal. Too many people are too content. **I think that shows in your music. How about live performances with Psywarfare?** Now what we do, well, my friend Steve Makita is the grinder in the band in the sense that he does metal sculptures and stuff. I build these sculptures out of metal at my work, which is a machine shop, we paint them down and we have a few flat areas that I screen print with images of whatever- whatever I'm into that week- and then Steve attacks them on stage and at the end of the evening the audience might come up and talk to us and we give them these sculptures to take home. Like a keepsake. **So they are portable?** They are small, almost coffee table size. **Idol size?** Yeah, and you can put an ashtray on them or whatever. **Tell me about your newest CD coming out on Vinyl Communications.** That's coming out in October, so probably by the time people are reading this *(heh, heh-s)*. It's really diverse and more diverse than the last CD. It has a really pop oriented cover because I wanted to be a bastard because it will be in certain record stores and maybe someone will pick it up thinking it's something else. It has almost a Barbarella cover with my wife posing. It looks like a space age bachelor kind of electronic records, but when people buy it they are going to be very disappointed. **How many songs, the title, blah, blah blah...** The new one is called, "Paul Lynde Presents the Swinging Sounds of Psywarfare". And then the subtitle is "Circle Gets The Square". And we all remember Paul Lynde from Hollywood Squares. It'll have 20 songs and I have a lot of my friends on it. Originally I was going to do a Paul Lynde impersonation and I was going to make it like it was a Paul Lynde show and try to have conversations with the featured guests in between songs, but in the end I decided not to because I didn't think my impersonation was as good as I thought it was. Boyd Rice does a Porter Wagner song called "The Rubber Room". There is a song my son did. He's 3 and he did vocals and he programmed the synthesizers and then we looped it all in the background. My father-in-law does an Abba cover and he sounds kind of like Manson, his voice does. It's sort of a jazz fusion Manson thing. My wife does a song and we do a Mighty Sphincter cover, but when I say covers they're not even recognizable, just the lyrics are the covers. It seems like I'm always paying tribute to people. **Has anyone paid tribute to you?** Not to my knowledge. **You've got some other projects going on?** I help out in Lockweld. Most of the songs are the same kind of style(as Psywarfare) without the diversity. My kids have a band called Bloody Bombs. Makita is supposed to do a project with Slap-A-Ham that I'll help out with. **Any other antics to report?** Not really. I do some weird screen prints and my friend Steve Kasner has an art publishing company and he has those with that. It doesn't really represent Steve's style, but he wanted to have me involved with that. It's called Hexen House and I'm kind of the odd man out. Fake interior decorator. I guess that goes back to my Francis Bacon admiration. psywarfare@aol.com, http://www.holyterror.com/psywarfare



BOYD RICE

I just felt that I had to talk with the provocateur and purveyor of the whole "Might is right" outlook within this genre of music, as far as I can see it. Many, many rumors abound and many words have been written on Boyd. His presence is strong in certain circles and one imagines that won't change any time soon. Boyd Rice conducted 4.21.98. **First I would like to ask you about the new recordings- the newest CD.** The theme is that there are these two components to man's personality. One is God, in a Promethian sense, man is his own god. He created the world and everything in it. In an even more fundamental way he is a beast and he always has been a beast. I think that these two elements of his personality have been at war with one another for centuries and centuries, and I believe there is a place within the soul of man where these two things meet. If you can find that place then I think you can resolve most of man's problems. **How do you feel that those two forces can come together into a force that he can handle?** I think he just has to be aware of both of them and aware of the role that both of them play in his life, and I think in the past he has always been denying one in favor of the another. He acts barbaric and then he goes the polar opposite way and he doesn't recognize that both of these things co-exist in him, and that they were put there for a reason and they can peaceably co-exist. He can find the gap in his divided nature if he is just willing to look at himself and understand what is going on. **I sense that you feel this is a theme in our day that people can't reconcile the two?** No, I just think that when he created god and devil, good and evil; these things were always part and parcel of one another and when he cut them off from each other and tried to go toward the light and shun the darkness he created the divide in his nature. And he needs to find a way to bridge that divide and unit these things again. I feel that I have done it within my life and myself, and if I can do it certainly anyone else can. **Is this also the theme of the recordings that you have just been working on?** I just recorded various fragments and I was working on this instrumental music that I wanted to be very atmospheric and to have this vampire theme. I also was thinking about doing this CD called 'Physiocracy'. 'Physiocracy' was a term coined by Charles Darwin's grandson who felt that there should be a philosophy that reflected natural law, so I want to do a whole CD based on that theme, but I am not exactly sure where I am going with that at the moment. Also, I am in the process of writing a book called, 'Physiocracy', which would be a sort of outline of what Social Darwinism was 100 or so years ago when it was really popular, and in vogue, because so many of the things that I say are exactly reflectant of what was going on in Social Darwinism a century or more ago. When I looked into it and studied some of the people involved with it I was surprised at how absolutely similar the things that I have said are to the things they have said without really knowing about the whole thing as an organized movement. I have just always had these ideas and formulated them and the only thing that I could find that was on a similar level was Social Darwinism. I think Social Darwinism is totally misinterpreted because it's linked with Nazism and fascism and it really doesn't have anything to do with those two. It's not into the idea of an authority figure or a centralized government. It is espousing or recognizing the patterns or laws that exist in nature and submitting to those. A Social Darwinist would not want to exterminate the weak because they think the weak are unfit. They are not into the social engineering; that is the role of the people who are into democracy. People into Social Darwinism wouldn't want social engineering. They would remove social engineering so that Social Darwinism's impact would be more on a side of not interfering in the life of man, not interfering in the ways of nature. **I am curious about the evolution of Social Darwinism over the past hundred years, what it started out as, what it has evolved into...** The people who were really the pushers of Social Darwinism were biologists and scientists and it wasn't philosophers or politicians at all, who were slow to catch on to Social Darwinism. When Darwin's Origin of Species came out in 1860 it made a huge impact on the intellectual life of the modern world, and almost immediately people in Europe, in England and in the United States were picking it up and saying this makes total sense. This explains everything without having to have ideas of a god and the church. It explains everything from an entirely physical standpoint and it makes sense and connects every aspect of life into every other aspect of life, but if it is so far reaching that if these laws apply to nature, the animal kingdom, then why do they not also apply to man, for man is part of the animal kingdom? So they started organizing and getting into politics so as to implement natural law into the fields of social science and politics. It took off slower in the United States because it appeared right when the Civil War was going on so there was a bit of a lag time here, but in Europe and England it was huge. There were these biologists who were writing these best sellers that everybody in the entire country read. It got huge and became less popular over a period of years. **Why do you think people are afraid of the term "Social Darwinism" in this day and age?** Because people don't want to recognize that some people are strong and some people are weak. That some are smart and others are dull. I think that they fear that if they acknowledge that absolute inequality exists in the human race and all species, and if they acknowledge that there is a hierarchy then they are afraid of where they might fall in that hierarchy. It might mean that a whole lot of people are smarter than they are and people don't want to recognize that. It's a demonstrable fact. I walk outside my house and I run into people who are a thousand times smarter than me. I also run into people who are a thousand times duller than me. If you are honest, look where you fall in the hierarchy and realize there is always a way that you can make that work to your advantage. I have huge character flaws and huge weaknesses, but I understand that I have them

and I acknowledge them and I make the best of my strong points, which I never could if I pretended I was the same as everybody else. **People have this idea of a utopia, or visions of their own little utopias. Within the nature of man there is this unpredictability and they have this sense that they can have control over this.** I think they like to pretend that they can control it because it gives them a sense of well being and security. I was just reading the other day, Hubert Spencer, or somebody, who was saying that part of Social Darwinism is realizing that man can't exercise the conscious control of evolution. It is just going the way that it goes and it is subject to certain immutable laws and principles and no amount of control that he exerts is going to change that, except the kind of foul up he has in relationship to those eternal laws. I think most thinking these days is really utopian and everybody who is an idealist has some kind of utopian thinking. The thinking is just not innately rooted in life, in things in this world. I think that every person who has failed in the history of human kind has, instead of looking at things the way they areas, look at things the way they would like to think they are. People talk about Neitzsche and people like this as if they were some kind of brutal philosophers, but these people were romantics. People always think that I'm really into Neitzsche. I think he was a really misguided idealist. He believed that man could evolve into some kind of a super man, and I think that anyone who is a realist and is rooted in reality knows that man is just an animal. He is not going to evolve into anything except maybe a more fucked up animal that doesn't realize he is an animal, and I think that is the only other option for man, rather than being an animal. **I know you are fond of the term "nature's eternal fascism". You mentioned that Social Darwinism is not fascism although it is commonly placed in those categories.** I think that the error that people make of placing it in that category is that it is so thoroughly anti-democratic that people automatically think that if something is that way it is automatically fascistic or Nazism. You could look at every aspect of Hitlerism and point out how it was different from Social Darwinism. They were into making a harsh code of laws that they applied to everything. Hitler, I don't think, was ever that secure in his racism. He was laxidasical about it. On the one hand he will say a group like the Jews were subhumans, but he would also say they are an extremely clever group of people who control everything in the world. Which is it? If you have this philosophy saying a group of people is this or that it has to be one or the other. It can't be both. But I like to use "fascism" in the modern, bastardized sense of the word as something really harsh. I think they laws of nature are incredibly harsh and fascistic. Within them there is perfection and if you know how to live according to that perfection then it won't seem harsh or brutal at all but totally sensible. **How about the animalistic attributes given to man, such as the wolf as beast or predator?** That is an archetype which I always found satisfying because I feel like there is this predatory characteristic to man's character which he has lost touch with, and I was exploring that wolf archetype for a while. **I know on the "Might" record you utilized a rape tape, and for the Rape issue of Answer Me you wrote an article and I am thinking about that form of the predatory nature in man.** My motivation for writing the Answer Me rape piece is that I am fairly annoyed with feminists and this whole philosophy where someone like Andrea Dworkin will say all men are Nazis or another will say all men are rapists. I wanted to kind of take their facts and turn them against them and say: "Well, yes, all men are Nazis and all men are rapists and it is good. We are meant to be that way." The fact that men are still able to rape women with impunity shows that men are still superior and women are still second class citizens no matter how much they try to compensate for their inferior status intellectually. They still, at a basic level, overpower women. **You are just supporting their theories in a sense?** Yeah. They say men are all warlike and aggressive because of testosterone. So I said, "Yes, men have testosterone and that's why men have created every single fucking thing in the world." If you want to protest against men then stop using things that man invented and you won't be living in houses and you won't be sitting in chairs and you won't be watching television, you probably wouldn't even have birth control and you probably wouldn't have tampons. So, if you really hate men as much as you say, then put your money where your mouth is and boycott every aspect of culture that is produced by males and see what you have left. **I want to ask about this book which is up and coming.** It's kind of a biography. Lisa has done all of these interviews with me and there is a bunch of stuff that I have written that I am going to give to her that she will include. I still am not sure what the final form will be. **I know I read in the past about compilations for a book of Psalms. Will that be incorporated in this?** I am not sure. Maybe. That was something I was working on years ago. I could never get it to the point that I was satisfied with it because I wanted it to be very minimalistic. I really feel that you can create an entire idea in just a sentence or a paragraph. I wanted to have this whole book that would be just these psalms that would be all of these ideas that I felt were important. I couldn't get it as small as I wanted. **You seem to do quite a bit of writing. Does most of it come out on your albums or will it come to the surface in another way?** I think a bunch of it will be in the book that Lisa is doing and then also in this 'Physiocracy' book that I have been working on a lot lately. And then, at some point, I want a whole book about Abraxas, the Gnostic deity. If I can flush it out and give it to people in a way that they can absolutely understand it then it can gain a power beyond what it has now. **Whose idea was it for the book with Lisa?** They called to interview me for their magazine and then she expressed an interest in doing this book. This same week I got a letter from this guy Robert, who did a book on Death In June, who expressed interest in doing a Non book, but it seemed like Lisa was more Knowledgeable and more enthusiastic, so I thought she would be the person to do it. **I heard about a guest dancer at your show in Cleveland. Will there be a new show in the future?** Yeah, I am starting to work with this girl named Margaret Radnick, who is also helping me with this "Physiocracy" book. She plays the accordion and we did some recording together and she will be going on tour with me in a couple of weeks in Europe. I used to do all the music on stage myself and it gets to be really distracting, so I thought it would be good to have somebody else to do part of that and somebody else who was aesthetically pleasing to look at. **Will that fall under a specific moniker?** No, it will still be Non. It will be Non and then a friend of mine named Albin, who had a band called The Moon Lay Hidden Beneath A Cloud. He is doing something similar now, but I don't know what it is called. He was also just in Australia and he recorded a record with Doug, of Death In June, which is supposed to be really good. **How about your other collaborations. Will there be more in the future?** Yeah. I was doing a record with the Legendary Stardust Cowboy who was kind of a novelty from the sixties who was really popular about the time Tiny Tim first became popular. He kind of disappeared for a while and The Cramps were really into him so they brought him back and some members of The Cramps played as his back up band. He is just a cowboy wild man. I know somebody who was playing him some of my instrumental stuff and he just started making up lyrics and screaming and running around the room so we decided he and I should do a collaboration together. **You seem to be moved by the novelty acts these days. Why is this?** Those songs were written by professional songwriters who could sit down and write a really amazing song that could make you feel happy. It could change your mood. I think that older music touched people more emotionally than the current music does. Anything that touches me emotionally I go for, whether it is easy listening or surf music or Wagner or whatever. It's not necessarily novelty music. Someone like Tiny Tim I don't consider to be novelty music, for to me he was real genuine. He was utterly charismatic. His personality just came through on the songs he chose to sing and he moved me so. He was perceived as a novelty act, but I think he was much better than that. **Your work seems to touch on humor quite a bit. I see a lot of other people who've picked up on certain ideologies which you express, but they seem to miss the humorous side.** There are a bunch of these people who've picked up on this hate thing and write these songs about hate. To me, unless you can have some fun with hate, if you are just into hate for hate's sake, then it is just going to eat you up and piss you off and destroy you. If you can be misanthropic and have fun at the same time then it is like you are winning. It's not like you are being sucked into the stupidity of everyday life. You are able to make fun of it in a way that is enriching. **Are there any surprises or do you show all of your sides to the public in different ways?** You know, I think what the public is used to getting is really kind of one-dimensional because a lot of people that are into me don't see that humorous side that you talk about. I think most people are aware of one aspect of what I do or another and it doesn't go beyond it. I think to show people all of the different aspects at once, that is going to be a surprise to people, because I get letters from people that are really dour and gloomy and very philosophical, and that's not what I think I am like at all. **I would think that people that know about one aspect of your work would know about the others as well.** That's what I would think to, and when people become aware of all of them that they would be able to place everything in perspective. Still I get people who, all of these years later still talk about Charlie Manson, who I haven't talked to in over ten years, and still say that I am a skinhead or a west coast Nazi organizer or something. It's like, I haven't known any skinheads in a decade and I haven't lived on the West Coast in a decade. I keep getting this one-dimensional stuff over and over. So I keep thinking, people are bound to wise up eventually. People can't keep thinking at this one-dimensional level. But maybe I over estimate people. The people who show up to see me generally know what's what. I am amazed when I go to Europe and see hundreds and hundreds of people who generally know the score. It almost gives me hope for humanity. **There was quite a diverse crowd there in San Francisco. How have your other ventures taken off?** Well, Douglas and I did that Scorpion Wind project a few years back. We both think it's one of the best things we've ever done and still people don't seem to know what it is. Sales are just moving in terms of a trickle. You would think that everyone that's into me would want to get it and everyone that's into Doug would want to get it. People just don't know what it is. With Rose I recorded a second CD. I put down the vocals and everything. She and her husband were supposed to have been working on it. I just talked with her last week and it doesn't seem like they've done anything more. I think they've got all of these projects going on at once, and I think they are just spreading themselves to thin. It seems like they are dabbling. She wants to work more on the thing when I go to England. I think I just need to spend some time in England and hold a gun to her head.(Laughter from me-B) Yeah, you're laughing. You don't think that's true. Every place I go people keep saying, "Oh, when are you going to do another record with Rose." I want to. I have done everything I can. **Back to Abraxas. How would you bring that together in a book? Would it be historical tidbits?** You know, there aren't that many historical tidbits. The most thorough going thing about Abraxas is this Jung thing called 'The Seven Sermons to the Dead,' and that is reprinted in The Gnostic Jung(also in Memories, Dreams and Reflections, a Jung biography-B). Everything else that I have seen about it seems very sketchy. I would want it to be minimalist in a sense, but I would also want it to be thorough enough that people would be ale to read it and get the whole big picture of what it means. I know that people are really receptive to it and it can be explained to people in logical terms that they can understand. I think it's just such a logical principle. That it really is the only schematic that explains things in life and how things operate. There really is a dark side and a light side and they do have to work in union with one another. When you try to separate them from each other you are throwing things out of balance. Abraxas really is the god of balance. **Do you think Abraxas is the same realization that other people and places have had and that is why Abraxas hasn't shown up more throughout the histories?** I think Abraxas was a concept that people were once conversant with just like the runes. The rune that I use to represent Abraxas is the Wolf's Angle, which is the thirteenth rune, which is the central rune. It is also called the Death Rune sometimes and the death card in the tarot is the thirteenth card. This rune only exists in the oldest set of runes, so that by the time the second set of runes came along this concept didn't even exist anymore. It wasn't a concept that the people were conversant enough with any more that they needed a symbol for it. When Abraxas came back in Alexandria in the second century, I think then people were at a point where they could understand Abraxas, but there were all these other gods at the same time and they lost touch with Abraxas. But I think when man created this dualistic system of good and evil, god and devil, he lost sight once and for all that these two things were united. It is easy to show him. Once you show him that there should be something uniting these principles then people go, "Oh, of course. It makes total sense." But you have to kind of lead the horse to the water in order to get it to drink. **And what was Jung's 'Seven Sermons of the Dead'?** It was basically about Abraxas. It says, "There is a god whom ye know not, for mankind forgot it. We name it by its name Abraxas." That Abraxas represents good and evil, light and darkness and so on and so forth. This is what Jung was really into. Supposedly he wrote this huge book, like 500 pages, on Abraxas as the one god, the god from which all archetypes come. But Jung didn't want it to be published until fifty years after his death because he wanted his scientific ideas, his more psychological ideas to be taken seriously before he put out his thing where people would say that he's just this mystic, just some weird, gnostic, pagan guy. That's what 'Seven Sermons of the Dead' did to him. That's the first thing he ever wrote, and it followed him throughout the rest of his career. He was trying to put forward these theories. People said not to pay attention to him because he's just this mystic. There is a new book on Jung called The Aryan Christ that supposedly has a lot on him talking about Abraxas. **Do you feel the Christian god took over Abraxas' role and absorbed its essence?** No. No, because the Christian god is saying you should shun the darkness and tend toward the light; that man's true nature is as a being of light and to reach your true nature you have to transcend the darkness. Whereas with Abraxas there would have to be a balance. You have to have a balance. You can't worship evil and you can't worship good. They are just different aspects of life, the creative force and the destructive force. You need these two for evolution to continue. If you just have the creative force and not the destructive force life would be out of balance. **I wonder why he would disappear, like Mithras and these other revival types.** Mithras was another of the same thing. Mithras was a god of light. It was just a pagan form of Christ. It was about light disappearing from the sky and then coming back and the rebirth and that kind of thing. It was still concentrating on the light. It is still about the invincible sun, which made sense in a time when people observed the seasons and had to know when harvest was going to come and when winter was going to come. That makes sense then, but there are people who are trying to revive the cult of Mithras now and it is just stupid. It's like Christianity in the twentieth century. **In a cultural way our hands aren't in the soil.** Absolutely. All these old gods made total sense when you would go out and observe the cycles of nature and you would go and see things being born and flourishing and then passing away. You would understand what the cycles meant. They had a meaning, but not today when we get up when the clock goes off and when we don't observe anything but an episode of Seinfeld, which I like. I don't dislike Seinfeld. I mean it would make more sense these days to worship Kosmo Kramer. Kramer is like Loki, the god of chaos or something. My friends with the Partridge Family Temple- now that makes total sense. You know what Keith represents, you know Danny is the god of mischief. It's like it all makes sense. People can relate more to that then these ancient sects that these people are trying to revive. Except, of course, Abraxas: the only god that makes sense. **I don't want to ask too much about the Church of Satan other than about a few rumors I heard. One was that you read the eulogy at Anton's funeral.** Wrong. He was already burned up by the time I heard that he was dead. They burned him and scattered his ashes before they announced he was dead. I have heard all of these rumors that I was at his deathbed, that he named me the new leader of the Church of Satan, all sorts of stuff. I was on tour when that all happened. **Do you have a role in the Church anymore then?** Yeah. I am a Magister and a member of the Council of Nine, which is the governing body, but I think my status is more symbolic. It's not like I am called on the phone and asked my advice on policy decisions. **Any ideas about the direction it is going to take?** You know, I think it could just get bigger and bigger, because when a person is alive their ideas just seem like their opinions, but when a person is dead their ideas seem to go to another, higher plane. They are taken a lot more seriously. I think people can start taking the philosophy a lot more seriously now that the old man is no longer around. On the other hand, with any organized group you are going to have a handful of people who are really, really good and then a lot of people who are total fucking kooks. Over the years I have run into a handful of really great people who were affiliated with the Church of Satan, and I have also run into a whole lot of kooks. I get letters from these kooks all of the time. The people who have it half together, who understand the philosophy, are like what you were talking about earlier, where they are humorless about it. They take it so seriously. Humor is one of the great elements of Satanism. La Vey was a hilarious, funny, funny man. He was always full of jokes and he was always kidding around and not at all what people imagine him to be. Not some dark and sinister, moody old guy playing with his beard and organ. He was full of life and a lot of fun to be around. **Wrapping it up a bit, I would think that you must be pretty pleased with how things have progressed for you in general?** I am living the American dream. I wake up, spin around and smoke a cigar. I do whatever I want. I mean, I have more freedom than most CEO's of most corporations. I feel amazed that I have been able to make a living off of my ideas, especially being a professional asshole. I get paid to say things that people don't really want to hear. I feel like I have the best of all possible worlds. I feel like I've just now gotten to the point where I am able to maximize what I can do. I am more at a point of where I am able to recognize certain options that I am able to take advantage of. I feel like the time has begun to consciously take advantage of my potential. **(I ask Boyd about "new" photos to accompany the interview) NUDE PHOTOS (which leads him to mentioning a film that he can send stills from) Which film?** It's called 'Pearls before Swine,' and I star as a hitman in it who goes around murdering homeless kids and having all sorts of weird sex. A decadent life style. **Will this play at major cinemas across America?** We hope so. It's not out of post-production yet, but when that happens he wants to take it to all the major independent film festivals. **Who is the director?** Richard Walstencroft. **Did he do anything else we would know?** He did a film that was a big cult hit in Australia and Europe called 'Blood Lust,' about gangster vampires. He has another one that hasn't been released yet. It is called 'The Intruder' and is about a rapist who makes this woman's life miserable. **When can we expect your hit?** By the end of then year. But don't hold your breath. **Is that your only film up to this date?** I had a bit part in a movie called 'Grace Of My Heart', but I got cut out of it. My song is on the soundtrack CD, but my singing it is on the cutting room floor. **Any other roles coming up?** Walstencroft has another script, based on- do you know what the "Comprachicos" were? Victor Hugo had a book on the Comprachicos, who were a sect of people who deformed young children and sold them to people as novelties. They would put people in bottles so when they grew their bones would be deformed. This is about a modern day outcropping of the Camprachico sect someplace down in Australia. He wants me to play a cop who is investigating it. **The good guy.** Although the better role is this Camprachico guy who is modeled after the character in the Victor Hugo book. Tiny Tim wanted to do a stage production movie of this in which he would be the guy who had been defaced by the Camprachicos and they had carved this huge small on his face so they cut his skin and you can see his teeth. The bad guy in this movie is a guy who has been thusly deformed and has a trench coat with all sorts of implements of torture in it. I would prefer to play that guy but he wants me to lay the cop but we'll see. **Boyd Rice. The Abraxas Foundation(aka The Rock Of Gibraltar) POBox 300081 Denver, CO 80203.**

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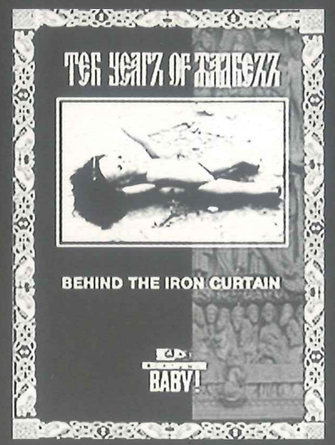

... hoc est calix sanguinis mei
Ten Years of Madness
(Behind The Iron Curtain)

The forthcoming compilation manuscript is dedicated to the Ten Year Anniversary of the one of the first independent radical creative propagandistic projects in the Holy Mother Russia media - Achtung Babyl - ten years idealism, addiction for strange, extreme cultures in sound, prints and pictures (Donna Klerm: Artware Audio, Germany) in the vein of post-industrial soundscapes, death-ambient-noir claustrophobia, ancient apocalyptic pagan folk sacrifices, darkest ocault neo-classic rituals and pre-Millenium tension. With Blood Axis, Camerata Mediolanense, Shinjuku Thief, Hybryds, Maerer Tri, Dissecting Table, Inade, Reptilicus, Contrastate, Delphium, Sanctum, Megaptera, Protagonist, Stahlwerk 9, Marienburg Jugend, Figura, Alone, Heissenberg Experiment, Ingosa.
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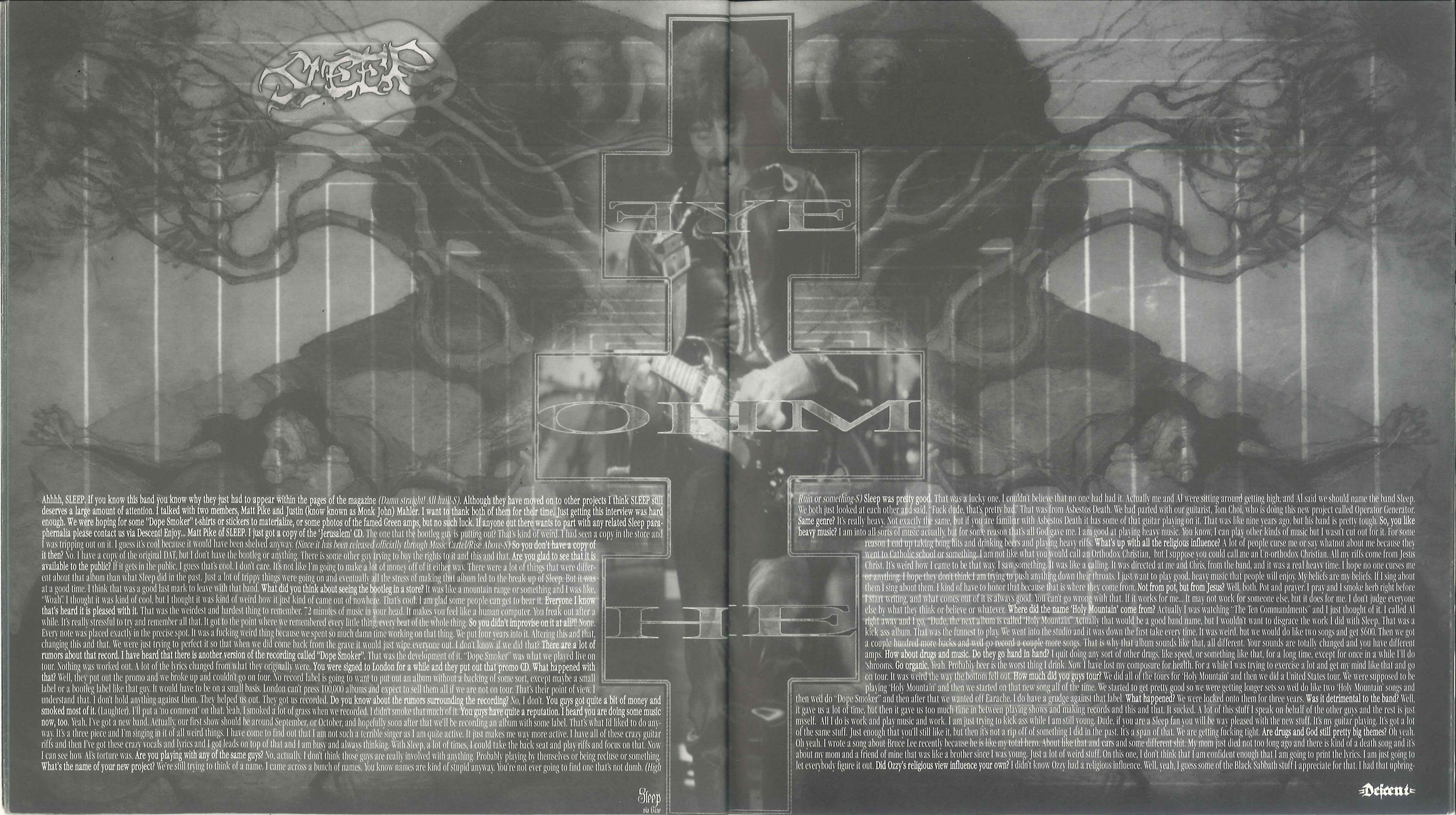


Ahhhh, SLEEP. If you know this band you know why they just had to appear within the pages of the magazine *(Damn straight! All hail!-S)*. Although they have moved on to other projects I think SLEEP still deserves a large amount of attention. I talked with two members, Matt Pike and Justin (know known as Monk John) Mahler. I want to thank both of them for their time. Just getting this interview was hard enough. We were hoping for some "Dope Smoker" t-shirts or stickers to materialize, or some photos of the famed Green amps, but no such luck. If anyone out there wants to part with any related Sleep paraphernalia please contact us via Descent! Enjoy... **Matt Pike of SLEEP. I just got a copy of the 'Jerusalem' CD.** The one that the bootleg guy is putting out? That's kind of weird. I had seen a copy in the store and I was tripping out on it. I guess it's cool because it would have been shelved anyway. *(Since it has been released officially through Music Cartel/Rise Above-S)* **So you don't have a copy of it then?** No. I have a copy of the original DAT, but I don't have the bootleg or anything. There is some other guy trying to buy the rights to it and this and that. **Are you glad to see that it is available to the public?** If it gets in the public, I guess that's cool. I don't care. It's not like I'm going to make a lot of money off of it either way. There were a lot of things that were different about that album than what Sleep did in the past. Just a lot of trippy things were going on and eventually all the stress of making that album led to the break up of Sleep. But it was at a good time. I think that was a good last mark to leave with that band. **What did you think about seeing the bootleg in a store?** It was like a mountain range or something and I was like, "Woah". I thought it was kind of cool, but I thought it was kind of weird how it just kind of came out of nowhere. That's cool. I am glad some people can get to hear it. **Everyone I know that's heard it is pleased with it.** That was the weirdest and hardest thing to remember. 72 minutes of music in your head. It makes you feel like a human computer. You freak out after a while. It's really stressful to try and remember all that. It got to the point where we remembered every little thing, every beat of the whole thing. **So you didn't improvise on it at all?!** None. Every note was placed exactly in the precise spot. It was a fucking weird thing because we spent so much damn time working on that thing. We put four years into it. Altering this and that, changing this and that. We were just trying to perfect it so that when we did come back from the grave it would just wipe everyone out. I don't know if we did that? **There are a lot of rumors about that record. I have heard that there is another version of the recording called "Dope Smoker".** That was the development of it. "Dope Smoker" was what we played live on tour. Nothing was worked out. A lot of the lyrics changed from what they originally were. **You were signed to London for a while and they put out that promo CD. What happened with that?** Well, they put out the promo and we broke up and couldn't go on tour. No record label is going to want to put out an album without a backing of some sort, except maybe a small label or a bootleg label like that guy. It would have to be on a small basis. London can't press 100,000 albums and expect to sell them all if we are not on tour. That's their point of view. I understand that. I don't hold anything against them. They helped us out. They got us recorded. **Do you know about the rumors surrounding the recording?** No, I don't. **You guys got quite a bit of money and smoked most of it.** (Laughter). I'll put a 'no comment' on that. Yeah, I smoked a lot of grass when we recorded. I didn't smoke that much of it. **You guys have quite a reputation. I heard you are doing some music now, too.** Yeah, I've got a new band. Actually, our first show should be around September, or October, and hopefully soon after that we'll be recording an album with some label. That's what I'd liked to do anyway. It's a three piece and I'm singing in it of all weird things. I have come to find out that I am not such a terrible singer as I am quite active. It just makes me way more active. I have all of these crazy guitar riffs and then I've got these crazy vocals and lyrics and I got leads on top of that and I am busy and always thinking. With Sleep, a lot of times, I could take the back seat and play riffs and focus on that. Now I can see how Al's torture was. **Are you playing with any of the same guys?** No, actually. I don't think those guys are really involved with anything. Probably playing by themselves or being recluse or something. **What's the name of your new project?** We're still trying to think of a name. I came across a bunch of names. You know names are kind of stupid anyway. You're not ever going to find one that's not dumb. *(High Ruin or something-S)* **Sleep was pretty good.** That was a lucky one. I couldn't believe that no one had had it. Actually me and Al were sitting around getting high, and Al said we should name the band Sleep. We both just looked at each other and said, "Fuck dude, that's pretty bad." That was from Asbestos Death. We had parted with our guitarist, Tom Choi, who is doing this new project called Operator Generator. **Same genre?** It's really heavy. Not exactly the same, but if you are familiar with Asbestos Death it has some of that guitar playing on it. That was like nine years ago, but his band is pretty tough. **So, you like heavy music?** I am into all sorts of music actually, but for some reason that's all God gave me. I am good at playing heavy music. You know, I can play other kinds of music but I wasn't cut out for it. For some reason I end up taking bong hits and drinking beers and playing heavy riffs. **What's up with all the religious influence?** A lot of people curse me or say whatnot about me because they went to Catholic school or something. I am not like what you would call an Orthodox Christian, but I suppose you could call me an Un-orthodox Christian. All my riffs come from Jesus Christ. It's weird how I came to be that way. I saw something. It was like a calling. It was directed at me and Chris, from the band, and it was a real heavy time. I hope no one curses me or anything. I hope they don't think I am trying to push anything down their throats. I just want to play good, heavy music that people will enjoy. My beliefs are my beliefs. If I sing about them I sing about them. I kind of have to honor that because that is where they come from. **Not from pot, but from Jesus?** Well, both. Pot and prayer. I pray and I smoke herb right before I start writing, and what comes out of it is always good. You can't go wrong with that. If it works for me... It may not work for someone else, but it does for me. I don't judge everyone else by what they think or believe or whatever. **Where did the name 'Holy Mountain' come from?** Actually I was watching "The Ten Commandments" and I just thought of it. I called Al right away and I go, "Dude, the next album is called 'Holy Mountain.'" Actually that would be a good band name, but I wouldn't want to disgrace the work I did with Sleep. That was a kick ass album. That was the funnest to play. We went into the studio and it was down the first take every time. It was weird, but we would do like two songs and get $600. Then we got a couple hundred more bucks and we'd go record a couple more songs. That is why that album sounds like that, all different. Your sounds are totally changed and you have different amps. **How about drugs and music. Do they go hand in hand?** I quit doing any sort of other drugs, like speed, or something like that, for a long time, except for once in a while I'll do 'shrooms. **Go organic.** Yeah. Probably beer is the worst thing I drink. Now I have lost my composure for health. For a while I was trying to exercise a lot and get my mind like that and go on tour. It was weird the way the bottom fell out. **How much did you guys tour?** We did all of the tours for 'Holy Mountain' and then we did a United States tour. We were supposed to be playing 'Holy Mountain' and then we started on that new song all of the time. We started to get pretty good so we were getting longer sets so we'd do like two 'Holy Mountain' songs and then we'd do "Dope Smoker" and then after that we wanted off Earache. I do have a grudge against that label. **What happened?** We were locked onto them for three years. **Was it detrimental to the band?** Well, it gave us a lot of time, but then it gave us too much time in between playing shows and making records and this and that. It sucked. A lot of this stuff I speak on behalf of the other guys and the rest is just myself. All I do is work and play music and work. I am just trying to kick ass while I am still young. Dude, if you are a Sleep fan you will be way pleased with the new stuff. It's my guitar playing. It's got a lot of the same stuff. Just enough that you'll still like it, but then it's not a rip off of something I did in the past. It's a span of that. We are getting fucking tight. **Are drugs and God still pretty big themes?** Oh yeah. Oh yeah. I wrote a song about Bruce Lee recently because he is like my total hero. About like that and cars and some different shit. My mom just died not too long ago and there is kind of a death song and it's about my mom and a friend of mine that was like a brother since I was young. Just a lot of weird stuff. On this one, I don't think that I am confident enough that I am going to print the lyrics. I am just going to let everybody figure it out. **Did Ozzy's religious view influence your own?** I didn't know Ozzy had a religious influence. Well, yeah, I guess some of the Black Sabbath stuff I appreciate for that. I had that upbring-

ing and my Mom was like one of the most beautiful and trippy people you would ever want to meet. The way that she was, by example, was an example to me. When I was a kid I was so into the devil and I was a car thief and drugs and not even caring. Just stupid shit that gets you in trouble. I was just a little more mania than your standard youth. Then I saw the thing that I saw and felt this calling that I had and it was weird how my mother had a place in that. It was trippy spiritually. I have this thing where I can understand everyone's point of view, or I try to. The thing that I really hate though, a lot of the people that are totally anti-religion, and hate me for my beliefs, even though I am not entitled to my beliefs, is that people are going to these academies for four years and getting molested and beaten by a priest and getting cracked on the knuckles by a nun, and that's what's supposed to represent Jesus Christ. Tell me what's corrupt? That is fucked up. Those people are fucked up. The people who don't even believe, because, what is God going to say about that? When you die, and if I am totally wrong, okay, never mind, but if you die and you have to look God in the eye and God existed, what would you say? Think about the way the world is now. Tell me something ain't fucked up? It's so obvious. And someone that can't see that is totally blind. I won't say nothing to no one about nothing, but if they come to me and ask then they will get an answer. There are certain times when I believe that God does deliver someone onto me like that so that they might find some way in their own heart, by their own means, so they are inspired to think about it. I am not Billy Graham or something. **I was talking with Monk John...** He's hardened, dude. That guy batters. I love that guy. With all my heart, although I only get to talk to him every couple of years. What that guy did when he left Sleep was truly, truly..well, let's say I have a lot of respect for that guy. That's hardened. I mean that in a good way. **I thought that was curious that he found God and then Sleep went that way.** When Justin left it was for his calling. And then Chris and I had this calling and then Al went gradually for some reason. One day he(Al) was just all testament. But, yeah, there is a religious influence. I don't mean for anyone to feel left out. Take the music for what it is. Take it at face value. If I was an artist the picture is there to look at for what it is, just like the music is there to listen to. **Do you guys have any other recordings?** All of our studio recordings are out. There are some live recordings of Sleep out there and if you find any you are lucky 'cause I haven't got one. We never objected to bootlegs. It's kind of cool to hear all these different versions of the same songs. That's how a lot of our songs developed. Test it out live and develop it from there and just start jamming it out. Pretty soon you start getting focused.

Monk John (formerly Justin) of SLEEP: I am curious to know how you found this place in the world that you are in now? When I was in Sleep and we were playing shows and recording I was going through hell. I would cut myself with razor blades at night and cry and pound my breast trying to grapple with the question, "Why in the world do I exist?" At that point, on the third day of recording our first CD I went home to my apartment and I had this screaming headache and I wanted to kill myself basically, so I just cried out if there is anybody there help me before I die. So I sold my guitar and went to Israel just trying to find something. I don't know what. And I spent a month there just walking around and talking to people and meeting people and didn't find what I was looking for. Then when I got home, to my hometown in northern California, I ran into an old monk and he invited me to go to an old monastery and I never left. It just answered all of those questions that I had. It was interesting because it articulated everything that I believed up to that point. I didn't agree with organized religion for one, and two, I didn't believe what these Christian believed- that if you are not Christian you are going to hell and all this nine yards that goes with it. Then I went to a monastery they didn't have all of these beliefs. I studied on my own in the monastery. I studied biology because I wanted to see this whole idea of us being evolved from a monkey. I wanted to see what it is. What is the bottom line, the whole truth behind that question. Number two, about the other religions in the world. I studied Buddhism and just, not totally in depth, but on my own level, these other religions and looked back at Orthodoxy and realized that it reflected what I had sort of been crying out for my whole life. I just never left the monastery. **Why did you pick Israel?** From the punk scene in Berkeley I knew this girl whose family is from Israel, just north of Tel-Aviv, and she said why don't you go to Israel. I was talking of getting out of the country before I ended up hurting myself or someone else, and I thought it was an interesting idea. I just sort of went there. I had thought about going to Germany and getting involved in punk bands there, but just choose Israel instead. When I was in Israel I spent my last bit of money on getting a boat to Greece that was going to Germany. After about four days on the boat I ran out of money and was hungry and didn't have any food. The boat ended up in Greece and I decided that if I ended up in Germany I was going to get involved in the same thing and was going to end up totally miserable. It was not going to help me. So what I ended up doing was staying on the boat- being a stowaway actually- wondering where the boat was going to go, and I was really hungry by that point, and we ended up seeing land. It was Israel again. So I got off the boat and stayed in Haifa a while and before I left I got a tattoo of a Russian Orthodox cross on my arm, before I knew what it was. While I was in Haifa some Russian girls saw it and were blown away because you don't see that. They asked me if I was Russian Orthodox, but I didn't even know what they meant, so I said no, and later on when I went to the front of the monastery cloister it was shocking but it made sense to me. The reason why I got the cross tattooed on me was a form of protection because I was living in the ghettoes in Oakland. Lots of gunfire outside my window. Chaos and prostitution and I was going crazy. I just choose this cross out of the blue. **So you left Sleep after the first CD then?** Yeah. Right after we were done with the first CD I left and I got letters in the monastery saying we just signed with Earache and we're getting $12,000 each. Do you want to come back?

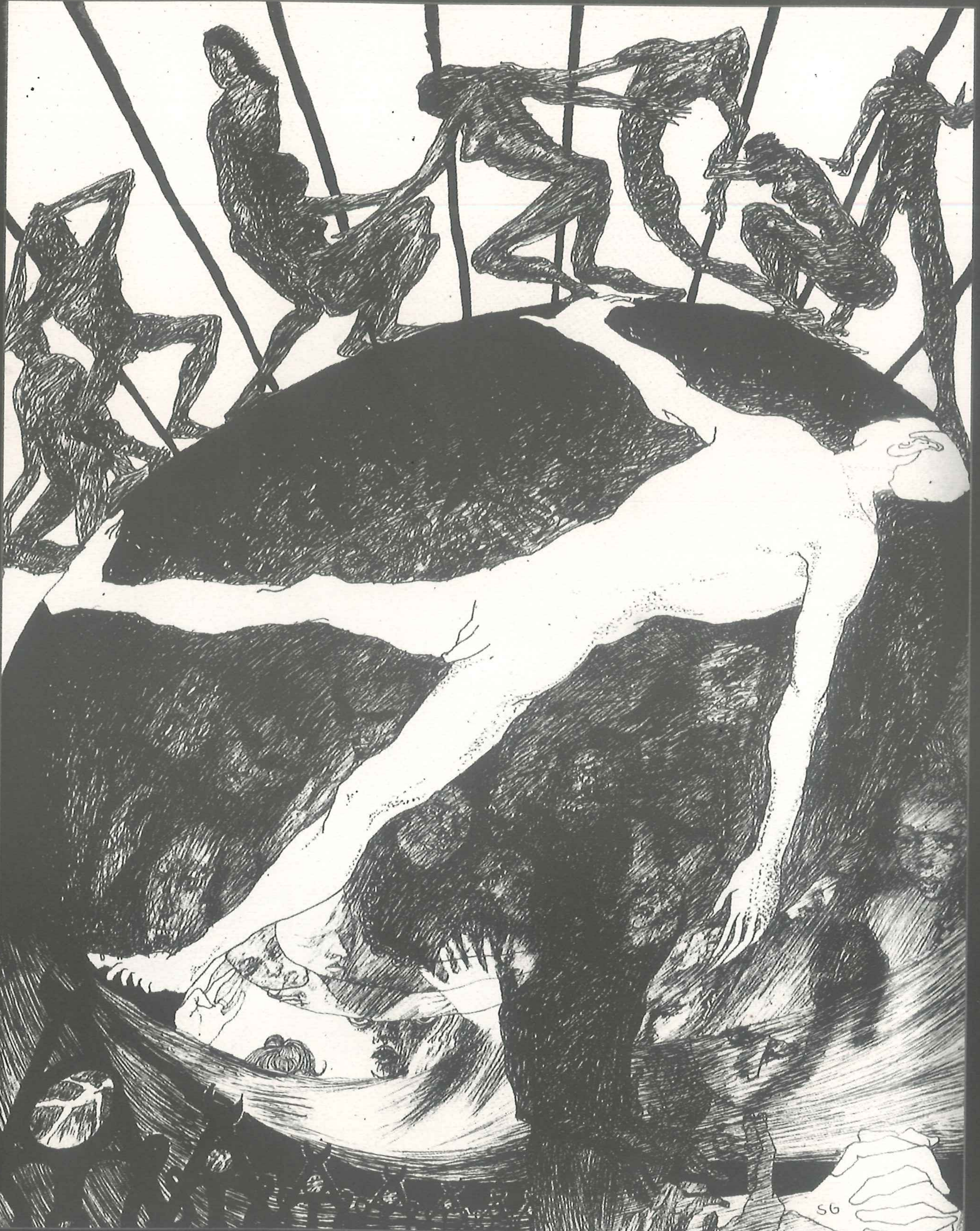
It was pretty alluring, but at that point it was either I stay and live, or I go and die. It was really life or death. I don't know how else to put it. I just couldn't do it. I was sort of a key member because I was a songwriter. When I left they were sort of struggling to write songs other then that last album that came out- what was it called? It had the big circle on the cover... **Holy Mountain?** It just sort of fell apart. I had to quit. We played a couple of concerts and I had some weird things happen. I felt that the music that I was trying to express myself, what was going on inside, all the music that was supposed to be helping me was harming me. Because I had all of that anger and frustration and flat out evil bottled up inside me. The problem was that I was letting it out on a bunch of other young people. And at our concerts we had some pretty crazy things happen due to the energy that we would let develop. I wasn't too proud of that. I knew the music had an effect on the people and that was pretty crazy. **It seems to me that would have been more applicable during the Asbestos Death days and then as it went into 'Holy Mountain' you were reconciling things within yourself?** It's true. But we were still grappling. **How did you decide to do this book, Youth Of The Apocalypse?** I was sitting up here in this monastery on Spruce Island, Alaska, and we live way out in the woods where there is no electricity or phones and I decided I wanted to write an article for Death Of The World dealing with a lot of the issues young people are dealing with. That article grew into a huge thing like that. After writing it we had some editors edit it. Then we wanted to send it off to see if it would be publishable. Our own press wanted to publish it and it all happened in about a month and a half. It went so fast. So now the fruit that is coming out of that is that Penguin Books contacted us and asked us to write another book. But, instead of being so direct and uncompromising it is more of an allegory, or fiction, based on actual experiences. **And you will be writing that?** It's already done. It's on their desk being reviewed. **Will that benefit the monastery?** It could, but I don't want it to. I want it to going into helping more young people instead of going to the monastery, if we see anything from it at all. **And how would it do that?** In the way of trying to get the message out there that there is hope in a hopeless world. Kind of the same thing as Death Of The World. It sounds kind of like we are pushing religion because that is the context that it comes out of, that's what we know, and that's what we live. But, religion is between the soul and God. Our first thing is to say that there is a hope. I just got a call from a kid in Canada that is just falling apart without some fulcrum or focal point. He just wanted to hear a sane voice that things will be okay. And from there there is a God. I don't care how much people say there is not a God or God is dead. He's not. He's alive. That one crucial point of the existence of whether there is a God or not is actually the dividing factor in people's souls as to whether there is a reason to live or not. It really is. No matter how much modern man kicks against that idea, that principle, it is necessary for human existence. At least from my experience of dealing with people, especially young people. **I think I would agree to an extent because "God" is a universal image and is ancient, arcane.** Yes, it's ancient. Every ancient society has always had that fundamental foundation in life. They didn't exist without it. I have never heard of a pre-historical culture that had no God. It just didn't exist. **They might have had more than one, or different facets of one, but they do have it. What will this book be called?** The Scream For Silence. **I think the sort of proselytizing which is fundamental to Western Christianity is not present in the eastern form of Christianity. Is that what was the appeal to you- the lack of pushing the faith?** If I was proselytized to I never would have become Orthodox. Because when it is forced upon you it doesn't work. When it is laid out in front of you like cards on a table then the human being can actually have a free role, rather than having it pushed upon you. I don't want to proselytize. I will never compromise that at all. When dealing with people you deal with the base, even before God, you start with morality. I am not a fan of proselytizing. **I see a lot of comparisons between the idea of what is expressed in the book and magazine- the endless sorrow and misery and death- and certain genres of punk rock. Was that your audience?** Since I came out of the punk movement a lot of it comes out of it, of course, but that philosophy is pervasive in all groups and all social cliques. It's intrinsic. It's in its blood. This nihilism and frustration at the state of the world and so on. I think it is there with all young people. **So you think that people lose that outlook after a certain stage in their life or do they see things in a different light?** There are several different ways I have seen things go. I had a friend who just went to the grave, shot himself in the head. Some people are able to become superficial, and through that superficiality weasel their way out of it and live a superficial existence, which is internally frustrating. I have seen people come out of it that way and then I have seen people sincerely trying to understand. They will read and study and search for an answer or meaning. That is not necessarily a religion, but standing for something that is absolutely true, even against the world. That will pull them out too, because there is a meaning to that. Like Martin Luther King said, " If you don't have anything to die for then life is not worth living." **Is there anything you miss?** To be honest with you, the one temptation has been the want to play loud and angry and depressing music and enter into that whole realm again. But it has no appeal to me anymore, because there is no need to play that kind of music and to enter that state anymore. The playing of music and live concerts- that is the one thing if anything that would drive me away. **But you do still make music don't you?** Yes, but it's acoustic music. I am more at peace with it because I can express myself with it. **Do you play with other people up there?** Yeah, I like playing with other people. I like playing on the top of a mountain and just talking and playing.

TIERMES
that damned sweet spot

When TIERMES' initial album (via Elfenblut 1996) arrived in Descent's viewfinder there was a little unwariness directed towards it. The fields of guitar based waves were described by some as a Skullflower clone, something I didn't see initially (not so well versed in the British act), and would not agree with too much at this point. Tyler described the CD as leaving him with an undetermined feeling... and I also was a little unsure ititially. However, by the time I'd heard the excellent follow up 10" (released in 1997 on Finland's Freak Animal Records) I was hooked. It's hypnotic sounds really caught me in their clutches. The 10" wasn't as aggressive as the initial album, more directed towards a trance like atmosphere, but this was made up for with their self produced cd in 1998. This thing had an aggressive and angry percussive driven rhythm base, which promptly drove Elfenblut away. This stayed interesting in my ears, something different sounding... or maybe it wasn't the music which was so distinctively different to me but the other factors which were coming out of my speakers. When listening TIERMES I had the feeling of floating on the energy of organisms... like the entire space/time has this web/matrix throughout it of energy relations between these different families: plants, animals, insects, humans... and their different mental aspects. This music lets you enter into it very easily, or sets a mindset anyway, for the imagination. It's total inversed and contemplative. The musicians seem to be putting something else into it, something which is often missed in music, some sort of primal subconscious magickal artistic energy. Actually, the main attraction are the long, drawn out guitar drones, electrical and soft ebbing sounds, which could be described as cosmic I guess, but to me the sounds are ever reflective on several levels, not just one. Maybe I'm taking this too far, or building up something inappropriately superstitious, but it's not a question that Tiermes caught my imagination anyway. This interview done with JSS Saivo and JRQ Toivonen through that computer web last winter. What is your opinion and experience with psychotropic plants and tryptamines? From my viewpoint it seems that these sort of substances may have been a considerable influence in TIERMES's sound in the past and present, although I might say the influence may be on the more organic end of things. In the past Castenada held some reign also... JSS: there are certain parts of tiermes which are connected to psychotropic plants, such as psilocybe mushrooms, and tryptamines. i don't know if it's fair to call this part of our life as influence, or what is usually understood as being influenced by something or someone. we are not doing this exploration kind of thing for fun or just for the excitement. some of us is always there, beyond, and he takes care of the direction of others. it's more ritual and shamanic way of handling things. one who travels through the space and time matrix is like compass for others, one who has the map and knows how to read it. chaos is everywhere, it's quite impossible to control any part of it, but if you know how to travel, it's not easy, but still possible to move from one level to an other. still you have to know how to use materia as a vehicle, understand the whole meaning of your body and the difference between mind and flesh. there are no secrets, information is widely available and distributed, but it's just that people don't know how to read anymore. Do you believe in the phrase and the concept "altered states of consciousness"? JSS: consciousness is a part of mind, which is collective and universal. consciousness has a relationship with the body and different levels of how you use your body has a strong effect on consciousness. while the mind remains stable and clean, mind reads the information distributed by consciousness, transforms it and returns. this information produces alteration between the levels (states). if you're unable to read the information provided by the mind and understand the current level you're on, in traditional sense you're lost. Your travels this year have been quite extensive, you seem to be living in a pure artistic element. What can you tell us about your different projects and experiences throughout this year so far? What happened in Russia and how did you find it (it's a dream of mine to travel to Russia)? JSS: my "job" is to make noise. at the time i'm a student in finnish theatre academy (dept. of light & sound design) which gives me more possibilities to meet the right people and to do the right things. we had a exhibition in helsinki year ago and one russian theatre director (aleksander blinov) blew his mind while watching me making my performance (what i do is not just sound, it's the whole design = lights, scenography, acting etc...). anyway i got invited and after some frustrating months of trouble with russian (soviet) officials i found my self from ekaterinburg city theatre, located in ural. it was all good there. russian people have more understanding than average european. i mean what i did was a metamorphose of usual theatre space into a kind of industrial jungle, very hypnotic and paranoid, someone would probably want to kill me for the rest of his life if'd do it in here, but in russia it was all taken with excitement and understanding. i'm going back for sure !! otherwise russia is probably the most insane place on earth. everything you do there must be done with care and intelligence, at least if you want to stay alive. i usually think everything twice, but over there it was more like fourth thought which seemed like the right one. it's no wonder that the best chess players come from russia. people are great, and most likely you can find a friend of your life from there, although you better learn some patience first. it's like if people in spain do it tomorrow russians seem to think that next phase of reincarnation can be more useful for some things. i also did some co-operation with spanish group called la fura dels baus, in barcelona / spain. and after i came back from russia went to pyrenees / northern spain to do a film documentary about lost villages. things just keep on falling on me, it's about knowing where to go i guess. i do also some producing/recording work for various finnish artists, not that much recently as i've been out of the country for most of the year doing my own projects. i try to avoid straight people, or should i say people who "know" how things really are, as much as i can. living amongst artists and people alike + freaks of any kind keeps me moving and alive. At times TIERMES reminds of a ritual mechanical drone, perhaps the reason for my draw towards it in general. An accurate estimation? JSS: it's ritual alright. mechanical drone... well, sounds good anyway. we're trying to keep things moving and organic as much as we can. music of tiermes holds information and it can be used for many purposes. being reason why we're trying to get it distributed ! our first cd contains a lot of information about the time and space matrix. how to use it and how to navigate between the levels. same information is available in materia, although depending from source there can be certain variations, but usually the result is the same. Claritas for example is very basic and easy to understand and read. all you need is few moments and possibly small amount of psilocybin, preferable from mushroom source. *JRQ: structural effect which i use a lot while composing is the use of tonal adherances. it's like first finding the center of the piece and then letting everything grow from it. always when the feel of growth or movement generated by it is present you may say that connection to what is understood as ritual is present.* Does an urban element hold some sort of energy over the compositions of the band? How can you describe the compositional process, perhaps in a more theoretical or philosophical context? What mindset are you attempting to bring yourself to with the sounds? JSS: in some sense any music can be understood as footprints / tracks or a map and maybe also a code of somekind... it's something which we leave behind while going further on. we compose by thinking the directions that we feel like important to travel through. it must be an adventure otherwise there wouldn't be much to tell about. and making a path into a place which already has a good access doesn't really make any sense. sound is the juice that the travel needs. *JRQ: I agree what just has said 100 %. but there's still something to point out from the compositional process part. the number of patterns which are included to our compositions is huge. theoretically speaking our music has certain similarities with the structure of the river which flows down from the high mountains. i mean that it has this very organic nature which gives a possibility to become something, not just to be.* The reflective, mirrored design prevails through the TIERMES releases, from the photographic visage of symmetrical architecture (on Elfenblut), the literal hand painted rorshack upon the Freak Animal release to the patterned self portrait of the latest MCD. Would you please comment upon each of the pieces and their relation to their audial reflection? Are they maps of some sort or guides perhaps? JSS: guides and maps... sure they are. on elfenblut release we wanted to give the space / time matrix somekind of visual form i guess. that's not how it looks like of course and i'm still not too sure if we got even close, but there's something in it. at that time we had a lot of experiments with time & space and how to navigate among the levels without really getting lost. all this had a strong effect on us so it's quite natural that it had it's effect on everything we did at the time. all these things are more or less unexplainable, with pictures we're able to give more in formation than by words. and when you combine pictures with the music things start to move around and if you're able to see what's available and catch on you should be able to go quite far actually. and on our 10" freak animal release we tried to present the same organic structure which the music holds. the billion years old idea that anything really isn't how it looks like, but it moves and transforms itself depending on the current state of process. inside & outside and above & below. we spent alot of time with the basic structures those days. how does the object change when it's being oppressed by something f.ex. i still have very alien like feeling when i'm inside a house or building whatever kind of. it's like being outside while i'm in a building and inside when i'm out. it feels like being trapped or something. my body has more functions and similarities with the nature around me than modern human built forms and structures. when you live in a concrete cube you'll began to act like one sooner or later. to sum it all up shortly. the latest cd cover. well... the man with many faces and dimensions. it's one step further along the way. when we started we were handling with the very simple structures and basic truths. after that and many of our expeditions + collected information we have changed. we are not that much individuals any more. we are one - and our shadow is getting bigger. i have no idea how far we'r can go or how much information one can hold. well... we'll see. i.e. cover had more personal presentation than the others. it was the time of change. in a way the visual form we give to each one of our releases has more abstract effect on us than the music has. i mean it just comes. we never think how the release should look like while making the music part. but once we're finished pictures start appearing, as they also do along the way in some cases. What is the importance of the rorshack in relation to TIERMES? I mean a more abstract idea... the sum of oneself or one equalling more upon reflection. This is an important idea I think. JSS: it's about getting into it, or maybe more like... inside, and out too. i mean when you look the mirror image of yourself it doubles the relation with your persona. without the other half you wouldn't be you. so it is with the pictures as well. there couldn't be anything above without something below, quite basic. you get in from the one side and out from the other one. that helps you to move in symmetry which is very important. every movement, form etc... has it's mirrored equal, which is sadly forgotten or too often people aren't paying any attention to the fact. and when they don't the movements form their own negative equals... basic example - you eat food which is no good for your mechanisms without thinking about it, what happens... your body is being destroyed or it starts to form functions which lead to disasters. what you have inside you doesn't just remake your body it has it's functions to your consciousness as well, which has an access to mind. and when we know that mind is collective... after a while the whole village is being polluted by the illness. What/who is TIERMES? Seems visualized as a crossbreed of native south american icon and psychotropic mushroom. Is this concept still behind the group or was it a starting reference primarily? JSS: behind us... it's more like above or below actually. it's about the sun and it's childs. Your initial CD trapped me in it's magnetic pulse, especially the Claritas track, to me the most striking. Since, the project seems to have developed into more subterranean tendencies. Explain, if you will, the circumstances around the composition and recording of this initial work. JSS: it was the starting point really. we had to create somekind of vehicle to travel and ways to travel on. maps to navigate with. it's loaded with that kind of information. to say it in more simplified way "there's a lot of space in it", which is good of course. and it really takes you away if you want to give it a chance. Perhaps your 10" is the most familiar in a subconscious way. It's sleeve's organic composition holds unique energy... the ancient meditative drone and chants... magickal. What set the background to the recording of these pieces? JSS: most familiar... well it can be. the whole album is based on basic structures, body functions and mind alterations. it's very closely related to All That Is. and quite often people need to have some kind of form or structure as a key for entering toward the inner being or subconscious... our 10" has a wide selection of keys and screws in it. it helps you to open up your sweet spot. just as the song says. it has an access to You really. personally i think it as a plant which gets into you and starts growing. we had a strong need to experiment and study all this and the moment gave us an album as a result. Your latest MCD (and the cassette previous) surprised at first, with Koal's aggressive rhythm (as was with most of the cassette if I remember correctly... lost in England) and pulse, but by Wera's emergence we are experiencing some of the familiar TIERMES sensations again. Still more aggressively however. Was this recording more void of natural enhancers than before? What caused the aggression here? My thought with this and the previous two questions may be that TIERMES appears to be created entirely on and by the moment... JSS: we needed distance and perspective to all that we had done before. so as one we travelled. without any specific direction actually. it was kind of hard and we had to leave many dear things behind. in some sense you may say that it was an catharctic experience. it was all pain really, and sounds like it too. yes. we are and will be creating music on & by moment. entirely. so it is with all of my doings really. i do make plans / sketches sometimes. but always change them on the very last second. i give a lot of appreciation to musicians who are able to improvise and live through the moment and dare to take a chance. after all any piece music is a voyage which should be experienced and if you always take it by driving slowly seatbelts fastened you may live longer. but it'll be a 100% boredom. you must realize the limits and see if you could go a little further. it might accidentaly take your life someday, but the sound will be something for others to remember. *JRQ: aggression was produced for our needs. as just says "we needed distance and perspective". i say that we had to get out of everything. urban environment had started to make it's negotiations on our relationships with each other. everything was transforming itself into somekind of fragmented grayyness. we wanted to be one. days and days of isolated pain. we reached our goal surely, but lost many dear things afterwards. i have nothing else to say really.* I love your music and compositions but I prefer allowing my imagination to interpret these days rather than analyzing. Left vs. Right. TIERMES and OVALKI each accomplish perfectly. Please reflect a moment... what do you see in your own rorshack? JSS: i see things which i can't explain or understand. and i see myself. I also asked Jarkko a few things about his TEMPLE OF TIERMES project, a less organic, and more noise based troupe. Their tape "Gandharva Constellation" proved to be a science-fictionoid choas they described as 'Occult Ritual Power Noise'. A very brief exchange. So you're into piercing. *JRQ: i have been into extreme "piercing" since i was 15 and especially the temple of tiermes show was pretty extreme (lahti 1995 st maurices bloodparty) as i cut my arms with razorblade&stabbed a spike through my palm several times. + the usual (?-S) plank with nail to audiences arse. as we invited people from audience to join us.* Excellent. My piercing isn't so extreme actually. *JRQ: i have to remind you back then the line-up was completely different: waltteri (UNBURIED) & 2 or 3 pre shuts-dont remember their names...somebody taped the show on video but i have no idea who it was. anyways. this SM thing is not so interesting anymore-i dont practice it not so often as i used to.* Alright. Tell me more of Temple of Tiermes if you would? *JRQ: its basically occultpower/ritualnoise featuring Mikko Aspa,Susanna Beckman & I. it was recorded in 95,but as people wanted to hear it, i made an ltd 28(7+7+7+...) copies MC edition. there will be also a special("copies)package available:MC in pantyliners with menstrual-blood & sperm soon... i tell you more when you get the tape.we used pretty odd instruments btw.human skulls,broken CD-device etc...* TIERMES, Yrittäkatu 1-3 a 6, 33710 Tampere, Finland, jsalvo@teak.fi

TURBUND STURMWERK

I first heard of Turbund Sturmwerk when I received their LP from I.O.K.I. Foundation in Germany. It blew me away. I couldn't read a single thing on the record or in the accompanying booklet but I new that it certainly did simulate my neurological components and my mind went wild- for the visual references certainly were evocative and the few words which I could decipher were inciting. It literally provoked a physiological response! I had to know more. I was lucky enough to track ML down and ask him some questions- which come across as rather antagonistic- admittedly, I wanted to avoid minimalistic responses- ha! I was more than pleased with the response and hope that if you have not yet heard Turbund's forceful songs that you may be now convinced of their awesome power. The music is every bit as heady as his words. The LP has now been re-issued by Cold Spring from the UK and includes one extra track and a very dense manifesto. In the meantime the brilliant Igor Vaganov of Achtung Baby! similarly did an interview with Herr Lenz and extracted quite a few worthwhile words from the man himself. In the best interest of all I've deleted a few of my questions and have substituted some of Igor's. Thanks to him and go check out his web site if you have a computer. When was Turbund Sturmwerk created and what led to it's conception? In 1992 we formed Organisation Tyr, released the first issue of our newsletter "Sturmgeweht" and tried to organize a mulitmedia Artwert performance focusing on the methods and styles of totalitarian propaganda, which was thought to happen in Nurnberg- the town of the yearly rallies of the National Socialist Party of the Third Reich. The event was canceled by certain instances that were obviously afraid of getting confronted with a form of artistic expression they could not understand and felt "dangerous" in any respect. Turbund emerged from that experience as we tried to bundle the weak forces of the "counterculture" to get offensive again after that defeat. Actually things proceeded in a positive direction after we decided to release the soundwork for the planned performance of tape, supplemented with a number of contributions by befriended musicians and artists trying to express their solidarity against dumb acts of censorship. In spite of the negligible edition of about 100 copies there was some enthusiastic international feedback on that release. So we decided to establish a sonic propaganda unit called Turbund Sturmwerk. **How did you organize concepts and apply them?** First: It is important to understand that we don't feel ourselves to be "artists" or "musicians" primarily, although we try to use the concept of "art" for strategical and pragmatic reasons, as our aims are actually to find on art a mental and non-material scale. Approaching people in this way seems to be advantageous due to the useful general settings of the reception of "art". We were and are no formalists and believe in creativity as a concept rooted in individual talents that is to be advance and to some extent even forced by advantage from the individual skills and talents of those associated to from Turbund projections from subjects that must not necessarily fit to the personal tastes of the involved, if functional for Turbund Aesthetics. For example, in reaction to some absurd accusations claiming we were Nazi Skinheads in East Germany glorifying violence and heroism were what we decided to use as forbidden "fascist" symbols and iconography in the artwork for our first cassette release, which was also featuring as adapted, pretty suggestive hymn to Stalin and an ambiguous interpretation of Jura Soyfer's Dachau camp song, for example, to put emphasis of the fact that the reception of art demands stronger criteria than morals... **Why manifestos and declamations?** Because we fight the concept of "artistic freedom" and "Iart pou Iart", and also the postmodern illusion of "anything goes", which seems of special importance to us as we are aware of the fact that Turbund Sturmwerk is partly touching the field of youth subculture, may it be called "underground", "extreme" or "post-industrial". Therefore we appreciate any chance to document our development and to give a basis for internal and external discussion. We also feel the danger that our method might be understood as sheer eclecticism by people with a more intellectual than emotional approach. Basically we are interested in attracting different people by different means, therefore we prefer projections attractive to various stages of consciousness and mentality. By the way, people seriously interested in our work will learn that we mainly comment on our methods, not any concrete projection, which should of course be able to stand by its own. What is more, to close this subject with a delicate confession, some of the Turbund declamations don't work in the just alluded context of aesthetics as a functional product itself... **An illustrious musical history. Please tell me about it and the variations, techniques, approaches and desired outcomes.** This question seems not relevant to us as we don't feel a valid interest to be esteemed musicians. On the approaches and desired outcomes of the cassette release and the album we have already spoken. As for the sound of the "" we have to state that it resulted from our first contact with the possibilities of hard disk recording which turned out to be very promising, also with regards to future projections. **The hymns, marches, military rhythms, deep tragicalness and dramatism of your philosophy and symbolism... all these and many other elements of expression that you use in your work - could you give me a more clear idea about your activity and vision?** We march under the Sign of Spiritual Warriordom, which means the strongest momentum of rootedness to us. The significance is in daring - because we are looking for fulfilment, not for salvation. Through darkness we have to march - into destiny, while no-one tells us where to go. Like a burrowing plough of red hot iron, levelling the path and tearing open hearts in the cracking beat of our pulse; like a storm-doomed shock troop - kettledrum beat its step and fanfare timbre its metallic breath. And while we thus march, irresistibly torn onward by the force of our own step -- we hope for a command to resound, so that we can feel our aim, with tears in the eyes and a laughter in the chest, not remembering any more where we came from, where we are, what stands left or right. In simplification and in self-restriction lies the prerequisite for the strongest agglomeration of will in soldierly attitude. And Blood is never shed in vain, it always claims its rights that have to be met with one day... **How is your work reflective of an outward view of life and it's inherent possibilities?** Are there any possibilities? We sense the outside world as generally hostile- and certainly sick and degenerated. To gain and keep a sane and stabile mental condition, you have to develop the faculty we describe as "Wahrnehmungshygiene" I.e. "hygiene of perception", what must not be confused with partial perception or wishful thinking, as it refers to a self discipline and genuine- if you want to put it this way: soldierlike- point of view which is one-sided by purpose. **Are you derivative solely of cultural implications?** Not at all if we think of the profane meaning the term "culture" has today- but yes, if one is aware of the originally transcendental coherence of all culture which gets obvious by reflecting the function of religious cults for evolution. **By incorporating foreign concepts into your aesthetic portrait are you not guilty of a form of miscegenation of thought?** Let's make clear first the term of "guilt" is not of any importance to Turbund Aesthetics. However, there exists a certain materialistic kind of racial theory- like those that gained influence in the Third Reich, for example; that we don't feel relevant for our work. Speaking of "miscegenation of thought" seems to imply another approach, but as we are not sure what you mean with "incorporating foreign concepts" we are only able to give a theoretical answer for the moment. Using the term "race" for example speaks of something like a spiritual coherence, a mental archetype not attached to a single race but to certain individuals with a common state of mind that probably even grew from a common origin. If your question alluded to the presentation of Turbund Sturmwerk that similar types of warrior ethics are still latent in different races to a certain extent. This might gain special importance if you are aware of the fact that Shintoism in cult and religion contains many elements comparable to Northern paganism, even an interesting equivalent to Tyr and Thor and therefore seems to be of Iranian/Aryan and Slavo-Finnish origin in fact.*(That is what I was alluding to- B)* **Turbund aesthetics mirror the resources. Of what value is this to new developments in the psyche, or the culture, when viewed panoramically?** That depends on the mental and psychic potential of those who become recipients and have to turn the resources into a forum and a workpiece of new values. **You mention that death and (re)creation are the central themes of the LP (and re-issue on CD, ironically enough). Can you explain? Thematically how does the image on the cover adhere to this concept?** For the cover we used a modification of an original drawing from the trenches of World War II, showing a German soldier with arms spread hanging in barbed wire, by artist unknown. We hoped that some people might feel the association to Hang-Tyr, the Nordic correspondence to the idea "crucified God", which alludes to Odin's self sacrifice "at the cold, wind chilled tree" described in the Eddas. The name "Turbund" refers to "Tyr", too. In German mythology Tyr also stands for "Teur und Tordoor/entry) to initiation/higher knowledge, based on self-discipline which points to something that could be described as mental and spiritual rebirth. To give a key hint in the LP's booklet we frankly added the symbol of the Tyr rune to this front scenario and declared: "Tyr, the young god of the sword and the sun, is son of Wodan the reborn, who, after the self-sacrifice of his father, Hanga-Tyr, drops back rejuvenated from the wind-chilled tree into matter. Such the rune of Tyr indicates that all have to follow the eternal circle of life, getting 'crucified' into the material world, but that we are able to overcome the sting of death if we consider our spiritual origin". The expresses the essential. **"Neurosemiotic marching tunes"?** This expression reflects the functional aspects of the Turbund Sturmwerk soundwork presented on the LP which was meant to arise a certain oscillation of the warrior soul as a psychic archetype. It also refers to the historical meaning of marching music which was thought to keep step and encourage for coming battles. Being aware of the coming fights of blood and soul already approaching on the horizons we try to offer some kind of emotional force from within... **What about your obvious interest in history, the World Wars, the Third Reich and matters concerned which seems obvious from your frequent use of sound samples, symbols and images from that period... By the way, it is no secret that there was some media accusation against you, as for example in "Junge Welt" (#7, 1997), claiming that you feel some sympathy for Right-wing politics or even Nazi ideology. Honestly speaking, we don't feel the vaguest interest, let alone necessity, to discuss or even legitimize our personal interests, taste or means of artistic expression if we face people driven by a very simplistic neurology that roots in political lowlands we don't tend to enter any more. As for the media accusations we'd like to point out that all of this nonsense has its origin in but one single person who was lucky enough to find some papers that allowed him to offer his conspiracy fantasy about some "Right-wing cultural underground network". Actually this guy seems to have succeeded in making a living out of his propaganda, utilizing the general neurosis of German post-war generations that have been told to feel guilty for the most awful crimes "of their fathers" again and again. Comments or thoughts on Germany's paranoid forms of censorship in lieu of it's role in the Second World War?** Not really- there will always be people that stand for their opinion and their experiences under any circumstances and as such will exhaust themselves as they insist on their illusionary "right" of free speech in a very naive way which we feel is not relevant. **Can you tell me more about your interest in characters like Ernst Juenger and Heiner Mueller? You dedicated your 7" EP "Der letzte Sieger ist der Tod" to both, would you like to elaborate?** Juenger and Mueller are two of the most interesting authors if you want to learn more about Germany's national identity and history from native speakers; and what is more, their writings complete one another. Juenger began as a national revolutionary who felt some sympathy for the volkish movement after World War I but tried to evade National Socialism to become something like a philosopher, who formulated some pretty idealistic views on history after World War II; Mueller, whose father was an internationalist and anti-fascist, changed from an disciple to a revisionist of Brecht and Socialist Realism in East Germany and could be addressed as a historical pessimist. Both had in common a certain sense of humour towards mankind and, above all, an amazing talent in observation that appears very exact, but almost without any emotion. So Juenger and Mueller to us seemed perfect embodiments of two characteristic human qualities: the optimism of the will and the pessimism of the mind, which is basically what our 7" is about, whose title means something like "Death conquers all". **Could you tell me more about German artist Joseph Thorak and your contribution to the forthcoming tribute release? What do you think about the relation between music (art) and ideology in general? What about propaganda and provocation methods in art?** The THORAK compilation on VAWS has come out in the meantime. Turbund Sturmwerk participated with the track "Hingabe" (Devotion) which will surprise many in respect of its sound since it refuses itself to the otherwise pre-eminent neoclassical habitus - in order to onomatopoetically lead out of the Weimaran fair of feigned artistical vanities, out onto the cleared path of artistic determination; and to give expression to the necessity of soulish fundamentals for truly artful creation which in his own way the ostracized artist Thorak represented. Generally speaking there seem to be a lot of people that cannot understand why we prefer that "old-fashioned" kind of artistic expression to "contemporary art" or "avant-garde". But we think it's time to realize that in an age in which avant-gardism long since has become bourgeois, genuine artistic venture now but lies in the realm of binding assertion. Here, inferior efforts expose themselves in which nothing more is inherent than forced effect and calculated emotiveness which at most can hold their own politically and morally but never aesthetically as "true Art", which will always have to be sought for in proximity to Religion or a general belief in a higher reality, nourished by the yearning of human beings to attain understanding of themselves and the world. It is because of this that Art needs functional aesthetical values, a subject conveying contents. To merely use the gestures of the creative subject, the shards of the artistical, is not enough. For example: to construct, out of clay, canvas, paint, line, and volume spot explosions, artificial line ornaments, four-dimensional sculptures or psychoanalytical testcards, may even need a little talent - however, a piece of Art is not attained by just that. The modern mannerism of the denial of art is just as much Art as the rejection of trusting religiosity makes a Religion; but atheists would not claim such nonsense - quite opposed to the representatives and followers of subject-less and, hence, harmless "avant-garde". **Your document in the new CD re-issue implies that people pick up what is presented to them, to rework and re-evolve. Do you think "the masses" want to or will eventually embrace your presented aesthetics, which are in themselves nostalgic employments or sentimentalities?** Be assured that we don't feel ourselves to be avant-garde of a political aesthetical mass movement! We don't speak of "the masses" as a sociological political corporation but as an undefined neurological entity emerging as a complex of individual approaches to our projections, trying to describe this potentiality to mark aesthetics with the stamp of orientation. According to experiences there are people reworking and re-evolving the presented resources on a practical and dynamic level, some of them even producing an orientation of their own and presenting it on a more than individual scale. We feel the results- even if they turn out to emerge from a mental attitude we cannot say- to be consequences of the reception of Turbund Aesthetics and in congruence with our projections. By the way, we disagree with a point of view that judges Turbund projections as "nostalgic employments" or "sentimentalities" as they mean a functional form of applied aesthetics. **Does Turbund Sturmwerk perform live?** As already stated we don't understand ourselves as musicians- and as we feel no urge towards exhibitionism in any form there is no necessity to perform "live" at the moment. **The organic versus the synthetic?** You lose either way. **How do the themes present on your website reconcile themselves into a cohesive unit?** As far as they document our interests, our influences and subjects we attach value to. In the first place it is a public collection of information we provided in the "Sturmgeweht" newsletter. The multitude of different themes results from our far-reaching interests and aesthetical experience. We claim the right to represent all subjects and contents that appear interesting or relevant in any form according to our approach. You might even force a connection, as above all certain ways of thinking and acting against current forms of an increasing decadent but dominating western mass culture, artificial ideologies and their origins are concerned. **Does humor have any place in your work?** It would be quite easy and actually not quite wrong to affirm this question, especially since it appears to be sophisticated and a sign of a developed consciousness not to take yourself too seriously and to be able to sometimes have a good laugh at yourself. However, in public we leave these rituals to stand-up comedians which have to make a living out of it. Our kind of humor could rather be described as "sarcasm", although we prefer to label it "irony". But, it is anyway seldom perceived. For those who attach value to humor we recommend joining the Church of Satan, if still existent.



VALEFOR

Anyone remember the inciteful statements made by Baron Abaddon in a past issue of this here magazine? Time changes everything and it certainly has in this case. Descent has remained in touch with Michael's work and has remained impressed with his dedication to his own conceptions. Maybe you will be, too? Please explain the development of Valefor and the need to distance yourself from the confines of the metal community. Well, after I had decided that I wanted to continue with Valefor on a very serious level I knew it was the end of Black Funeral and my involvement in the metal scene. I felt I no longer had any connection with it. I did not relate to many of the topics beyond paganistic values and ideals thus also mentioning vampirism (which I am something of an expert with) was even becoming a stale fact. Not vampirism itself but all of those annoying visually-stimulating bands playing with it, while it might look good beyond the crust there is nothing but garbage. I was more interested in astral vampirism/folklore and dream exploration. Nonetheless I wanted VALEFOR to explore more hidden aspects and far reaching topics which go way beyond the metal confines. Not to mention many in the metal scene were not understanding what I was doing and I grew very annoyed with their lack of balance, or positive ideals. Even if you love death and the macabre, there is a need for balance if not you become like me in 1994...a maniac of sorts! Ha. I do not regret my Black Funeral years, many of my early magickal experiments and training developed at that time. However it was time to move on. **In the past you have operated under many guises, yet Valefor performs such a wide array of music and sounds. Can you explain this?** I wanted to focus my energy into one guise if you will, a specific Demon/Angel who I give the name of VALEFOR, my medium of magickal joy. I am also a bit of a different person than back when I was doing many projects. Looking back I think it was very necessary and interesting to do. I found Valefor had the possibility of anything, meaning I can continue to transverse different spheres of musical and magickal creativity...I want my music, our music (to all of the individuals and spirits/demons involved) to be a healthy, fresh moving entity, not afraid to explore and stamp down the laws of restriction, which exist so prominently in our current state of living. Music today tends to be so dogmatized if you will, always described within two words. I hate that mostly, I dislike describing Valefor (and I am NOT saying we are the most original or any crap like that, I am saying we strive to be interesting) and always let my creations go with my will at the time. **Valefor- from the Goetia. Can you explain why you invoked this demon? What of his attributes and the translation of them to your own character?** I formed Valefor in 1995 ev., this period of time I was deeply involved in Vampirism, and I am not meaning the gothic bullshit either. Astral Vampirism, which explains our imposing logo. I was focusing on astral projection and channeling that in our early music, which was embedded as far as I am concerned in "Death Magick". VALEFOR is a mighty Duke in the Goetia, also connected with theft. I mean that goes quite well with Astral Vampirism. I made a sigil of VALEFOR in 1998 ev., to represent the new birth of the project. No restrictions, no limits...I still have this sigil and only when I lay down my work with the group will the sigil de either destroyed or buried. Have I made contact with the spirit, well I have my suspicions, but I cannot confirm. I think I have given the spirit/demon a means of travel...a means of manifestation....it carries my sorceries...my spells and the individuals I work with..VALEFOR is a spirit of the light, of the day...he governs 10 legions of spirits...I consider them to some extent manifestations of music.... **Your music has always seemed to me to represent the ritualistic side. How is Valefor a more focused version of ritual?** In creating music, I become focused on the subject of the track and the atmosphere I want to create. That is why Valefor's recordings are so schizophrenic and diverse. I will focus upon an idea, say the "Invokation Ov Forneus" CD during which I was working with Thelemic Magick on a serious level. I was also working with many of the Goetic demons/spirits. There is a call to PAIMON in it, but hidden. Check the attributes and there is a title which points the glad hand to it. It is very demonic and what I always wanted to record in my music, that energy which is like a pure focus of will on many levels. The sounds all in all seem to represent the spirits, and maybe there are hidden voices in it. VALEFOR is not a loose ceremonial rite, however a strong hermetic rite, all focusing on the calling. I never do Valefor music just for the hell of it, it is never done blindly without focus. I am always quite sure of what I want to present before I do it. Now that I have presented a very hermetic side of Valefor into a form of musical manifestation, I intend to branch out again and continue to explore the ever enveloping shadows and light of the mind...the calling of elementals, demons and angels, all into the grand stage of Thelemic/Luciferian will. **How do you feel that your works develop the concepts and themes of Crowley in ways others haven't?** We are trying to go beyond Crowley himself, to his magick. That is much more significant to me. I do not agree with all of his works, especially when he says "magick is for all." well, no, it is not. The reality is unfortunately people in general are ignorant of their possibilities and therefor brainwashing themselves into a spiritual death. I will say I am very fond of Crowley and do consider myself "Thelemic", however I try to reach beyond the dogma of Crowleyanity and work through the magick itself. That is why on Valefor albums you will see direct magick symbolism and workings-not to mention a clear understanding of Crowley-the dogma is cleared away, the essence revealed. **Have prior musical expressions that have approached these subjects appealed to you?** Yes, of course. I hope to have Valefor maybe express a point different or find something the previous have not. I think the music can be a balance point, of the industrial expression of all the destructive machinery in their face, a reflection as well as a point of ritual and exploration of magick, the subconscious and such. I think we are finding a balance and I am not too concerned with exploring too many points of machinery. I think the previous made some great and electrifying material, however most of today's industrial is boring and too electronic. I want to bring back some of the interesting, more organic and magickal music to it all. **What other magick practices have you explored besides Crowley and Spare? Do you have much inclination where you will travel in that sense?** Well, I began as a teenager with Satanic pathworkings and will training. I first began the focus of desire and learning my own personal animal instincts, etc. I developed a predatory nature, based on the sinister. This was when I began actual hermetic and ceremonial satanic rites-I don't mean goats or sacrifice either. This was invoking these sinister forces only. After several years of this I began my studies in the ONA system of magick. I found theirs to be a combination of Thelema-Satanism-Northern Magick, Asatru I believe/I found the ONA to be great for will training and going BEYOND the material which is essential for ANY magickian. Shortly after I began studying Vampiric Folklore and developed my own personal system of vampiric magick. I then came into contact with the TOV and joined. I studied through their system independently and finally decided I did not want to be a member. They ARE VERY stifling as a whole... I later ran the American ONA cell for over a year. Since that time I have decided Satanism is not for me as FAR as accepting dogma. I felt a need for balance and such. I left Satanism but am STILL fond of the symbols which are parallel to Thelema and the Qabala. I still work with Vampiric Astral Magick and the pathworkings involved. Lately my interests have been much into Northern Magick and the Runes, however my studies will not deepen for a few years. I am working with the Spare and Thelema system now. I have found an interest in Wicca as well but it is very close to Thelema anyway. I am concentrated in BALANCE= LUNAR/LIGHT as one. I enjoy images of the dark as a beautiful thing, as well as the light side of nature. There is not one without the other. A very important thing to me. **Possibly the greatest shock was to see the exploration of the Qabbalah. How did the originate for you and what of it's lineage with regards to past declamations?** Well, I grew up. I decided to explore the system and actually found a great fascination for it. It was also necessary in understanding the Thelemic Magick path as well as such great study points as the Golden Dawn works, OTO, etc. I am quite fond of Kenneth Grant and his Typhonian Nightpath system. The Qabala can be very useful in magickal transformation and actual visualization and focus. Each number is based on different symbols and energies...this can be quite useful in the construction of Sigils and contacting spirits. It is a key to the self as well. I did speak against Judeo systems in the past but I was also very childlike magickally...I am the first to admit that. Haha...it is funny what corners you get taken to in magick. The Qabala is not the easiest thing to learn, however if you can go through it you will be able to understand all other systems in an easy way because most traditions seem to be based around it or influenced by it. **Have you started to look at other cultures and races for mystic qualities? I have read recently that the Arab calendar is based upon the Lunar year rather than the solar. Any comments?** Other cultures have many important magickal qualities, such as India and it's connection with the goddess KALI, whom I am very close to, you have also Tibetan which is very pure and beautiful...these cultures have BALANCE and purity...many of the western have some great points however most are lost in the Judeo-Christian slaughter field...they kill balance...I think to understand magick and the will you have to explore these...not to mention these cultures make some very interesting music, they understand hypnosis and trance... Africa/Voodoo, Tibetan, etc... **Crowley was not one to prohibit himself sexually. Black metal is about codes and laws- kind of like the Bible (it's supposed to be humor)- and restrictions. Can you explain the role of sexuality and the metaphors in the context of your work?** Black metal is a fixed and EXTREMELY restrictive music, if you do this or look that way then you are not evil enough, etc. That is utter crap and the same kind of dogma applies to christianity. They are too similar in opposite ways...the codes and laws of black metal are just a forced dogma which even the best of em' don't follow... they project an image but do not live that way generally... I prefer honesty to show... I mean it's just so boring and unoriginal... As far as sexuality we do have a focus on Tantra and Sex magick but on a more secret level...it is hidden...sexual magick is one of the more potent forms of magick and most significant. I think that no man or woman should be restricted sexually and it is their law and will to choose his/her path. There should be no restrictions beyond their true will and desire....that does not mean they should ABUSE their own rights, however with a sound decision follow what they will... **Please tell me about the "Night Of Pan" video. Why and how did you select this ritual and this title? Is it adapted from Crowley, and if yes, why the Spare quote within the video?** Well, the Night of Pan represents not a "ritual" totally or a specific one. It represents the universe and all within the magician's dream vision, the whole if you will. There is not a specific ritual even though in the movie I am doing two separate ones (A sigil ritual based on ZOS KIA and Spare's 'Focus of Life') and The Bornless One by Crowley. I thought the Bornless One ritual was significant as I practiced it every day or more for the period of one month. I did this at the same time as the recording of LIBER AL VEL LEGIS. I wanted to project magickial beauty-dark images yet NOT horror or Christianized "Evil"...there is much shadow and demonic overtones however very positive to the self and the WILL above all. Spare represents Magickial individuality, meaning sigils are based on the magicians own personal system and knowledge, which is a bit different from Crowley on those lines, even though Crowley is parallel with that system. Thelema means WILL and FREEDOM is essence. I wanted to project that in some ways. Spare was about exploring the shadows all within the self, that is what VALEFOR does in many aspects-or what I wanted to project anyway. I did not want VALEFOR to "just" focus on Crowley or on just "Spare". I wanted a workable fusion, a combination of WILL and ideals. I think that is put across well enough in it. **How did you get in touch with Dark Vinyl? Do you think they might be able to get you out of the black metal market?** Dark Vinyl are a label, like CMI that I have respected for years. They have some great releases under their belt, Archon Satani, HUNTING LODGE, etc., etc...They were in contact with Shanna for her Nythra project. I later came into contact with Dark Vinyl and we worked out a deal for the release of "Invokation ov Forneus" I actually enjoy working with them. A very good label. I would like my music projected to a more serious crowd, ones who have an interest in industrial music and/or magick. **What is more important to you- the music or the message?** Well, I think WITHOUT A DOUBT the music. You can have the most significant message, groundbreaking that all must hear but if you have crap music with it then it's unheard. In my opinion it is unimportant what the covers say and such when it comes down to the musicIs the music covering that message-does it speak those words without uttering a thing?? You can always forget a message but how about the music...all the rest is just decoration or adding to the result. **VALEFOR. 3508 Dunster St., Indpls, IN 46227 Nachttoter@hotmail.com**

Valefor. Michael Ford
via Gane

THEE FINE PRINT

Get out the magnifier... and we even chopped about half of these.

ABOMINATOR "Damnations Prophecy" CD (Necropolis, oops!)- A bit anticipating again... great aussie black/death/grind/whatever the fuck, maybe not at the level of the godhead representations, but I found myself getting into it. Like the fact of varied vocalist, and while some of the riffing comes over a bit hashed, overall the manic feeling seems authentic. Cool band! (S)

ABYSS RITUAL #7 (Giovanny "Putrid", AA 3610, Cali-Colombia)- A more defined zine with each passing and a striking cover of Lucifer himself. Metal and Satanism explored in the art, the music, the ideologies. Excellent questions put to the likes of Adorior, Night Conquers Day(and his other 23 bands- geez guy!!), Enthroned, Hammerheart, Tales Of The Macabre, artist David Wellens, Skyforger and some more. Band reports, mag reviews, music reviews, a few ads, a few photos, a fucking great picture of two women arousing a statue of Pan and two articles/rants. Much Satanic love went into this one. (B)

ACTUS "Sacro Sanctum" CD (Cthulhu)- A live celebration held for the 10th anniversary of this act. I admit that their past releases have been too static and artificially electronic for my tastes and this one comes as a warm surprise for it has all that the others promised but failed to deliver. Fairly stoic still, yet with a bit of flair and arrangements that seem traditional and orchestral at the same time. Nay, even danceable at points. Vocals hovering between storytelling, oratory and singing with both sexes joining in. I suppose they deem themselves to be the new elite in an age of degredation and lost sight, abounding with spiritual fortitude, an aristocratic flair. A few songs have that artificiality of their past works and get bypassed but 9 of 11 is a far better ratio than most. (B)

AETERNUS "... And So The Night Became" CD (Hammerheart)- The whole thing is less dynamic and more straight ahead death metal than their previous two. The drums have changed face and are no longer the obscenely brutal double ruptures, but have acquired a more open Bolthrower sound, which also helps it attain a soaring quality. Some tasteful keyboards, never over staying their welcome and we have what appear to be horns heralding the creatures of the forest. The vocals sound a bit rougher and stronger. We get the treat of some Metallica like acoustic intros on a hefty percentage of the songs. Refined. A sense of the band being sure of itself and it's abilities shines through. Makes sense seeing as these guys are starting to float into the more established bands of the Norwegian scene. (B)

ALCHEMY OF THE 20TH CENTURY "Liquid Metal" 7" (Bawler)- Not too far off from the likings of the KDNR CD which I raved so much about last time around. This has those same sort of metal tinkering sounds ricocheting around and around whilst a sonorous hum quivers and ripples itself over the plains. The song titles appear to be the dates upon which the tracks were conceived. Due to this uninspirational facet, or because I am greedy for aesthetic links, or because the art is so unappealing, I pause. The second track sounds like it could be from a horror movie record set deep in the bog when the night gaunts are out stirring up trouble. Wonderful music! (B)

ALIO DIE "The Hidden Spring" CD (Crowd Control Activities)- Heavily shamanic journey to the fountain of youth... southeastern tropical asia comes to mind. Soulfully mellow and meditative. The world appears much more than one is used to. (S)

ALLGRENA 7" ([illegible])- Out of that wonderous cryptic city comes another brilliant act delivering a very ritualized environment. The scene seems to harken one to the nursery, or the playground. The bell chimes rhythmically amidst the aquatic whilst the (clarinette?)bone horn-esque sound summons. "Protest" and "Rotor". Employing a plethora of ritual sounds along with a industrial tint, ala the darker, more obscure works of Psychic TV, 23 Skidoo or the other Crowley inspired musicians, although I must stress that this doesn't hint at that instigator. Also available are a cassette and a video. (B)

ANTONIO TESTA/ALIO DIE "Healing Herbs Spirit" CD (Crowd Control Activities)- Another detached spiritual meditation, separating imagination and placing it in a equatorial past civilization. A bit too worldly for my tastes at times, but well constructed and smooth... this feels clear and still, movement in a vacuum. Too many parrots. (S)

ANENZEPHALIA "New World Disorder" LP (Tesco)- This is one act that never really caught my attention. Wish I still had those records around to compare it with the present offering for this one is good. It's a creeper of sorts. It's almost certain it will captivate if there is a low voice cryptically hovering, and this has it executed well. "Planet Of Slaves" is a more viscous number with the chirping of electricity, the flickering of pandemonium dubiously contained. The phrase from a movie comes to mind, "Repetition works, repetition works". "A Tribute" is bizarre sample from a movie of a man addressing the "Iron men of Germany" in English. It goes downhill from there with the thud thud...thud... "Final Pulse" strikes in a more aggressive and abrasive full on electronic number. The voice is forceful and spiteful, the screeching is more low end than high in some way and the dull thud of the pulse sounds like a mechanical version of a cudgel meeting the cranium. 3 of 4 ain't bad, but never, never open the sleeve to look inside. It's ridiculous. (B)

ANUBI "Kai Pilnaties Akis Uzmerks Mirtis" CD (Danza Ipnotica)- Hold on there partner, is that a sax I hear on there? The introduction to this is a valid one with sax, bemoaning vocals and crazy paino parts. I suppose this would be called Avant-garde with hints of the roccoco and baroque periods invading it's realms in the form of flamboyant orchestrations, loony instrumentation and wild screams and cries and moans wailling for some such sorrow. Wacky, wacky, wacky and kind of refreshing in some peculiar way. Echoed vocals trailing over phased out guitar and plucked strings with a humming interjected bass sound and frantic drums and then all of a sudden that completely over indulged war drum like sound prevalent on the Vondur CD and then a little sax part and it goes on and on full of innovative melodies and transitions and other quirkiness. Nice gatefold CD cover with expressive paintings and a shiny gold sophisticated little booklet. Oh, and they are from Lithuania if it matters for diversity sake. Clever... *(I love this record. Totally awesome!-S)* (B)

ATOMIZER "Atomic Metal Power" Demo- A few Australian hot shots get together to pound out some fist and head bangin' mania ala Frost and other frothy metal monsters of the sort. 3 tracks extolling the virtues of being a metal head with an irreverent attitude, and plenty of attitude there is! Take the Frost sentiments, intended or no, and throw in a bag with some old, old Mayhem, hints of modern Aussie Destroyers and ancient bad boys AC/DC, "Aske" era Burzum and a bit of the old Sodom crudeness and viola! It all sounds very confrontational and gets down and dirty with an alley way charm. 3 songs that all retain the same feeling and intensity, all the while remaining catchy, rough and ready. (B)

AUBE "108" CD (Old Europa Café)- Not memorable enough to describe decently. I recall static noises, and varied volumes. Apparently this is created with the bell as the sole sound source, in the Aube fashion. Pleasent aftertaste left in my mind, but I can't recall what exactly I was ingesting. (S)

AURA NOIR "Deep Tracts Of Hell" CD (Hammerheart)- Aggressor IS bat-man. Great speed metal assault clearing the path. (S)

BAD SECTOR "Jesus Blood" 10" (L.O.K.I.)- An odditorium of reminiscently cacophonous collaborations uniting into a two part piece. Part one conjures the plausibly ominous scene from some film. An entrance by a dark and presumably sinister figure. Phaser laced and with a repetitive sample, indecipherable to my mind. A short blast and a looming, brooding pulse. It could possibly have evolved out of the goth genre becoming a highly adept form of subterfuge. Wonderful scenery! (B)

BAD SECTOR "Plasma" CD (Old Europa Café)- Total contemplative werelightning feeling here. As if you are the energy itself, fluctuating between the edges of control and chaos in your movement. Strong droning element brings me in for the duration, sources of magnetosphere, pulsar, SW scanning, transformer, etc are evidently accurately represented... the electrical compression level in my apartment/coffin rose several notches during it's play, stinging my eyes. (S)

BENUMB "Soul Of A Martyr" CD (Relapse)- Caustic, stuttering metal rationed out in heaving, ejaculatory spurts; each track kinda squeals before unceremoniously blowing the hinges off the sonic floodgates (except on the surprising 8+ minutes of the plodding "Stood Up And Sold Out," a definite rattling of well-worn gears). The vocals sound as if they are spewed from one who has a flame-thrower shoved up his ass, just raging and furious. The whole thing has that hardcore edge, but with a somewhat sloppy feel..until the tracks kick into gear, and then they are so tightly wound that they seem about to burst; this uneven, convulsive tendency keeps the listener on the edge of his/her seat, while the furious attack inspires abundant outpourings of sweat, even when one is at rest... (JCS)

BLOOD AXIS "Blót: Sacrifice In Sweden" CD (CMI)- Made the mistake of missing this performance last year, and now this disc wraps up what I think the original intention of the band always was. The terms symphonic and orchestral have been used before in reference to BLOOD AXIS but herin the actual orchestrations become properly evident, in a live setting... adhering to the structures of the studio recordings but the energy of the whole is nonetheless far greater than the whole of the studio album was. Maybe it's the addition of two new elements to the music, two more interpretations, or perhaps it is the ommission of one of the other elements in the live setting which gives this feeling. Some of these tracks are ultra powerful on a certain level and I appreciate BLOOD AXIS's ability to capture this. (S)

BLOOD BOX "A World Of Hurt" CD (Malignant)- The first four tracks are space odysseys sending one on anaesthetized adventures characteristic of a journey through a simulacrum or vortex and could be defined as cosmic or physic related(maybe because I just watched 'A Brief History In Time'?). Only once in these songs is a distinguishable voice detected. 'Dawn Of The Hunter' is a radical departure and sounds like a brooding, scornful Death In June like guitar transforming slowly into a piece similar to the first four. S-LO-W developments in each song and damned near perfect for certain times and places. The last four tracks all share commonalties but also differ from one another and from the first cohesive batch, all without detracting from the overall potency of the sum. All visuals and song titles are confounding and leave me with no clues as to what it all means. "The named is but the mother that rears the ten thousand creatures, each after it's own kind" could sum up the terror and cries of "Anesthetize: Annihilate", or maybe even the whole release. "The doorway whence issued all Secret Essences."(quotes from the Tao Te Ching) (B)

BODYCHOKE "Cold River Songs" CD (Purity)- It's been sitting in my drawer for months begging for an analysis. Although Id listened to it several times the words wouldn't come to me. Perfect, it's the way that it should be when describing a worthwhile release. This is aggressive guitar based music in a style reminding of a nocturnal Chicago (the city not the act). Raw and pounding, not too surprising that Albini worked with them in the past. Very enjoyable at times reminding of a light MASSAKER. (S)

BORIS "Amplifier Worship" CD (Mangrove)- I'm not having as much fun with this as I did with "Absolutego", yet this is another deep and heavy guitar attack, not as droning as we would have hoped... but then again we're submerging deeper into that territory minute by minute. Still BORIS deserves the heilsman trophy in my eyes. Wata destroys. We appreciate the "Pentastar" pun. (S)

BRUME featuring VRISCHIKA CD (Old Europa Café)- Awesome sound collages and weaves of real and manipulated voices (of various sources). Very clean and mature sounding, as far as the composition goes... we hear electric guitars and bass, which has seemed to be a little uncommon usually. Some sources are half recognizable, to the point of enough familiarity to have you trying to decifer the remainder, and giving a perspective to base the visual aspect on. Very interesting and compelling album... a collaboration of obscurities. (S)

C17H19NO3 "1692/2092: Original Motion Picture Soundtrack" (Malignant)- Whether or not this film actually exists is not so important, as this album creates a very filmic vision without too many real world visuals. Drifting from organized vocal/music sections to more technological sweeping currents to vaguely moist tendrils. I like the idea behind this album, as it addresses how I feel about many musics, but in a less subtle way. "in my eyes-fire in my hands-malice in my heart-a snake in my mouth-a spell" (S)

CANAAN "Walk Into My Open Womb" DCD (Eibon)- Second album from this atmospheric Italian act, most reminding of MONUMENTUM/CHRISTIAN DEATH although with some original touches. Obviously much effort goes into making this group as artistic as possible, packaging is excellent, riffing and song structure seemed planned and dissected, imagery parallelling the sounds apparent here (although we find it a bit ridiculous to have a second booklet showcasing the performers, shirtless, trying to look like sensitive/romantic guidos). I don't find too much in common with my personal listening taste at the moment though. (S)

CARNAGE "Behold The Apocalypse" demo 98 (Hungry AK-47)- Absolute relentlessly devouring black metal with highly distorted bass toxins, programmed assault percussion, irradiated vocal torture and a totality of chaotic savage qualities which made this very appealing. This is "extreme music" in a very raw, noisy, but not undeveloped way. (S)

CARPATHIAN FOREST "Black Shining Leather" CD (Avantgarde)- Long awaited by this guy, but I am still most sentimental about their second demo, which of course is not touched here. Instead we have "grim rock 'n' roll", but Id rather describe as more classic black metal with the tinge of FROST. Great riffs and rhythms at times, cold feeling, dark intentions. An awesome eibon aura surrounds this band. Reminds of old Moribund black lung sessions... (S)

CAUL "Reliquary" CD (Eibon)- I'm trapped in a womb again, ready for expulsion unto earth. The soft warmth soothes me, the pulses of intoxication filling me with waves of regret and doubt. When we draw back to the material the regressive voyage is seriously in need of repeat. The addictive virus of CAUL continues to infect, for myself it's now at an irreversible stage, it's ghostly and otherworldly ambience a beautiful opiate the ear and soul. (S)

CAVALCARE LA TIGRE VA CD (Eis und Licht)- 10 acts honoring the centenarian Julius Evola. What an honor to the man to be swooned by Ain Soph, Blood Axis, Scivias, Waldteufel, Allerseelen, Von Thronstahl, Camerata M. L. Maikov, Orplid and Alraune. If this doesn't give one hope for a future then their is little hope. Not for the apathetic. (B)

CAZZODIO "Il Tempo Della Locusta" CD (Black Plague)- "My modem has gone mad!" or "1862: a robotics experiment". Great mechanisms of madness and noise, noisy and primitive. This is really bringing to mind some mad psy-entist's coal fueled droid, covered in communication equipment. The only problem is that it's stuck in some sort of electrical flux or conscious shift, or both. This could flatten Tokyo. (S)

CHURCH OF MISERY "Taste The Pain" MCD (Bad Acid)- Cool serial killer themed heavy rock in a SABBATH/early SOUNDGARDEN presence. SLEEP pervades here with some of the structurs and beat emphasis in the rhythm. There are a damn load of effects on that guitar, and the tone is sub. (S)

COLUMN ONE "Kriegschauplatte" LP (LOKI)- I've only heard of this band in the context that they were aligned with GPO and it is quite evident from the opening, relentless tape loop. A bit more artsy and performance based than one would expect from LOKI, but if the next releases of which Rene hinted at manifest themselves how joyous will I be!! The third track on side one could lend itself perfectly to the end of a PTV show/ritual as the participants all lie down/come down together. Side two starts off more aggressively but has a militaristic cum noise approach and then shifts to a sample in English, which again is curious because the text in the booklet(6 pages of it) is in German, exclusively. (B)

CONTAGIOUS ORGASM "Seeking Sensation Scale Music" LP (Praxis Dr. Bearmann)- Slippery, slithery and supple much akin to Sigillum S, or so I should speculate. Why? Because it is the case with this record. Fairly tasteless sexual overtures in the song titles, but sounds that enrich one's vision. Not necessarily licentious in nature, not to my mind anyway, but I can't fail to notice the mixture of magical insignias, machinery and erotic implications. The music is not as imbued with the machinations of our day as led to believe, yet it is not devoid from the works. Voice works it's way into the mix however and plays a prominent role in some of the songs. I'm having a hard time pinning it down, for it is not Japanese in the traditional noise sense as it's much more tangible. (B)

DAATHANNWN- A soundsmith with ritual sentiments and moods akin to places such as abandoned warehouses. This is a fresh meditation on internal questions. Terminal, an imminent feeling. Elapsing time, exploring vestiges of the self. Journey through a body. Viscous. The great void is a place of immense ealth and one need not look far for the answers or results. Care has been taken by the author of this work and his efforts to create a stunning visual package. Very impressive first effort. (B)

DACHAU LUSTKNAEBN/EINSATZKOMMANDOS "XI B" CDR (Bastet Recordings)- This is the first I've heard of either band. This CDR was originally a tape limited to 40 copies recorded in 1992. And it sounds like it: low end electronics with feedback and lots of delay. Unfortunately there are no vocals. The best tapes of MAUTHAUSEN ORCHESTRA come to mind. Artwork consists of grainy, xeroxed documents which most undoubtedly hark back to the projects secret band names. The CD comes in a cool box and is a #'d edition of 200. (Taint)

DEATH IN JUNE "Take Care and Control" CD (NER)- Douglas is backed by the ever present Mr. Julius and what a benefit. The best DIJ item since the 'Rose Clouds' LP and it could as easily be called Der Blutharsch or TMLHBAC featuring Douglas P, rather than the opposite. The only consistent factor here that links this to DIJ is the lyrical content and vocals. But, they have been given that special treatment here and there. The music is eloquently composed and flirts with the martial. Obvious. The electronic organ sound, some simulated chimes and an assortment of samples, along with the blunt, thudding drums. The almost traditional guitar work only makes a guest appearance or two. Happy in his misery and heartache. What did you say? "Buried Lives Eternal"? It's got a feel which is both flamboyantly dignified. *(Great record.-S)* (B)

DISCORDANCE "Supremecy" CD (Crowd Control Communications)- This has been sitting in my drawer for so long, after several listens... just can't find words for it. Phrases came about this last listen however: Rhyhmic Orgasm, Statik Kombustion, Red Volume, Acid Rain (Reign), Earthquake Under Powerlines, Stressed Energy Not Releasing... (S)

DOG POUND FOUND SOUND "Bad Radio Dog Massacre" 2CD (Claude Mathews)- I came across this one via the MSBR web site, which provides a trove of links-mind you, and just had to sample it for myself- for best of all it is FREE! I suppose the ultimate motivation here is derived from the blatant impression of hopelessness and irrefutable loss as witnessed that fateful day, 21.6.96, at the Manhattan site of "The Center for Animal Care and Control". This triggered thoughts, prior to listening, of something akin to VDO's 'Trained To Kill' record but do not expect such, for this is an unadulterated recording burned onto 2 full length CD's, as an homage to the animals and as witness to the tragic encounter which re-invents itself time and again all over the country. Damned impossible to listen to for any length of time, yet meant to be a documentation. That it is! and with a true sense of finesse, surpassing even overpriced high-falutant, trite musical endeavors. (B)

DRACONIS "Overlords of the Greying Dawn" CD (Dark Realm)- 10 songs of absolutely unrelenting black fucking metal all for the glory of Satan's victory. Any more I just don't know what to say about stuff like this for it sounds so similar to too many others- but if you like the sound, hey, you like the sound. Death and black metal align forces to combat the wicked and weak christian forces- you know the score. The music is no frills, straight ahead and clean sounding. They seem to know their range when it comes to speed which is good to hear. Don't mistake my words, for this is good, although nothing terribly earth shattering. (B)

DREAM INTO DUST "A Prison For Oneself" 7" and Cassette (Chthonic Streams)- Dedicated to the TV series "The Prisoner". The first track, "Dance Of The Dead" seems exactly like a choreographed piece for a specific sequence from an episode of the show, which I must hunt down now with this other bit of recognition. Short crescendos of sound create suspense whilst drums, cymbals, and a bevy of other instruments carry along the motions, with treatments and much more. I hope it is to be continued on future releases. (B)

EINLEITUNGSZEIT "Aus Der Leichenkammer" LP (Recalcitrant Noise)- First off points go to Nick for the disclaimer which accompanies this LP, concerning the "traditional" graphics as used by sound artists(and grind core/punk rockers!) as a puerile shock tactic which means nothing and challenges nothing. The publisher asks that you give this a chance before passing judgment based upon this, and I'm glad to say that this(the graphics) is the only fault that does set this back. Not exactly what I strive to accompany my time with anymore but one hell of a wallop this packs, as if the pneumatic bolt was careening back and forth through both ear canals at an alarming rate. Another band using the moans of a woman... but otherwise thick and crusty and ... machinated... (B)

EINLEITUNGSZEIT "L'Accouchement Des Machines Humaines" LP (Freak Animal)- Factoryesque crashing and grindig industrial with female voice in one part(which is enough and not enough!) and their best I've heard. Blasting and explosive with a rough fuzz accentuated by pounding beats and LAIBACH-ish vocals here and there. (B)

ENDURA "The Watcher" CD (Old Europa Café)- Excellent subterranean exploratory piece... hints of magik in the corners, torchlight and that mysterious tension which might accompany such a circumstance. Probably distant from what I might expect Endura to conjure up... but then again, they are always setting off their path, or perhaps there is no defined path (or I don't understand it so far). The low pulsing throughout the disc adds to the biology of the piece as it's very attuned to body rythyms in a way. Adds to the the tension factor subconsciously I think. Total dungeon. (S)

ENSLAVED "Blodhemn" CD (Osmose)- Again ENSLAVED impress, dissonent chords and unique riffing prevail even more among this piece although it reminds more of their debut full length than the others. Full Abyss guitar sound in effect, at times sounding quite MARDUK as a whole, but the similarity shifts as Grutle's clean vocal and another awesome guitar part kick in. The drumming reminds more of the original ENSLAVED style most of all, fast and drifting (not in timing but in feeling). Great record! (S)

ERINYS "Manhattan/Dwelling" CD (Tesco)- I had the impression this would be much more recognizable, thanks to Tyler's reaction but instead I was grateful to find a puzzle of textures and sounds which didn't immediately bring that great city to mind. Perhaps another, but it wasn't in this sphere (too often anyway). (S)

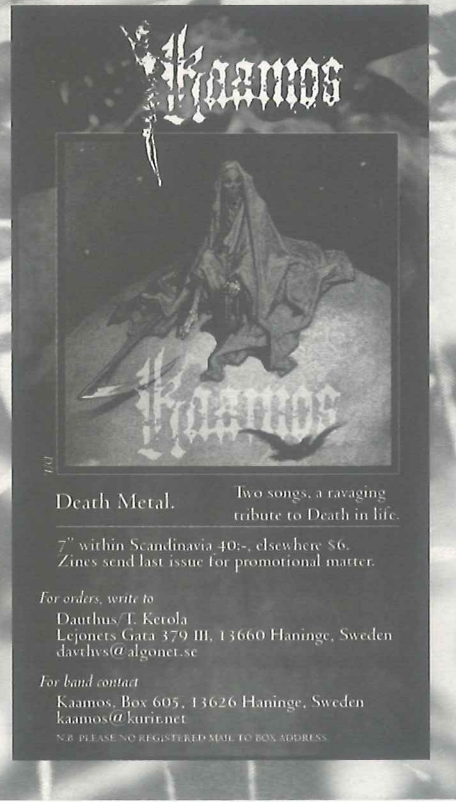
EVOKEN "Embrace The Emptiness" CD (Elegy)- Interesting dark guitar atmospheres... sliding into doom and low end power. DISEMBOWELMENT still, of course, have a foothold in the compositional techniques of these musicians although their own character is probably a result of that inspiration I suppose. (S)

EX ORDER/PREDOMINANCE 7" (State Art)- Hallelujah! After a gestation period of nine months it arrived. I've been waiting on this one for an eternity. Part II of the 'Documents Of Neural Assault' and a much stronger work by Predominance on here than on any previous releases. Like hot breath exuding from the porous earth with a wavering metronomed flit of playfulness; all accompanied by a vapid orator. The flip side does little to nothing for me. (B)

EXOTOENDO "Endorcism Process" CD (Old Europa Café)- I find it interesting, mostly, to observe the different audial processes people will use to leave this physical reality... as you may think by the title, that's what we'll assume this disc is all about. While it seems mediatative first and foremost, the mantra-like phrases, regular rythym and repetition of sounds (not to mention hat many of the samples bring to mind an eastern disciplined approach) give a lengthy feel to whole manner... and judging by the track titles this is intended to begin, travel through, and gradually bring one out of the meditations. Not having the chance to really focus on it, as the damn computer is on, I can't give an opinion, although the sounds are quite soothing. Maybe while my own methods for these types of audial processes far involve a creeping numbing, or a means more similar to a gear falling out of alignment suddenly than a gradual and controlled buildup, I appreciate this for what it is. (S)

FANTÔMAS s/t CD (Ipecac)- A bit surprised as I didn't enjoy this band live for numerous reasons. On paper they do well however and Buzz meets Lombardo actually works out in a cool way. At times I think that this is losing me with the vocals but then a bend comes around and brings up that serpentine spirit in it's howling glory if only for a moment. (S)

15 DELIGHTS OF DIONYSUS "Soul Excavation" CS (Mark Riddick)- A two song cassette with "Excavations I" and "Excavations II" being the delights. A curious moniker for such an ominous electronic project. The last stop on the line before all hopes become squashed as insignificant delusions. Excavation seems appropriate enough for the ceaseless fires feed the machinized apparatus of that which guts and hollows to the core, gorging to the depths of whatever is in it's way. Frustrated electronics scourged and rotting, divorcing the life from the



lifeless, or the other way around. (B)

FINAL "The First Millionth Of A Second" (Mandible)- Herein, for I don't think I've heard this personification prior, we have quasi-jazz styled drums moving at the pace of the title. My fourth attempt may see out the conclusion of the disc for I've not felt this restful in quite some time. Surprised to hear the fractured military thematic approach of 'substance' but how it corrupts top a blurred dream of the jagged stirring through some soundtrack hallucination. The strings, on this compared to Godless are much more subtle and equally as ingenious. From the visceral to the aquatic and back again with a few other stops along the way. (B)

FINAL "Solaris" CD (Invisible)- Highly effective voyage into droning feedback, strings... perhaps a couple of Webern's symphony tuning at times. Non-harsh linear dimensional atmospheres. (S)

FIRST LAW "Revelation 5:2" (State Art)- An exceptional release from the masters of supreme cry at State Art. A release centered on the other madman of Waco, David Koresh. Text from Koresh, the Bible, photos from pertinent events and all in a nice little fold out crucifix. The music throw me for a loop on this one with being not so much noise as rather compositions of sound with a clearly defined result. Snippets of the guru are utilized to enhance. From the hallucinatory mirrors of God's footsoldiers to the manipulated sound similar to a bee's flight to sound sculptures akin to more open and airy Turbund-esque works. One step closer to the glory of God as conveyed through the orchestrations. (B)

FIVE THOUSAND SPIRITS "Mesmeric Revelation" CD (Crowd Control Activities)- A soothing exercise in atmospheres and dreamwork it seems, something akin to Tyler's ketamin story... drifting across nothingness to view your empty physical shell. Late sighs are inspired by work such as this. (S)

FRUSTAHRDMAN "A Tribute To Formentor" 7" (Ostia)- Obscure idea for a 7" series reveals a few interesting results in it's first chapter. FROST provide a version of "Elizabeth Bathory" which satisfies, capturing some of the same feelings as the original, yet not closing... the brevet is taking some liberties for sure. AHERIAN deliver a some what disappointing version of "Beyond..." for the fact that the keyboards are too prominent. (S)

GASP "Drone Troller Of the Pristine People" CD (Stop-A-Hum)- Good one here, some sort of raw core (?) for lack of a better term as a foundation, but what is far more interesting are the interludes and breaks which consist of some very impressive atmospherics. Sort of a creative inversion happening, I haven't really heard any band like GASP and this album is definitely unique and excellent. "Sky Flowers Through Three Eggs" rules. (S)

GEHENNA "Admirou Black" LP (Moonfog)- Cheers to GEHENNA for continuously creating better and better albums, and setting their place as one of the very best Black Metal bands remaining from the silver age. This album has all the elements I'd hoped for: awesome original riffing, playing with conviction, authentic dark and extreme atmospheres not ignoring the power of metal, interesting powerful song structures... this album is excellent in all aspects. "Devil's Work" is a brilliant representation of the way I would have hoped many other Black Metal bands would have progressed. (S)

GHAZALA, Q.R. "Threnody To The New Victims Of Hiroshima" CD (Realization Recordings)- First of all I should say that this has a subtitle: The First Insect Symphony. What does that mean? A gadget which is in essence an insect voice synthesizer, but coupled with a few other textures. If you ask me to explain the Threnody title I would have to say that I am at a loss. With a reference to Penderecki I rely upon this quote to confuse farther, "While the choice of insects.... to sing such a threnody may be clear..." Truly mysterious and I don't think it is meant to be. Anyway, this should be called a meditation, for symphony would be a misnomer. Imagine if Earth(listen up O'Malley!) were to compose those bleak vistas utilizing the hums and chirps of bugs elongated and fixed up just right. At times a dizzying whirl of madness and not at all like G. Revell's interpretative record. (B)

GRAND BELIAL'S KEY " Mocking The Philanthropist" CD (Wood Nymph/Hammerheart)- Have any of you ever heard of an old Japanese band named G.I.S.M.? If not I must demand that you go give it a listen for this sounds like the vocalist to a tee, 14 years later. These folks seem to be more obsessed with the Bible than many Christians. Curious... This focus and reaction seems to be somewhat akin to the NY bands- Profanatica and so forth with the corrupted Biblical images and other such perversions of the scriptures. Two song here appeared on their incredible demo, but other than that we are presented with 12 other songs. If you know what that demo sounds like you can expect to find more similar works herein. The old songs are reproduced with nuances to enhance, not hinder and they still have that slightly awkward sound which works so well. A fortunate treat. Glory be... (B)

GRAVELAND "Following The Voice Of Blood" CD (No Colours)- An aptly named label to release this if you consider white to be the absence of all color. Still primitive and raw after all these years and little in the department of development. Absolutely horrendous drums and simplistic accompaniments. Darken is not very poetic and his dogma of folk and consciousness only taints the all the more, but undoubtedly it will sell a few copies. Having never been particularly fond of Graveland I must confess that I still am not, for I am not one persuaded by ideology alone. (B)

GREEN MACHINE "D.M.N.C." CD (Man's Ruin)- I guess I'm in the league of "select circle of Japanese aficionados" as I have the original of this on Toxic. Fuck that shit desert worship, this is the bollox! Hardcore-pissed SABBATH recorded way too far into the red. The vocals are tearing out my speakers and I love it. Man's Ruin makes a mistake of comparison to IRON MONKEY and HELMET in their press sheet. Sorry, this is on the other side of the fence. The way I see it, in this "emerging genre" there are two sides to be on. Let's put it this way, if you're hailing a band like IRON MONKEY or SHEAVY you're on the wrong side. GREEN MACHINE are guarding the gate and ready to kick your ass if you wanna cross the line. Too bad their following material sucks. (Geez...-S) (S)

GRUNT/FACIAEMESS Split LP (Freak Animal)- Facialness doesn't interest me, but Grunt is quickly establishing himself as a new force in the power electronic field. Something akin to the German acts on this recording especially in the vocal treatment. Dark and thick lows with an almost horror movie like shrill terror build up wave and treated beyond recognition. Simple, but effective. Some are a bit more exploratory and divergent from a particular sound. Go on, peak inside. (B)

GRUNT/MACROMYMPHA "Eye For An Eye" LP (Freak Animal)- There couldn't be a more apt title than this when it comes to the much hated Macromympha as many in the harsh noise scene have heard and those that have felt their wrath know. Grunt do a nice, intense combo of out of control noise mixed with excellent vocals and traditional power electronics. Macro do their usual bit of ultra-damage that destroys most other US noisers. The LP comes with numerous inserts including instructions for making explosives that they will take no responsibility for if you blow off your hands, but (you) be happy to hear from anyone that's successful and intends on using it. (Taint)

HATORAH CD (Hatori Noise)- 1 song at 70 minutes. Immediately I am caught by the beauty of the package and notice it says 2/6. A GEM? The next thing I notice is the name of a woman to whom the Nat & Org CD is dedicated. Included is a map of the experiences through the duration of the trip. Long augmented feed backs with sounds washing ashore beneath. The text implies a more tumultuous journey. An astral travel with a repetitious gesture like the heart beat reminding one of the corporeal world; the pulse of a life-force linking the two worlds. Small vocal bits and brief moments sounding like excerpts from Godzilla flicks. A fantastic voyage! (S)

HAUS ARAFNA "Children Of God" CD (Falakthorne)- Damn, now I have been waiting to hear this band for their first effort, 'Blut' was highly praised and has remained elusive to this day. (Does anybody out there know where I can find one?) What we have is a husband and wife duo(I think) executing some surgical derived power electronic assaults on the weak and helpless... Very artsy in presentation with a morbid twist and euthanistic tendencies. Slim electronics coarse through stereospeaks and surge and scorch veins of the innocent whilst a gauze muffled scream rips holes in plaster and flesh. The female voices are spooky and subtely immense. 'Anatomy of a Murder' could easily be an homage to TG, akin to 'Very Friendly' in that sparse way done so effectively, and actually now that I make the connection much of this could be seen as a perfect counterpart which doesn't go for that mere counterfeit reproduction. (B)

HAZARD "Luck" (Malignant)- I'll be damned if he does not give you your money's worth! Actually what happens with Jason's past pets is that upon first listen I am captivated and usually inebriated. Repeated listens come during anything but opportune moments and therefore suffer from some contextual deficiency which I create for the sounds. Both a positive and a negative, for so much is left to the individual whom is interpreting it. An excellent mix of fairly subdued patterns with incredibly subtle voices playing a minute part of the picture. For some reason parts of this remind me of Clock Dials 'Buried Dreams' LP with the samples and fairly haunting electronic ambiguity. Besides the samples which seem a little too direct as compared to the other components of this work this is a phenomenal soundtrack leading to a psychoanalytic interaction with one's self. (B)

HEID "Submitting To The Uprush Of The Unconscious" CD (Basted)- A very faint voice repeats the same creed whilst the music starts as soft industrialized ritual-like moods and then alters to an electronically and dancy verse. "The Breath Which Leads Living Creatures". Dark and bellows as if rupturing up from the crust of the earth only to have the spell broken by a poltergeist's chill. Again voice distorted gurgles, some cryptic question: "Fire And Ice". A waterfall in the background with a dragonfly caught in a web, helplessly attempting escape. A disruptive third and again the obscure voice. On it goes. It sounds like an older CMI act with a pedantic bent. (B)

HEMLOCK "Funeral Mask" CD (Head Not Found)- Heavily DARKTHRONE inspired (or influenced)... production a la Total Death? Primal dark metal, well played and raw in a proper fashion. Fantastic unorthodox artwork and design. In fact unorthodox may be quite the term for this band. Brooklyn=Non-forest. Hate. (S)

HOLLOW EARTH "Fog Days of the Holocaust" CD (Crowd Control Activities)- Another dark, brooding, introspective piece of ambience from this interesting label. Soft droning patterns with hidden vocal lines... apparently we are dealing with some themes reminiscent of old WHITEHOUSE and MB here (not in sound however)... I won't go into them however, as it may be the least interesting aspect of this album. I'd rather let the warm waves engulf my imagination. (S)

HONKEY "s/t" CD (Honest Abe's)- SKYNYRD gone sour. Raw, barely playing a joke on southern rock. Ridiculous lyrics. I listened to it all week. (S)

I BURN "Infraharmonics, Scald Cavities" CD (Fuoco (Eibon/Amplexus))- Some sort of mesmeric wedding ceremony stands under the "Branding Jesus" moniker, or maybe it's an inverted Catholic baptism actually. The fact that Amplexus is participating on this release might give you more of an idea to expect soft atmospheres, although Eibon have had their share of trance releases of high quality by now also. The theme of this disc seems to be pyro-related, although it might remind one more of a wine-laden drowsiness in some small northern Italian church. Contemplative and excellent. Again we are dreaming in another consciousness. (S)

IMPALED NAZARENE "Kapture" CD (Osmose)- Great crop circle take off on the cover. Another 1s song blazer and a sound different, if I recall correctly, from their last one. I find this one to be more straight ahead. The music on here sounds more reminiscent of the good ol' Swedish hardcore sound, and like those spiky haired boys the songs just blast on through from start to finish with a chorus set down at intervals within each song. And, as always, more of that Impaled, um... humor- "Goatvomit and Gasmasks", "Angel Rectums Do Bleed", "Penis Et Cieres". The standout is the last track "Phallus Maleficarum" and it's slower, almost epic sound. (B)

INNER ESSENCE "The Mirror Of My Longing", being Raul's new baby after Extinctio Sensus. And what a new approach it is! Keeps better, really with a very straight forward no bullshit approach and very much inspired by the mighty Isten I should dare say. Few graphics, no computer frills, no band logos. Pure text with the likes of Herr O'Malley(who comes across as being very level headed and humble- what happened?), Isten, Stille Volk, In The Woods, Solstice, Canaan, a trip down Devil Doll lane- again- (and how much of this is completely made up?), and a bunch of others. No reviews, only one proper ad and a small amount of photos. Congratulations Raul on a fine job and a great read. (B)

KEIJI HAINO with BORIS "Black Implication Flooding" CD (Tatura Inozia)- Brilliant cover design. This seems to be an improvised performance, feeling very Brötzmann-ly at times (with the guitar feedback) and chaotic (with the vocal), yet structured in a excellent way. Very abstract, yet these two audial forces compliment each other well. Guitar backed ranting of a phony madman perhaps... or a preacher dictating his world plan involving anti-conformity and indecision. (S)

IRM Demo '98- A buoyant form of electronics with a decisively misanthropic slant as gleamed from the song titles. A curious track about 'Panzram' with a hollow tube sound under overblown vocals and dense thickets of scourging electronics that seem to radiate from some unknown epicenter. A unique sound coming from the electronic "Grunge-Nazi Development' and not entirely 'dark', but maybe SPK, a dash of Con-Dom, and something a bit more sonar related. 5 songs and I keep thinking also of a possible Ant-Zen correlation, whatever that means. Sound sources could possible be derived from video games. The vocals might be best if left out, except for on that last great track! It seems more... more mature and ,even though slower and beat oriented, more forceful. Curious to find out where all of this is going. (B)

IRON HALO DEVICE "The Collapsing Void" CD (Malignant)- Great live recording from their virgin performance (apparently). A fine mesh of samplings, tape/instrument noises of the breaking sort, noi, the static, and modern archaic rhythms. An overall chilling feeling, while not evil or dark, just plain cold. Seemingly facing forward on our timeline, not history obsessive, but rather pure creation. A really great album. I even brought it along to Europe! (S)

ISKARIOT Demo- Sound at least like these guys are metal heads rather than punk clones. Sometimes demos or CDs come along that don't really carry any special traits, but they still seem to impress me in some way. This one grabs me like that. It's not terribly original, or innovative, but retains some sort of metal charm. 4 tracks on this demo and all the tracks move along at a decent pace without attempting anything too fast or too slow. "Death merchants" -fitting enough. Steady, sturdy and a bit stocky. Standing strong like a pillar of stone. "This Haunted Kingdom" warrants some serious banging. Too bad about the generic name. (B)

KATATONIA "Discouraged Ones" (Avantgarde)- Just as we predicted the formerly tortured metal has been driven aside for the hinted arthouse-sorrow-rock 4/4 power seen first on "Brave Murder Day". Exactly the correct progression to take. KATATONIA move stepped them not out of the dark, but rather into a different shadow. There is definitely a sense of real growth here aside form the music, a maturity. Strong pop-progressions and rhythm subside at times into a monotony, but as an appreciator of drone and monotone's meditative elements I can also appreciate this. Gone are harsh vocals, in the exchange we are given contemplative melodic croonings. Far, far away from KATATONIA's "...the Awakening" (for all you purists) at a surface level, but I think this is the closest they have come to the emotion of that release since. KATATONIA are probably over the heads of most of their listeners now, and perhaps have alienated a ton of the bangers, but fuck it. If they can grow this with more variety in rhythm they'll win. (S)

KÉNOTAPH ~ Promise" CD (Functional)- Its 9 songs but could easily be half that many for some flow right into t he next. Like some mechanical snafu, like an elevator ding caught on itself trying to open the door. Or a kid dropping marbles and that sample worked with. Or some thick subsurface bubbling on the stove. "Bullet Junkie" catches my attention despite the reference made above to it specifically. Don't be led to believe that all of the songs are as flat as I've described them. Not much impressed. (B)

THOMAS KÖNER "Kasmos" CD (Mille Plateaux)- Köner has the ability to create some of the coldest and lowest ambient drone around that I've heard. While "Permafrost" is a better example of this, "Kasmos" again unfolds freezing blood into a sound usually hand in hand with soft currents. Killer. (S)

THOMAS KÖNER "Jenny" CD (Baroque) - More delicious droning from this German artist... the only problem here is that the CD is too short to actually get enveloped with it to a satisfiable degree. (S)

LORCHESTRA NOIR "LP" CD (World Serpent)- Anthony Charles Wakeford as he likes to be called now, I guess, gives us a new treat in the form of a double CD with the same tracks slightly remixed. It's called 11 but has 12 tracks. Hmmm... Trying to present himself as a modern composer with a pompous article entitled "Europe's Dark Troubadour. The songs without vocals are far more impressive than those with and reminiscent of his introductory works from, say, "In The Rain", appearing more as refrains transformed. This offering has the same stagnant, redundant qualities associated with Tony's past works. Otherwise some really beautiful pieces sung in Latin, nice use of the children of The Seven Pines and benefits in the form of harp, cello, violin, trumpet and recorder. A few loaded quotes from Anthony Albert and Rosa to boot. (B)

LES JOYAUX DE LA PRINCESSE "Douce France" 10"(Lesco)- A far cry from the days when they accompanied Death in June, but invigorating and somehow catastrophic in it's delivery. 2 tracks and not very lengthy but with an impeccable presentation including 4 postcards and text solely in French, so I am unable to truly decipher the context and implications of the overall work. The first song opens with a French speech lambasted by heavy, dense sounds of war and conveys the sincere oppression of the war front and lapses into an era recording(I assume). Side 2 starts of with layered trench sounds slowly metamorphosing into the same with text and songlence again of the 40's one presence) and the two tracks together demonstrate how truly throttling, devastating and thick electronics can be whilst still steering away from the shrill of high end frequencies. Highly recommended! (B)

LIDLP/MUSLIMGAUZE Picture 10"(Alliance)- An odd duo if I may say so. LIDLP utilizes one of the most annoying of all tricks- the two voices running concurrently at 45 and 33, so one sounds too slow and the other too fast. For this alone I dislike their side. Otherwise the sounds accompanying the (what appear to be) eventless testimonies slowly mount and never quite goes anywhere substantial. Lackluster for what it's worth. Muslimgauze presents "Under The Burka(Sia Mix)" which starts back up again with an electronic version of a human beat box, straight off a rap record and goes on and on. Unbearable! A true disappointment from both sides and not what I'd come to expect from Athanor either, despite the fact that thematically it is stimulating, albeit lost to those who don't speak French. (B)

LOCKWELD "Machines Of War/7' Son Of Man" 7" (Tee Pee)- They are at it again and another homage to Manson on the B-side of this one. The A-side is a vitriolic number which dictates the mood for the rest of an afternoon in which all hope is given over to chronic suffering. The machines are the same that are meant to save and warm us when faced with supreme danger. The ironies of life. Radically different is the flip which follows the slow and low pain while a flurry of monotonized voices are strewn across the landscape of our endeavor! (B)

LOCKWELD "Machines Of War/7' Son Of Man" 7" (Tee Pee)- [illegible] first [illegible] by like what it is- power tools and anything used to destruct the sounds. If each of the 5 songs is someone else covering the Lockweld sounds Gods number two is a fastard go, complete with characteristic vocals. "Exorcism Theory" is a good track ala the German minimalistic electronic batch. Throwback is as obnoxious as ever. And finally, to round out this 38 minute CD is "Kid-666 Theory" which I think may be David's kid? A great family document, but otherwise.... Not their most stimulating. (B)

LONG VOYAGE BACK Self Titled CD (Destruktive Kommando)- Solo project of the metal legend Phil Gresil, from the famed Hobbs Angel Of Death, Bestial Warlust and Destroyer666. The music on this is reminiscent more of DG66 than Bestial in delivery and the songs are even slower and more reflective, introspective; "Towards The Sun", "Reflection". I've been told that this guy is responsible for some of the compositions in the newest act and it shows through here as the feeling has a bit of drama and horizon gazing epic-like mood built into it. It also has an odd primitive essence which brings it some a-kward vitality. The vocals present some difficulties. Moving from a gruff and raspy sauntering tone to a style where the text is more sung and harmonized, almost approaching an emo like atmosphere. I think I would have to say that there is a real rozming cowboy quality to this; "The Search", "Nomadic Paths". Spiritual in some way, yet Australian and Antichrist, too! (B)

THE LORD WEIRD SLOUGH FEG "Twilight Of The Idols" LP (Doomed Planet)- Amazing metal album from this nearly unknown bay area legend. SLOUGH FEG reminds of the character and strength held by MERCYFUL FATE, THE OBSESSED and SABBATH... without actually sounding like any of them. This is near-perfectly performed metal of high calibre, with some... eh... 'celtic' sort of sounds happening. You will love this album if you have any appreciation of metal music. Erol Otus covert-art reminds of preteen years of AD&D (1st edition) and SLAYER... which is nostalgic but in a good way. (S)

LUNDVALL, TOR "Passing Through Alone" CD (Self Released)- 11 tracks from the prolific artist featured two issues ago in Descent, whose artwork is often associated with Sol Invictus. I can not say that the music should be come to be associated with Tony's works for these are airy and gothic electronic ditties. I would not dare go so far as to say that these are happy(romantic or sentimental?) or boppy numbers but the effect on me is more akin to such a mood. Undoubtedly a bias of mine for I can see the whispy shapes and can come to comprehend the preternatural evocations of certain tracks, "Ghost Years" in particular. Unobtrusive much like the light which filters through the foliage of one of Tor's paintings, yet an intrinsic counterpart to the somehow autumnal solitude. Compelling song titles: "Pollen", "Poison Symbols", "Midnight Question". More aptly suited to the likes of a magazine like Propaganda or Carpe Noctum. (B)

MACRONYMPHA "Shawcross" 7" (Self Abuse)- What a sick fucker! Who am I talking about- Shawcross or Roemer? I leave that up to you to decide. Side one is the most sedate Macro track I've heard yet and it is none the less potent. The dominating theme here is the cries of a woman. The second side is a multi-layered carpet of exterminating zeal, all carried forth with a uniquely distinguishing tone running through it's body- kind of like the knife cited in the text. Plenty of textual abuse is included to enhance the ghastly nature of the work. Denser and more compact than most others I've heard. Frightful! (B)

MALEFICA #2- 64 pp. with bands in all sorts of sordid pies. From Impaled Nazarene to Blood to the art of Mark Riddick, an article, "What Is the Underground Scene" to the goons and mongers at Misanthropy to super obscurities such as L. Niemoczynski and his projects and Italian's Cannon. The lowdown on Malta and Fuck Off lists. I thought America was the melting pot! (B)

MANES "Under Ein Blodzuid Mazne" CD (Hammerheart)- I've been waiting for this cult to emerge again, and finally. Unfortunately, these are re-recorded tracks from old demos, but fortunately those songs have the cold feeling which seems to have left Black Metal sometime around 1995 or so (to some prevalent extent). Dark atmospheric guitars in the THORNS realm, programmed drums and bitter keyboards. This is a classic, even if it's cover and other circumstances surrounding it may suggest otherwise. A gem with real underground integrity. (S)

MOUHEI MATSUNAGA "Upside Down" CD (Mille Plateaux)- Sort of a rolling static wave with various moving instruments, beats and feelings... a bit low on sanity at times but generally the movement is the key to this album ingenerat. Sort of a melancholic weeping feeling resides somewhere in here but its moreso of an issue of keeping the thing moving along through the various dimensions. (S)

MAUTHAUSEN ORCHESTRA "Raising Vapours" CD (Bloodlust and Body And Blood Exploration)- I was fortunate to locate the '5 Years Of Slaughter' LP a few years ago and have come to prize it. This however leaves me wondering what has transpired to provoke this shifts to subtlety and retrospection. With age comes some preterise of finesse and these five tracks simply linger and linger with only the last track, "Clean Job", moving me in any way. I sense a nostalgic feel with this, and maybe I would say this was an homage to an embalming, rather than to depravity, per se. Still the technological glitches which this time around distract from, rather then add to, the ambiance. (B)

MEGAPTERA "Beautiful Chaos" MCD (Fever Pitch)- Another act who's a pain to try to put to words, but whom I enjoy somewhat. MEGAPTERA remind me most of some clockwork mechanism, precise in a intricate manner. Satisfying soundscapes based on orderly rhythm. (S)

MELEKTHA "Asirum Argentinum" CD (Adipocere)- Surprise! Actually, I was really frightened to hear this for when metal heads start trying to duplicate industrial scenes and images it usually doesn't end up being worth the resources that went into making it. Regardless, this is "Lord Evil", from Evil Omen Records out of France, and I must say that most of this is mighty impressive. What we have is a conundrum of sorts with elements of something akin to TMGBRAC when they are experimenting with sonorous scapes and darker, more somber vibes. Mix this with a bit of the industrialization of the Cold Meat acts(not too much mind you, Clock Industrial) some of the Turbund-esque scraps and minute orchestrational components and a lot of the bleak death laden aspects of those Soldnergeist or Dugda Mor fellows. Solo in prominent stages, I hope, as the song titles are the typical fluff: "Evil Conjuration", "Intermacle Of Hatred" and the like. Look for the newer works, also. (B)

METALUCIFER "Heavy Metal Drill" CD (Iron Pegasus)- Any of you ever listen to OZ? Ever get sick of ten shouting Oz in every song- as if they'd forget what kind of music they played? Imagine 3 Japanese clowns shouting 'bout being heavy metal in all the songs. Otherwise super clean, super up front guitars- the solo in the third song has got to be heard to be believed. Fucking old school heavy metal, fuhk Good stuff, but you get the picture real quick. (B)

MILITIA "Kingdom Of Our Lord" MCD- (Praxis Dr)- Two tracks of divine inspiration. The first is twelve minutes long and is dense ambient, or death industrial. As you wish. Hypnotically cohesive even with the cold sample utilized on it's behalf. The second track is more of a gabberish styled track with a rapid off center pulse swaying this way and that with a disorganized mechanical read factory rhythm keeping the pace, slowly working in a symphonic melody which adds a ethnic feel somehow. Not bad even though I'm not one too inclined towards the rapid beat motivated genre. Sinister enough in intent to pique my curiosity further. (B)

MINOTAUR "Power Of Darkness" CD (No Colours)- This is an old band, supposedly... well, everyone is using that line to sell a product these days. Whether or not it's true, it does bring to mind KREATOR/ DESTRUCTION to a more garage degree. I don't want to feel your sweat. (S)

MIRKVID "Hymns to Mother Night" demo 98 (POB 231994, Anchorage, AK 99507)- Surprised to finally hear an Alaskan black metal band. Or solo band rather. The riffs on this have absolutely no dark qualities however and it rather sounds like sped up metalcore with badly distorted weak vocals. (S)

MORBUS NACHT "In The Realm Of Dark Ages" Demo- "A hyperdimensional journey in two parts." A long, long journey it is. A tone carries and slowly, ever so slowly hovers and waivers and is assumed into the next hum. A subtle quiver of a hum here and there. Little else. (B)

MORGION "Solinari" CD (Relapse)- There was some small scolding at the SUNN session when the other BLACK MASS collaborators brought up my review of their past work in D, but there's nothing to worry about this time. Instead MORGON created grandious doom landscapes of stone, sand and wind... DUNE was mentioned by someone. Powerful guitar sound (a small ahem is in order). Not doom in an emotional sense... it's not depressive or negative in the least, more constructive and thoughtful... darkness is not the word to use at all. Atmosphere is an overused term, especially by me, but call it personal taste. Atmosphere it is then. (S)

NASUM "Inhale/Exhale" CD (Relapse)- Thirty-eight tracks, forty-five minutes, absolutely mind-splattering sonic decay from Sweden's Nasum. I was going to list some fave songs, but the unrelenting speed and efficiency at which these songs rip along make that a rather useless exercise. There's even grooves, too (check out the toping pace on the title track). Compact and powerful stuff, dual vocals (death and razor-blade gruff), quality production, actually a lot of sonic variety considering the cataractic onslaught of the music. (JCS)

NATURAL ORDER VA 2LP BoxState Art)- Who would read this that doesn't own it already? Highlights from Turbund, Inade, Egonzles, Genocide, Anenzephalia, Subklinik, Dugda Mor and TGVE. Almost a perfect release, with just a few faults. The new "hot" label. (B)

NATURE AND ORGANIZATION "Death In A Snow Leopard Winter" CD (World Serpent)- This one is supposed to be a mid-priced CD and comes with a statement to that affection the inside of the packaging, where it does little good). An unfinished release, or as finished as it will ever be, as it has been abandoned. Still this foundation evokes what one can imagine would have been a stunning set. Cashmere on piano accompanied here and there by 4 stringed instruments. Banal some have said. A bit harsh, but I might speak of it's inexorable dun. (B)

NEBULON & HYBRYDS "Clavis" CD (Old Europa Café)- In an attempt to uncover our atavistic shape the authors have created a new psycho-dynamic ritualized self realization technique which comes from a wealth of other systems. This is the foundation upon which the music rests. Created for inner-exploratory workings this CD has 11 tracks but only four of those are recommended for cyclical re-evaluating the "First Ones". I first listened to this CD after watching 'Baraka' and the similarity in some tracks was illuminating. Evolving itself from the "primitive" to the electronic this sets out to save the race from it's own(in the author's opinion) self fulfilling prophecy. (B)

NECROPHAGIA "Holocausto de la Morte" CD (Red Stream)- Never the manic dead worship per myself, this can be appreciative in a way, with it's primitive authentic death guitar sound and rhythm... gives me the feeling that the band lives for dues now rather than over analyzing each particular (whom am I to talk of over analyzing?). Great vocals, not maddening but definately in a mad way. We like the dedication to Pulci, as it seems to be as authentic as the music... total obsession bleeds from this album. Doubt I'll listen too much more... (S)

"The Night And The Fog" Various Anti-artists CD (Dungeons Of Darkness/Moribund/Darker Than Black)- Oh boy. National Socialist black metal. I thought black metal wasn't about politics? Wasn't that it's charm? Some promotional info that reads the same for each band plus you get a little Aryan pride bubbling up. Musically Bekhira(French), Thorn's Hammer(Poland), War888(Poland and anti-ZOG-shock!), Perunwitt(Poles again) and Birkenau(US) seem to be the more listenable numbers here. Otherwise this is mostly black metal with Burzum wannabe like vocals. Like the way they stuck Perunwitt at the end like Mortis on the Nordic Metal comp. (B)

NIGHTMARE LODGE "Blind Miratures" CD (Red Stream)- Emotionally distraught keyboards and obvious electronic samples, somewhat dramatic... perhaps it's the recognizable synth textures which bring this out of a total mystery and into a more recognizable light. Somewhat ordered and conservative in a way, bringing thoughts of Japanese murder mystery (eiiieee) or a stalking individual in a pseudo-hallucination but nearly vacant metropolis (1930s), in the suspense field. Maybe it's minature soundtracks for the blind... umm, yeah that's it. There is an absense of aggression which is appealing, but I can't tell if the alternate order is more or less appealing to these ears at the moment. Not satisfying/subduing those inner chaotic spirits whom are too prevelant these days. The programmed beats are definately not in my personal preferance. Ugh! (S)

NILE "Amongst The Catacombs Of Nephran-Ka" CD (Relapse)- Triangular death metal from South Carolina's premier pyramid explorer's, Nile. Lyrics that comes off like Egyptian hieroglyphics, music that juxtaposes an annihilating sense of brutality with an ear to ancient tonalities and meanderings, vocals spewed from the desiccated throat of a recently unearthed mummy--this stuff is a rabid, absolutely ingenious melding of disparate sensibilities in such a way as to lay to waste most of what the boring norm within death metal releases. "Ramses Bringer Of War" sets a battle-worthy mood via daunting synths and militaristic drums before the guitars upend the proceedings; "Smashing The Antiu" opens with deep-throated growls, bone-rattling drums and thick, molten guitars; "Stones Of Sorrow" is dramatic in a vaguely Celtic Frost-Into The Pandemonium vein before slabs of crunchy guitar lead us into darkness; "The Howling Of The Jinn" damn near sets a hand speed record before the Jinn starts to howl, and still distinguishes a mood most eternal. One of the best things Relapse has ever released, though they always seem to a) have an ear for this type of quality grind/death and b) avoid trends like the plague. (JCS)

NO FESTIVAL OF LIGHT/A SWARM OF LOCUSTS 7" (State Art)- Part III in the "Documents..." series mentioned elsewhere and I have a hard time figuring out how NFOL's song relates to the theme. A tale of Sacrilgeum Pevertum that goes on and on without altering it's shape; far too tedious. Then it's a similar theme without the woman's begging. ASOL is similar to THLHBAC but with a more dense, reverbed beyond distortion type of a pulse and the Jew's harp which I think was utilized on the other side of this here disc. A sample from some Brit film runs underneath. Another item limited to 200. (B)

NOISEGATE "The Towers Are Burning" L (One Hundred Years Of Solitude)- If Neurosis didn't have a drummer and were a bit more inclined towards dense noise this is what might happen. "Solar Eclipse" starts out with a wall of strings and fades away into a world reminiscent of a scene from "Escape From New York" "TTAB" is a creeper and lets on with a red faced yell amidst the intermissions of fuzz thatclimb to a vortex of panoramic paranoia, teetering balance and then a flurry of martial beats under the feedback. Layered vocal shouts enhances the anger displayed. Definitely crust influence, Neurosis influence and it seems perfect coming from Oakland's hellish abyss. (B)

NOVI SVET "Rumorarmonio" LP (Hau Ruck)-Without doing this justice in a phonetic sense I hope I can do it so in print. Released by Herr Julius on his side label, this appears to be an Austrian band that utilizes a bevy of languages to broaden their approach and effect. The introduction is a visionary little violin piece and has me hooked. 14 tracks with some reminding me of later era Ain Soph. The third track could well be a Bluhursch number with it's electrifying and martial implications. At other times gypsy mantras, an acoustic sorpness, sizzling compositions with heavy rhythmic incantations on others. Futuristic troubadours? (B)

ODIUM "The Sad Realm Of The Stars" CD (Nocturnal Art)- Rare: "What's this band called? It's worse than graffiti" Mirror, Mirror on the wall, whose the grimmest of them all? Well, I think it's Charon Martyrs. Musically the production is heavy in the keyboards and vocal effects and quite reminiscent of 'In the Nightside Eclipse'. I suppose this is very good for this newest generation, whom I think NAP have the nack for the niche might be personified by appreciation of the artwork). However, it's too bombastic/ futuristic/ layered for these guys. (Hale?-S) (B)

ONTARIO BLUE "Shine" CD (Fluttering Dragon)- This reminds partially of one of those PBS specials where you're soaring above these landscapes across the earth... what was that film called... hmmm. Also, we are encountering several ethnic (middleeastern and indian feeling mainly samples and rythyms. Not necessarily my cup of tea, but it's well done. What a shallow review! So I don't completely insult Stephen, I'd like to say that I prefer the more 80s pop elements and vocals that appear on 'Shadows' more than anything... reminds of the previous tape (under the moniker SHINE I believe). (S)

ORDEAL "Traumende" (Eibon)- One main figure supported by three others(including a M. Bianchi!) and true to Eibon's sense of grace with regards to presentation and delivery. The title track leads one to believe that this will be heavily influenced by MoumoteM, but it develops slowly and without persistence into something a bit more ethereal and, dare I say, electronic in a gothic or dance oriented way. A few tracks contain a faint but mildly gruff male voice whilst '..A Rift' and Alle Sabbie' contains an ambitious female one. Seeing as this one is reluctant to progress into little more than a mere euthanistic ambient sound I find it all a little to homogenous for my taste. 'Opaque' is the only track which truly embodies the 'darkness' moniker and therefore stands out from the other 12. (B)

OVALK! "Cobol" MCD (Bad Vugum)- Fantastic hybrid of Live Evil (the Solim Strad rather) and more industrial items create a fresh and likewise refreshing retreat. Most everything about this disc is enjoyable, not least the visual side, which might be interpreted as the "Square Circle" this might be. The length leaves more to be desired, I see this as only one side of the album. Continue please! (S)

NICK PARKIN "Island Of Dust" CD (Sollelmoon)- Damn it, it's happening again... found my sight (tunelled through one of those space oddessy wormhole/flux scenarios. You know, where that timespace stuff tends to fold/meld/collapses on itself... at the end of this long K ride is a flat monochromatic fossil plane set under an equally mono "sky". Vast, visual, not bleak but... maybe null is a more appropriate description. At the various climaxes in this

piece a pretty intimidating feeling is conveyed through those waves. The use of sounds here is slightly familiar, but largely successful in sparking that mental flame in this guy. (S)
PECCATUM "Strangling From Within" CD (Candlelight)- Brimming with the feel of a King Diamond concept style album, yet more impressing as a guitar flex. Strange in a way of a story-tale set to metal computerized guitar and drums should be. Strange in the way that the three vocalists seperate themselves totally from each other's space... yet don't compliment or blend. Perhaps it's why this reminds of King Diamond as such. More of a theatre feel in a way than a complete concept. (S)
PESSARY "Laid To Rest" CD (Dirter/World Serpent)- Another disc which barely made it from the listening to reviewing stage, although I think I even picked this up in Britain? Some quite enjoyable dark industrial-ambient soundscapes provide fleeting somewhat of a filmic quality as well. An excellent piece for 3am nocturnal meanderings, as is the current case. (S)
PEST "Hail The Black Imperial Hornsign" demo '98 (Jurakankatu 6S 6 S, 53100 Lappeenranta, Finland)- Was really expecting the least from this tape, but instead founds some moderately pleasing black/doom metal. This is pretty downtuned and has some of those old BATHORY chills at times, as well as an obscure nature from 92 or so once in a while. Not too bad. (S)
PHALORRA MUCUS BRONCHUS "Suffocation Acuta" 7" (Membrum Debile Propaganda)- Imagine an incredibly neurotic and schizophrenic person getting trapped in a room where movements precipitated sounds caused to further annoy and drive them crazy and you have come to terms with this record. Appealing , yet a damned infuriating response it provokes in me. Sour in some sense - yet inexplicable. Vocals appear in each song and the harsh repetitions there, too, always reliving its own horror. I did catch one vocal snippet and I hate to think of the grunge connotations it evokes. However, I would believe the creators' demons to be sincere and to truly exist. Anxious for more... (B)
PREDOMINANCE "Hindenburg" LP (L.O.K.I.)- Wow! How they have changed tactics. For all who have designs on acts that elicit a stoic force of strength then may I suggest one Predominance. If you took the feeling of the above and crossed it with something a bit more somber I think you would find this. I simple drum beat, some bleak electronic abrasions or omissions with a driving surge. Far, far superior to their last record as it sounds much more mature and unique. Actually all of that applies to the first song in particular for the rest of the album is comprised of terrorscapes and dreadful awe. What would you do if a cataclysmic firestorm transpired before your very eyes? It's as if the rafters loosen and shift, screws and brackets become unhinged and the flames ascend up to the clouds and beyond. A soundtrack for human futility. Sharp, yet subtle. (B)
PRESUMED GUILTY VA CD (Misanthropy, ad nauseum...)- A great line up for those who may not have heard of these bands before. For the initiated the only selling point is the unreleased Burzum track from '92. The other bonus, as far as I'm concerned is the Amber Asylum track, also unreleased. Fabulous contributions musically from Solstice, Madder Mortem, Dream Into Dust, and the other staples with generally silly and naive responses from the sponsors of free speech. I must admit that I even succumb to the Monumentum rehearsal track sans vocals. Would you give your enemy a voice? Bah! (B)
PRISON SONGS Volume One CD (Rounder)- Historical Recordings from Parchman Farm 4748 and subtitled 'Murderous Home.' This recording invokes a power rarely eclipsed. This is the truth set down in documentary style. Work songs chanted out under the sun, under the gaze of the armed guards often set to the beat of axes chopping wood, felling trees and splitting fire wood. "Every ax was hitting in rhythm. Boss Dead Eye sat on his horse contented, 'When them ol' niggahs is sangin, ever thang's awright.' With a shotgun across his arm, he listened as we sang and sang." Unhappy men lamenting tireless themes, sometimes with a iniquitous grin, sometimes with a faithful irony and times over without a since of regret or shame. 17 songs from the Alan Lomax Collection, being the field recordings of the folklorist and ethnomusicologist of the same name. A short sketch of the times and circumstances enlivens this package. Prison colloquialisms are deciphered for us and lyrics, art and discography are provided. One of the most compelling items I have ever heard. (B)
RAVENLOFT 7" (Hands)- I think the best way to approach is this is to address each track. "Brainstorm" is an obscure vista with scrapping breaks and a bouncing bass. "MDK02" is a fractured loop and a staggering rhythm, homicide sample included. "113 Seconds" a silly song about "mechanical mayhem", that is too close to gabber for my taste. "Imprisoned Souls" is another bleak scape with wavering apparitions gliding across the surface. 3 of 4 is better than most. I'll be on the lookout for more... (B)
RAZOR OF OCCAM "Diabologue" demo- The lack of interest in metal demos over the past few years seems to be fading with a few I've heard lately (combined with the genericism in albums seeming abound this apartment lately, at least in reference to metal). Total aggressive black/death metal (with some older thrash riffing at times) in a somewhat controled, but not too anal way. The drumming seems a little standard at times but then blasts through, ripping your head off with it's conviction. This is like a controlled attack animal it seems, it's owner loosing the leash occasionally to give a short preview of what COULD happen. Guitars in a flavoured Aussie way, vocals in the tradition as well... maybe the separating factor is the drumming. (S)
ROK "This Is Satanik" CD (Osmose)- The lord knows I worship SAD EX, and when news arrived that the Vokillist ROK was planning to journey here in LA we were quite happy! Jailtime! Anyway his side project isn't as abstract or insane as SAD EX, but a bit enjoyable... more loosely punk, and of course the beligerant insults and humour are there. (S)
SADISTIC INTENT "Ancient Black Earth" MCD (Dark Realm)- This short precursor to their full length is their first I've heard. And what fucking cave have I relegated myself to for all these years? Of course they claim Possessed and Slayer as inspiration, but without a doubt I would have to throw Morbid Angel at the top of the list. Imagine a newer 'Chapel Of Ghouls'. Death metal all the way, but in the way that makes it make it. Indeed! (B)
PHILIP SAMARTZIS "Residue" CD (Dorobo)- A strange electroacoustic travelogue littered with uniquely recorded natural sounds and jittery electronics. "Dark Night: Bois Noir" is a collection of nervous, insectile sounds that start from nowhere, make themselves known, and fade away, rarely overlapping and oddly paced; snippets of the timbres of the dark woods rationed out in little, twitchy intervals. "Heart Of France: Coeur De France" is split into two segments, "1. Bourges," and "2. Herimoncourt." It opens with an exhaling wind, then travels down a similar quirky path as the first track, though this time there is more overlap and more of an electronic base, and the sounds seem more familiar; the second half of the track has a smoother feel, sounding like a boat creaking on calm seas, gets a tad musical (some of the high-pitched tones ring with purpose) and positively damp before footsteps, bells and other weirdness prevails the two slowed down clangs of the bell toward the end are quite resonant. Weird (again), albeit fascinating stuff. Id call this sentient ambience, for lack of a better description... (JCS)
SCANDINAVIAN NOISE MANIFESTO: Bad Kharma, Lasse Marhaug and Grunt CD(Jazzassin, Bonbon and Freak Animal)- This three way CD comes in a diecut sleeve with numerous inserts for each plus text by Jap Incapacitator, T. Mikawa. Bid Kharma sound proces a popular type of bread and it's jsut as horrible as youd think. L.M do Hijo Kaidan tpe live noise that held my attention for as lng as it took me to hit the track skip button. Grunt's 7 tracks are the best, but Mr. Marhaug fucked upp the mastering so each track begins with a abrupt pop. Grunt's also the only one to focus his work with subject matter and will hopefully release and remaster twork on a future release. I'm not sure why any of them think they're special just because they're Scandinavian, but Grunt proves he's their King of Noise. (Taint)
SCEPTER "I'm Going To Hell" CD (Merciless)- Pure metal in the old school death vein, with prevailing FROST and related elements. I think this band captures the feeling a bit more honestly than someone such as USURPER for example. No new ground being broken here, but it proved an enjoyable listen. Grunt-sign coverart reminds of the idiot at the NYC KRISHNANGELCORPSE gig last febraury who kept flashing the damn thing. Humourous. (S)
NEO SCORPIO- Grey Bloom LP(Some Place Else)- 4 songs of perplexion. A time machine, a globule of syrup, a cat scratching "Nihilluminati". Refracted voices punctuated by short bursts of energy "under surface tension". White noise between stations and To Mega Therion betwixt the waves. "The Shadow Monger" is years of hunger, and that must mean the barren landscapes of Finland succumb to the whipping winds and then, and then... the sun emerges and scorches what life peaks through the clods of earth and cold deserts are all that remain. Or a bee becomes trapped in the spider's web. Somehow the package looks like a techno record but the closest it ever comes to that is appealing to me, and probably not even considered remotely similar by normal standards. (B)
SHADOW DANCERS "Equilibrio" CD (Lucretia)- Seemingly contrived "gothic" metal/rock which really misses my point, references are so varied and abstract here that it seems not to be a unit but more of a multi-armed beast. I'm not "gothic" so this isn't my tea, but I will not judge any longer, I may be full of shit again. (S)
SHINING "Submit To Self-Destruction" 7"- A limited to 300 job here that should command a nice little quest. 2 tracks, "Endless Solitude" and "Submit To S-D" lead one to believe that these self-immolators may brandish a new torch should they allow life to go on another day. Conviction carries this a far distance. The music is a little like Burzum and maybe a bit of the slower Swedish stuff ala Einherjer, and maybe some Aeternus or slower Marduk.. Hoarse yells treated slightly to give us two powerful and lengthy tracks that come across as very cold and dark, as cliché as it sounds. This has a power I've not heard since maybe Manes *(Oh, really? Maybe you should listen to it again.-S)* (B)
SHINJUKU FILTH "Raised By Wolves" (E.P.) (Iridium)- Iridium is the more rhythmic side-label of Australia's wonderful Dorobo label. Raised By Wolves is a collection of tracks that focuses on wildly percussive tribal elements as crossed with radiowave residue, organic sounds, street ambience and scattered electronic debris, all melded together via the blender infused mindset of Darrin Verhagen, mastermind behind Dorobo/Iridium as well as the medieval darkness of Shinjuku Thief. Raised By Wolves percolates with a visceral life that keeps the listener on edge; this music is so alive one almost expects it to take a breath between tracks...but, of course, it doesn't, only pausing toward the end with "The... Erm, "Repository Of Consequences" (Ah, So To Speak)." "The Cockroaches" teases as an opener, setting up the controlled chaos of "The Credit Sequence," "The Galexy," and so on (twelve tracks in all--did somebody say this was an E.P.?), all with a concentrated glee and an ear to the kinetic cadences of life. (JCS)
SKALP "Registratue/ Ambivalenz" 10"(Tesco, again!!)- Nothing that I could say about this could make it as appealing as it is. Everything I've tried has failed. Not a "normal" Tesco release. I listen to it all the time. One of my faves so far for this whole issue. (B)
SKEPTICISM "Lead and Æther" CD (Red Stream)- Another epic peice of doom metal from this uncompromising Finnish act. Not really any surprises here, just slow, plodding... well, it's heavy but not crushing. More of a procession comes to mind rather than destruction (which can be the case with some of the real heavies). SKEPTICISM is measured in torque rather than megatonnage. No claustrophobia coming on here, it's just wide open, letting those notes ride. Keyboards abound, not as a major ingredient but more as the frosting. Nice and slooow, nice and soft. (S)
SKIN CRIME "Monster" 7" (Self Abuse)- The ninth of the series and this one focuses on Chikatilov, the Russian sexual deviant who was big news a few years ago and of whom HBO made an excellent film on. The initial sounds and side one in general appear to convey what could be construed as the pick up along the train lines and then the leading of the victim into the forest only to be followed by the kill with the ultimate blow of doom concluding. Side two is two divided into two distinct sequences, the second of which features fancy electronic manipulations, almost like a guitar solo and is quite entertaining. (B)
SKYFORGER "Smeigall's Warchant" (Self released)- 7 tracks and an appealing cover here, with nice artwork, a striking logo and a historical presentation to the people of Latvia and their resistance to christian conversion. A folk song starts this off. A real folk song and not one constructed with keyboards, but the likes of rattle stick, shepherd's horn. The second track opens with a total metal count before it goes into a sparse Dark Throne sound, maybe with more Manes or Grand Belial's Key in some way, which is also kind of what the vocals remind me of. Cross that style with a more grim clown spewing forth. Kind of unfitting with the image they represent, but that just provides hope for a next release, which should be coming as a CD from a label in Holland. The songs are head banging good and bring to mind recent efforts along the lines of Destroyer 666 and Desaster, although they do have that tendency to play too fast. This offers real promise. (B)
SLOGUN "See Those Eyes" 7" (Labyrinth/Circle Of Shit)- I really do have to wonder at how this packaging came about? This one comes in a 8" pizza box with some photo on it that looks as though it could be from 'It's Alive' about the killer baby. True Crime electronics? Okay, the music is one thick carpet of rumbles. The texture is there just like a carpet and the uniformity to the songs is like a carpet. The muffled tumbling sound could enhance the analogy. The vocals are hollowed out, Slogun style/FTW. The flip is more aggressive, more assaultive. Sound sources are present undisguised and the sounds generated cover the spectrum.(B)
SPECTRUM #1- Think of Malignant and Cold Meat conjoining to create a magazine embracing all their minions and similar such acts. This is what you'd expect to be birthed. For the true "fan" of these bands: Hazard, Sanctum, The Protagonist, Megaptera and MSS 412. Some music questions touching on the meanings behind the words and images. Kind of a steep price tag for the end product, but essential for lovers of the above.(B)
TABATA "Brainsville" CD (E&J)- Electro+acoustic fluttering guitar noise sampling studio playing experiment art vision beautiful mystery inversion. (S)
THE SOIL BLEEDS BLACK "Crucible Of The Divine Trinosophie" CS(Riddick Brotherhood)- I must say that I really like what these folks are trying to due, which is infuse the true medieval spirit and flavor into their music. Taking it to the (logical) extreme by using all sorts of arcane instruments(penny whistle, pitch pipe, fourfold bow, etc- or are these pseudonyms for modern instruments?) they play little melodies while some woman's voice attempts to add sugar and spice. Think of music scenes from the likes of 'Excalibur' and medieval films and that will portray the character this is aiming at, and coming close to attaining. Inspired and fruitful. (B)
THE SOIL BLEEDS BLACK untitled CD (Draenor/Napalm)- I'm sorry I just don't get captured by the medieval attempt here. It sounds more like an unfinished soundtrack, written before the storyboard to give inspiration to the writers. Mark told me they do some sort of multimedia art, and while I'm not sure if this is material which is used, it might make more sense in that context. (S)
SQUAREPUSHER "Music Is Rotted One Note" CD (Nothing)- Heard these before under an older, more generic version, but by now this album has grown back into the past ala early '70s Miles Davis. I'm obviously hooked. Phenomenal bass work. (S)
STRATVM TERROR "Pain Implantations" CD (Malignant)- As suggested by our artwork,one could get them impression of an anaesthetic sensation under the knife of some experimental surgery of the reproductive organs. Or one might understand some mockery of organic reproduction, more of construction. Somewhat harsh textures which travel between more excited states (the more mechanical) and the soft drone/pulses. Agression is apparent on about half of the tracks, although I would say it's not the main instinct here. These sounds are somewhat unusual to my ears. STRATVM TERROR reminds again why I love electronics... my lack of interpretation, or my impressionism. (S)
SUTCLIFFE JUGEND "When Pornography Is No Longer Enough" CD (Death Factory)- At first this seemed a little contrived to my ears but by the third track the aggressiveness of the vocal was to a disturbingly authentic level. I enjoy the feeling that something like this can bring, a glimpse into personally untravelled territory, a view into someone's inversion. Abstract creation of the victim might be seen in the pure electronic noise herin, which seems more controlled than on previous material I've heard, but still not directed con-ciously. Authentically evil work in a sexually frustrated envelope. Karmanik's minimalist visuals here are quite inspiring. (S)
TAINT "Misogynist Lust" Cassette (T aint Entertainment)- Times must be tough down south this winter for this one goes even beyond the past few releases with the blatant all out assault on all that is female. Including two cover versions of Ultra songs, this was originally issued with the Slaughter box set which was limited to 100. We have here songs much more dependent on vocals this go round- from the quiet strained grunts to the full lunged yells, never treading into the high whiny area. All of this set up the squirming bodies and bluntly effected pulses of the torsos of the victims. Sickening. *(Amazing sounds on this one-S)* (B)
TCH "Sinflower" CD (Iridium)- The first track, "Dog Embassy (Experimental Passenger Part I)," starts with a strange cluster of distorted samples, a sinister, lurking synth/bass line follows, interjected with shards of sound; track VI, "Sempatations (Experimental Passenger Part II)," opens with some slippery, mobile noise--a razor blade across steel...and then the devious synth/bass line is reprised. Weird, or better yet, quirky. TCH (This Crepuscular Heart) is Eryn Tooey on violin and Peter B on machines. I really like what is going on here, but Id be hard pressed to find a category in which this slips snugly into (experimental tribal/trance?). (Which, of course, makes it all the more fascinating) "(P/G)Nunu" is subtly rhythmic, nothing overbearing, a bit tribal in construction...and yet the rest of the sounds are evasive and...elastic; "Chemycal" is garbled and watery, full of strange samples and a violin that rides against the grain with its distinctly somber mood..which is a precursor to a drawn out excursion through a dark subterranean world...and then more strange samples, and then...Like I said, I'm not sure I know what is going on here, but wherever Sinflower took me, I found it quite enjoyable, mysterious and, again, quirky. (JCS)
TEMPLE OF TIERMES "Gandarva Constellation" CS (Yrttikatu 1 A 6, 33710 Tampere, Finland)- Dark, non-terra, burning industrial electronic noise with heavy characteristics and moods. This seems to be some sort of device to initiate trance or meditation prior to more non-linear endeavours in mind expansion. I see some parallels at times actually, and I think that there were probably some of the same (or similar) fuels utilized in the creative process, but then I'm babbling again. (S)
TESCO DISCO Heavy Electronics II 4CD Set(Tesco)- A retrospection of the evenings of 13 and 14.10.95 in which these acts: Inade, Anenzephalia, Con-Dom/Grey Wolves and Satori, all participated. It's got that sparse warehouse sound, for sure, which is both an asset and not. In the case of Anenzephalia it's able to add that perfect sinister quality of the almost vacant factory which is built in to their works. That bleak, awkward silence which preceeds imminent doom heightens the tension. Con-Dom and the Grey Wolves perform tracks by both acts appearing on previous records. The sound quality is not able to support itself however. Satori hasn't captivated me prior to this, but the start of this here disc is a bevy of frenzy. There seem to be two levels going on at once with the top thin layer accentuating the carpet of sound. Record a fire and distort it. Give it nuances and throw in some percussion of sorts and whip it up a bit. One long track at over 50 minutes with plenty of composing frills to lock the listener in. The Inade disc is by far the shortest and sounds nothing like the full length disc as it is more haunting and uses a loop with "defecating" in it. One track appears from the 10". Seems to confuse me every time. Id swear that the last track has a true Scottish bagpipe sound to it. The highlight of all the songs. (B)
THE UNQUIET VOID "Scorpio" Demo CDR (Self released)- Long orchestrated pieces that are full of life in that you can sense the appreciation for the music. Unfortunately, it also sounds too much like all of the other soloists who are cranking this stuff out like there was no tomorrow. This one even has some of the same with a dance beat built into it. Eeck! Otherwise this soundtrack reminds me of some of Dead Can Dance's work fused with Mortiis and In Slaughter Natives or many other CMI bands. (B)
THY SERPENT "Christcrusher" CD (Spinefarm)- Expecting something a bit more unoriginal... well, maybe this isn't exactly the origin of the word, but the smooth gliding nature of this album satisfies this guy. Some sort of drifting and powerful black metal with a very strong nature. By most accounts this should be uninteresting but THY SERPENT manage to capture what it takes. Pleasantly surprising and again I eat my expectations. (S)
TRIBES OF NEUROT/WALKING TIMEBOMBS "Static Migration" CD (Release)- The second release by this Neurosis side-project gets a perspective enema by Walking Timebombs Scott Ayers. Which means that, while Tribes Of Neurot continue their exploration of primal, atavistic ideals-- the moment of universal (and universe) conception are still the ultimate destination for TON--there are more familiar chord structures utilized here than on their previous effort, or at least a more strumming, chiming element (the influence of Scott's production, drawing out the familiar before warping it out of true?). That said, the familiar elements are repeated, stretched out and altered by volume and intensity. "Unspoken Path" tantalizes like a lit candle above the erect nipple of Mother Earth the moment before conception, never fully embracing the burn; "Head Of The Scorpion" feels like the shimmering heat rising off the desert floor, assimilating a dried-out desert ambience; "Rust" is heaped in primal percussive intensity. "March To The Sun" lifts off with the flapping of pterodactyl wings, past the ozone and sun-bound, leading into some space-rock guitar that would make labelmates Subarachnoid Space proud; "Recurring Birth" is an audio regression to the beginning--heartbeat and lava, blood and granite, wallowing in the womb, going beyond the single individual's birth, all the way back to the Big Bang via the limbic mindset...Always intriguing. (I saw them play twice in one week: one show was completely percussive and tribal, the other a wash of intense, feedback riddled white noise--amazing!). TON also have the keen sense of being, in the purist sense, a band: a locked in hive-mind in search of the ultimate origin. (JCS)
TRIUMPHATOR "The Ultimate Sacrifice" 7" (Mark Of The Devil)- Madness through metal has been achieved with this one. Just when you begin to think that everything out of Sweden sounds like something else entirely along come these chaos mongers. O.T.T. all the way. Everything about this is shoving it down your throat. The frenzy is fantastic in it's lack of remorse. Strength Through Darkness shall be the battle cry as the coming millennium brings us into rapturous days. Along comes Triumphator making sure you are punished on this plane before the descent into a hell worse than you can imagine. (B)
ULTRA "Roman Holiday" CD (g.m.b.h.) Utterly fantastic! 9 songs including four of which are previously unavailable, and that still leaves me with only one that I have heard before. Why hasn't this garnered more attention? The last track, "Letter Of Introduction" is the one I'm familiar with and what a wallop it packs. Meant to be a Bundy composition to the families victim. Actually all but one of these are highly evocative without being "low" or "heavy" and are fairly ambient and/or minimal in composition. The premise for most of these works is guitar, piano and voice. Simple enough and effective enough to make me salivate. The ultimate accompaniment to a Hans Bellmer exhibit. A shame this stuff in original format is so damned impossible to track down. *(Totally brilliant album.-S)* (B)
ULVER "Themes From William Blake's The Marriage Of Heaven And Hell" 2CD (Jester)- Another anticipated piece, having heard exerpts and the demo for this previously. ULVER set themselves apart again, another completely different sounding chronicle of their present tense (or at the time of recording anyway). Lush beats and programming are the stronghold here, along with... umm... Trickster G's (what about G-Wolf?) prevailing trademark (by now) vocals... perhaps the only constant in ULVER. All the usual quality musicians are present of course, although some in different masks than we may be used to. I'm damn glad there was no sticker advertising the guest narrators, thank you. This was composed and created in the studio for sure, and it shows a bit, the length being one telling factor. I've heard opinions that it's too long, but it didn't bother me. Whether or not it is actually modern innovation is up to the perception/experience of the listener, my reckoning says that most whom initially explore this will think so. Beautiful packaging. Inspiring. What the hell is next? If there is a next. (S)
USURPER "Usurper II: Skeletal Season" CD (Necropolis)- I was anticipating this album, but I guess the whole retro-cloning idea pattern has really burned itself out in my mind (save AURA NOIR and BEWITCHED). This turns out to be a bit boring actually, it seems that this band has a glass ceiling with regards to the quality and innovation the give to their riffs, and they hit that ceiling quite often on this album. At times riffs are obviously lifted from FROST. Not usually a bad thing if a band has more character of their own, but maybe USURPER is too close to that band in the first place. WARHAMMER does it perfectly (with it's HELLHAMMER influence)... maybe it's just USURPER in general and not the way they interpret and utilize their influences. (S)
VA "Built For Speed" CD (Victory)- Certainly someone in the metal industry is working on something like this, but Victory's version may appeal to freaks of this sort out there. Excellent cover art, for one, and otherwise this is a load of punk and hardcore bands tipping their hats to the legends. Blood For Blood has fun with their alley way crew version. Integrity is one of the best here with a super heavy version accompanied by an unexpectedly uncharacteristically brilliant vocal rendition by none other than Dwid. Drop Kick does "Rock And Roll" punk bar style and Electric Frankenstein is the most faithful. Skarhead is themselves more than Motorhead and from there I drift off only to have Speeddealer catch my attention with the appropriate enough "Motorhead". But, will you ever listen to it again; I ask. (B)
VA "Cavalcare La Tigre, Julius Evola: Centenary" CD (Sigill)- Indispensable! Absolutely! Not a bad moment on this overall work with the likes of Ain Soph, Allerseelen, Alraune, Blood Axis, Camerata Mediolanense, Lonsai Maikov, Orplid, Scivias, Von Thronstahl, and Waldteufel. Slightly awkward packaging, but otherwise a work of strength in every way. In honor of Julius Aevolas one hundredth birthday. (B)
VA "Nitha Fields" CD (Ultra)- A little gem from a new prestigious folk hailing from Atlanta, imbued with all the Asatru and volkisch sentiments this one looks like a Cthulhu or Athanor release except it comes in a jewel case. We have an excellent repertoire. Fire And Ice, Lex R Tenebris, Waldteufel, Blood Axis, Alraune and Allerseelen all put forth remarkable efforts and continue to forge visions of renewal and hope in a land falling to waste. (B)
VONDUR "The Galactic Rock N' Roll Empire" MCD (Necropolis)- What can be said about this? I'm not much of a stoner anymore so I can't say this humour was really catching this time around. We desired more violin solos! Overall perhaps an epitome of Black Metal (in general)! Mentality that is. Seems it found his lighter side, or maybe it was instead found via the Necropo-crew as this is more fittingly it's epitaph. In regards to Black Metal that is. Absurd and delicious! (S)
WAR "Total War" CD (Necropolis)- "We are fuckin' WAR!" so starts the CD, and if I didn't know any better I would wonder if this weren't a metallic grind core band, for the distinction between the two is almost nil. 7 songs in 17 minutes. It's all about father Satan. It's all about war. I think it is a superstar band but that point is irrelevant. When does the war start, boys? *(I like this-S)* (B)
THE WEAKENER "What Do You Know About It" CD (WordSound)- Another alias for one of the more interesting individuals in experimental these days, this time around we receive unto our altar severely low bass pulse and dub/d&b. Southern hemispherical nocturnal urban atmospheres are summoned by thee, crisp sampling and effects smoothing out the essence. This is a brilliant disc whom receives much gratification from the appreciator of the lowest frequencies. Harris' box continues to unveil many treasures. (S)
WEEPING II REMAINS CS (Thaw)- Grinding noise/pulse with liberal use of the Fostex tape speed wheel. (S)
WHILE HEAVEN WEPT "Sorrow Of The Angels" CD (Eibon)- Come on, get a new girlfriend... EPIC-style doom in a CANDLEMASS meets RAS ALGETHI way. Some RUSH and TROUBLE like parts scattered around here and there. Great artwork on the back cover. This band easily accomplishes what it seems they are out to do: create mourning, sorrowfilled, dramatic music. But it seems a bit too overdone to my ears. Not bad at all, but way too much for me at this point in my life. Nice song lengths (17 minutes beats Sea Hag!). (S)
WHITEHOUSE "Mummy and Daddy" CD (Susan Lawly)- MUMMY TAUGHT YOU TO LIKE IT. The day before Father's Day '98 I saw a handmade card given to my friend for his soon-to-be five year old daughter. I can't remember what was on the front but inside there's a 35mm color photo of her posing, kind of sexy like, in a denim skirt that is slit up the front exposing her thighs HOW DO YOU PUT ON YOUR KNICKERS? HOW DO YOU PULL ON YOUR TIGHTS? HOW DO YOU CROSS YOUR LEGS? INNOCENTS LOST. Fred & Rosemary West. Adam Walsh. Lesley Ann & her mum. Ian Brady. INCEST IV. Polly Klaas. THE POLLY KLAAS FOUNDATION. ALICE CLUB. Bangkok. Robert Black. THE NATIONAL CENTER FOR MISSING AND EXPLOITED CHILDREN. Amber. Laura. WRAP UP. PULL YOURSELF TOGETHER. YOU'RE A FUCKING MESS. "No one could hurt this gentle, gentle beautiful little boy. If they had him for even an hour, they'd know how special he is. If they talked to him for 15 minutes, no matter what kind of monster they are, they couldn't hurt this little boy. This is one of God's children." (TEARS OF RAGE, John Walsh)" YOU'LL ALWAYS BE THIS BEAUTIFUL. (Taint)
THE WICKER MAN Soundtrack LP (Trunk)- What a gem! Songs from the movie(Willow's Song, Corn Riggs and The Landlord's Daughter), bits of the scenes that employed songs in the background, and two great postcards, a map of "The Wicker Man" in rather crude fashion done by an appreciation society. In America they have self help groups. On the top ten list! (B)
WITCHERY CD (Necropolis)- One of those items that just avoids being a scam with four covers and three originals. Seems as though Necropolis is going all out with this act with full color posters as promotional materials. Accept, WASP, Priest and Sabbath. Pretty good rockin' stuff here actually with some stagnant vocals which will forever keep it locked in one mood. One presumes the eat, drink, sleep and drink some more metal. The Sabbath cover is highly questionable. The rest of their own works sound like part Slayer, part Destruction and maybe something a bit choppier. Id give it another listen, definitely, and it may even grow on me. (B)
WITCHERY "Restless and Dead" CD (Necropolis)- It's a full fledged thrash direction with an opening track called "Reaper" that is catchy like a venereal disease. Nice solos but kind of dull otherwise. The cover could be for 'Return Of The Living Dead' part 3 and they would be the best band to supply the soundtrack. "Midnight At The Graveyard" and other veritable soon to be hits. "Boring power thrash" I hear from across the room. (B)
WOLFSKIN "Campos De Matanca" Demo (Reaping Host)- Another bit of sweet synchronicity as I've long sought for the last tape unleashed by this act. The Portuguese Wolfskin does seem to be tapping into the Pan-European pagan revival, which provides me with a nefarious sort of glee. Martial worship seems to be intrinsically linked to the worship of nature and it's no exception here. Dare I say dark and brooding even though there is mention of marching to the sun. "Ritual Industrial Music" seems fitting enough as this is a glimpse into a day in the life of a warrior who falls in battle and the cart of light that carries him to the glorious beyond. Total awareness of the flow of blood and the flow of the land. Subtlety can be an art, as witnessed herein. (B)

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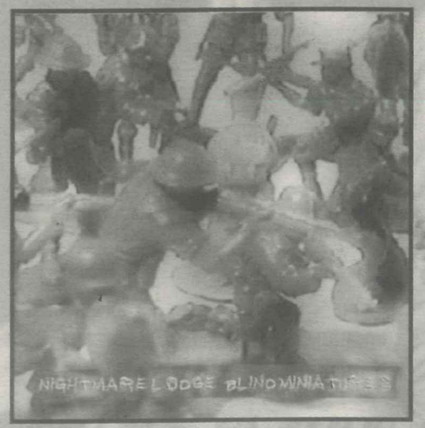

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