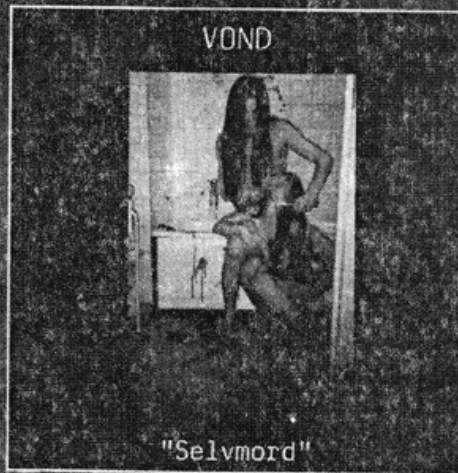


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MORTIIS 'FODT TIL A HERSKE'
Dark, Dungeon Music

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VOND 'Selvmord'
Black Suicidal Trance Music

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ZYKLON - B 'BLOOD MUST BE SHED'
Apocalyptic Hate-Breeding Art

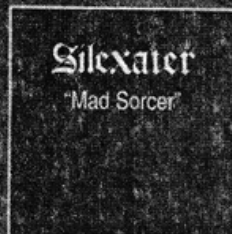
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Dødheimsgard 'KRONET TIL KONGE'
Coldvoid and Grim Norwegian Black Metal

COMING SOON

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Silxater
'Mad Sorcer'
Black Metal
The Old Way

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Gorgoroth
'Dod'
Norwegian Witching
Black Metal

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Strid
'Debut'
Norwegian Distant
and Mysterious Black Metal

MALICIOUS RECORDS C/O Gerrit Weiher, PO Box 21 04 08, 72027 Tübingen 21, Germany, tel/fax (49) (0) 7457 16500

Hi, Hello, Hallo, Greetings, Salutem, Hail, Ave, Hill!!!

Motto: Într-o lume rațională și oportunistă, faptul de a avea o opinie separată îmi aduce etichetarea de extremist.

Finally in the position to address you a few words and ideas; I have kept the contact with many of those who will read this magazine (labels, bands, friends) so I would like to thank them this way for all their support. To those who only sent back elusive answers, joined by a few photographs at the most, I wish a future filled with biographies and photos. As for the others, from all over the world, I bid them welcome and I hope that neither distance, nor time, should be reason enough not to get in touch...

On the other hand, I am inclined to believe there will be some amongst them who will be interested in promoting their material (CD, LP, EP, 7", DEMO), through both this magazine and the 'AN'TOFAGASTA' radio show, that I am the producer of, on the 'TOP '91' station. And, once speaking about this, I have to say it would have been basically impossible to start up the magazine without it, a magazine which I dare place a lot of hopes in. Moreover, the most complete biographies will also be published in the 'NORDPRESS' newspaper, wherein I sign a weekly specific appearance, entitled 'INFOMETAL'.

I have also started a collaboration with the only Metal show on the national TV broadcast this year, presenting various labels' albums (reviews); any video material will, of course, be welcome and will get exposure within this show.

In the following, I would like to point out some personal views regarding the magazine and not only.

October was supposed to have been the month of this magazine's launching. Unfortunately, a series of financial problems, a serious amount of bad-luck and some other obstacles only encountered in an East-European country - all these have made the delay obvious. Thousands of apologies for this one!!!

'KOGAIONON' was supposed to contain some other interviews, many of crucial importance (BURZUM, MORIUS, ANATHEMA, SADNESS), but either post or the too short period of time determined their being left side.

I have decided for the English to be language of the mag, as it is the most popular, also the easiest means of communicating.

The decision to bring forth the magazine was taken in June, so, in a relatively short time, I tried to give an outline to this idea.

I know many of the questions do not go beyond the official limit, and I apologise for it, but the information on such bands is completely absent in Romania. I also would not consider the response from abroad as being at its fullest in helping me achieve this goal. So, one could easily make out a slight disappointment on my part, which, I hope, will vanish in the following issues, when the interviews - much deeper and more exciting - will be joined by essays, paintings, etc. To conclude with, I hope the future will enable me to present real

dialogues instead of a few simple questions sent by post/fax, means that effectively destroy the idea of an interview. Thus, the press-language (which I am currently using) of the articles will vanish so that the essence, and not the information, will prevail. This is also one of the reasons why the magazine was called 'KOGAIONON', and not something of the 'METAL NEWS', 'HARD-ROCK MAG', 'THE OTHER SIDE OF...' kind.

I asked the ever present question about Romania in order to show what is known about it and about the people who live here. Moreover, it will help the readers always remember that KOGAIONON is a Romanian material, the first one of this kind ever to have emerged of these lands.

I think many will wonder why I have not used the method of reviews - it is all very simple: I do not think it would have been welcome to use my subjectivity that much for a first issue. So I will leave it to the readers to pick whatever seems important to themselves.

The four Romanian bands, the addresses of whom I have given, are but a part of those who try to prove that there is a Metal scene in Romania, too. I promise this subject will be developed in the future.

It was my intention to write an article about this DRACULA myth, but I have finally decided to leave it for a future issue. I know what this legend means for many, those of you who are overwhelmed by the story of some Bram Stoker guy. Unfortunately, the little truth left was so badly deformed that what should have become tangible (believable), has only managed to become ridiculous. The desire of the Occidentals to exaggerate and to view this country as "the land of Dracula", "Vallachia and Transylvania", "Elizabeth Bathory", "The Book Of Blood", has only brought a slight growth of the tourism budget and a massive development of some other activities (books, movies,...).

DRACULA was identified with VLAD TEPEȘ, with his father, actually, VLAD DRACUL, or DRACULEA. While I intend to consider the mystical and legendary side some other time, I will now offer a historical explanation which was widely accepted by everybody, including those not dependent on this legend. The ruler called Vlad was a great fighter of Vallachia, who used to punish all the traitors and the enemies of his people in a very tough way (sadistic even), namely the so-called impaling, a method of his own predilection. Hence the idea of blood and all that followed and was erroneously amplified. The fact that he was a very proud and severe person, by no means sociable, preferring the loneliness and seclusion of the dark halls of his enigmatic castle, 'BRAN', determined those around him to make all sorts of suppositions.

This is an explanation as valid as childish it seems.

The rest - fantasy...

To return to the first idea of this matter, it is rather curious that most of the "fans" of this legend refuse to know about what is true in it and what not, drifting with the tide of childish illusions (a most likely attitude for the stoned and the snob ones). The one who wrote this lines believes in the existence of Count Dracula, but not in any way in the book which was exploited by all the money-makers of this world.

On the other hand, in the same future article, I will try to propose some other themes which are characteristic to these lands, too little known and, consequently, not altered by exaggeration, themes which, I believe, will stir your curiosity and, why not, maybe interest: the positive spirits ("ielele" - their presence can only be made out in the warm part of the year, through those charming dances) and the negative ones ("strigoi", coming out on St. Andrew's night, at a month's distance from Samhain, or Halloween). It is this that I believe to be the starting point in the Dracula "experience", afterwards importing another term, that of "vampire", not characteristic to this region.

This is where I will end my long and maybe boring debate, with the due apologies and with the hope that both KOGAIONON and ANTOFAGASTA will potentially become a uniting bridge between you and myself, wishing you a most enjoyable reading of the former, not before concretely thanking those who have helped me with this new project.

THANKS and HELLO (past, present and future, in no particular order) to:

Antoinette & Diamanda by MISANTHROPY RECORDS, Jon by FULL MOON PRODUCTION,

Stu by AESTHETIC DEATH RECORDS, Claudia by EMP MERCHANTISING, Marc and Eddie by CENTURY MEDIA RECORDS, Ulrike by NUCLEAR BLAST, Alex by MASSACRE RECORDS, Mary and Michael by MUSIC FOR NATIONS, HOLY RECORDS, Dan by EARACHE, Stefan by DANSE MACABRE RECORDS, Bruno by IMPURE CREATIONS, Sean by RELAPSE RECORDS, Lucky by REPULSE RECORDS, Olaf by MORBID RECORDS, Lohim by MIMI RECORDS, Emi by BOUNDLESS RECORDS, WITCHHUNT RECORDS, Panos by UNISOUND RECORDS, Max by ETERNAL REST PROMOTION, Steve by RAW PRODUCTIONS/SMORTIFICATION, Steve by GWB, SHIVER RECORDS, Rainer by IMPERATOR MUSIC, Paulo by PRIMITIVE ART RECORDS, Per by HEATHENDOOM MUSIC, Valerio by WOUNDED LOVE RECORDS, Carsten by SOLISITIUM RECORDS, Luca by ENTROPY PRODUCTIONS, Carlo by DRACMA RECORDS, Ricardo by HOLOCAUST RECORDS (EX-MISCARRIAGE), Pavel by VIEW BEYOND RECORDS, John by DARKSIDE RECORDS, Deceased by GODBLOOD/THRONE PRODUCTIONS, Lucasz by NEVERWHERE PROM & MAG, COLD MEAT INDUSTRY, Ellad by UNICORN PRODUCTIONS, THE GOLDEN WALLS PRODUCTIONS, Denny by LUNATIC

INVASION/INVASION RECORDS, MASSPRODUCTION, Jordi by ABSTRACT EMOTIONS, Gerrit by MALICIOUS RECORDS, Rudiger by GUC FANZINE, Nortwind by 'I CAME FROM DARKNESS' ZINE, Elias by METALSTORM ZINE, Joaquim by LYSERGIDE, THE EMPEROR HORDE, Andrew by MY DYING BRIDE, Alexandre by EL'END, Kobi by ORPHANED LAND, Luis by TRISTITIA, Eftimis by NIGHTFALL, Jan by ON THORNS I LAY,

Gunder by GODSEND, Markus by EMPYRIUM, Night by OPTHALAMIA/SWORDMASTER, It by OPTHALAMIA/ABRUPTUM, Janto by HADES, Stefan by DARKSEED, Paul by NOVEMBERS DOOM, TI by ABIGOR/SUMMONING, MORTUARY DRAPE, PARADISE LOST, Christian by ANCIENT CEREMONY, Hannu by GOD FORSAKEN, David by ELBERETH, Ulvar by EINHERJER, Jyrki by TWO WITCHES, Gianluca by GLACIAL FEAR, Leland by WINDHAM HELL, Markus by ABSURD EXISTENCE, B. Rundberget by THE 3RD AND THE MORTAL, Thyme by RAGNAROK, Yasuyuki by ABIGAIL, Ulvhedin by TAKE, Chris by THE CHURCH BIZARRE, MORIIS, Nebelhexe by AGHAST/HORDE OF HAGALAZ, NERO CIRCUIS, FORGOTTEN WOODS, Shagrath by DIMMU BORGIR, FLEURETY, Necronosferatus by HOLY DEATH, Pilot by BUNDESWEHR/BARON RECORDS, John Perez by SOLITUDE AETERNUS, Gabriel by SOUNDCHECK PRODUCTIONS, Spiros by SEPTIC FLESH, Ravn by STRID, Carmelo by NOVEMBRE, SPV GMBH, Morgan by MARDUK, SECUA DELENDA, Cristi by ASSIST SOFTWARE.

Special thanks to: Iulia, Călin, Oana, Paul, Richard Lederer, Russ Smith, Beastus Rex, Kay by NO COLOURS RECORDS, Ana Galvao, Overlord Svithjóð, Dan Swanö, Berchi Mauro, Raymond Rohonyi, Chriss Ons, Andy Turner, Anne Nurmi, Vassago, Martin Koller, Scythe, Christian Niederweisser, Kadmon, Ian Arkley, Ferghieph.

ETERNAL SALUTEM TO CELTIC FROST!

You can send your material, order the magazine, or get any information at the following address (please include 1-2 IRC's):

'TOP '91' RADIO
'ANTOFAGASTA' SHOW KOGAIONON
MAGAZINE
c/o DORU ATOMEI
STR. S. ISOPESCU, 21
BL M, SC C, AP 4
5800 SUCEAVA
ROMANIA

Tel/Fax: 40 030 226047 or 40 030 225482.
Europe/The Third Planet

Thank you!

„Nu există pustiu. Există doar incapacitatea noastră de a umple golul în care trăim.”
("There is no desert. There only is our incapacity to fill the void we live in.")

Octavian Paler

The magazine is available from any of the addresses given in the opening articles (that is, this and the following), for US-\$7. Distros please get in touch - wholesale prices negotiable!!

Please send well-concealed cash. No coins, no cheques accepted.

Kogaionon

The sad land, cloaked in snow, streaked with frozen rivers and the broad Danube, bathed in the fury of the yet more sombre Scythian Sea ~ this is how the stranger eye saw these lands of anger some twenty centuries ago.

for fourteen centuries did Thrace linger as a perpetual battlefield, until the Roman Conquest ~ for fourteen centuries it beheld the courageous acts of appalling clashes. No less scary were the people who dwelled here. And

the huge river, the Danube, yes, *Danuvius*, the ghostly, threatening river that bore the so-fearful sounds of cavalcade of hooves on winter's ice. Clad in furs up to their eyes, with gruesome cries of war, Dacii (the mighty ancestors of the Romanian people) would cross the river over the bridge of ice, to strike their enemy dead. Down they came from their mountain-sides, from thick woods, the shadows of which have haunted many daring fighters who attempted tackling them. The same shadows that struck horror in Rome, the very heart of the Empire. Brave warriors they were, and fearless, as dignified followers of Hercules, their legendary father. As brave sons of their mother, goddess

Diana, who had her kingdom hereabouts, "in hidden caverns 'neath the Earth", whose flawless spear followed the beast that drank of the glacial waters of the Istru ~ the goddess whom they called Bendis, and saw "reflected" in the face of the Moon.

The same boiling blood that ran in the veins of the infamous Amazons, the brave women-warriors. This is the land where people were not afraid to die, but eager to take their dignified place by the side of their God, *Cebelegis*, who ruled the cloudy and rainy sky, the storms, the thunderbolt and hail-falls. They did not mourn at death, but cherished its arrival, they were immortal, and only changed their abidings.

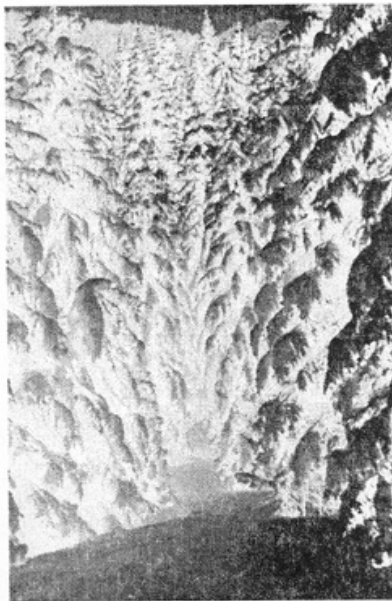
It was a gate, the only one, that took one into the secret cave on the unseen, sacred mountain, *Kogaionon*. It was up there that *Cebelegis* reigned and received his due sacrifice every five years ~ the

soul of the best fighter among the best, elected messenger, who was thrown against three pointed spears. If the man died, it was a sign that the god was pleased. When he did not, the god was disappointed, the fighter not being good enough; another, and better, one was chosen to take his place, while he was shamed. So, as I said, death was no tragedy for them, they welcomed it with joy, but sadly mourned the new-born child. The women were no weaker, the wish they held most dear was to be killed over the their husband's corpse when he died in battle, and it was an honour for them... Behold the picture that *Kogaionon* raised amidst, where it still does, somewhere beyond the mists of the Carpathians, into the world of mysteries...

...Where it will rise again, through the pages of this magazine. What you are about to see is the result of the efforts of two dark souls, with the help of a genuinely gifted Artist, in the field of drawing. And,

with your permission, I believe a few words have to be said about the magazine itself, to begin with, and a brief picture of each of the souls involved in it to be uncovered...

The actual accomplishing of this material started as smoothly as the sigh of the spring breeze in the evening trees, and finally turned out to be excruciating. It did not only benefit of the usual amount of trouble, but also of an outright opposition of the "grain": events would turn out so that the magazine should never reach its outburst. Yet this did not go on that way, as our will could not be choked. It did manage, though, to influence the outcome of this first issue of our endeavoured publication, in a way, through this huge delay, as well as in determining some of the material to be postponed for another issue.



The graphical condition was supposed to be much more complex, but time and bad luck have made it impossible for once. The next issue, will also feature the pages which were dedicated to the work of a painter, the same Artist who is the author of the back-side (fourth) cover of this first one, a whole pile of drawings is eagerly waiting, too. It was also planned to include some "scrolls" over *Odland*, consisted in scraps of some written expression of the spirit of this your honoured host. You will hopefully be able to see them in the near future within these pages, or in the form of a paper-back, if I manage to find a publisher to consider these ideas "sound" enough to be unleashed. Otherwise I will have to try and publish them myself...

As you must probably already know, all type-set, editing, design, as well as some translations, articles and interviews of *Kogaionon* are done by Count *Odium* ~ the one who is speaking to you right now

right here. My side of this magazine is about giving a counter-option to reality and the whole of its systemic constitution, which are sworn enemies to me; not necessarily a need to oppose but a quest for one of the countless other worlds that exist outside the "objective" reality. The mere fact that *this* might be real does not mean that nothing else can be. It is precisely this *otherworld* that my presence here endeavours to bring forth; a realm not from *within* the downright reality, but from the shadow *without*, endowed with the power to influence and condition the former to its knees. For this here reason, one should not look upon Count *Odium* ~ along with his *Odland* ~ as a physical person; there is not such a person in him, *in a way*... Count *Odium* is your honoured host for the time you take to travel to this other land, *one* only of the innumerable grounds that await for you, no less real than what you are about to leave behind you as you turn this page.

Count *Odium* is a picture, a mere voice, or symbol,

Rogation

what shape soever this quest might require his shadow to become...

Count Odium is not what his shadow becomes, he is its very becoming. His shadow, as all shadows do, has no face and no shape; it is smoke in the wind, but it is *here*. Having this roughly stated, the details shall be made a shade clearer within my *Welcome* word, the *foreword*... By then, you should know more about the innards of the mag...

It is an attempt to support any Artistic act, of any kind, that proves to hide atmosphere, or concept, which transcends the humiliating barriers of reality, by giving it exposure from an, hopefully, original point of view.

My aim is to create some sort of a background for those exposed, or exposing, to unfold their ideas against, as images, a groundwork... them to build further upon, in an Artistic manner. It is ~ why not? ~ an exhibition, a whole world built for this precise aim, as unloaking. It is a *challenge* for those daring, to use their sensitivity in order to present themselves to the reader as what they actually are ~ Artists. I intend to bring images within the sight of the beholder instead of mere clear ideas, so as to achieve a complex picture

of our guests ~ which direct and simple words would certainly fail to. Therefore, I would suggest our guests from both the inside and the outside of *Rogation* to sit back and contemplate our *hints*. Moreover, what the reader can see is written work, surrounded by magnificent drawings, so why should it not be looked upon as a "literature-like" concept? It is, after all, about Art and Artists, so why should it not at least *flirt* with Art, if it fails to embody it? On the other hand, as you may have already noticed, it does not regard a certain kind, or branch, of Art, but Arts generally, as it is my belief that Arts cannot be definitely separated from one another, they intermingle as streams of the same huge river, that immutably floats into rapture, as it weaves its own, inner world of splendour and spell... It is with the same idea that I have conceived all my work for this publication.

I would like to present my apologies to all those who feature in this magazine for the impiety committed as their efforts and achievements were discussed, exposed and interviewed about. The same goes for their own lives and secrets that were maybe pried upon, as it were. I am aware of this side of things, too, and I apologise. I know it may hurt sometimes... This is also why I hope this magazine never gets to become too much of a *press* thing. I had rather it were a world apart and nothing more.

furthermore, I should like to thank Melanie/Sarah and ASHEN MORTALITY for the patience and kindness they showed in forgiving my confusion and drifting. As also Andrea "Nebelhexe" Meyer Haugen for her trust and spiritual support; it is to her that I will dedicate this outcome, *Rogation*, on a *spiritual* level. On more *personal* grounds, my side of *Rogation* is dedicated to the effigy of goddess Diana ~ *Divine Virago*~, queen of a crown that, once whole, now lies broken in its

very own ashes ~ hailed be Thy vision!

But let us return to *Rogation* and its creators. A very important contribution to its being raised from the dust of ages was made, on graphical grounds, by a young and gifted artist by the name of Laria. She has been drawing for years now and hopefully she will keep doing that. And I believe that you will agree that a word must be said in her honour, after you have thrown a furtive glance at the mag's pages. Although she has only been drawing for once, she does not ignore the challenge of painting once her self requires it. It is mainly about this *self*, the inner, as it is there that the spring of her expression lies ~ melancholy, ire, spleen. These are the roots ~ kindled by music, (mainly hermetic) poetry, the people she encounters. The same roots also feed upon nature ~ she is *obsessed* with trees and deeply moved by birds, flowers, vast fields with their freshly ruffled clay. It is nature again that influences her work, with its own moods ~ storms, rain, winds, clouds, winter, snow ~ as well as by the unique pageant it unfolds: beams of light, shades, light & shadows. Also inspiring are old buildings, monasteries and old silver. All these are



summoned together in a particular world, a universe of questions, fears, quests and wandering among veiled ideals, which burst together into reality through her drawing. It is a world made of crystal and the leafage of the obsessing trees. It is a world of contrasts, a swaying between real and unreal, between the darkness looming inside and the light in her visions, between her tendencies towards ascension and downfall. Although she neither follows the spiritual line of the magazine, nor harbours all of its ideas, she found its atmosphere and mood suitable, challenging even, for the Artistic side of herself and the result is what you can see. Our collaboration is based not on ideology, and thrives on purely Artistic grounds ~ to the

best of it! As regards the future, she will go further along the line of her impressive drawing, with a regard to painting, too. One way she seems prone to taking to is doing artwork ~ for zines, album covers, whatever. All those who would be interested in artwork done by her ~ please write her on the address that follows this lines and tell her about your projects! I am sure you will not regret. (Why should you, after all?)

On the other side, the experience I had with *Rogation* has shown me that, despite the typical obstacles that derive from being in such a country as this, the editing and printing of magazines, books, whatever, could be achieved hereabouts, at the same standards as those abroad, and comparatively by far less expensive. So, I should suggest those of you who find the outlay of this mag acceptable to write in on the same address ~ we could start up a mutually useful collaboration. The address you can write to, order the mag, ask for info, or send your material is (please consider to add 1/2 IRC's):

ROGATION ZINE, c/o COUNT ODIUM
STR. BD. 6. ENESCU, 2, BL. 7, SC. C, AP. 9
5800 SUCEAVA
ROMANIA

FLEURETY

'THE TASK OF FLEURETY IS TO ENCAPSULATE DARKNESS AND SIMILAR ATMOSPHERES'

In 1991, two young musicians from Ytre Enebakkk in Norway realised they shared a common musical vision and began to rehearse together. By 1993, their sound-images, although still in their embryonic stages, displayed the shadows of dreams with magnificent potential for reality, in the form of FLEURETY's first demo, entitled 'BLACK SNOW'. Said demo seized the imagination of the English record label AESTHETIC DEATH RECORDS and they released FLEURETY's first 7", entitled 'A DARKER SHADE OF EVIL' in 1994. This recording attracted attention in various forms, as some reviewers were unable to cope with FLEURETY's uniqueness: their music defied the description "True Norwegian Black Metal" with such strength that those with limited vocabularies were at a loss. FLEURETY's determination to pursue their individualistic artistic expression has even caused them persecution — as true Art ... true self-expression ... true individualism has always suffered at the hands of those bound by the chains of convention.

There are many, however, who can recognise the genius gemstone light searing through FLEURETY's tracks and support the realisation of their magical vision.
MISANTHROPY



RECORDS, like AESTHETIC DEATH RECORDS, abides by no conventions and scorns the weak conformist's minds. The two companies collaborated on the

production of FLEURETY's debut full-length release: 'MIN TID SKAL KOMME' ('MY TIME SHALL COME'). The musician's dream comes into fruition in this blend of Dark Metal passion constructed with inspiration from the depths and intensity of Classical music. The release is the musical conception of a Folk myth, recounting the legend in five masterful movements, each illuminating the tale's images in the mind's eye. FLEURETY's vision will reach completion when the band finally tours, as their images will not only be performed instrumentally and vocally, but also through dance movements performed by a classical ballet dancer who is of vital importance to their concept.

A few months have passed since 'MIN TID SKAL KOMME' was issued on CD. In retrospect, drummer Svein Egil says about the album: "Considering it being a debut album, I am quite satisfied with it. I can mention some very fascinating dynamic and thematic contrasts, the tasteful bass-lines, the great variety

of details and the female vocals that have an unusual appeal to my heterosexuality. It seems as though the exquisite elements of the music have gained more attention than the hideous. Perhaps we have failed to emphasise the hideousness sufficiently, making the music too consonant and melodic?"

FLEURETY are already working on some new compositions, and Svein Egil hopes that the contrast between the melodic, simple, harmonious and symmetrical elements and the dissonant, confusing, disturbing and subtle ones will be far more conspicuous.



Ave! What are FLEURETY up to at the moment? Right now, we are having a couple of weeks of relaxation, but soon we will start rehearsing with the guest musicians that will help us on our little tour and perhaps try to get together some material for our second full-length.

This being our first contact, I would like you to say a few words about your previous releases, the "BLACK SNOW" demo and the "A DARKER SHADE OF EVIL 7".

The demo was recorded in April 1993. The sound quality is not good, we play horribly, but I think there is a uniquely dark atmosphere on it, and I am proud of it.

The 7" EP was recorded in October 1993, but not released before August 1994. The sound is very pleasing; I think it suits the music very well. We play our instruments better on this release, still it is far from perfect. Nevertheless, this recording is also extraordinarily dark in its atmosphere; its euphony is hideous, its hideousness is euphonic. I think it describes FLEURETY anno 1993 in an almost perfect manner.

July 13th is the release date of your first full-length album, entitled "MIN TID SKAL KOMME" (MINUTE TIME SHALL COME), at the production of which two major labels, MISANTHROPY RECORDS and AESTHETIC DEATH, have collaborated. What would the concept of this product be about? The album is based on a poem in prose written by the other half of the band. It is, as I understand it, some kind of futuristic vision, but I do not really want to go closer into this, as I am not the person behind it.

Five tracks, 45 minutes of true Norwegian Black Metal - this is a rough description of your newest release. Please try to give a brief image of each of its tracks and picture

the significance of its lyrics.

That is, in my opinion, an erroneous description. It has never been my intention, nor the intention of the other half of the band, to create "true Norwegian Black Metal". If you feel that our music can be defined as Black Metal, then you are free to think so, but I do not in any respect agree with you.

Moreover, it is more one opus in five movements than five tracks.

Anyway, having this cleared out, I can start describing each movement a bit. The first one is about nine and a half minutes long, has quite peaceful introduction before it bursts into a rather violent and ugly sequence, whereafter a more tranquil and melodic part follows. After that, we have some alto vocals and a relatively fast conclusion. The second movement opens rather peacefully again with more alto vocals; it is then speeded up with for some minutes, goes subsequently into a more mid-paced section which is instrumental for some time. It is rounded up by one theme played in a lot of variations. The third movement is almost instrumental, with only one vocal theme, in fact one of my favourite themes on the album. It is mid-paced all the way through, ending very sedately. The fourth movement, the one with which I am most satisfied, at least compositionally, commences with a quite grim theme, followed by a more melodic one. Then it moves into a faster part which includes a very successful bass guitar experiment. After that, a more melodic and medium-velocity segment is introduced, succeeded by a very, very silent theme. The movement is ended with a more regular-speed part. The fifth and last movement is calm all the way through, spiced with various voices, sounds and percussions. Our lyrics are of great significance to us. Then you may speculate in why we have not printed them on the cover.

I know a perfect translation of Norwegian into English is not possible. Do you not think that your expressing yourselves in the former makes your message even harder to make out? At least we were incapable of translating it in a satisfactory way. Personally, I write all my lyrics in English. When it comes to linguistics, I am quite an anglophilic.

Your album is very melodic and complex. The most penetrating, though, seems to be the female voice, that touches jazz-like tones here and there (my opinion). Why have you decided for female vocals, too? Is there any link between this and your ballet dancer? Please detail this issue a little.

Yes, it has a touch of jazz. That is because the person who performed them has sung a lot of jazz. We decided to add female vocals to our music as we wanted variety, and felt incapable of doing more melodic vocals properly ourselves. It is very crucial, I find, to have diversity and contrasts in the music we create, and there is a great contrast between my more "Black Metal"-styled screaming and the beautiful alto voice.

There is no link between the female voices and the ballet dancer. The only thing they have in common is their gender, and I find that the gender of the ballet dancer in principle is completely irrelevant.

Live FLEURETY means sound, as well as ballet. What is the reason for bringing in a ballet dancer? How should the fans view this subject?

To make it all more interesting. It is absolutely ridiculous with bands entering the stage with no other objectives than to shake their heads senselessly. Ballet is art, brutish and uncivilized shaking of limbs is not. I prefer art to brutishness.

FLEURETY is an Anti-Christian name. What is the significance of it, what is the reason the band chose it for?

Christianity is based on a book. The contents of this book is fiction. FLEURETY is therefore a fictitious character. In the modern European culture the opposite of Christianity is often associated with darkness and misery. The task of FLEURETY is to encapsulate darkness and similar atmospheres. FLEURETY is also a mysterious and esoteric name, few people know its meaning. Therefore it is my opinion that FLEURETY is a name that suits us.

What are your hobbies and musical preferences? How do the band spend their spare time? I like reading books, I have just finished "Ulysses" by James Joyce, which I found highly interesting. Furthermore, I enjoy long walks in the forest, not because of the alleged atmosphere in it, but because of the absence of anthropoid organisms. I also do some fantasy role-playing now and then. And, of course, listening to music takes a lot of my time.

Some of my musical preferences are: THORN, DEVIL DOLL, MAYHEM, IGOR STRAVINSKY, VED BUENS ENDE, ARNE NORDHEIM, COLL, BURZUM, WHEN, BJORK, MY DYING BRIDE, LUIGI NONO, BEYOND DAWN, BELA BARTOK, ESOTERIC, KARLHEINE STOCKHAUSEN, CELTIC FROST and BATHORY.

What do you know about Romania? Hmm... Not much, I am afraid. Let us see. Ceausescu and the "revolution" in 1989. The capital is called Bucharest. Transylvania and the legend of Dracula. Has access to the Black Sea. Wallachia. Moldova. The Carpathian Mountains. Borders to Bulgaria, the remnants of Yugoslavia and the USSR and Hungary.

What are your plans now, after your debut album has been released? We intend to give some concerts and to record and release more albums.

Finally, congratulations for your effort! What would you like to tell your Romanian fans? Do not look on the bright side of life.

Do not look on the bright side of life.

Do not look on the bright side of life.

Doru Atomei



MONUMENTUM

'PLEASE, PLAY THE ALBUM IN CREPUSCULAR AMBIENCE'

Year of birth: JUNE 1987

Original line-up: Mark (Vocals), Anthony (Bass), Roberto (Guitar and Synth), Mox (Drums)

Current line-up:

Andrea Zanetti (Vocals)
Francesca Nicoli (Vocals)
Roberto Mammarella (all instruments)
Mox Christadoro (Drums)



Main biographical notes:

MONUMENTUM was born as a research project into dark music. Unfortunately, in spite of its long existence, the band has been bereft of releases for years, the only recording between 1987 and 1994 being 1989's appreciated demo tape 'MUSAETUM HERMETICUM'. The songs 'NOSTALGIA OF THE INFINITE' and 'NEPHAL' were resurrected from the demo and re-released on a split-EP with a Greek band in 1992. MONUMENTUM slumbered for four years, as the original line-up split after the demo's release, except for some unsuccessful attempts by Roberto to put together members for a new incarnation. Strangely, the popularity of the band increased despite years of inactivity, and they had the bizarre fortune to receive 6 or 7 album proposals in this musically barren period. MONUMENTUM decided to sign with DSP, the Norwegian cult label for their first album's release. Murderous circumstances, however, put the release of 'IN ABSENTIA CHRISTI' on ice once more. More time was lost due to the unfulfilled promises of UK's CANDLELIGHT RECORDS. Eventually, MONUMENTUM started searching for a more realistic offer, and MISANTHROPY RECORDS provided the solution. With guaranteed label support, the band managed to complete their album's recording, which had commenced in August 1994!

IN ABSENTIA CHRISTI A Brief Introduction

Written by: Roberto Mammarella (except where otherwise noted) from 1990 to 1995

Arranged by: Paolo Mauri and Mox Christadoro 1994-95

Recorded at: B.I.P.S. 24 track studio, Milan, Italy

Recording line-up:

Although attaining a stable line-up is a band's aim, the project MONUMENTUM floats around Roberto and Mox, while others shall bestow their skills upon each new recording.

MONUMENTUM would like to destroy the old Metal conception that all music and lyrics should be executed in a traditional way by fixed members only. MONUMENTUM are open to any collaboration or musical joint ventures. Thus, Andrea Zanetti sings on five of the tracks of 'IN ABSENTIA

CHRISTI' and Francesca Nicoli adds ethereal voice to three other tunes.

MONUMENTUM feel that it is essential to include Paolo Mauri in the line-up of this album, as he became more than a mere sound engineer.

With his ideas and experience, and his contributions to songs and arrangements, MONUMENTUM feel that he is responsible for improving their album by at least 30%!!

Sonorities:

Like others, MONUMENTUM avoid any musical definition or labelling, but accept the term Dark Music as a general description. MONUMENTUM's sound is destined to change with each release, and it will always be a mirror of the composer's direct and indirect influences. On this album, there are elements of Gothic Wave, Doom Metal and Mediterranean Folk music. Each album track can be appreciated in a totally independent way. It is hard to refer to specific influences when defining the sound of 'IN ABSENTIA CHRISTI'; some tracks are generally influenced by 80's bands such as THE COCTEAU TWINS. Other fragments are clearly PINK FLOYD-ish, and others still remind one of the weird atmospheres created by Italian Progressive Rock bands such as THE GOBLIN.

Because this debut has actually existed for so long, it includes songs composed at very different moments. It may be criticised for differences which seem to be marked between its songs. There is no band-sound standard recognisable in each track, although MONUMENTUM plan to address future works more specifically. No more puzzles.

Instrumentation:

MONUMENTUM use synthesisers and samplers, as any modern mind will not deny modern playing and recording techniques. This album is very genuine, having been 1/3 improvised during the recording sessions. MONUMENTUM avoid using a typical Metal kit, with double bass drums and twenty toms. The general conception is to use all instruments, including vocals, as rhythm machines: lead performances are eschewed, and all merge to achieve the final result.

The band have tried to build a drum and bass-laden sound, although during the mixing the bass-level was slightly reduced. The bass was recorded using a pitch-shifter, and an immense reverb gate. The guitar sound varies with each track. Thick, distorted rhythm chords are present; they are present only on the 'LA NOIA' track and in a few other passages. When used, they achieve a sword-sound effect, on the higher tunes. Instead of guitar distortion, most of the album has been recorded with a massive combination of reverb, delay, chorus and flange, giving a majestic volume. Chiefly, the sampler has been used for intros, and make an occasional appearance on some tracks. The sample-sources are different, deranged, and their origins are impossible to detect! The synthesiser has been used to broaden the surround-sound, and to simulate those unusual instruments which are awkward to locate at second's notice, for example, sitars, Jansens, accordions, organs, etc.

Other weird things used include Folk hand-cymbals for rhythmic intensity, a family's carillon collection, a pair of scissors, a Maranzano, and acoustic strings.

Lyrics:

Despite what people might think, 'IN ABSENTIA CHRISII' is NOT, lyrically, a concept album. It IS, musically: the similar intros, and some reprises give it a soundtrack ambience. Lyrically, it has been composed in fragmented episodes; the music has always been MONUMENTUM's priority, and they have no desire to transmit messages through their lyrics. They conceive vocals only as an instrument, which is why some tracks contain no lyrics, only phonetics. MONUMENTUM feel that a song's title should be powerful enough to communicate any feeling and message, without the need of a lyrical explanation. For this reason, a lyrical theme cannot be traced in this album: two songs are lyricless, three more have external composers, and only three were written by MONUMENTUM. To avoid misunderstanding, MONUMENTUM state that 'IN ABSENTIA CHRISII' is not a Satanic title or concept. 'IN ABSENTIA CHRISII' proclaims the band's discomfort with religions of any kind. The album could have as easily been called 'IN ABSENTIA SATANI', although the suffocating Catholic teachings to which people in Italy are subjected has been MONUMENTUM's main negative influence. To gain an insight to MONUMENTUM's spiritual conception, they recommend a deep contemplation upon the statements appearing on the album cover.

Some of the song titles are written in Italian, a choice which is not related to the current native language trend, but instead due to the lingual beauty and mood evoked by the Italian tongue, a feeling which would, MONUMENTUM believe, have been destroyed by the use of plastic English.

Members' references:

The band's composer, Roberto Mammarella, has MONUMENTUM as his only project, while Mox has worked with several domestically popular Italian bands, such as CARNIVAL OF FOOLS, CRASH BOX, and LA CRUIS. Andrea Zanetti is a permanent member of ICONOCLAST, and has also recording experience with Italian Death bands like SINORATH, although in comparison to these, his vocal style with MONUMENTUM is hugely different. ATARAXIA, a Medieval and Gothic outfit, have existed since 1985, and have released four CD's on various labels. Singing with them is Francesca Nicolì's main occupation. Paolo Mauri has worked as sound engineer for numerous relevant Italian bands - Metal bands like BULLDOZER and DEATHRAGE to Pop/Rock bands such as LA CRUIS and CASINO ROYALE. Years of experience as a musician in the noteworthy Italian band WEIMAR GESANG have bestowed him with enviable experience.

BATTESIMO: NERO OPACO, ('BAPTISM: BLACK OPAQUE') is effectively an introduction to the album, creating a hypnotic mood while captivating the ear. Heavily detuned chime-bells and a vocal chorus shift of three octaves from the track's main structure. The theme is reprised sometimes between the album's tracks. A THOUSAND BREATHING CROSSES is slightly FLOYD-ish and is a dreamy particle which forms the introduction to the album's first real song, CONSUMING JERUSALEM. MONUMENTUM believe that the vocals on this track are not as efficacious as on the following ones, yet it was placed as the opening track due to their love of its structure. This is built upon a repeated cascade of high guitar tunes which lend width, while the block voice, bass and drums resound with definite beats. It flows easily into FADE TO GREY, a cover version of a tune by the infamous eighties band, VISAGE. MONUMENTUM feel that opting for this song was hazardous, but the result is supreme. Francesca's completely improvised vocals form the spine of the song, and Hi-Hats, foggy keyboards and a dirty guitar create the greyness. On this song only also, an electronic drum-machine was used as support, while on the finale, energy is added by the presence of an acoustic 12 string and reverbed clock-beat. MONUMENTUM are hoping that people will dance to their version too!! It fades into the psychotic ON PERSPECTIVE OF SPIRITUAL CATHARSIS, which possesses the album's most unusual track-structure. It opens with a carpet of carillon, courtesy of Berchis family, and a scissors-sound which grates the eardrums. A loud, hypnotic bass guitar is prominent, and also purposely detuned accordions creating discomfort throughout the last riffs. Σελυνη Αγγελος is another experimental track and is a tribute to the enormous weight of Mediterranean, Ethnic-folk music which MONUMENTUM listen to. It features unconventional instruments, some sampled, a brilliant vocal performance, and is particularly rich in dynamics. FROM THESE WOUNDS was the first track upon which MONUMENTUM worked for 'IN ABSENTIA CHRISII'. They describe it as a basic Doom song, with a Heavy background of keyboards and high-tuned guitars. Its deliberate monotonous mood is relieved by a variety of vocal arrangements and a French-atmosphere accordion. TERRA MATER ORFANORUM was originally designed as an outro, but plans changed while recording. MONUMENTUM desired a romantic, nostalgic ambience and used a lamentous guitar with a driving bass theme, but feel that this is not what was manifested when the album was mixed. Vocals are used as background rhythms, and the track pays tribute to the UK New-Wave monsters like THE CURE and THE COCTEAU TWINS. The farewell mood is then suddenly attacked by NEPHIALI's nailing intro, a simple but perfectly completed song. Here there are brilliant, but digging, guitars, basic but fascinating keyboard strings, played over a substantially disco-dance drum and bass structure. Andrea performs at his best on this track, making this already exciting song even more dynamic. NEPHIALI dissolves into La Noia ('Boredom'), the last song of 'IN ABSENTIA CHRISII' and the tone is of solitude, tedium, desperation, and mental obsession. This state of mind is created using a repetitive thick guitar riff, upon which vocal agony exudes a dramatic lyric by Italian poet Giacomo Leopardi, written in the moment of his maximum existential desperation. At first, the song is played with a pair of scissors and an utterly detuned guitar, with screams dubbed at the last minute to emphasise despondency, and then everything crumbles into a phased delay noise illness...

This is 'IN ABSENTIA CHRISII', an album that probably took too much time to record and to publish. And an album which includes episodes written over the five year period between 1990 and 1995, with all the consequences of a fragmentary work. This a part of its attraction. MONUMENTUM have devoted much care to its production: caring to the point of obsession about details like drums or bass. MONUMENTUM say that they hope that people will listen seriously at least once before drawing their conclusions and offering their opinions. MONUMENTUM's final statement on their masterpiece is:

Please, play the album in crepuscular ambience.

TRACK PREVIEW

IN ABSENTIA CHRISII

- BATTESIMO: NERO OPACO
- A THOUSAND BREATHING CROSSES
- CONSUMING JERUSALEM
- FADE TO GREY
- ON PERSPECTIVE OF SPIRITUAL CATHARSIS
- Σελυνη Αγγελος
- FROM THESE WOUNDS
- TERRA MATER ORFANORUM
- NEPHIALI
- LA NOIA

Band contact:

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ITALY

Doru Atomei

In The Woods...

'I AM THE MASTER, BUT NOT DUNE...'

After almost three years in the making, Norway's messengers of obscurity IN THE WOODS... released 'HEART OF THE AGES', their first full-length album, in March of this year. This recording follows the release of their highly praised and very well sold demo, 'ISLE OF MEN'.

With a very professional production and total perfectionism, the Norse Pagans created seven symphonies that can't really be labelled as any particular style of music. Their music ranges from Progressive Heathen Metal over Black Metal influences to Classical music and features many different vocal styles – a sympho-majestic progress in Metal.

The concept of IN THE WOODS... is, as the name already suggests, about the might, the power and the beauty of nature – something they express very well in their music.

Almost a year has passed since 'HEART OF THE AGES', the first and highly successful album of IN THE WOODS... was completed, and its final outcome was about three years in the making. It is now that the band have decided to speak about it:

"We are deeply satisfied with the final recordings, even today. However, we are always progressing, as most other musicians/personalities, which means that 'HEART OF THE AGES' would have sounded rather different if recorded this autumn..."

After this debut saw the light of a dying Earth, we have performed concerts twice (one in Kristiansand, Norway, and one in Germany, both were festivals), throughout the already passed summer. Fine experiences were gathered, and the temptation to repeat such events is major. Anyway, at this point, we are more eager to continue further composing and development to the extent. Live performances will doubtlessly take place in the future, but it remains to be seen which of the possible offers we can relate to



in our present situation. Evolving compositions today seem at stages to head towards yet another direction. Musically and lyrically. Still IN THE WOODS..., but with a wider touch of variation and innovation.

As many of you might already be aware of, IN THE WOODS... are deeply into the most natural and obvious 'concept' of a conservation of our environment.

Our source of life and inspiration. In other words:
All and Everything!

Therefore, we have decided to boycott the distribution of our products within the borders of France, because of their repetitive nuclear bombing. There are no doubts that these arrogant French actions are contributing to tear nature's fine balance into tiny little pieces. This is not a political decision, but an act to show our source of life a humble respect. The French government are doubtlessly gaining payment by the system of taxes from the sales of our products, and therefore our attitude towards these actions will not change until the French government realises that this hurts our common womb."

"In any way you are hurting Nature, it will always strike back to hit you twice as hard."

IN THE WOODS... 1995

In avoid any misconception, I would like you to explain the origin of your band's name; what are the omission marks at the end supposed to mean?

As I've told in different interviews before, I do think that the origin of IN THE WOODS... have evolved rather naturally; in the right meaning of the word. When I was a child, I grew up with the forests as my playground, and ever since then, I have lived and breathed its purity. On the other hand, I have always seen our music as being naturally influenced by nature and woods itself, and I do think this is a fact you actually can lend an ear to within the musical compositions. Omission marks are somewhat a symbol of something which never really ends, but which continuously follows independently from time...

IN THE WOODS... is not a very well known name in Romania. Could you outline a brief history of your band (line-up, releases...)?

We have been composing music with attitudes for about three years now. We gathered up in the autumn of 1992, did some recordings, and in February of 1993, we recorded our first release, a rehearsal demo recorded on four tracks. Later the same month, in November, we released a couple of the same compositions on the previous tape, together with some newer ones. This resulted in the 'ISLE OF MEN' demo tape. As this last mentioned cassette gained enormous interest world-wide, the money-sucking record-labels also started to show interest. This was, with an exception of a few, which showed their interest because they actually loved the music itself, regardless of its capacity of money-making. One of these latest mentioned were MISANTHROPY RECORDS from England. They offered a fair deal and we signed. November-December of 1994 we recorded 'HEART OF THE AGES', our album in debut. It was released April of 1995. A few visual performances have taken place after its release.

'ISLE OF MEN' has received a lot of reviewing on both sides of the balance. On the whole, your demo sounds very well. However, what you have achieved now with MISANTHROPY RECORDS is a lot different, much more profound, very melodious, even romantic at times. What would be the reason for such a radical change?

Development is probably the best to describe it. I mean, we recorded 'ISLE OF MEN' in the summer of 1993 and the album one and a half year later, so to us it was quite obvious that this radical change took place. With IN THE WOODS... there have never been any boundaries, nor limits, and we feel it's only for the best for our own concerns that we explore new musical and lyrical territories as time passes. That also gives an advantage to the listener. Who would buy an album if they know what to expect? On the other hand, thanks for your kind words!

An enchanting artwork, deep lyrics, surrounded by quotations from BHAGWAM SHREE RAMANESH, seven tracks, sixty minutes of 'Sympho-Majestic Progress in Metal' - these are a few hints that can be expressed regarding your album. How would you yourself describe it, from your own point of view? Could you explain the above-mentioned artwork (that mysterious bird - or, is it? - included) and the lyrics?

A lot of the ideas spit forth on the album appeared rather spontaneously. Most of the matters involved with both music, lyrics and artwork were never really planned in the first place. The pieces fell to their respective places as moments passed, and it did not become a whole before the album was pressed. To me, the album is a grand fusion of styles, mixed with what comes from our deepest inner secrets. We have lived and breathed this whole thing, but still I find it difficult to categorise it somehow. Maybe we don't like labelling music at all. However, in the jungle out there, some people demand it, and thus they'll get Sympho-Majestic Progressive Metal. It is somehow a bird that you can see on the album, but on the other hand it can be whatever you like it to be. It was painted three years ago, so it was not done specially for

'HEART OF THE AGES'. The lyrics are printed, so that people can read and interpret. I cannot explain.

You consider E. Grieg as the greatest composer of all times. Is it maybe also because he was a Northman? Not necessarily, but I know that if music is composed in the mood of a certain kind of nature, this mood also reflects in the music. When a person living in the same nature as the actual composer listens to his music, he is getting totally relaxed, because this is something which falls close to the listener's heart. No doubt that Edvard Grieg was an eccentric composer, composing quality before quantity.

Most of the Norwegian bands write about Northern mythological themes, mainly the gods. Your main theme is nature. What is nature for you?

IN THE WOODS... does not have a 'main theme' at all in their written words, but as I've mentioned earlier, a lot of our words are coming forth naturally, without stressing anything at all. There was never the intention to build the whole of 'HEART OF THE AGES' upon our 'conquest' of nature, but some of its themes have hints from this particular 'topic', and almost everyone connects us with Nature at once. However, to me, nature is the source of life, and even though this is the cause also for all other beings of this planet, they pay little attention to it. Money always seems to have the first priority at people. We must wake up from our drunken slumber!

Norway is a Heathen country, mythologically speaking. Do you consider yourselves as Heathen, or maybe Satanists? What do you think about the other religions, especially the Judaic ones? I don't like to be categorised. 'I am me, Master, but not Divine', is probably the best way I can put it... Religion is for me a very positive thing indeed, but as long as it becomes organised, and people start benefiting for it, it's a total waste! If people call us Satanists, let them! Only a person himself knows what he/she really is all about, so what other people might say about the same thing, is really irrelevant. The whole world should have total freedom concerning religions, but it's fuckin' about time that people keep it for themselves!

We don't know anything about your gigs. Could you picture IN THE WOODS... live? Are you using ballet sequences (as FLEURDETY and MOONSPELL do)? Do you believe in the war rituals and, consequently, do you wear war-paint? No beliefs in war rituals, thus no 'war-paint'. We appear on stage without any kind of image. We dress the way we're always dressed, and we see no reason to do otherwise. We don't give a damn shit in what people might think of us, and why the hell should we in the first place? It's all about knowing your own inner-self, and if people cannot understand or respect that, I see no other reason, than that they are either jealous or insecure about their own identity, or even both. What you see at our performances is what you get. Totally undressed (Bathing in erotica?) Just like the music was composed in the first place.

'The Northernmost country' - this a suggestive definition of Norway. What can you tell about the music of this country and the Metal scene, especially the disputed Black Metal? I cannot tell you too much. I stopped the activity concerning collaboration with people involved in this BM thing (phenomenon) more than two years ago. By this, we don't have any relationship to it, we cannot tell you about what's going on, or which bands you maybe should check out, etc. However, Norway has still a lot of giant composers in their 'ranks'! JAN GARBAREK, KARI BREMNES, CC COWBOYS, THILLE, AGIT & TRARI, CARPATHIAN FOREST, BEL CANO, ATOTYGMA BERZERK and lots of others!

What are your hobbies and musical preferences? What do IN THE WOODS... do in their spare moments?

Some of the other guys work, some study, some have children to take care of, but mostly all our activities are situated around music somehow. To me, spare moments are reading, taking nature by storm, catching up with 'new' and interesting classical composers, and occasionally seeing friends. Musical preferences? Well, me

and one of the guitarists used to play in a Heavy Metal band previously, a couple of the other guys searched the fields of obscure Death Metal. Four of us participate in other projects, which draws from everything from primitive Folk/Acoustics to even country and western! Ride your horse to Texas, Tennessee!

I know you visited Romania ten years ago, so you are not one of those who see my country as some 'exotic' thing. Moreover, you have in mind to return at the beginning of '96. What would you like to see or visit hereabouts? What do you know about the Metal scene in Romania? I visited Romania for three weeks, back in 1985, that's correct. As a matter of fact, I have plans to come back in November of this year! Actually, I am not really sure about which sites I'd like to spend time at, but I am not that much into planning either, so I assume that I will figure that out when I at first arrive in your native lands! I know very little about your Metal scene, I'm afraid! A couple of radio stations and ... zine, to be more direct. It's true that I don't see your country as much as 'exotic' as most other Europeans, but the atmosphere down there was very new and strange to me, at least.

Do you intend to release a potential second album on the same label, MISANTHROPY RECORDS? What are your plans for the future of IN THE WOODS...?

We don't see it as impossible that we'll release another album through MISANTHROPY RECORDS, but as usual, time shall tell! MISANTHROPY is a fine label for us right now, and I sure hope our relationship will continue in this manner, as it's somehow unique! We shall see! Further on, we will concentrate on composing more recent material, maybe do some performances visually, in between, and just relax the whole process. We always like to take a day at the time, as this is the best way for us. However, we hope to reach even higher heights of personal satisfaction in the coming months, and I wouldn't be surprised if we managed that to the extent!

What would you like to tell your Romanian fans? Thanks a lot for the support thus far, even though we are not really calling our listeners fans... They enjoy what we compose and we enjoy that they enjoy! A fine balanced relationship between the two parts! Not based upon 'fanatism', but upon loyalty, and that's what it's all about! Thanks for your grand support, Doru, and all the best!

For band contact write to:

IN THE WOODS...
PO Box 7093
4628 KRISTIANSTAD
NORWAY

Doru Atomei



ANCIENT LORE CREATIONS

ANCIENT LORE CREATIONS is now a division of MISANTHROPY RECORDS. ANCIENT LORE CREATIONS upcoming release will be the ARCHURS full-length album 'ASPERA HODAS SYMFONJA'. It will be printed both on CD and LP, but the LP will be limited to only 500 copies. The music on this album can be described as a pompous symphony of neo-classical Black Metal, largely spiced with progressive guitar work and hard hitting drums. The borals add a perfect touch of harsh beauty. This piece will be released in December. A split CD by VED BHENS ENDE/OLD MAN'S CHILD will shortly follow. The VED BHENS ENDE part features the now sold-out cassette-LP

'THOSE WHO CARESS THE HATE' with a new bonus track plus borals on the previously instrumental title track. OLD MAN'S CHILD have recorded five unreleased tracks of traditional, but original Black Metal, they will for sure drag you through the shades of life and leave you lying helplessly in a pool of blood. But we hope you will substitute for ANCIENT LORE CREATIONS' next release, a ? from the unknown one-man-band INFIABJAN. Two tunes mixing melancholy and melody into a perfect blend. ANCIENT LORE CREATIONS have lately also released a magazine called 'DARKRAZOR', subtitled 'THE HEAVEN'S CREAM'. It features interviews with ARCHURS, VED BHENS ENDE, HUBER, and much more. This issue can be obtained for \$8.00 Europe/\$10.00 rest of the world from ANCIENT LORE CREATIONS. ANCIENT LORE CREATIONS hope to surprise you in the future. Until then... For information and promotional matters write to:

ANCIENT LORE CREATIONS
MARKATEEN 39
1320 STABEREN
NORWAY

BARZAM



BARZAM, the project of Norway's notorious Bary Vikernes, re-released their first two recordings, 'BARZAM' and 'ASSE' EP, on March 20th on **MISANTHROPY RECORDS**. These two recordings, consisting of one full-length album and a bonus EP, were formerly released in 1992 on **DSM**, the label of the deceased Furystomus. As they are pulled from their catalogue and the demand for it was overwhelming, the records had to be repressed.

BARZAM started off in early 1987 under the name of **URUR-HAJ**. Count Grishnackh later had a one-year break from mid 1990 to mid 1991, when he, along with Demonax and Abbat of **IMMORTAL**, played in a band called **SATANEL**. He also played in Death Metal band called **OLD FUNERAL**. **SATANEL** split up and Grishnackh decided to continue with **URUR-HAJ** under a more accurate name: **BARZAM**, on August 1991.

BARZAM has ever since been a unique project of individualism - Grishnackh always avoided involving any other musicians in his very own creative ideas. An exception was made when Samoth (Guitarist of **EMPEROR**) was chosen to play bass for **BARZAM** for several months in 1992. He was then made to leave due to Grishnackh's preference of working on his own. Samoth appeared on the **ASSE' EP**.

BARZAM has a great underground following and has now reached cult status due to the individual, dark and atmospheric style created by the mastermind. The depressive, melancholic guitars, sometimes laced by keyboards, are topped with the tortured screaming vocals of Grishnackh. The lyrics deal with Medieval themes - in fact the whole concept and image of **BARZAM** is "not of this world". Count Grishnackh himself sees **BARZAM** as "a dream without holds in reality. It is to stimulate the fantasy of mortals - to make them dream."

The huge success of **THIS INSECT CAR OSS** and **BET SOM ENGANG VAR**, both released on CD and LP earlier this year, has seen **BARZAM** grow into one of the strongest, influential acts of the former Black Metal scene, and it proved that **BARZAM**'s music can stand for itself without the sensationalism going on around the mainman.

All of you out there have been eagerly awaiting the release of '**FILOSOFEM**', **BARZAM**'s new album - **MISANTHROPY RECORDS** have been besieged by daily requests and threats concerning this masterpiece. They were anticipating the release of this album as much as yourselves, but because of unforeseen problems it had yet to be delayed until January 31". Due to Bary's imprisonment and his transfer to another prison, it was extremely difficult for them to get the final approval for the mix of the album. The artwork had been finished for some time, and the picture above must be long known by just about everybody; the six tracks sum up to 65 minutes of original exquisite Black Metal. Bary Vikernes has written a book called **VAROSMAF**, too. He talks about his ideologies and also his trial in his book, which will be published soon in Norway. **MISANTHROPY RECORDS** might be publishing the English/German version, but nothing is definite at this point of time. Michael Moynihan of **BLOOD AXES** and **STORM** is currently researching to write a book on Bary Vikernes and Norse Black Metal in general, which will surely be an interesting piece of work to obtain. This book will be published at some point by **FERRA HOUSE**.

As for the latest news concerning **BARZAM**, they are rather sad: Bary Vikernes has destined the death of **BARZAM**. He decided to end this without doubt most influential and important dark project, after the release of '**FILOSOFEM**'.

Not all is lost, though, because even though Bary Vikernes has decided to finish **BARZAM**, he will not stop making music altogether. He is working on **MLIBHSRAAF**, his new project of ambient techno-music. He is currently composing some music on Synth and computer and it looks like **MISANTHROPY** will be releasing some of these works in the future.

BARZAM



Ved Buens Ende

"Carry me and throw me, into the waters that kept you and yours alive
...and if that was fear... I'd leave you with your dobes. You'd want to
eat the hand that hit you

- And you dare pity me... Slowly I bound you and your dobes
You and yours ... is it fear?"

(**A MASK IN THE MIRROR**, **VED BUENS ENDE** from **THOSE WHO CARESS THE HATE**)

VED BUENS ENDE is Norwegian for "at the end of the bow" - symbolic perhaps, of their position in relation to the rest of the world. The band have released a cassette-EP, entitled **THOSE WHO CARESS THE HATE**, on the Norse label **ANCIENT TORRE CREATIONS**, which features five individual, eerie tracks. **VED BUENS ENDE** consists of three souls that have joined forces to produce the strange spiritual atmosphere one can feel while listening to their first release. The haunting vocals and melancholic lyrics are combined with humming guitars that possess your mind, while the original drum-work and the obsessing bass-lines make a perfect contrast to the very special harmonies that **VED BUENS ENDE** use. The **VED BUENS ENDE**-concept is based upon the mysticism of dreams and fantasies. The landscapes and characters grown in the mind of the lyrical creator play an important role in the theatrical red thread that runs through the lyrics. The lyrics are described by the writer as spiritual wounds. It would be difficult to go in depth into something so deep. To say it in his words, "My beautiful wounds are open, for you to see my dreams..." (C-Michael, **VED BUENS ENDE**)



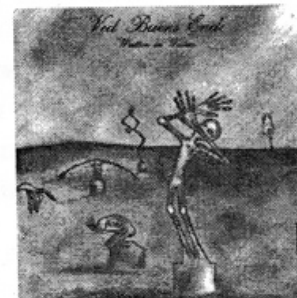
More recently (Sanhain 1995), they have released their debut full-length album, **WRITTEN IN WATERS**, for the Britain's **MISANTHROPY RECORDS**. Although born in the embers of the infamous Norwegian Black Metal scene, with each of the permanent three members having histories involving such highly regarded bands as **HEVEN**, **ARCHERS**, **SATURICON** and **BODHEIMSSKAR**, it is at this point that **Black Metal** and **VED BUENS ENDE** follow diverging paths.



VED BUENS ENDE's music and both depart into realms of refreshing originality and uniqueness found only in the essence of genuine musicianship, where the combined artistic hands-spirit bleeds slowly into the music. **VED BUENS ENDE** write and play with a complete disregard for any musical convention - they abandon themselves to a traumatic purge of emotion. The result is a bizarre clashing discordance, snaking and twisting through rhythmic harmonic droplets which serve to enliven each track into a soul-scorching piece of enchantment. To complete the individuality of this masterpiece, C-Michael's psychodramatic concepts are chiefly portrayed through his vocal style of tortured lament, with eerie choral combinations, which leads listeners to Gothic nightmare visions writhed with tortures of suppressed desire. Occasionally, the tension erupts into shrieking violence via guitarist Vicotnik's screams - frightening geyser of energy reminding that it is Nordic passion flowing in those veins.

The fusion of sounds which forms '**WRITTEN IN WATERS**' is blended with an originality which has never before been committed to CD or vinyl. **VED BUENS ENDE**'s deeply personal treatments of notes, riffs and vocals have ended in a sound which is so modern as to be Avant-Garde and experimental, yet with a feeling which is as ancient as humanity's primordial dreams. Those who have experienced the cassette EP will have had a tiny taste of the forthcoming musical wonder. Those who are as yet uninitiated should prepare for the space-shuttle ride into **VED BUENS ENDE**'s sinister fantasy realm, where perhaps one might seek to spend an eternity...

VED BUENS ENDE - The Musical



Sculptors: C-Michael
Comments: Vicotnik - Guit
Wails: Skoll

Black Tears

'I HAVE BEEN INTO METAL FOR 17 YEARS NOW, SO I DON'T THINK IT IS A PASSING PHASE. IT IS IN MY BLOOD AND SHALL ALWAYS REMAIN SO...'

Hi, how are you?
Hi Doru, I'm fine thanks. It is a hot sunny evening with a clear blue sky.

How do I feel after returning from Norway?
Apparently they hold the Quart festival in Kristiansand every year and this year was the biggest one so far. The only reason I went to see this festival was to see my good friends from IN THE WOODS... play their first ever gig. I met the singer of IN THE WOODS... whilst he was over here visiting his label boss and got on very well with him. Anyhow, the festival was held in a big marquee tent, with about 3,000 capacity. Also playing were bands like PARADISE LOST, MY DYING BRIDE and BISHAZARD, but I didn't watch too much of these bands, except for MY DYING BRIDE. This was the Metal day of the festival, but the festival went on all week with Indie and Dance bands playing on the other days. I thought IN THE WOODS... played a great set almost as good as their album. I would highly recommend everybody to check out their album on MISA AND PROBY RECORDS PO Box 9, HADLEIGH, SUFFOLK, IP7 7AU, ENGLAND. It is a great combination of epic Metal symphonies and Black Metal atmosphere.

As I don't know a great deal about the Kristiansand festival, would you be so kind as to give me details: who has been there and how it all went? (If you could tell me about other events that took place there, number of spectators, bands...)

Thank you for this "review" and now, if you will allow me, let's talk about you. When I say Russ Smith I think of the one whose signature can be found in TERRORIZER MAGAZINE. What can you tell me about this?

Well, I have been writing for TERRORIZER MAGAZINE since August 1993, and we have reached 22 issues thus far. TERRORIZER is a professional magazine devoted to extreme music, coming out on glossy colour pages each month. We try to cover a wide spectrum of bands from Death/Black/Doom Metal to Industrial and Hardcore.

I have to tell you that I shall no longer be contributing to the mag, for personal and professional reasons. Over the time I have been on the mag I have had plenty of interesting interviews to conduct, and lots of excellent bands to review. If people want to find out more about TERRORIZER they can drop me a line and I can put them in the right direction, but no more material to review please, as I am stopping all my reviewing capacities.

Another of your projects is called BLACK TEARS DISTRIBUTION. From what you sent me I can deduce that only the real good bands of Black, Doom and Death Metal can reach it. Will you please speak about this part of your activity? What should be known about BLACK TEARS?

BLACK TEARS DISTRIBUTION was something I started a year and a half ago. Basically I was doing some trading with overseas bands and I thought I would start selling them to UK people, as people were asking how I was getting hold of the material. Therefore it has grown from there. By the way, Black Tears is the name of Conan story by R.E. Howard. I am really into his stories and I also thought the name fitted to my personality, the dark despair and depression of my character sometimes.

Basically I will only stock items on BLACK TEARS that I am already familiar with and really like a lot. I won't take any demo/tape or album for it. Therefore I would suggest that people don't send in their material to ask me to distribute it. If you are doing something worthy, I will hear about it eventually. By being selective you can guarantee the quality of the items to be found on the distro. I think that quality is important for any distro and you get a good reputation for supplying quality goods. Another thing that is important to me, about running the distro, is that I keep a high regard for being honourable in all my business transactions. I pay for the article first usually, unless I think the material may be hard to sell due to its individual character. By being honest and reliable you also get a good reputation.

Anyone interested in getting a distro list can send me a couple of IRC's or \$1 to cover the postage and I will send the list off immediately. You can be guaranteed the order will be on its way within 48 hours as well!

If you don't mind I'll put to you a personal question. Who is Russ besides the activities that I've mentioned?

I tend to be a pretty solitary person these days. Apart from going to concerts, I don't go out and socialise too often. Part of the reason for that is that I have too much work all the time and also all my old friends have moved onto pastures new. I am approaching my 32nd birthday, so you can guess that a lot of people I once knew have settled down, have families and are out of the music scene that I am into. Well, that's what they chose to do I guess, but it is not the life for me. I have been into Metal for 17 years now, so I don't think it is a passing phase. It is in my blood and shall always remain so.

What are your hobbies, your musical preferences, how do you spend your spare time?

I am interested in a lot of different activities, apart from music. I love history, always have done, and I love watching historical videos and reading historical books. I am very into the Medieval age of chivalry, and have my own swords and such. These are proper weapons, not toys!

My main love, apart from this, is comedy. I especially love British comedy, as I think it is the most unique in the world. My tastes in comedy range from Monty Python to the toilet humour of Peter Cook and Dudley Moore. I also love in depth comedy, along the line of Woody Allen movies. "Manhattan" is my favourite movie of all time.

I also read a lot in my spare time. Well, I say spare time but is any time really spare? Anyhow, I get to read a lot of books about topics like Druidry, Celtic myths, science fiction, sword and sorcery, etc. I should also point out that I am heavily into science fiction themes like Star Trek and Doctor Who as well, and have all the videos.

Moving onto musical topics. I guess my fave forms of music are Doom Metal or anything that combines punk energy with pop sensibilities. Doom has been the mainstay of my life though, ever since I first heard BLACK SABBATH in the 70's. Still, I listen to all sorts of music. I would say a lot of it has nothing to do with Metal. I listen to Folk music, Gothic Rock, Classical music, you name it. To me, music falls into two categories, the good and the bad.

It makes everything nice and simple.

Now if you have something to add about you and your activities? I think I have covered everything in the answers above, nothing more to add.

In all the interviews I have done, I've tried to find out an opinion about Romania. Now it's your turn. What do you know about Romania? Would you like to come here?

Up to now I have had very little contact with people from Romania. I usually get my insights to countries by writing to the people there. Therefore my opinion on your country is not in-depth enough I feel. I know that you are recovering from throwing off the shackles of an oppressive regime. I don't know if the changes to your way of living have been that great since that time, let me know your opinion on the subject.

Going back to my history, I also know that your country used to be where Dacia was at the time of the Roman Empire and that the emperor Trajan was the man who annexed your nation to the Roman Empire. Perhaps that is where you derived the name of the country, Romania? Is Transylvania part of your country? I know that Wallachia is part of your nation, is it not?

Apart from these trivial and insubstantial pieces I know very little about life inside Romania.

I think I would like to visit Romania sometime. I am not a great traveller, but going to the Eastern European nations has always held a fascination in some way. Maybe some day, who knows?

Thank you for this interview and if you wanna tell something to the readers of Romania and of the whole world please do it!

Thanks Doru for the interview. It is always great honour to spread news of my activities to other countries. I think the main

thing I have to add is that people should not be wary of contacting BLACK TEARS and asking for a list. The prices are kept as low as possible and I try to bring people the best of what is out there. So, just drop me a line, with some helpful postage and I will tell you more. All you need now is the address, which is:

6 ELDERFIELD ROAD, STROKE POGES, SLOUGH, BERKSHIRE SL2 4DE, ENGLAND.

Doru Atomei



SUNRISE OF A HOLY AGE

N I G H T F A L L



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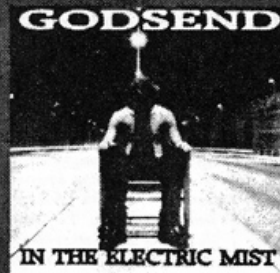
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DEATH CD

G O D S E N D



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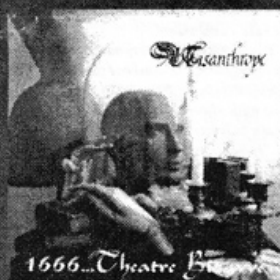


AS THE SHADOWS FALL
GOTHIC DEPRESSIVE DOOM

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G O D S E N D

M I S A N T H R O P E



1666...THEATRE BIZARRE
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EMOTIONAL CLIMATES
One magnificent play in 11 acts where violence, medieval folklore, sex and sorrow stir up your love for the bizarre...

(FRANCE)
C D - T S - L S



MIRACLES : TOTEM TABOO
AVANT-GARDE DOOM

DEATH CD-MC-TS-LS



VARIATION ON INDUCTIVE THEORIES

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M I S A N T H R O P E

SEPTIC FLESH



ΕΞΟΙΤΤΡΟΝ
DREAMY EMOTIONAL DEATH

(GREECE)
CD-MC-TS-LS



MYSTIC PLACES OF DAWN
DREAMY EMOTIONAL DEATH

(GREECE)
CD-MC-TS-LS

SEPTIC FLESH

ON THORNS I LAY



SOUNDS OF BEAUTIFUL EXPERIENCE
VOLUPTUOUS FORWARD METAL



ONE WITH DARKNESS
EXTREME DARK DOOM



THEN CAME SILENCE
HEAVY DOOM



LEÇONS DE TENEBRES
GOTHIC DARK SYMPHONIC



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ORIENTAL DOOM DEATH



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MISANTHROPE

MISANTHROPE, the French 'Emotional Climate band', was formed in 1988 by Philippe Courtois de l'Argilière. They released 2 demos in December '89 and June '90, before the release of their cult five-song split CD 'HATER OF MANKIND' in August '91. Their next studio session was their four-song pre-production for IN LINE MUSIC (Germany) recorded in June '92 and finally available on the third part of the 'MIRACLES: TOTEM TABOO' CD.

Originally formed as a trio, MISANTHROPE became a quartet in March '92, after numerous changes. It is with the same line-up that they recorded their first two magnificent full-length CD's released on HOLY RECORDS. Their real debut album, 'VARIATION ON INDUCTIVE THEORIES', was released in May '93 and their 'MIRACLES: TOTEM TABOO' (June '94) gained them the reputation of originality and Avant-Gardism which is now theirs. MISANTHROPE played numerous gigs all around Europe, headlining and supporting many cult underground acts (NIGHTFALL, EL'END, SADNESS, ASTRAL RISING, ALASTIS, PROTON BURST, CELESTIAL SEASON, SUPURATION, etc.). Their next step to perfection was the recording of one track for the 'BRUTAL' GENERATION' compilation double CD, entitled 'LE ROMAN NOIR'. This work saw the arrival within the band of Alexandre Iskandar from EL'END on Keyboards and Synth. It showed a remarkable progression into a more symphonic style.

The stage was ready for the last act: the recording of the second real album of MISANTHROPE, '1666 ... THEATRE BIZARRE', in August 1995. The date refers to the year of the creation of Molière's play which gave all its spirit to the band, 'Le Misanthrope'. It took more than two years to complete and arrange 74 minutes of new compositions. This whole project is an entire piece of perfect creation, which continues where 'LE ROMAN NOIR' left. The three knocks are sounded and the world of ordinary life is suddenly arrested, tranced and racked into a dread armistice: unbridled desires and sexual frenzy are unleashed ('COURTISANE SYPHILITIQUE' & 'MYLÈNE') an orgy of violence and decadence begins ('GARGANTUAN DECLINE', 'MEDIÉVAL EMBROIDERY', and 'SCHATTENGESANG'), a world appeared, a world where human attraction for the bizarre is fulfilled ('THEATRE BIZARRE' & 'PIROUETTING THROUGH THE GLOOM'), a world where pain ('L'AUTRE HIVER') and cries in the face of love's vain labours ('APHRODITE MARINE') are a common lot. But when the work of darkness is perfect, when the crescendo of passions has reached its acme, then the world of darkness passes away like a pageantry in the clouds and the divine is revealed ('LA DERNIÈRE PIERRE'). The last stone has built a cathedral of enchanting melodies, an entwining of heavenly sweetness and hellish fury.

1666 ... THEATRE BIZARRE

GARGANTUAN DECLINE
COURTISANE SYPHILITIQUE
1666 ... THEATRE BIZARRE
L'AUTRE HIVER
PIROUETTING THROUGH THE GLOOM
APHRODITE MARINE

MEDIÉVAL EMBROIDERY
MYLÈNE
TRUMPETS OF HYPOCHONDRIA
SCHATTENGESANG
LA DERNIÈRE PIERRE

... They are back with their second real album ... and it's a blast! MISANTHROPE is acclaimed by the world-wide Metal scene as one of the best French bands ever. They are the pioneers of the '92 Avant-Garde Metal revival! New member Alexandre Iskandar (EL'END) on Keyboards and Synth gives an orchestral sound to the Metal side of their music. Lyrics and poems are written in English, French, and German to offer the listener a romantic and beautiful sensation of pleasure in the bizarre. Featuring Renaud Tschirner as session German vocalist on 'SCHATTENGESANG'. A must of intelligence and perfect musical arrangements! MISANTHROPE released with 'MIRACLES: TOTEM TABOO' the most original CD of '94. If you enjoy taboos and poetry, you'll journey into a painful domain and feeling their anguish will lead you to the extreme pleasures of the flesh. Intense and ingenious is the future of their accessible new style. A gargantuan new piece of pure hate and eroticism.

Line-up:

Philippe Courtois de l'Argilière - Guitars, Vocals
Jean-Jaques Moréac - Bass
Alexandre Iskandar - Keyboards, Synth
Jean-Baptiste Boitel - Guitars
Cyril Dieupart - Drums

Band contact:

MISANTHROPE
4 BD GUTENBERG
93190 LIVRY-GARGAN
FRANCE

HOLY RECORDS NEWS

EL'END - 'LES TÉNÉBRES DU DEHORS'
HOLY WINTER
ORPHANED LAND - 'EL NOR RA ALIA'
HOLY SPRING

GODSEND

GODSEND was formed in October 1991 by Gunder Audun Dragsten, after he left his former band ATRIX. He started to look around for other musicians who could be interested in working with him. However, it proved difficult for Gunder Audun Dragsten to find some musicians he could work with. So, during the summer of 1992, he recorded the first GODSEND demo. It was recorded in Sweden with Dan Swanö on vocals and drums. Three songs were mixed in three days, and the demo was released a month later. This debut demo made GODSEND a well-known band in the underground, and received good reviews in the best fanzines. After the demo, Gunder decided that it was about time to put a band together. And for a couple of months he worked with some musicians. Unfortunately, he wasn't satisfied with what was happening, so GODSEND continued as a one-man band.

In the summer of 1993, GODSEND's debut album was recorded. UNISOUND STUDIOS were used again. With good help from Dan Swanö and Benny Larson, the album was recorded and mixed in six days.

After sending out a lot of promo tapes to various labels, GODSEND signed a two-album deal with HOLY RECORDS. They released 'AS THE SHADOWS FALL' in November 1993. The album sold very well, despite the fact that GODSEND weren't able to tour. The album was received very well by the Doom fans all over the world.

A year after the album release, Gunder decided to search for musicians to complete a GODSEND line-up once again. And after spending a long time searching for the right members, the first full line-up was completed: Gunder Audun Dragsten (Guitars), Tom Wahl (Guitar), Tommy Halseth (Bass), Per Morten Kjøl (Vocals), and Henrik Pettersen (Drums). With this line-up, GODSEND started working on the long-awaited second album. It was a really busy period for the band, but in June/July 1995 GODSEND was ready to record at UNISOUND STUDIOS for the third time. This time as a band. The second album, 'IN THE ELECTRIC MIST', was recorded and mixed during a period of 11 days.

It shows that GODSEND have progressed since their debut album. On the new album, the new members have contributed with material, so this is a band effort. GODSEND have tried to stay away from the "traditional" Doom Metal, and incorporated some new influences. The new album is a worthy follow-up to the amazing 'AS THE SHADOWS FALL', and shows that lightning does not strike twice in the same place.

GODSEND have plans to do a lot of gigs and maybe some touring to support the release. Hopefully you'll be able to see GODSEND live soon.

IN THE ELECTRIC MIST

DOWN UPON YOU	THE SUN WILL SHINE AGAIN
NOBODY HOME	LOST
LIFE MUST GO ON	UNDER SILVER LININGS
IN THE BITTER WATERS	TRANQUILITY
CLARION CALL	THROUGHS AND SHADOWS
VOYAGE IN OBLIVION	

The mature following album of their amazing and cult debut release 'AS THE SHADOWS FALL'. One of the HOLY RECORDS best seller album. The Norwegian GODSEND are the masters of Gothic Depressive Doom, no other band got such an incredibly good reputation in the scene during the last three years. They assured a perpetual evolution and an unexpected and fantastic renewal of the Doom scene. Extremely well produced by Dan Swanö with talented arrangements and baking vocals of the Metal mastermind and former session vocalist. Eleven brilliant new songs which have nothing in common, ultra-diversified, from Groove stuff to the Darkest side of Metal. Not only supreme for the style but for Metal as a whole. For the first time, GODSEND features a complete line-up, five musicians are involved in osmosis to compose and perform a masterpiece as a band and not as a one-man solo-project any more. Featuring Henrik Pettersen, ex-CARBATHIAN FULL MOON drummer. Unafraid to push the barriers of the genre, GODSEND's so long awaited new album is out now, it's simply essential!

Line-up

Tom - Guitars
Per Morten - Vocals
Tommy - Bass
Henrik - Drums
Gunder - Guitars

Band contact

GODSEND
PO Box 451
SENTRUM
7001 TRONDHEIM
NORWAY

ON THORNS I LAY

"VOLUPTUOUS FORWARD METAL"

ON THORNS I LAY was formed in Athens in February '92 by Steve (Drums/Vocals), Chris (Guitars/Synth) and Jim (Bass) in order to create a very special atmosphere full of strange depressive feelings. They recorded the 'BEYOND THE CHAOS' demo under their old moniker (PHLEBOTOMY) in March '92 and, later, their cult 'DAWN OF GRIEF' EP, this being one of the greatest underground releases ever (2,000 copies were sold in a few months).

The 'BORN TO SUFFER' and 'AS THE SKY TURNS BLACK' EP songs are a delirium of melodies, gloomy brutality with peculiar female vocals. The underground scene acclaimed and cried in front of this very original outfit. Steven left the drums to concentrate his artistic potential on his beautiful and melodious vocals which absolutely fit the band's sound. Fotis was to complete the line-up in February '94. After a hard work on their new material and while spreading their name abroad, they hit the studio once again in May '94 to record their promo-tape, 'VOLUPTUOUS'. These songs of ultra powerful atmospheric and technical Metal which caught your own sensibility left no other possibility to HOLY RECORDS but signing the required deal.

The release of their debut album, 'SOUNDS OF BEAUTIFUL EXPERIENCE', took place at the end of April ... an unique mix of Death Metal, Classical music, Rock and Atmospheric. They experiment life, love, and grief... They want to learn ... to be tomorrow's future ... to reach perfection.

Join their world of fantasy and love, feel their magical type of beauty and dream. Dream and love forever.

SOUNDS OF BEAUTIFUL EXPERIENCE

VOLUPTUOUS SIMPLICITY OF THE LINE
ALL IS SILENT
A SPARROW DANCES
CLEOPATRA
A DREAMER CAN TOUCH THE SKY

RAINY DAYS
SUNRISE OF A NEW AGE
ONE THOUSAND TIMES
TAXIDI NOSTALGIAS

RECORDING INFO

All music by Chris, except 'A DREAMER CAN TOUCH THE SKY' by Athanasia and Chris. Produced by ON THORNS I LAY and Yiorgos Zaharopoulos. Assistant producer: Efthimis Karadimas (NIGHTFALL). Engineered by Yiorgos Zaharopoulos (M.W. Daoloth (NECROMAN(IIA))). Recorded and mixed at STORM STUDIO, winter '95. Mastered by R.M.S. STUDIOS (France). Executive producer HOLY RECORDS.



ADDITIONAL INFO

The leaders of the Greek new generation. A sublime album of musical power and reverie mixed with the ultimate keyboards arrangements. They released a famous EP, which has been extremely well received by the world-wide scene. A great and impressive work on their 12 pages booklet which present their unique lyrical concept in pictures and sceneries. The average age of the members is 17, but the band has a monstrous maturity level ... the future belongs to them. A new way of singing, fresh, and in perfect harmony with the music.

our name once again into *ON THORNS I LAY* and released our debut CD/MC, *SOUNDS OF BEAUTIFUL EXPERIENCE*.

Your last product, *SOUNDS OF BEAUTIFUL EXPERIENCE*, released with *HOLY RECORDS*, is very interesting album - about 50 minutes of true music. What is your style? What represent "Voluptuous Forward Metal"? Could you describe the tracks on this album in a few words and, of course, the lyrics?

Our music style is really difficult to be described by consecrated definitions, like *Doom*, *Death*, or *Power Metal*. That's why we use "Voluptuous Forward Metal", we mean a new, fresh style of Atmospheric Romantic Avant-Garde Metal. All the tracks of the album are moving in nostalgic atmospheric tones, even if they are orchestral or include guitars recorded. Both music and lyrics come directly from the deepest of our souls' sensitivities. The lyrics are "photographical", not "descriptive", they are like pictures of some of our beautiful experience. They generally "take photos" in some scenes that have affected our lives...

ON THORNS I LAY certainly is quite an interesting name for a band. Why this name?

We wanted to find, at last, a quite strange, original name that won't limit us to play in a particular style in the future. Fortunately, *ON THORNS I LAY* is such a name. It shows just that we must be an atmospheric band and this is a fact which can never belong to the past. It doesn't mean anything in particular and everyone can translate it in the way he likes - that's its good.

We don't know anything about your gigs. Could you picture *ON THORNS I LAY* live?

Unfortunately, a lot of problems have prevented us from appearing live on stage for two whole years! So, *ON THORNS I LAY* have never played live, that has happened only with *PHLEBOTOMY*, in the period of the 7" EP. We're very hungry to play live and we hope we'll be ready to do it soon.

What are your hobbies and musical preferences? How do the band spend their spare time?

We listen to many different kinds of music, like *Rock*, *Gothic*, *Dark Wave*, *Jazz*, *Reggae*, *Rap*, *Rave* - mainly *Jungle/Break Beat*

and *Trance*, *Progressive House*, and, of course, all kinds of *Metal*. We're generally music fans, even though we play *Metal*. We've got also many other interests apart from music, we like watching horror movies or reading horror books and also play basketball, doing gymnastics, and, of course, drinking a lot and fucking!

What do you know about Romania?

Quite many Greeks live in your country since a lot of years and we've learned in our school's history the Greek revolution of 1821 had started, in fact, in Romania, by a Greek leader, *Alexandros Ipsilantis*. I'd also like to visit your *Carpathian Mountains* and see the famous tower of *Count Dracula*.

You told me you wanted to come to my country the current year. Details?

Yes, *Chris* and *Steven* will be set up, somewhere in *Bucharest*, in *October* as they're going at a *University*, to study as *doctors*! That means that all the band will be between *Romania* and *Greece* very often in the following 6 years. So, of course we'll long for playing live several times in your country. *Chris* and *Steven* have already learned some *Romanian*.

What should your Romanian fans know about *ON THORNS I LAY*? How should they view your music? What about its message? Would you like to tell them anything?

They should know that, in fact, we love gigs more than being in the studio. Our music includes a series of feelings that are a communication bridge between our and our fans' hearts. They should be sure that we always do what we feel. Finally, maybe we'll see you very soon in *Romania*, it will be a great pleasure for us.

ON THORNS I LAY
PO Box 31626
10035 ATHENS
GREECE

Doru Atomei

DARK ROMANTICISM AND ANCIENT MEMORY

BIOGRAPHY

SEPTIC FLESH was formed in March '90. Their first step in the underground scene was the release of their unique demo, entitled 'FORGOTTEN PATH', in February '91. The incredibly good answer led SEPTIC FLESH to enter the PRAXIS STUDIO in December '91, in order to record their cult four-song MLP, 'TEMPLE OF THE LOST RACE'. This vinyl is by now completely sold out.

The next stage was the recording of the MORPHEUS (THE DREAMLORD), only sent to the labels, which gained them a deal with HOLY RECORDS.

The release of their debut album, 'MYSTIC PLACES OF DAWN' (18/04/95), including 9 works of Dreamy Emotional Death, stood out in the history of Atmospheric Metal. The recording took place in the STORM STUDIO with Magus Wampyr Daoloth as producer. It turned out to be a magnificent answer to their out-dated MLP style. A musical journey from Ancient and Classical music to a Dreamy Death Metal. The devastating track, 'RETURN TO CARIBAGE' appears on the NUCLEAR BLAST's 'DEATH IS JUST THE BEGINNING III' compilation.

The new masterpiece of SEPTIC FLESH, 'EEOPTPON' ('ESOPTPON') (the inner mirror, the inner view), was recorded in the same STORM STUDIO and produced by Magus Wampyr Daoloth. The recording lasted two months (March/April '95). The album features 11 songs of Dark Romanticism and Ancient Memory! There is nothing more to say except that this outstanding album will give SEPTIC FLESH the place they deserve in the ever growing Atmospheric Metal scene: the throne of the kings.

So let the sirens play with the strings of the rainbow...

SEPTIC FLESH - 'EEOPTPON'

BREAKING THE INNER SEAL	ICE CASTLE
ESOPTPON	CELEBRATION
BURNING PHOENIX	SUCCUBUS PRIESTESS
ASTRAL SEA	SO CLEAN, SO EMPTY
RAIN	THE EYES OF SET
	MARCISSIMO

RECORDING INFORMATION

All music and lyrics by Sotiris. Produced by SEPTIC FLESH and M.W. Daoloth. Sound engineer: Yorgos Zaharopoulos (M.W. Daoloth). Recorded and mixed at STORM STUDIO in March/April 1995. Mastered by Sonic Contact (France). Executive producer: HOLY RECORDS.

ADDITIONAL INFORMATION

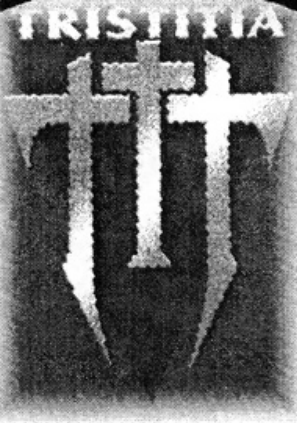
The Dream Lords are back with an absolute masterpiece of sweet melancholy. With their debut, 'MYSTIC PLACES OF DAWN' CD, they have been amazingly declared the most innovating Death Metal band of 1994. RRRRR/RRRRR - RRRRANG! (NR/D), 6/6 - METALLIAN (FR), 95/100 MINIBVIEW (BEL), 90/100 METAL HAMMER (SOL), etc...

SEPTIC FLESH show us that Metal can be a real music. They carry multiple moods creating a nostalgic dimension. The pure expression of the deepest feelings and thoughts. Produced by Magus Wampyr Daoloth (MECROMANTIA), the sound is powerful and crystal clear with a magnificent guitar work. Hysterical Death Metal had never been so complexly melted with Ancient, Orchestral, Classical, and folk music - an outstanding effort of creation. Join them in the impressive age of the ancient Greek time!

Band contact:

SEPTIC FLESH
c/o SPIROS ANTONIOU
METEORON 8
X6. ARTEMIOS
116 31 ATHENS
GREECE

Doru Atomei



'WE ARE THE DARKEST METAL BAND EVER...'

In autumn '92, Luis B. Galvez (Composition, Guitars) and Thomas Karlsson decided to start something new and original to rise above the average. They were both into Dark Heavy music so the style they were to perform was not difficult to decide.

At that time Thomas was in a local Black Metal band, which he left and later joined TRISTITIA where he could satisfy his predilection for Dark Music. After finding a suitable line-up, they recorded their debut demo, 'WINDS OF SACRIFICE', in April '93; four tracks were released: 'DANCING SOULS', 'BURN THE WITCH', 'WINDS OF SACRIFICE', and 'THE OTHER SIDE'. Their brilliant new musical direction was more than well-received by the underground scene. After almost a year of several line-up changes and frustration, they released their second demo, entitled 'REMNISCENCES OF THE MOURNER', containing four tracks: 'ENJOY THE DEAD', 'REMNISCENCES OF THE MOURNER', 'ASHES OF THE WITCH', and 'MARK MY WORDS'. TRISTITIA's style, combining Gothic/Death vocals, Dark melodies, and acoustic guitar arrangements, was now increased with deep keyboards atmospheres and a powerful sound. This gave them the possibility to complete their line-up with drummer Bruno Nilsson and to sign a record-deal with french-based label HOLY RECORDS, their debut full-length album, entitled 'ONE WITH DARKNESS', being released in March '95. Shortly after the release of this album, the session member Adrian Letelier (Bass) joined the band as a permanent member.



'ONE WITH DARKNESS'

SORROW
KISS THE CROSS
ONE WITH DARKNESS
WINDS OF SACRIFICE
BURN THE WITCH

HYMN OF LUNACY
ASHES OF THE WITCH
DANCING SOULS
ADAGIO 1809
REMNISCENCES OF THE MOURNER
DANCE OF THE SELENITES

RECORDING INFORMATION

All music and arrangements by Luis B. Galvez, except Requiem on 'KISS THE CROSS'. Produced by Luis B. Galvez. Engineered by Stefan Isebring. Recorded and mixed in three weeks at NO QUARTER STUDIO, Halmstad, Sweden, January/February 1995. Mastered by R.M.S. studios (France). Executive producer HOLY RECORDS.

ADDITIONAL INFORMATION

The darkest band ever emerged from Scandinavia. They create a new dimension to the Extreme Dark Doom world ... the Doomsday Metal. The most awaited album ever released on HOLY RECORDS. Wim "The Belgian Black Metal Guru" Baelus' fave vocalist. A masterpiece presented in a luxurious full-colour digi-pack. The band of the talented guitarist/compositor, Luis Beethoven Galvez, who owes his own originality to his contradictory origins, somewhere between Chile and Sweden, which allow him to give the whole atmosphere of depression and the heat of frozen sadness to his music. Enter the Realms of Darkness and beyond ... Doomsday has just begun...

Hi Luis! This being our first interview together, I would like you to present a short history of your band, some reference on your two demos. We were formed back in September '92. Our debut demo, 'WINDS OF SACRIFICE', was released in April '93. It was well received by the underground with our Dark Atmospheric Metal. Our second demo was out in January '94 and this one brought us the deal with HOLY RECORDS.

Your latest product, 'ONE WITH DARKNESS', has been released for HOLY RECORDS, on March 30th 1995. What is your opinion concerning it? What about its message?

It's our Darkest achievement so far. And in that way we will always be. This is our kind of Metal. When we write music we don't think in any messages, we just write about things, what we feel about them in our point of view.

Could you tell a few words about each track of the album, their lyrics?

Our lyrics is nothing we talk about. It was very frustrating writing them down, so it's boring talking about them.

There is a lot of Latin influence in the acoustic parts. Is there any link between this and your origin? A part of. I listen to Classical Spanish guitar works and it's natural I play it in our stuff.

"Extreme Dark Doom" - this has been a description of style. What does this mean for yourselves? What should the fans make out of it?

It means we are the Darkest Metal band ever and those who are into true real Darkness will follow our path.

Thomas has played with a Black Metal band, too. Is there anything between your style and Black Metal? I would say that is the vocals only that are Black Metal but he always mixes Gothic style. The music and lyrics have nothing to do with Black Metal.

Why did you pick the name of TRISTITIA? Is there any particular reason? What is the meaning of your logo - the three T's?

The name TRISTITIA means sadness in old Latin language, it fits well with sometimes sad melodies. Our logo is a blazon from the Dark Middle Ages, with no special meaning, all our inspiration is taken from those ages. If you watch the movie 'The Cid', you'll understand.

At the beginning you were two, then three, and now you are a four piece band. Is your band going to record a further growth in number?

Any member that has something to contribute TRISTITIA musically will join.

To return to your album, how did the Swedish Metal scene receive it?

Very well, with good reviews everywhere, in zines, radios, music magazines and it's selling very well here in Sweden.

What is your opinion on the above-mentioned scene? Are there new underground bands to follow your path? To be honest, I don't know. I don't listen to many new Metal bands nowadays, but I'm sure there are a lot in our path.

What are your hobbies and musical preferences? How do you pass your spare time?

The music takes almost all my time. I put all my money in music, so I can't afford any other hobby. When I'm not doing music, I just go out with my friends for some beers or just watching TV or anything else that has nothing to do with music.

Are you religious persons? What are your views on so controversial a matter?

We are not, we hate all kind of religion. If we believe in something, it is in ourselves, 'KISS THE CROSS' is about that.

What is your opinion on the conflicts between the bands, the controversy, and even the violence acts?

We don't care, who cares anyway? Those who are into these things have nothing to do in music business.

There is unfortunately little information on your band in Romania. If there is anything more to add about TRISTITIA, I would like you to point it out in a few words.

We are the Darkest band ever, we don't talk a lot of shit like all the Satanic Black Metal bands. We just play and KILL!

There is nothing known about your live gigs, hereabouts. What are they like?

We haven't played many gigs. We want to have more material for this kind of thing. Then when we have our second album out we will go for it more seriously and it will be the Darkest powerful performance ever!

What are your future plans? How soon will a new album be released, and for what label?

For the moment we are writing new material for our second release, and it will be released I think somewhere in late '96 by HOLY RECORDS.

Congratulations for your present achievement! One final idea: is there anything you would like to tell your Romanian fans?

Hail to all our Romanian fans who dare enter the Realms of Darkness with us. They are true.

TRISTITIA
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300 09 HALMSTAD
SWEDEN

Doru Atomei

NIGHTFALL

'WEIRD, EXTREME ART FOR THE VERY FEW ONES'

NIGHTFALL was formed by Efthimis Karadimas (bass/vocals/guitars), Christian Adamou (guitars), Mike Galiatsos (guitars), and Costas Savidis (drums) with the aim to play senseful, imaginative and mature music. Only one demo-tape, 'VANITY' ('91) was out before the hard worked debut album, 'PARADE INTO CENTURIES', September '92. On Saturday, the 3rd of October '92, NIGHTFALL received best review for their show in Athens with PARADISE LOST in front of 1,000 people and was elected band of 1992 in the Greek METAL HAMMER!

In early 1993, George Aspiotis joined the band for piano and keyboards, because instruments like piano, organ, violin, and timpani give to their music the ultimate atmosphere of dreamy colours.

With their second album, 'MACABRE SUNSETS', released in January 1994, they overshot the limits of Metal. The guitar parts are now performed by three different guitarists. When most of the bands go back to the roots, a very few of the others



keep on going forthcoming and forthcoming, expanding the traditional field of Death Metal! This recording refers to the true worshippers of Black, Pessimistic Death only. Hark the sublime chants of victory.

During their European tour (April-May '94), where they headlined (and were the first and only Greek band to headline an European tour!), they enjoyed a great success and fulfilled the high expectations of their numerous European fans. The very first Orgasm on stage ever!!!

These kings of WAR METAL brought a new fresh air in the Metal scene with the recording of a mini album, released in January '95, only in the form of a luxurious full coloured digi-pack. This *chef d'oeuvre*, 'EONS AURA' is the supreme Art of NIGHTFALL. Mount Olympus rang out once again with enchanting melodies... A musical Iliad in 4 unreleased

movements. Test their incredible charm, and the only thing you will surely lose is your ... soul!

Today, NIGHTFALL are finally back with their third METADRAMA.

This so long awaited masterpiece, entitled 'ATHENIAN ECHOES', was recorded once again in PRAXIS studio, with a personal and ultraprofessional sound.

The hadesian chasm will unleash the furious ghosts of war once again. This apotheosis of mastership encloses 49 minutes of intense feelings, haunting emotions, hyper-fast baroque melodies, and poetry instead of the usual lyrics. 'ATHENIAN ECHOES' proves that NIGHTFALL is the best band ever emerged from the underground... Their top quality release comes with a 12 pages full-colours and silver booklet and the biggest studio and promotional budget ever financed by HOLY RECORDS. They won't show any mercy at all now to anyone who might try to slow down their hellish wheels. NIGHTFALL are the new messiahs of extreme music! Let this album be the tombstone of the miserable Metal scene.

Recording Info

Recorded at PRAXIS STUDIO, Athens, June/July 1995. Mixed by C. Parisis, L. Sfiris, C.K. (The Master Sound Trinity). Produced by Efthimis Karadimas. Financed by HOLY RECORDS.

Poetry and lyrics by Efthimis Karadimas; music by Efthimis Karadimas except 'IXIS (AND THE BURNING AXEOLÉ)', Mike Galiatsos and 'MONUMENTS OF ITS OWN MAGNIFICENCE', by Chris Adamou. All solos by (the guitar expert) Mike Galiatsos except 'MONUMENTS OF ITS OWN MAGNIFICENCE', by Chris Adamou. Eastern voices and animal sounds on 'ISHTAR (CELEBRATE YOUR BEAUTY)' by G. Aspiotis and C. Parisis. All keys/samples arranged by Efthimis Karadimas and George Aspiotis, performed by George Aspiotis. Drums arranged by Costas Savidis and Efthimis Karadimas. All arrangements by Efthimis Karadimas.

Hello Efthimis! What are the band up to? We just released the 'ATHENIAN ECHOES' album (HOLY RECORDS) and we're ready to tour Europe in December '95.

Could you give a few hints on your past as a band? Our first release was the 'DANCY' demo tape in '91. Two months later we signed with the french label HOLY RECORDS, with whom we have released the following productions: 'PARADE INTO CENTURIES'/'MACABRE SUNSETS'/'ATHENIAN ECHOES' - full-length albums; 'EONS AXA' mini-album and 'OH BLACK QUEEN, OH YOU'RE MINE' 7" EP. We've also played a show over here with PARADISE LOST as well as we have done a headline tour in Europe, the 'MACABRE DANCE TOUR '94'.

The sound of the band has been continuously evolving from one album to another. What is the case of your newest release? Again, 100% pure, NIGHTFALL's members' soul-masturbation! Another piece of weird, extreme art

for the very few ones.

What is the essence of the lyrics of this album? No lyrics included, only poetry which the sung lyrics come from/inspired. Sorry, but my pen seems to be so weak to transfer the atmosphere of a highly artistic creation onto this ... soulless, yet useful, paper!

Could you express an over/all view upon 'ATHENIAN ECHOES'?

...It's the most expensive production ever financed by HOLY RECORDS, moreover, being done by a Greek band so far! A pity that promo CD's don't include the terrible layout/pictures/art and poetry the original album includes. You really have to check it out, even if you won't plan to buy it. Our aim, apart to please our "nasty" souls, is to inspire and I'm sure that inspiration flows rich from this production by the first sight ... alike deep red blood from a fresh, virgin wound ... purity.

What do the band do outside NIGHTFALL?

Efthimis is my name, the real one, not a nickname. What we're doing apart NIGHTFALL ... well, we're always in an unlimited gathering of bloody experiences, furthermore, wisdom which feeds our souls, our existence, to become bigger, stronger, ultimate! Our inspiration flows out of this as well; the art of live your life to the

limits, so, one morning you'll wake up longing for something beyond, death itself!

Does "Romania" tell you anything? Guess! ...Actually, I've been in Constanta lots of years ago. I remember the whole city drowned in deep, pale shades of green, and plenty of soldiers everywhere. Hard, yet remarkable times for you I believe.

Is there anything the fans should know about NIGHTFALL?

What you have to know, moreover taste for the moment is our so-far art.

Thank you for the interview! finally... Thanks for the support. We hope to come and play over your country. Thanks to you also Doru! You rule!

Band contact:

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163 10 LITHIOPOLIS
GREECE

Doru Atomei

Ashen Mortality

'ATMOSPHERE IS THE MOST IMPORTANT PART OF OUR MUSIC...'

If you travel further inland within his realm, Count Odium will show you sights of long forgotten visions that are brought back to life and live on. So is the case of the music created by this British band, which revives the truly impressive - and deeply touching - atmosphere of a forsaken aeon as it unfolds the concept and emotions of its creators...

ASHEN MORTALITY was formed in January 1993 by Ian Arkley and Melanie-Sarah Bolton. By March, they had been joined by bassist Tim Cooper and Ben Jones (Drums) completed the line-up in August of the same year. In October they recorded their first demo in a home studio in Erdington, Birmingham. They received many complementary reviews for this tape, including being featured as 'Demo Of The Month' in **ULTRAKILL!** magazine.

Their appearance in many magazines and fanzines world wide created a lot of interest for the band and enabled them to broaden their horizons, doing interviews and getting airplay on radio shows. The band also played their first gig in October, supporting US band **REZ**. Since then they have played a wide variety of venues across the UK from rock pubs to larger venues like **BRIXTON**

ACADEMY where they played to 8,000 people. The band have been encouraged by the positive and sometimes overwhelming responses they have received for their live performances. **ASHEN MORTALITY** also appeared at a number of British festivals in the summer of 1994 and in July of the same year, they recorded their second demo, the 'SEPARATION' EP, at **ATTIC STUDIOS, WOLVERHAMPTON**. This EP is a much better quality representation of the band's talents and potential and has been receiving universally complementary reviews in



both major magazines and underground fanzines, including **TERRORIZER**, **METALLIAN**, and 'Demo Of The Month' in **BRUM BEAT** magazine. This is sparking yet more interest for the band who have already sold in excess of 500 tapes and have a rapidly growing mailing list. In September 1994, the band toured Holland and Germany for a month which was very worthwhile and rewarding. They played their last gig of the year at **WOLVERHAMPTON WULFRUN HALL** and then took a break

until the new year. In this period they have been sought record company interest and a replacement drummer as Ben Jones had left in August and the band had been using session drummer Neil Harris since.

Ian Arkley (Lead Vocals/Guitars) formerly founded and led British Thrash band **SEVENTH ANGEL**, with whom he recorded two albums and toured Europe and the UK as well as playing many festivals. Melanie-Sarah Bolton was involved in the management team of **SEVENTH ANGEL** from early 1991 and following the break up of the band, Ian and Melanie-Sarah decided to follow a new direction together, something they had been planning to do anyway.

ASHEN MORTALITY blends Doom, Death and Heavy Metal with Medieval/Folk interludes. The intensity of the guitars and the heaviness of the keyboards and vocals are starkly contrasted by the haunting dualvocals and acoustic guitars. Let us see what Melanie-Sarah herself has to say now, almost three years after taking to these paths...

Best greetings to Britain's ASHEN MORTALITY!
How are things with you at the moment?
Things are just getting back to 'normal' as we've had loads of time off from the band this year for various reasons like Tim getting married at the beginning of the year, followed by me being really ill and in hospital for quite a time and then Ian and I got married in the summer, so after all that time we're really looking forward to spending time on the band again.

Would you be so kind as to introduce yourselves and your music to those of our readers who missed the chance to find out about you? A little bit of history will be welcome.

Ian and I started ASHEN MORTALITY in early '93 and soon teamed up with Tim our bassist. Since then we've recorded a demo and an EP, played quite a few gigs, festivals, etc., in the UK and toured in Holland and Germany. We've been pleasantly surprised by how enthusiastic the response has been to our gigs and recordings and we've had excellent reviews in many mainstream magazines and fanzines, including quite a few 'Demo Of The Month' ratings. We've more recently been signed to HEAD NOT FOUND (Norwegian label) and have recorded our debut album with them, which is actually a re-recording of the demo plus a remixing (plus added bits) of the EP. We're still waiting to hear when that will be released. It's very difficult to describe our music as it covers a wide variety of styles within each piece but roughly speaking it's Heavy Doom with Folk/Medieval interludes.

It is widely admitted the seventies, BLACK SABBATH especially, have had a huge influence upon the music written in UK these years. What is the position of ASHEN MORTALITY as regards this matter? Are you trying to polish this stream further or are you set to upturn the well-established picture? What would you reckon as your major influences?

BLACK SABBATH are certainly a band that have influenced us (and, as you say, many of the bands in this country) but our influences are very broad and our varied tastes are quite obvious in our music as it is not restricted in style or content but moves between sounds and atmospheres as we feel appropriate and is not really reflective of any one band or style. We definitely aren't following the general trend towards the seventies (although we enjoy many bands who are!).

Our influences are such as TROUBLE, PARADISE LOST, SISTERS OF MERCY, MARILLION, FAIRPORT CONVENTION, BUNK LOYD, SOLITUDE AETERNUS, OBITUARY, FAITH NO MORE, SAXON, and loads of other stuff. We do try to be as original as possible though it's hard to say.

Are there any particular springs that you draw your inspiration from, other than music? How do the other arts appeal to your souls? How do you view them? If you had been unable to express yourselves through music, what would have been your most likely way of creating them?

We're inspired by many things outside music when we write our material. Our subject matter for our songs are obviously things that move us to write, our experiences, experiences of others we know, issues we feel strongly about, etc. Actually we're working on some very new material (which you won't hear for a long time!) which deals very much with me and my past - pain can be an excellent source of creativity and it can be a healing process. As for the other arts, - I'm quite into the arts as a whole particularly painting, architecture, costume, etc. I love all things Medieval, Victorian, Edwardian, Celtic, and lots of other periods, too - I find old styles and designs so much more exciting than contemporary art. I'm particularly into the Pre-Raphaelite movement at the moment. If I wasn't doing music I'd be drawing or painting as I enjoy both. I actually had my own craft business for a few years so I'm quite an artistic soul.

SEVENTH ANGEL were a dominating act in their genre. Yet you decided to put that behind and start up something that finally proved a lot different. What was the reason that determined you to change course? Was SEVENTH ANGEL a mere attempt that failed to suit your expectations, was it a buried dream, or was it just the need to transcend an accomplished project?

This is a difficult question for me to answer as Ian was the only one of us in SEVENTH ANGEL. I managed them but had nothing to do with the creative side of things and it really wasn't my scene anyway. Ian and I had been wanting to start a band together long before SEVENTH ANGEL split up and when it did split it gave us the perfect opportunity. Ian wasn't happy in SEVENTH ANGEL and it is something he's glad to leave behind.

ASHEN MORTALITY feels totally comfortable to us both and we both feel we can express ourselves honestly and in a musical style which is us. We enjoy working together and feel we are musically and personally very much moving in the same direction. We're lucky to have found Tim who fits so well into the whole thing.

The greatest change seems to have affected the sound of your music rather than the lyrics. On the other hand, the latter prove an inclination towards the light, contrasting the strong dark texture of the former. How do you manage to entangle these two opposing features so as to reach your remarkable equilibrium and proportion? Is it exactly because of this apparent antithesis, as it can be traced in many a feature of your music? Is it, maybe, the expression of an inner conflict of tendencies - or a mere state?

I find this question somewhat strange as I would personally say that our music reflects the mood, atmosphere and content of our lyrics. The music is certainly not juxtaposed with the lyrics for effect as you suggest, but rather intensifies and creates depth to the lyrics where it is appropriate. Our lyrics and music recreate the thoughts and feelings in what we feel to be an honest and realistic way and act as an enhancement to one another and certainly not a conflict of ideas.

The often recurring medieval themes - in the sound - set a dreamy atmosphere. Is this an attempt to transcend the bounds of reality? Is this a search for a refuge, or rather for sanctuary? We're all fond of Medieval music and feel that its haunting type of beauty adds something which, although so different, blends so well with the moods in our music particularly the more mournful of moods.

If you were to design your concept as a story, a play, or a movie, or even more - something to require the creation of life itself, as if you had been a god, which most often the artist does have to enact - what is the setting you would choose? What is the most befitting background for ASHEN MORTALITY, what ambience suits you best?

These questions get more bizarre as I go on! What ever happened to 'what instruments do you use' and the like. I don't think I'll even pretend to understand this question!

You keep touring so much. How do you manage to overcome the lack of a second guitar when playing live? Does this not affect the quality of your live sound?

We've actually only done one tour which was only a few weeks long - so I'm not sure where you got that from but still. Mostly we just do gigs and festivals in this country and we don't play that often, as it's only worth doing things where you can guarantee a decent crowd. We've played at Brixton Academy in front of 8,000 people and in Birmingham in front of 81. So it's very varied here and we're getting more fussy about where we play! As far as our sound goes, lack of a second guitar is no problem as the keyboard's smooth over any 'weak' patches and we've never had any complaints - in fact on the whole audiences have been extremely enthusiastic. One problem we do have live is my vocals as I sing so quietly compared to everything else that's going on I can't hear myself (and no one else can hear me!). It's a problem we'll have to address.

Touring has certainly given you the opportunity to experiment a lot. What were the predominant means of expression you placed at the basis of your music? Was it melody, was it rhythm, was it atmosphere? Would you change it now, after all that experimenting? Do you intend to go on the same way as you have so far or try out different other possibilities, enlarge the complexity of your music?

We don't do a lot of experimenting once our music's written. We spend a long time writing and perfecting each piece so after that we more or less play it as it is as we feel happy with it. We improved a couple of songs from the demo and the EP for the album but if we do experiment after we've finished a song it's in our spare room not on tour or when we're doing gigs or whatever! We try and improve on our old songs by writing better ones not keep going over and over the same old song. Atmosphere is the most important part of our music mirroring the mood of the lyrics and we hope as we progress we will find new and better ways of creating these.

Your contract with Head Not Found has brought you face to face with the so disputed Norwegian scene. What is your opinion on the above mentioned scene now, after having experienced the feeling of its closeness?

So far everyone we've dealt with at HEAD NOT FOUND has been sound. Norway has had a lot of hype recently and having only read magazine articles about it I certainly wouldn't consider myself enough of an authority on the subject to make sweeping statements about the scene. I try to treat everyone as they are and judge them for how I find them and that doesn't mean getting an idea of someone from what the press chooses to write. I think it's sad that music is becoming such a battleground.

You have not once been compared to various groups, as PARADISE LOST (GOTHIC times), SPOCKLOAD, even THE GATHERING. What is your opinion on that? Have you never felt frustrated by this, have you never felt a if people were more keen in finding out whom you resembled than in seeing you for what you were in yourselves? Do you think they were not prepared for your music? It's a compliment to be compared to bands of their stature and although every band likes to think they're totally original comparisons have to be drawn for purposes of reviewing and explaining general styles to people. I think as a band gets more established they are recognised without the need for comparisons. So no I don't find it frustrating - it's a very normal part of the process of getting known and letting people know whether it will appeal to them or not.

What are your future plans? Do you intend to sign for the same label? How come you have not closed a deal with a local label, when they have such a good reputation?

Well, we are currently working on about seven new (and better!) songs so maybe we'll record a few in the spring for an EP. It all depends when the record label release the album. Now we're back to working hard on the band we should be getting a tour together for the spring too.

What will the next ASHEN MORTALITY album have in store for us? It's too soon to say seeing as the first one hasn't even come out yet.

Thank you for the kindness of considering the above questions. Please let me wish you a yielding journey in the light henceforth. Would you like to say anything as to complete the picture we have been trying to outline so far?

Keep your eye out for our album when it comes out, though I don't think you'll be too chuffed with it Alex as it includes all the songs off the demo you thought was 'a series of attempts!' Never mind! We're pleased with it and hopefully some other people will be too! Thanks for the interview.

Much obliged. Although I should be the one to thank you for being so patient with some of my questions which must have got on your nerves... I owe you an apology for them, as well as for the touring thing, which was a slight slip of my mind, a conclusion I kind of jumped at, sorry; it was no ill-will, though. Nor was it ill-will, my saying your demo was 'a series of attempts!' My words were too sharp and I will apologise for this, too. By no means should that imply that I disliked it. As I actually love it and respect it and believe it is a brilliant piece of work - so you are unfortunately wrong not to expect me to like your album. I am sure it will be marvellous and I suggest everybody who reads this to give it a most serious attention - those who carefully listen to it once will certainly do it again...

For band contact write to:

ASHEN MORTALITY
74 WILBY AVENUE
HALLESOWEN
WESTMIDLANDS
B63 4DW
ENGLAND

Count Odium



USURPER

'A USURPER IS A CONQUEROR - ONE WHO DETHRONES A LEADER, STEALS HIS POWER AND REIGNS IN HIS THRONE...'

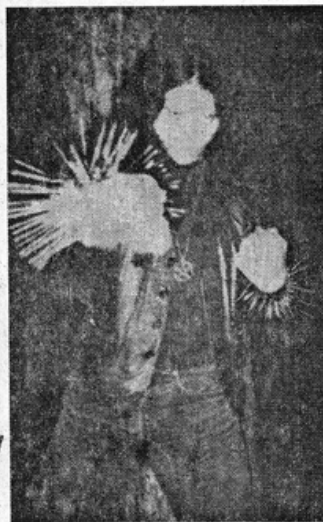
USURPER is a Chicago band who formed in 1993, but have been together in various forms since 1987. They play Cold Dark Metal. They do not consider themselves a typical Death Metal band, nor do they wish to be part of the trendy modern Death Metal scene. USURPER are not concerned with being the fastest, goriest, or most extreme. They are only concerned with writing Heavy, memorable songs.

Musically, their sound can best be described as: old-school

Metal combined with modern technology, and a futuristic vibe. Lyrically,

USURPER deal with subjects as Ancient prophecies/legends, as well as modern day

bizarre occurrences verging on the occult. USURPER do not concern themselves with being politically correct, or fitting in the social norm. Their latest demo, 'VISIONS FROM THE GODS', proves the aforementioned statements and provides a somewhat unique sound that sets them a step apart from average, run-of-the-mill Death Metal.



an EP/CD for X-RATED RECORDS, Mexico. It will have 4 songs total. We are going back into the studio in September '95 to record the other two (one of which will be a cover of 'BLACK FUNERAL' by MERCYFUL FATE). The EP should be out by early '96. It will be called 'THE THRESHOLD OF THE USURPER'. The first 1000 will be numbered and come with a poster. Write to us for more details.

USURPER certainly is quite an interesting name for a band. Why this name? A usurper is a conqueror - one who dethrones a leader, steals his power and reigns in his throne. We wanted a powerful name to fit the band.

Could you describe the tracks on your future release, probably for HEAD NOT FOUND? But lyrics? (Details) Our album, 'DIABOLOSIS...' has 9 songs, two of which are 'DEEP...' and 'DUSK' from the demo (new versions). The other seven are: 'HYPNOTIC VOID' - musically, this song is very dark. It has a lot of variety to it. It is fast, yet has some tripped-out moments, weird chanting parts, some orchestration elements and other Heavy elements intertwined. Lyrically, it is about deprivation of all the senses - separation of the mind and body to enter a new world... 'BLOOD BRASSIUM' is the second song. Musically, it is very Heavy. It is in the basic old-school Metal vein that builds into a Heavy/Melodic climax. Lyrically, it is about Lilith - the first woman who abandoned God to become queen of the Serpents throne. It also has a metaphoric meaning about the

evilness of women - pleasure/pain. Lilith was omitted from the Bible in the Middle Ages. Yet her legacy lives on. Throughout time, from the succubi to other Babylonian legends, women have proved themselves to be literal and figurative blood sucking fiends - yet they have the one thing that man needs...

'FULL MOON HARVEST' is a total Metal extravaganza! Musically, it starts off with an ominous crawling Metal vibe that builds into a fast evil cold assault. And ends in a slow Death. Lyrically, it is about the Samhain ceremony (Halloween). It describes this ancient ceremony yet has symbolic meaning of death and the constant cycle of existence - dying.

'SMALL SALLUS...' is next. Musically it is very basic. Old-school basic triumphant-head-bang type song. Lyrically, it is about the Middle Ages. About the time when Christianity became the

government, and millions were killed in the name of Christianity. 'DEEP' is next - it is from the demo, no need to explain.

'THE INFERNAL STORM' is next. It is an instrumental. It has a lot going on, you have to listen to it a few times in the dark to understand it.

'DIABOLOSIS' is next. Musically, it's kind of a weird song. It starts off almost "mellow" in a very stoned-out Heavy way (if that makes any sense). Then builds into a fucking wall of triumphant crushing victorious riffs.

Lyrically, it is about walking on the ground where ancient ceremonies once took place. Where Pagan dwellers were



Ave! How are USURPER at the time? Great!

Your band is very little known in Romania. Therefore, I would like you to comment upon your so-far releases in a few words (mainly 'VISIONS FROM THE GODS'). 'VISIONS FROM THE GODS' is our 4-song demo recorded in July 1994 - it is already in its third pressing (first - 650, second - 325, third - 325). So far over 1100 were sent throughout the world to: zines, tape traders, distributors, radio stations, and just people buying it. We will probably only print up to 300-600 more then it will be gone forever. So anyone from Romania write soon, they're going fast, so order now - we look forward to hearing from true bangers, Metal freaks, and underground warriors from Romania! In December '94 we signed with HEAD NOT FOUND, Norway (owned by Metalion of the godly SLEAZER MAGAZINE) and in January-March '95 we recorded our

first full-length album for them. It has 9 songs - over 48 minutes of triumphant Metal slaughter! It should be available by early fall '95. It is distributed by VOICES OF WONDER in Scandinavia - but you can order it directly from HEAD NOT FOUND - write to them or us for more details.

In July 1995 we recorded two songs for

slaughtered and where Christian churches were built on Pagan ground. It is about summoning up these souls and harnessing the powers of the ancient ones to obtain revenge for the dead.

"THE RUINS OF GOMORRAH" is next. This is our oldest song that we still play. Musically, it is a very dark Heavy song. It has a lot of variety to it from basic head-bang parts to crawling Doom to weird chanting parts and crushing riffs. You can actually feel the Metal rip through the speakers. Lyrically, it is about walking on the ruins of Gomorrah and being entranced by its magic to be transported to the final days of this amazing city. From alien battles in the sky to the murders, rape, intoxication, and sodomy upon the ground below. This is our epic song.

Finally is "DUSK". This is also a version of the song from the

What do you think about the conflicts among the bands?

It's kind of silly, but it happens. War is inevitable. It usually comes down to jealousy. We prefer to stay out of rivalry situations. We are confident enough with our music. We are too proud to let anyone's stupid opinion to get us down. We prefer to let the music do the talking. Usually, the people who talk the most shit are the same people who never accomplished anything. Let fools talk! Real talent speaks for itself! However, if someone promotes us too far - look out! All hell will break loose! An enemy's blood on my hands is ecstasy!

Misgiving is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

Yeah? Don't you mean "trend"? First of all USURPER play Cold Dark Metal - in the vein of the old-school early 80's Metal warriors. We are into the dark side of existence and intertwine our musical and lyrical influences with our own bizarre dark ideas and elements and state-of-the-art production and technology. Yes, there are some similarities to our style and Black Metal. And if people feel more comfortable labelling us "Black Metal", that's cool. We definitely have more in common with Black Metal than Death/Grind Metal. However we are our own entity - we don't really fit in with any scene. We are totally into the traditional Metal look. It is not some gimmick, this is who we are. We're into spikes, leather, bullet-belts, boots, black clothing, etc. But we don't wear war-paint. We feel it is not really an American thing. I mean, besides ALICE COOPER and QJSS, it was bands like CELTIC FROST/HELLHAMMER and MERCYFUL FATE who created this look, and Scandinavian bands like DARKTHRONE, MORPHED, IMMORTAL, etc., who later adopted this as their own are great! To me, it is definitely a European/Scandinavian thing. And all the true Black Metal bands who followed in this tradition I have much respect for. But nowadays every cheesy 16 year old Black Metal wanna-be does this and we definitely don't want to be associated with this trend. But if a band wants to do this I don't care, I just truly feel it's more of a European/Scandinavian thing.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Satanism for Paganism and Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then?

Let me say this, what you said about Satanism being a limitation is absolutely true. I've always said that. To simply take something like Christianity and just twist it around and do everything opposite, is a limitation. People don't always realize by doing that you are still being controlled by the laws of Christianity - that is what you are making the base for your beliefs - it is totally limiting. People should be intelligent and think for themselves. They should educate themselves on religion. I consider myself more or less Paganistic. I tend to think the same as the followers of the old religion. I do not belong to any form of organized religion and my beliefs are personal to me, yet I will say this: I follow my own laws - I follow my instincts, I make my own rules. The dark hidden side of life fascinates me. I believe in some form of a higher power as some incomprehensible force. I believe it is not separated by good and evil, I believe it's both. Who's to say what good and evil is. Names are names if you choose to call "evil" Satan, then fine, yet you shouldn't let anything put boundaries on you. I do like to read about stories from

different religions - but no, I don't consider myself a Satanist. About Christianity - I don't care what anyone does. I think people who blindly follow

Christianity are sheep, but I really don't care enough about people to care about what they do. If someone chooses to be

a sheep, I don't give a fuck. There are

very, very few people I care about.

And if someone wishes to follow a religion that was twisted around so much and that is used to oppress and to control people, fine - it's just not for me. Most people don't even realize that Christianity was forced on their ancestors, they didn't want people to think for themselves. More people died in the Middle Age because of Christianity than in any war. People would rather remain ignorant and blindly follow than educate themselves about the truth. My basic rule is this: believe what you want, just don't get in my face and knock my beliefs.

There is nothing known about your live gigs, whereabouts. What are they like?

We haven't played live in a long time. When we do, we like to do things right: smoke, pyro, explosions, walls of stacks, spikes, fire, etc. We like showmanship, a USURPER gig is a total audio/visual/mental experience! Sometimes money doesn't allow us to put on as extravagant of a show as we'd like, but we'll still rage and put on a top performance regardless. Lately we haven't played out. We are totally sick of the trendy Chicago scene. It's way overcrowded with third rate fools. Bands play Death Metal yet know nothing of the bands who invented this form of music. Gone is the showmanship. Bands present themselves small. Metal is supposed to be big! It's supposed to be over the top - not normal. We want to play outside Chicago - hopefully overseas soon.

How do you spend your spare time? What are your hobbies and musical preferences?

Metal is my life. This is what we do. I mean we all have day jobs - but besides that, USURPER is our priority. We practice 3-4 times a week, 2-2 1/2 hours each time. We kind of isolate ourselves from society as much as possible - we don't really hang out in the "scene" too much. When we're not practicing we are either hanging out at the practice spot drinking, smoking pot, listening to Metal. Or hanging out somewhere else doing the same thing. Occasionally tripping on acid or mushrooms or going to a club to pick up hot chicks to fuck. Hunting is cool, too. When we don't hang out together I'm either working on new songs or answering interviews. Basically anything we do revolves around Metal, smoking pot, and drinking.

What are your future plans? How soon will a new album be released?

The album should be out by late summer/early fall '95. After that, we'll go in the studio to finish our EP for X-RATED RECORDS. Then, who knows? Possibly some shows? Possibly a small tour? There's been some talk of some European shows - but who knows - as of yet it's just talk.

What do you know about Romania?

Not much at all. So anyone from Romania write us soon, we look forward to spreading the USURPER virus to Romania!

There is unfortunately little information on your band in Romania. If there is anything more to add about USURPER, I would like you to point it out in a few words.

USURPER write music for ourselves. This is what we want to hear and this is our passion in life. We like to get our music to as many people world-wide - however, if people don't like it, we don't care. We are simply a channel - one band's vision of how Metal should be. If people like it, great - we will always continue to spread our music. If people don't like it - listen to something else, there's millions of other bands out there. USURPER represents the past, present, and future of Metal.

One final idea: is there anything you would like to tell your Romanian fans?

Write us, order our tapes. We look forward to hear from all Romanian Metal warriors! Thank for the interview! It was great that you asked some interesting questions, other than the typical "bio" questions as many other zines do. Keep the zine and radio show going into eternity! Metal will never die! Metal is for the elite - never stop! Stay dark!

For more information or correspondence/contact:

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USA

Doru Atomci



NEXT ISSUE OF
KOGAIONON
WILL FEATURE AN
INTERVIEW WITH
RAINER
LANDFERMANN ON
IMPERATOR MUSIC



PAVOR



BEYOND NORTH

LORENN & DEMONIC

'HATE ANY KIND OF RELIGIONS'

Are Birge! How are GHEENNA at the time?
Abe, we are fine, everything is going great, our full-length album has just been released.

Your band is very little known in Romania. Therefore I would like you to comment upon your so-far releases in a few words.

GHEENNA has released so far: 'BLACK SCARED HEART' demo, 'ANCESTOR OF THE BARRETT SEW 7' EP, 'FIRST SPEEL' mini EP/CD, 'SEEN THROUGH THE VEILS OF DARKNESS' EP/CD, a 7" and our third EP + new T-shirts.

I think the 'FIRST SPEEL' EP, released with 'HEAD NOT FOUND', has helped you break through. Please describe this your product, could you briefly picture each of its tracks, their lyrics?

'FIRST SPEEL' is majestic Black Metal, it has five tracks, and the concept and lyrics are about the stars and planets, the sun, Satan.

How was this material viewed in Norway? What about the rest of the world?

We have received nothing but pure positive reactions all over the world!

What could you say about the Norwegian bands?
Only that we are the best!

Mythologically speaking, Norway is a Heathen country. What is, in your view, the relation between yourselves, your music, and your country? Do you consider yourself "a worshipper of Odin", maybe?

What is your opinion concerning the Northern myths? GHEENNA has nothing to do with Norway and its background and pride. We deal with the subjects I mentioned earlier, Satanism, magic... And NO, I am not an Odin worshipper, I am a Satanist.

About Norway and its myths, I'm very proud of being a Norwegian and I'm very proud of my country and my forefathers.

What do you think about the conflicts among the bands, Norway being renown for these "terrorist" acts? Do you rank among these?

GHEENNA has never been terrorised, but we terrorise and put an end to the bands we do not see as worthy!

Playing Black/Barb/Hagan Metal has become some kind of a trend, a sort of fashion, of late. Unfortunately, not everything that counts as Black sounds very well. Do you think the ascent of so many a band is a positive thing? Can your band be seen as part of this new surge?

GHEENNA does not float in the waters of the new wave of bands, we've been around for quite some time. And about this huge amount of bands forming these days, I do not care, the worthy ones stand and the ones who are not worthy quickly find that out when they are being trampled by foot!

Do you consider yourself an elitist? Do you believe in originality?

We are in the Norwegian elite and yes, I believe in originality and I would say GHEENNA is pretty original music!

What is, in your opinion, the difference between the old Black Metal and the new one? Which of the old bands do you think are worthy of being hailed? What about the new ones?

The new Black Metal are more technical, though others of the new bands play like the old gods, e.g. GORODOTH. The new bands use more synth and other effects, and the old ones were just using the basic and primitive stuff.

Some new bands worth hailing: JAMORRAT, ENSLAVED, GHEENNA, MISTICUM, SATURCON, EMPEROR, MARBLE, etc. The old gods are HELHAMMER/CELESTE PROST, VENOM, BATHORY, ESS, KRATAOR, THAS PAGES, OZZY/BLACK SAMBAATH, IRON MAIDEN, etc.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

Yes, we use corpse-paint. It gives us the Agitic and Devilish feel to the photos we use in GHEENNA.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Heathenism for Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then?

This question would take too much time to answer, and I do not have that time, another time perhaps!

A substantial part of the bands have included female vocals on their albums, of late. Moreover, some use ballet and various rituals during their live shows. What is your opinion on this issue?

The female vocal thing has become a trend, but I do like it, when the female who sings is really good. And about the ballet and rituals during their live shows I say excellent.

An overall question: how would you describe the future of Black Metal?

The good bands will do better and stand proud and the non-worthy ones we shall watch sink further down into the quicksand.

Back to GHEENNA, what are your future plans? When will we hail a new release from GHEENNA? Check out question number 2!

What are your hobbies?
Collecting pornographic movies!

What do you know about Romania? Are you linked with it in any way?

Of course, I know the legends, stories and myths, they're great!

To conclude with, what would you like to tell your Romanian - and not only - fans?
Buy our EP's, you won't regret it! Thank.

GHEENNA
HEILAMOSSE 23
4041 HANSTJORB
NORWAY

Doru Atomei

What are DEMONIC up to at the moment?
We're about to release a mini-CD on METROPOLIS RECORDS. Also working on new shit for a full-length. The mini shit will be out September or October. The full CD ... out early '96!

This being our first contact, I would like you to say a few words about your previous releases and a short history.

DEMONIC was formed September '94. We've released this 3-track demo, called 'MIA MARET FALLER' ('WHEN DARKNESS FALLS'). Good response, sold out every 500 printed. (Cool, ey!)

Norway is a heathen country, mythologically speaking. Do you consider yourselves as heathen or maybe Satanists? What do you think about the other religions, especially the Judaic ones?

I don't consider myself as a heathen nor a Satanist. I do not believe in anything than myself. I do not have a soul that will go anywhere. Hate any kind of religions.

We don't know anything about your gigs. Could you picture DEMONIC live? Are you using ballet sequences? Do you believe in the war rituals and, consequently, do you wear war-paint? We don't use corpse-paint. We don't do the ballet. We don't do gigs. I don't know about that war ritual thing, though. (heh)

What can you tell about the music of this country and the Metal scene, especially the disputed Black Metal? Nothing.

What are your hobbies and musical preferences? What do DEMONIC do in their spare moments?
Music. Listening and making.

What do you know about Romania?
Ha! I know nothing. I've been there, though, for almost two hours.

What are your plans?
I'm gonna go out for a walk and prepare for my tomorrow without any beer, tobacco, or money. (No readers, send money!!)

What would you like to tell your Romanian fans?
Support anti-religion. Support DEMONIC.

DEMONIC
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NORWAY

Doru Atomei

BOUNDLESS RECORDS

Nihilus

Greetings 'Emi! How are you at the time?
I'm over the top now! Real UNBOUND-ed.

BOUNDLESS RECORDS is a small label and very little known in Romania. Consequently, please give me a history and some data about the activity of this label. Details?

OK, let's go: first of all, BOUNDLESS RECORDS is a project. The society we live in imposes us thousands of restrictions, so why should we restrain ourselves even for what concerns music? BOUNDLESS RECORDS has been created for this reason: its aim is to operate, with no limits, in all "underground" music areas, attempting to overcome that too deep-rooted sectarianism in the underground scene. A sectarianism which does not surely aid the scene to improve, and sound and ideas to spread all over. Sounds and ideas are already penalized by media, industrial giants and generally by "The Tops", so from Black Metal to Hardcore, from Death to Noise, going through Industrial and different Crossover tendencies, every trend will be taken into consideration. At the moment, we have 5 great bands under contract: NİHİLİ LOCUS (Gothic Dark Metal), HYBRIS (Mashing Brutal Death), MISKATONIC UNIVERSITY (Pulp Core), OUT OF ORDER (Psycho Noise), BRAIN BOOZERS (Future Metal Core).

What are your work to BOUNDLESS RECORDS?

The work? Well, I'm the 33% of the firm, but from a legal point of view I'm the boss. But, you know in little labels you must do everything: from clean the office to take under contract new bands.

Future plans and upcoming releases.

We are BOUNDLESS so we want to grow in every field. The upcoming releases are the full-length CD of MISKATONIC UNIVERSITY, the MCD of BRAIN BOOZERS (in October), and the full-length CD of OUT OF ORDER (in November). NİHİLİ LOCUS and HYBRIS full-length CD are scheduled for spring 1996.

What do you think about the Italian scene?

Doesn't exist, we try to create it now.

If you don't mind I'll put to you a personal question. Who is 'Emi besides the activities that I have mentioned?

I'm a 24 years old guy, I study Political Science at the University and I live for music (the goal is to live WITH music...) I spend my days touring Europe with my band (I'm the singer of MISKATONIC UNIVERSITY), manage my label, go to concerts, make love with my girlfriend and watch cinema (Tarantino, Cronenberg, Avery, Ferrara, ...).

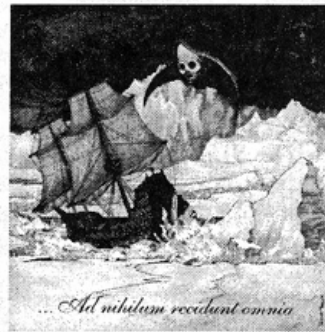
Thank you for this short interview and if you wana tell something to the readers of Romania and of the whole world, please do it!

Yes, stay BOUNDLESS!

Doru Atomei

BOUNDLESS RECORDS RELEASES

NİHİLİ LOCUS	'... AD NİHİLUM RECIDUNT OMNIA', Debut MCD, Dark Black Gothic Metal Masterpiece
HYBRIS	'ETHEREAL HOPES', Debut MCD, Grooving Powerful Brutal Death Metal
MISKATONIC UNIVERSITY	'TIME'S UP', MCD, Noise Metal Post Core
OUT OF ORDER	'LORD OF SUICIDE', Debut MCD, Psycho Noise Grunge
BRAIN BOOZERS	'555 BLACKNESS', Demo, Crossover Metal Grunge Core
NİHİLİ LOCUS	'... ADVESPERASCIT...', Demo, Dark Black Metal Concept Opera
HYBRIS	'IN SPITE OF DESPAIR', Demo, Atmospheric Brutal Death Metal
MISKATONIC UNIVERSITY	'THERE WILL BE ONLY ONE', Debut CD, October 1995
BRAIN BOOZERS	Debut MCD, November 1995



NİHİLİ LOCUS was born in late 1991 with the following line-up: Mauro (Guitars), Massimo (Bass), Bruno (Vocals), Valeria (Guitars), Roberto (Drums).

Their first release, the 'SUB HYEROSOLYMA...' EP, was out in December 1992, containing two songs and a piano outro. The band released a new work, called '...AD VESPERASCIT...', in September 1994: 30 minutes of gloomy and melancholic sound (a concept-tape). In April 1995, NİHİLİ LOCUS recorded three tracks for BOUNDLESS RECORDS, which were released as a concept-MCD, called '...AD NİHİLUM RECIDUNT OMNIA'. Simon joined the band for this release, on keyboards and all that regards the atmosphere. female vocals by special studio-guest Barbara.

NİHİLİ LOCUS:
c/o BLASI BRUNO
VIA MANIA, 30/40
10040 LA LOGGIA (TO)
ITALY

BOUNDLESS RECORDS
PO Box 1
48020 SAVIO (RA)
ITALY

OPERA IX

'... WELCOME TO THE MYSTERY OPERA...'

The OPERA IX project was born in 1988 from the perverse mind of Ossian, but only two years later, after many difficulties in completing the line-up the group recorded their first demo tape, 'GOTHIC', and then with the title-track it took part in a CD compilation produced by the MUSICAL BOX PROMOTION. After other changes, in 1992 the line-up gets lasting with Cadaveria (Vocals), Ossian (Guitar), Lord Blad (bass), Hegias (Drums). From the 'Occult Metal', with these members the sound changed into an atmospheric mix of Doom, Death & Black; the second demo tape, 'DEMO '92', containing four cult songs, is imbued with sulphurous sensations and extreme emphasis.

The band's expectations were overtaken by 'DEMO '92', which succeeded in distinguishing itself within international underground scene, so that the WJMM RECORDS, a Dutch independent label, offered the band the opportunity to achieve a 7" EP including two not previously released tracks. The recording

took place in May 1993 and it was supervised by Hesofrom Sadist. 500 copies were printed in September 1993 and were sold out in two months only, forcing the group to make a reprint. At the end of 1993, Silent Bard, a musician with a classical training, completed the line-up definitively. With his keyboards, the band is growing into more ethereal and disquieting sounds.



The subject the band is dealing with is plunged in an arcane dimension not disposed to bring to light what could represent occultism's banality, but intent on analysing the dark windings that surround man, among legends, superstitions and ancient traditions trying to make

come to the surface some messages in which men's blindness to Nature and events appears in all its entity. The OPERA IX musical project develops through Gothic and Medieval visions. For the time being, nothing else is to be said but...

... welcome to the Mystery Opera...

Hi Triskent! **OPERA IX** certainly is quite an interesting name for a band. Why this name, and mainly, why "IX"?

...The name **OPERA IX** represents what the group is and want to be... "**OPERA**" means "creation", it may concern the plasation of the matter, the outcome of a labour or the realisation of a thought and of a way of being... "**IX**" is a meaningful number: it has the power of three times three, the number, it's the last number, the boundary number over which there is nothing, the mystery; so - "**OPERA OF MYSTERY**".

Your band is not very widely known in Romania; what is the history of the band and their releases? The **OPERA IX** project was born in 1988, their first demo tape, '**GOETIC**', was recorded two years later; its title-track was included in a CD compilation by the **MUSICAL BOX PRODUCTION**.

The line-up was settled in 1992, with Caduberia (Vocals), Ossián (Guitar), Lord Vlad (Bass), Flégias (Drums). From the 'Occult Metal', with these members the sound changed into an atmospheric mix of Doom, Death & Black, which was brought to life within the second demo tape, '**BEHO '92**', containing four cult songs. This demo brought the band the opportunity of signing a 7" EP contract with **WIMP RECORDS** (Holland). At the end of 1993, Silent Bard, a musician with a classical training, completed the line-up on keyboards. The band released their debut full-length CD, '**THE CALL OF THE WOOD**', for Italy's **MISCELLANEOUS RECORDS**, in January '95. In the same period, Silent Bard was replaced by myself.

In addition to that, I should mention a couple of great live performances: in February, with **ENSLAVED** and **MARBUR**, and April, with **ANSA** and **SABASTIC EXTORTION**... really great! At the moment we're refuged in our studio, working over the release of our second CD.

Your latest product, '**THE CALL OF THE WOOD**', is really breathtaking - about 60 minutes of true music. What is your style? Could you describe the tracks on this album in a few words and, of course, the lyrics?

A definition for our style would be too tight. Just let me say that our music is: esoteric, 'cause our lyrics and beliefs are strictly esoteric, Death, as the sound could be somehow Death, symphonic, as we make a great use of keyboards to create that background epic/symphonic that allows to create these vast atmospheres. Surely it's hard to describe what the lyrics say as they are already the description of our darkest insight: from the deep personality running through darkest pain of '**AXONE IN THE DARK**', the great celebration of Pagan Gods of '**THE CALL OF THE WOOD**', to the monumentality of sepulchral loneliness of '**SEPIKRO**'. Believe me: get the CD and dare listen to it!

The bewitching female vocals brilliantly crown the sound of the album. What was the reason that determined you to use this voice?

Surely we've got to recognise that Caduberia has been one of the characteristics that made **OPERA IX** known all around the world, and yet now many people at gigs get astonished by this figure of brutal female singer. A female member of

the band wasn't a target, she just turned out to fit well with our belief, with our way of making music... that's all!

What is the meaning of your album's cover?

The CD's cover is a picture of this "calling of the wood", the appearing of the Horned God in all his androgynous nature, half beast half man/woman, recalling all his esoteric meaning and wilderness (Cernunnos/Andras).

What do you think about the Metal scene in Italy?

Have you got any preference regarding it? The Metal scene in Italy's growing day by day, so much that it becomes difficult to realise which bands are really conscious of the message they predicate, professionally prepared! Anyway, what's good I think can be considered really good all over international scene! We're in touch with **MORTUARY RITES**, **SABASTIC**, **NECROMASS**... and I must say that besides being good friends, they make really good music!

This your latest product was released for **MISCELLANEOUS RECORDS**. What will be your next album like? When will that reach us? Our next CD will be quite an evolution from '**THE CALL OF THE WOOD**': a bit more symphonic, sometimes more contemplative and somewhere with some Black sound, therefore more epic. We still don't know for whom it'll be printed, but we're planning to have it out on half 1996.

What does **OPERA IX** mean to you personally?

For me **OPERA IX** is the realisation of my musical dream: at last I can put all my experience in the music I make, I can talk about my esoteric Ego, I can "paint" with the colours I most prefer! I can live music!

What is live **OPERA IX** like?

During our live performances we try to reproduce our "Sancta Sanctorum", or "Tucus", the place where all our magic takes shape and life; and our dressing tries to reflect what we feel to be: for example, I try to look like a Gothic Medieval druid and herbalist, using incenses and candles...

What are your hobbies and musical preferences?

How do you spend your spare time? Musical preferences? I like to hear **MY BURNING WIFE**, **HEAD CAN DANCE**, **DARKTHRONE**, **MC PENNETH**, old **THEBITION**, Celtic Folk music... and so on! Hobbies: reading, herbalism, esoterism, living the wood... and that's what I always do in my spare time!

What do you know about Romania? Have you got any contacts thereabouts?

If I've got to be sincere, but perhaps it's just because I answered foreign mail since very little time, I don't know so much about Romania and therefore I can't tell you about any contacts thereabouts; on next letter I surely will tell you after asking my partners. Sorry.

Finally, I would like to congratulate you for this album and ask you a last question: what would you like to tell your Romanian fans?

There will be a dance and the Gods will come to take their debotion through the caresses of the Fury and the passion of the mortal... may the wood protect our will! May Cernunnos be our wise, may the ancient be our mentor!

For band contact, write to:

OPERA IX
c/o ALBERTO CAGGIOTTI
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ITALY

Doru Atomei

DRACMA RECORDS

Hi, Carlo! Please give me a few details concerning **DRACMA RECORDS**. **DRACMA RECORDS** burn in Torino (Italy) and has been an independent label since 1988. **DRACMA RECORDS** has actually become a well-known landmark as far as the most extreme area of Italian Heavy-Rock is concerned (i.e. Crossover, A.O.R., Death, Black Metal). In seven years it has produced many bands (**BROKENGLAZZ**, **ELEKTRADRIVE**, **CARAVANSERAJ**, **TAPIR GETS ANGRY**, **HEADCRASHER**, **DETESTOR**, **NECROMASS**), all with a good response in the whole country. Thank to the popularity gained in Italy, we are now planning to distribute our products abroad. For what concerns **ELEKTRADRIVE** (A.O.R. band), we signed **LICENSE AGREEMENT** with an important German/Japanese label, with a good response in reviews and sales.

What could you say about your link with **DETESTOR**?

I work with **DETESTOR** since 1992 and there is a good report with me and the band. In the circle of time it is a very good work, because with release start last year and we are working very long time in the structure of the songs and for the just sound.

Please say a few words about **ECLIS DISTRIBUTIONS**.

The **ECLIS DISTRIBUTIONS** is a mail order catalogue formed by me and Max (he owns **NORTHERN DARKNESS REC.**, a little underground label), because we want to expand this music (Death/Doom/Black) in Italy.

What is your opinion on the Italian Metal scene?

The Italian scene is good. The only problem is the hypocrisy and the insufficient experience the music world, for me it is a difficult work because I do explain that music is a natural attitude and not fiction, if you are not persuaded of your personality, do not play music.

Hobbies?

My hobbies are my work.

Does the word "Romania" tell you anything?

I don't know Romania, you can tell me about your culture, please.

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Doru Atomei

CULTUS SANGUINE

"THE BLOOD OF THE CULT"

The band was formed in the middle of 1993 by ferghieph (Vocals) and Aqua Regis (Guitars, Bass), originally meant to be a two-soul project. After some days Custos Arcanorum (Drums) was found and the line-up was completed a few months later by Ouranos (Keyboards).

Thanks to the little consequent circulation of some rehearsal tracks, there were some deal offers for 7" EP's or demo releases, but WOUNDED LOVE RECORDS from Milan, Italy, offered a deal for a MCD, which was a cool release; before this, the 'OFFICIAL RES. '94' was released, now sold out in 450. The MCD was recorded in December '94, at NEW HENRIEL STUDIO (MI), and it has sold 1500 copies world-wide 'til now. CULTUS SANGUINE's musical intent is to create deep dark melodies, while riding the winds of hate. It cannot be compared to anyone else, originality stands as first concept.

The band are working on the new songs right now, to record their first full-length CD. The near future will also bring T-shirts along.

Hail Joe! How are CULTUS SANGUINE at the time?
Hail to you Doru, CULTUS SANGUINE at this time is going quite good, the MCD has sold 2000 copies and we are composing new depressive hymns for our first CD.

Your band is very little known in Romania. Therefore, I would like you to comment upon your so far releases in a few words.

So far we released just an official RES TAPE '94' with a grim rough sound, which spread our name around and the 'CULTUS SANGUINE' MCD '95, both releases contain the same three hymns of Dark, depressive, self elevating, and original Cold Metal.

CULTUS SANGUINE certainly is quite an interesting name for a band. Why this name?
Because it reflects perfectly our music, its meaning is "the blood of the cult", the link which moves everything...

Please describe the tracks on MCD and, of course, the lyrics.

The first 'IL RICADONO IN ROSSO' is an intro, an ideal one to enter the dark realms of CULTUS music, it has these great male voices which create a great atmosphere. Then comes the first song, 'I AME THE WINDS OF HATE', the first song we've done, fast and direct as a fist, the lyrics are about the supremacy of the Self in front of everything. The second is maybe my fave: 'MY JOURNEY IS LONG, BUT MY TIME IS ENDLESS', cold, dramatic, and really dark, it speaks about the hard journey

before reaching immortality. Last to come is 'INTO THE FIELDS OF THE SCREAMING SOULS', it talks about a perfect weird place.

What could you say about the Italian bands?

The same I could say about the other countries' bands, there are good, original, and interesting bands and there are crap, trendy others, I would suggest you to check out: MONUMENTUM, HAS ALBERTI, BURGO PASS, CULTUS SANGUINE, EVOL, ATARAXIA, FROM DEPTHS.

What do you think about the conflicts among the bands?

Mostly are stupid things due to envy and jealousy, sometimes for ridiculous reasons, I give my support and friendship if someone deserves it, but I give also all my hate if someone deserves it.

Please give me some info about MONUMENTUM. Details?

I think these details are going to end, the album is recorded, and be sure that the result will pay off this waiting; all the details have been caused by the studio, and by CANDID ELLIOTT, when they would sign the band, but everything failed. 'IN ABSENTIA CHRISTI' will be out when you read this for MISANTHROPY RECORDS.

Playing Black/Dark/Pagan Metal has become some kind of a trend, a sort of fashion, of late. Unfortunately, not everything that counts as Black Metal sounds very well. Do you think the ascent of so many a band is a positive thing? Can your band be seen as part of this new surge?
It depends from the quality of the band, if the band is good and original, the ascent of many bands is a good thing, naturally between 100 good bands there are 10-20 good and 80 who try to copy the 20 good, but copies are always forgotten while the good ones rise.

What is, in your opinion, the difference between the old Black Metal and the new one? Which of the old bands do you think are worth hailing? What about the new ones?
Basically the difference is that the old Black Metal bands acted in a desert, there was just them, now we are in an overcrowded forest. Then the old bands opened new musical fields, the new are reinterpreting it. Ancient gods to hail are: HELHAMMER, CELTIC FROST, VENOM, BATHORY, MERCYFUL FATE, DEATH SS, SLAYER, SODOM, CREATOR and DESTRUCTION. Today's gods are: ARCTURUS, CARPATHIAN FOREST, IN THE WOODS, MONUMENTUM, GEBENIA, BURBUN, SHADES, and many others.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?
No, CULTUS SANGUINE doesn't follow this ritual, I have nothing against it, but it depends from the band, shadows can't wear make-up.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake heathenism for Paganism and Satanism. Are you a Satanist?
If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then? Details, please because I don't know regarding your opinions, conceptions,....
Yes, you are right

most of the bands claim to be Satanists without knowing 1% of its concepts, they misunderstood Antichristianism with Satanism, then there are the ridiculous "Pagan Satanists" and so on, I don't label myself as nothing, I care just for my Self, I don't have enough knowledge to consider myself a Satanist, this word has been abused too many times by too ignorant 16 years old children. About myself I don't like to claim my beliefs, anyway most of the Satanic statements fill to my personality.

A substantial part of the bands have included female vocals on their albums, of late. Moreover, some use ballet and various rituals during their live shows. What is your opinion on this issue? What pictures CULTUS SANCTUINE live?

Sometimes female vocals fit really well with the music, sometimes there's an abuse, I think that the best female vocals are the DEAD CAN DANCE ones, about ballet I know that SLEAZEBETTY want to use it, I'm not a ballet fan, but I'm curious of how it could turn. Right now CULTUS SANCTUINE have never played live, we'll do in the near future, but I already don't know how it will be, nothing is already decided, anyway it will be the dramatic representation of the needless of life.

Many a Viking band use helmets, weapons, armour, and the like. What can you tell me about this problem?

I'm really fond of Medieval weapons, but I'm not a Viking, but you must consider that the Middle Ages were not just in the North of Europe, everywhere men used swords, no? In my opinion they fit godly with Black Metal, and are a great way to kill enemies. Bail Sword and Fire!

How do you spend your spare time? What are your hobbies? But musical preferences?

My spare time apart from my work is divided between the band and all the things connected to it, as mail interviews, etc. then comes my zine WOUNDED, the rest of the time is spent between reading the most I can, hanging out with my few friends and so on.

What are your future plans? How would you picture the future of CULTUS SANCTUINE?

In the moment the future plans of CULTUS SANCTUINE are to find a deal with a label and release our CD, maybe some concerts, then we'll see, time is endless. Human living - not.

What do you know about Romania?

You have one of the best places on this planet: Transylvania, besides this I know really few, this is also the first interview I send in your country.

One final idea: is there anything you would like to tell your Romanian fans?

Enter the darkness, the field of the screaming souls is endless as my time. People interested in our MCD should write to WOUNDED LOVE RECORDS or to my address, s.t.z.

TRIBE OF WINDS OF HATE.

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20020 BUSTO CAROLFO (MI)
ITALY

WOUNDED LOVE RECORDS
VIA FONZASO 2
20148 MILANI
ITALY

Doru Atomei

I'M MY OWN AND ONLY GOD!

Ave Lars! How are DISMIAL at the time? DISMIAL is riding the oneric journey of this present gone!

Your band is very little known in Romania. Therefore, please give me a few data technical and a short history of the band.

There is not much to say! Mahiko lives in Germany and does all the percussion parts plus some piano, lyrics and sax, and me, doing the guitars, voice, keys and violin.

The first demo, 'DANS UN CHAMPS INFÉRIE', is a brilliant release. What is your style? Could you describe the tracks on this demo and, of course, the lyrics (your philosophy)? It is just our own style! A fly across the hidden and forgotten effigies of our buried past!

What could you say about the Italian bands? I have nothing to say!

What do you think about the conflicts among the bands? I don't care, to be honest!

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Heathenism for Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then?

I'm my own and only god! I don't feel myself to inveigh against an entity I don't relate myself to! These massive attempts to "deny" and "blaspheme" only represent to me a mentality that is fundamentally Christian!

I try to fly higher beyond these limits! There are enough "slaves" doing otherwise!

How do you spend your spare time? What are your hobbies and musical preferences?

I have no spare time! My main interests lay over to reading and writing. Music is my expression, all I do is for myself.

What are your future plans? How soon will a new album be released and for what label?

I never think about the future too seriously, since it is something of untouchable. I am definitely more involved in annihilating the present. I don't care about releasing an album or signing for a label at the time being, so I can't tell!

What do you know about Romania? Not much really!

One final idea: is there anything you would like to tell your Romanian fans?

I don't like the word "fanshup". It is an objectivity concept that relates to some kind of limiting "religion". 'DANS UN CHAMPS INFÉRIE' is available at my contact address for \$5 (Europe), \$6 (elsewhere). When writing please include IRC for fast reply! Thanx for interview. Thy will be done!

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Doru Atomei

GODBLOOD: PERVERSE BLACK METAL IN SLOW RHYTHMS...

Hail Deceased! How are GODBLOOD at the time? How are we working on our new material in our own studios.

I don't know anything about the history of this band, except by 'FLOWERS' demo. Could you help me in this matter? Please, details!

The band was formed in the winter of 1990/91. The history till 1993 is not so important. Many members had passed from the band. In August 1992, Mephisto (guitars) came and during the last days of 1993 we (Deceased and Mephisto) recorded 'GODBLOOD' song. Then, in March 1994, Keroverus (drums) joined us. Finally, in November 1994, we released our debut demo, 'FLOWERS'; we had a very good response. In January 1995, the band was completed with Septic (bass). Then, on 8th of April 1995, we supported NIGHTFALL in a concert live in Nicosia with success and on the 20th of May 1995, we supported ROTTING CHRIST in a great mayhem concert. Then some magazines attacked us for such thing as "youngsters worship Satan with blood in concerts". In the concert with NIGHTFALL I brought on the stage an upside-down cross of human bones. And finally the cover of our Demo is a human skull.

What are GODBLOOD's style and why screaming female (voices)? Is very originality! GODBLOOD style is Black Metal and the female screaming voices are put into our music 'cause they are very important to us.

How was 'FLOWERS' viewed in Cyprus? But in the rest of the world?

'FLOWERS' was reviewed with very good words in Cyprus. In Greece, the Greek METAL DEMONEX reviewed us with such words as "they play perverse Black Metal in slow rhythms with characteristic strong riffs and diabolical male and female vocals...". We have sold a lot of demos in Greece.

What could you say about the Cyprus bands? We have few Cyprus bands: THE MONUMENT (Occult Black Metal), REGICIDE (Trash), ENDSHERIA (Power Metal), ARMAGEDDON (Power Metal), MEGASOAT (Occult Nightmare), APOSYTOSIS (hardcore)...

What are future plans of GODBLOOD? Our future plans are the release of the 7" probably by our label, THAROME PRODUCTIONS, but who knows?

Please give me few data about THAROME PRODUCTIONS and about your activity on this label. THAROME PRODUCTIONS is the only label of Cyprus. It distributes for labels as CENTURY MEDIA, WITTSBUNT, POLYPHENUS, LISTENABLE, AVANT GARDE... THAROME has also released some demos with GODBLOOD as its debut release. THAROME also distributes demos directly from bands. My activity in THAROME is that I own the label myself.

One final idea: is there anything you would like to tell your fans? Hail to all the true Black Metal fans out there, stay dark forever.

Doru Atomei



'EVOL represents the Black Principle of Existence,
forger of the Dark Souls and Opposite to light'



Ave! EVOL is a name that does not tell much to the Romanian Blackers. I know you have some other contacts hereabouts, but I believe a short presentation of the band and their history will not be superfluous. So, please say a few words about EVOL.

I formed EVOL during the first cold month of 1993. We released till now two demos ('THE TALE OF THE HORNED KING' and 'THE DARK DREAMQUEST PART I') and one full-length CD ('THE SAGA OF THE HORNED KING'). The line-up is: Prince of Agony (Synth/Vox), Lord of Sorrow (Guitar/Bass), Princess of Disease (Female Vox). We make use also of session players for live acts: Tomas (Drums) and Marco (bass).

Your latest product, released for ANTHOCERE RECORDS, 'THE SAGA OF THE HORNED KING', has been described as Atmospheric Black Metal. I would like you to describe it your own way and, if you will, picture each of its tracks and their lyrics.

I think that Atmospheric Black describes well our music. Our tracks are full of atmospheric parts and want to create a dark landscape in the soul of the listener. THE PRESENT AGE is the introduction to the saga itself and it's the description of the actual society, where the Black Souls are ruled by the followers of light. THE CURSE OF THE WITCH is the scream of the Black Souls to recall the ancient Gods of Darkness banished in the UNKNOWN DOMAIN from where the King shall come. THROUS FOSY PLAINS AND MYSTIC WOODS HE RIDES, in order to reach his People. PROLOGUE is the WARTING FOR HIS COMING, fighting in a world dominated by light and its followers. THE EVE is the introduction, full of hopes, to THE RETURN OF THE HORNED KING, majestic

and powerful. After the War against the enemies, a great FEAST will be performed. And this opens the path to the SORROW OF THE WITCH, unable to reach the final Essence, blocked by the Wall of Flesh. All this is THE SAGA OF THE HORNED KING, the hopes of the Black Souls, the need for Truth of the Dark Nobles. It's a sad tale, 'cause the King is not here yet, we are alone with our melancholy and dreams.

Why did you choose the EVOL name for the band and why is your album entitled 'THE SAGA OF THE HORNED KING'? Moreover, what is the significance of the album's cover?

EVOL represents the Black Principle of Existence, forger of the Dark Souls and Opposite to light. The title of the CD wants to give the idea of a great event, a myth, that influences every single being of this Universe. The cover is a summary of the song 'THE TALE OF THE HORNED KING'.

You are recording a new product in November. All that I know about it is that it will be based on your second demo. Would you like to disclose a few more details concerning it? What will it sound like?

Our next CD will be titled 'THE DARK DREAMQUEST (ROMANING THE DREAMLAND)'. All the songs from our second demo will be included, except for 'WITCHLORD'. New songs will be a bit faster than our previous creations. There will be also a lot of atmospheric parts and keyboard tracks.

When do you think this album will be released and where?

It will be released by ANTHOCERE RECORDS I think in April '96. I know it's a bit late, but we had some problems with the recording studio.

Let us move on to different matters. Many believe that it would be an artificial thing if Black Metal "appeared" in other places than the Northern Countries. Still, there is an



outburst of such bands in Italy, as well as in Greece (countries that are said to be christian), some of which being very good. Where would you place the link existing between your concept, your music, and Italy? Is there maybe something about its history?

Black Metal is a universal music. It concerns a Cult, related to the Principles of Existence. Each tradition or culture in this world has some links with the Principles. My Soul was forged by the Black One. I call it SATAN, 'cause this name is part of my culture, but its essence is universal. So, I decided to call it EVOL. This allows me to be part of the Universal People of the Black Principle. Northern Countries have other names for their deities, but their essences are the same as ours. Black Souls are present in every culture and if we want to destroy the followers of light, we must stay unite, we must recognise our essences and fight the common enemies. Our music is the direct manifestation of our inner feelings and faith. I am not able to find links with our traditions, except for some attacks to christianism.

What is the opinion concerning your band in Italy? Are there, or have there ever been, any conflicts with the police or the catholic church? The meaning of Italy, and mainly Vatican, for

the christians all over the world is rather notorious. Could we discuss this matter in the detail? I think you have a wrong idea of Italy. Here the pressure of the church is not so strong (it's stronger in other countries like for example Ireland). We have never had any conflicts with the police or



IX, NASHESKUN, and others that I do not directly know.

Vatican.

We are free to play our music.

Concerning church we must understand that there is a difference between contents and methods. I cannot accept the doctrine of the christians, but I respect the methods the church used in the past to build its great empire (the greatest ever built). Some "satanists" think that man is free, this is not Satanism, but individualism. Man is not free, but he is slave to the Principle who forged his essence. Man has an aim, fighting for his forger. Men are not all the same. There is the mob, the majority, who live to serve the Nobles (the Guides). Nowadays, the church is decaying, because it has abandoned the methods of the past. Democracy is the plague of our times. Our enemies are the followers of light, which are not only the christians, but all the followers of the democratic system.

Without even hearing your music, one can easily see from your photographs that you are Black Metal band. I do not know whether it is a trend or not, but most of the nowadays bands are pictured with weapons, shields, helmets, and, of course, the ever present make-up. What is your point of view concerning this issue?

Our images are part of our work. They convey something to the viewer/listener. They have a function. Concerning the use of Medieval weapons/clothes, we are very fascinated by this period of history. We like swords and armours. I cannot speak for the other bands. Anyway, I do not care about the rising of the trend. I'm in peace with myself and my choices.

What is your opinion on the throng of bands that have come out lately? Do you think it positive to have so many bands that do nothing more than imitating a few giants, or would it have been better to have just a few true bands? Do you not think that this extension is harmful for the image of Black Metal?

I really do not care about the image of a musical genre. We use Black Metal to express our Dark faith and Devotion to the Black Principle of Existence. Black Metal is not a God, but a mean to pray a God. I do not care also about the trend or the great number of new bands. I have more important things to do than to waste time about this useless matter.

By the way, speaking about bands, which of them do you consider to be the basis and what chances would you grant the new ones? Could you list some Italian bands?

Look, the musical basis for Black Metal are always the same old bands (which I like): BELLERAMEA, VENOM, BATHORY. I've nothing to grant the new bands except that I hope they start to play for the Black Principle, that's all. Here in Italy, there are some great bands: NECROMASS, OPERA

This is one question I use in every interview: are you a Satanist band? Is Satanism not a mere limitation, as being the denial of christianity and, consequently, a higher attention shown towards this latter religion? Moreover, a good part of the bands mistake Satanism for Paganism (heathenism in Scandinavia). What is your opinion regarding this subject?

Well, I hope you have already understood from the previous answers that we are a band linked to the Black Principle of Existence. Satanism (the true one, the Cult of Darkness and Evil) is part of our experience. The confusion that you see in some bands is related to the confusion among christianity and Satanism. We believe in Darkness, and Darkness is present in every religion. Darkness is a universal concept. In this optic, you see that confusion is no more possible.

Please give me a few details about the named Princess of Disease. Do you think women can be aligned along with the fighting men? Or was it because you wanted your sound to be completed by a female voice? Please excuse this question, but there is a whole controversy running along on this matter. For this reason, I would like you to explain this as clearly as possible. Do you see it as an evolutive feature in Black Metal, to introduce a feminine voice? First of all, you see that in EVOL there are three members and two sessionists. Princess of Disease is part of the triad that compose the



band. She shares with us the faith in the Black Principle of Existence. If we would have used a female vox only for musical reasons, we would have used a sessionist, don't you think so? I am astonished when I hear such debates. The Cult of Darkness regards all the Black Souls, which can be males or females. I know that males are more orientated towards fighting roles, but fighting is

not all in a society.

Is there a different "face" of EVOL outside the band? Who are EVOL outside EVOL? How do you spend your spare time?

In writing letters! No, I'm joking (it's quite true). We do not play for fun, so EVOL is our inner face put into music. In the spare time we play, because some of us have a job, some others study at University.

There is practically nothing that I know about your gigs. Could you help me out with a few details? What do live EVOL look like?

We play as you see in the photographs on the CD, with make-up and ancient clothes. Our gigs are very dark and atmospheric, with candle light and soft smoke. We are very calm on stage, we do not need to move fast in order to express our Black essences.

Historically, Romania has a lot in common with Italy. I do not know what you know about my country. Anything else, except Dracula, Ceausescu, and the fact that Romania is part of Europe? Sorry about this, but most of those who answered this question ended up here.

I must be honest, I do not know many else about your country. Anyway, now you have the chance to describe it to your readers, go on...

This being my first contact and interview with you, the information about EVOL is too sparse to touch different themes. Would you like to say something else that should be known about EVOL?

Well, I think that a lot was said in this interview about us and our work. I repeat only to the Black Souls who are now reading my "strange" words that you should never deify Black Metal. This is only a music genre, a mean to express our faith. Look, before us lie millions of followers of light. Their power is still so great and we are so few. We must unify the Black People, we must grow in number and awareness about our duty and essence. Do not waste time fighting puppets instead of the true enemies.

Thank you for this interview! I will stop here, hoping that we will keep in touch. I wish you lots of success in the future. Anything you would tell the readers of ROBATION at the end of this discussion?

I appreciate your words and questions, just let me change your "wish for success" in wish for Victory!

Hail Darkness!!!!

Band contact:

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Doru Atomei

LET ME DREAM

'OVERPOPULATION & ATMOSPHERE AROUND IT...'

LET ME DREAM is an emotional Atmospheric Metal band from Finland. LET ME DREAM's musical influences mainly come from Metal (old Death Metal, Doom Metal, etc.) and Gothic Rock. Anyway, the band is quite open-minded when it comes to the music they listen to, so you might find some non-Metal or non-Gothic touches in their music, too...

The band was formed as a project by Jani Koskela (guitar/vocals), Janne Peltoranta (drums), and Teemu Peltoranta (helping with the drums), etc., in '89... The band had several names and the music was very primitive Metal. Nothing really happened before the summer of '91 when the band got a stable place for rehearsals. Back then the band started to point more and more on originality and that is when they found their present sound. The line-up was the same as in '89, but Teemu Peltoranta was now doing the vocals.

In February '92 the band started to call themselves CONGESTION. The name stands for the atmosphere around overpopulation, so it describes both gloomy and raw atmosphere in the band's music.

Around March '92, the band found a second guitarist, Marko Pitkänen, but he was kicked out after a couple of months due to lack of dedication.

In June '92, Teemu Peltoranta started to play keyboards as the band needed them to complete their sound. Teemu wasn't able to do vocals any more, so Jani (guitar) started to sing again.

In June '92 the band finally recorded their first demo/promo, which included 3 songs: 'OBJECT OF PALAEOANTHOLOGY', 'UNBLESSSED', and a CELTIC FROST cover, 'DETHRONED EMPEROR'. The demo was recorded on a 4-tracker so the production wasn't that great. The second demo, 'THIRD DIMENSION', was recorded already in December '92, on the same 4-tracker. The band recorded a new version of 'UNBLESSSED' and two new tunes: 'WHEN I RIDE TO BEYOND' and 'A GIFT FROM HEAVEN'. This demo was promoted a lot better than the first one and, after a while, the band started to get high praises from all around underground Metal scene, due to their quite original sound.

Right after the recording of the second demo (January '93), the band decided to try to reach even wider an atmosphere so they added some clear vocals to their songs, Janne (drums) starting to handle them.

In June '93, the band finally found a bass player, Marko Tuominen. After a while, Marko started to handle some vocals, too, and his low singing voice became a stable part of the band's sound. So there have been three different vocalists in the band ever since. The band played their first gig on August 5th 1993, and entered the studio one day later, to record their third demo, 'BED OF THE ANCIENT RIVER'. This demo includes three titles: 'BURNT INTO MY MIND', 'WIND CONVOYS', and, 'BED OF THE ANCIENT RIVER'. Every track had a short introduction; a poem or a few words to enter the theme of each song.

In December '93, Teemu Peltoranta (synth) decided to leave the band because of his lack of interest in playing keyboards. Fortunately, the band found a new keyboards-player, Jari Koskela, very soon, so they could keep on rehearsing for the gigs coming up in the spring of '94, when they played in the South/Middle Finland, mainly with Finnish Black/Death/Doom Metal acts; they had also a small tour with VIBRION from Argentina.

In June '94, the band entered the studio again to record a tape for promotional use only. They were a lot tighter than before and the result was much better than earlier. Some labels got interested in the band and they signed a deal with French ADIPOCERE RECORDS in autumn '94. In October '94, both Jani (guitar) and Jari (synth) moved to northern Finland to study, so the band had to stop playing gigs. Luckily, they managed to keep on rehearsing in weekends, and they were ready to record their debut album, 'MY DEAR SUCCUBUS', in December '94. Before recording sessions, the band changed their name to something more original and unique and they ended up calling themselves LET ME DREAM.

The first album was recorded at SOUNDWALL STUDIO, Seinäjoki. There are 12 titles; 9 actual songs and a couple of intros (poems, etc.). The titles are: 'CENTURIES OF LONGING' ('94), 'THRONE OF DOMINATING FORCE' ('93), 'THE SIGHT' ('93) / 'BURNT INTO MY MIND' ('93), 'ONCE IN THESE MISTY FIELDS' ('94) / 'WHEN THE SUN RISES IN THE SOUTH' ('93), 'THOUSAND DECADES AGO...' ('93) / 'BED OF THE ANCIENT RIVER' ('93), 'IN AGONY...' ('94), 'A CLEAR LINE OF SANITY' ('94), 'WHEN I RIDE TO BEYOND' ('92), 'MY DEAR SUCCUBUS' ('94) and 'OUTRO: A COLD WIND BLUES' ('94).

The album includes 12 tracks of catchy, original and atmospheric Metal music. The sound could be described as being something between early Death/Avant-Garde Metal (old CELTIC FROST...) and Gothic Rock (like FIELDS OF THE NEPHILIM). Anyway, the band is always trying to get some kind of Avant-Garde touch in their music, too... Originality means a lot to LET ME DREAM.

Line-up:

Jani Koskela – Guitar/Vocals
Jari Koskela – Keyboards

Marko Tuominen – Bass/Vocals
Janne Peltoranta – Drums/Vocals

Discography and Merchandise:

'THIRD DIMENSION' – demo II, '92, US \$5, FMK 20
'BED OF THE ANCIENT RIVER' – demo '93, US \$5, FMK 20
'MY DEAR SUCCUBUS' – debut CD, US \$19, FMK 80
(Demos can be ordered only from the band address!)

For info and merchandise write to (Please include return postage!):

ADIPOCERE RECORDS
152 RUE DES ACACIAS
01700 MIRIBEL
FRANCE

LET ME DREAM
c/o JANI KOSKELA
LEPPÄSENOJANTIE 243
12100 OITTI
FINLAND



Hi! What are you up to?
Well, nothing special at the moment... just waiting for
the pig we have tomorrow with TWO WITCHES, should

Your band is old enough, that is, formed '89. Could you explain
your multiple name change (CRYPTA, CONGESTION) in a few
words, also the reason why you needed 6 years to release your
debut album? Please tell us a short history of the band.

Yes, the band started in '89 by me (guitar/vocals) and Janne
Peltoranta (drums) and there was also a third member (Teemu
Mäkelä) who left the band in '92. First of all our band was
called CONGESTION (earlier, CRYPTA is a zine which is edited
by me and one of my friends 3rd issue should be out somewhere in
'95). CONGESTION was a good name if you take a close look at
it (pop/culture & atmosphere around it...) anyway it was also
a name that was easy to misunderstand... We recorded four
albums before we got the record deal. I think it's good that it went
6 years to get a deal 'cause during that period we had found our
own sound and we knew what we wanted and were able to work
it out.

The album you have released for ADIPOCERE RECORDS is very
intensive and worked upon. In your own words, it's 40 minutes
of Atmospheric/Emotional and original Metal music, influenced by
such bands as (old) CELTIC FROST, FIELDS OF THE
NEPHILIM. Why did you choose such a sound?

I don't think that we actually "chose" this sound, that's just the
way it comes out, it's totally natural music for us. Of course
there's some bands that we like and bands that are kind of
influence bands for us, but we're trying to do this our own way.

3 tracks + 3 intros, that is 12 sequences, in all, that most
accurately express the present LET ME DREAM sound. Could
you say a few words about each track and its lyrics? Moreover,
what is the overall message of the album?

Yeah, the album presents LET ME DREAM's sound in 94/95
and if some tracks are three years old... The opener track,
'CONCEPTS OF LONGING', is one of my personal faves on the
album, it's a vampire story. 'DROWN OF THE DOMINANT
SIDE' is about being the god of your own. 'BURST IN MY
MIND' is quite old track and it's heavily influenced by the winter
night. 'ONCE IN THESE MISTY FIELDS...' is quite epic track
about the time when Christians conquered Scandinavia. 'BED OF
THE ANCIENT RIVER' is about the slow dying of the great ancient
river. 'A CLEAR LINE OF SANITY' is lyrically very melancholic,
can't remember what it's all about... 'WHEN I RIDE TO
BEYOND' is the oldest track on the album and it's also about being
your own god... 'MY DEAR SUCCUBUS' is the title song for the
album and it's my personal picture about succubus. I think there's
no moral message on the album...

You live in Finland, a Northern country. Do you think there is a
link between this and your music? Details?

Yes, in some lyrics we've this Northern stuff and I personally like
the Northern nature very much... Maybe we have some kind of
ambience touch in our music that makes us sound like Finnish or
Scandinavian, dunno...

You have added a new guitarist to the band since March this year,
which means your next album will be much more complex. What
could you say about Jarno Keskinen?

Yes, I guess the second album will be more complex with Jarno on
the second guitar. He is very talented lead guitarist. Jarno has
been doing instrumental stuff earlier and he is still planning to
record a "solo" album as soon as he finds a record label who is
interested to release it. He is influenced by Classical music like
Paganini...

I have already mentioned your next album. When will it be out,
with what kind of a sound, and for what label?

Hmm, it's really hard to say when and we're not 100% sure about
the label. I guess ADIPOCERE is still interested in us and we
have talked about the second album with 'em, but they haven't
offered us a contract yet... I guess we'll record the album in
TICO-TICO STUDIO because it's near to the place where two of
us study... The sound will be close to the first album, but there's
different songs on it and better production so I hope it will turn
out to be the best recording by us so far.

To return to your debut album, I know it sold out very well, so
ADIPOCERE are re-pressing 2000 copies of it. Are you pleased
with the way your album was received in Finland? What about
the rest of the world?

Yeah, I guess the second pressing is out by now, but I don't really
know how much the album has sold, maybe a couple of thousand
copies... Biggest rock magazines like RUMBA and SOUNDI
gave us quite "negative" reviews but the feed back from
underground people has been just great... We have got also
interest from non-Metal people and I think that's great. I'm
getting lots of letters from everywhere so I guess there's quite many
human beings listening to our album.

Are CELTIC FROST and FIELDS OF THE NEPHILIM your
basic influences? What are your musical preferences and hobbies?

Yes, they're at least for me as I listen to them quite often. Others
listen to different stuff, but I guess we all like the music that these
two bands did... At the moment my musical preference is this
band and writing the songs for the second album. At the moment
we don't have any "project" bands beside LET ME DREAM...
Except Jarno who is doing that instrumental music.

What do you think about the Metal scene in Finland?

Hmm... It's quite good and lots of bands have got albums out.
There's a couple of Finnish Metal bands that I like to listen to:
SENTENCED, MORNINGSIDE, etc. Also few promising demo
bands like GODFALL... I haven't been following the Finnish
Metal scene lately, it has simply too many bands to offer...

What does the word "Romania" make you think of? What do you
know about my country?

Well, I don't know much about your country, so I can't tell you
what I think of it. I know where it's on the map.

Thank you for the interview! Would you have a final message to
transmit to all your fans?



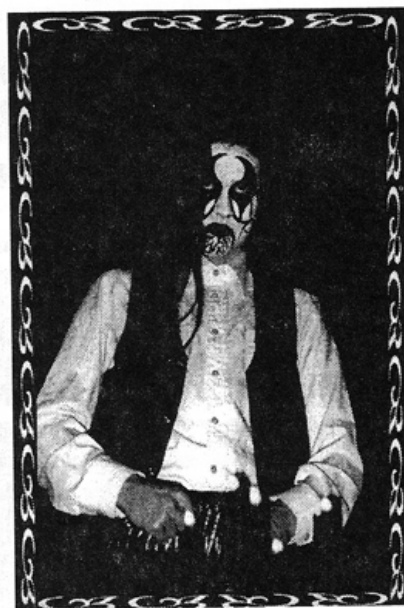
Thanks for the interview, it was quite interesting.
All that haven't heard our debut album order it
from our address for US \$19 or FMK 80 (in
Finland). Don't ask for free stuff, if you want
to get our promo pack, then send a blank
tape + 1-2 IRC's, thanks!

Doru Atomei

THY SERPENT:

DARK METAL EXCLUSIVELY!

THY SERPENT was born as a one man band in the end of summer 1992. Before that there were few different line-ups and names. THY SERPENT name was taken in '93. Sami wrote songs the whole of 1993 and decided to record his first demo in winter 93/94. It was recorded on 4 tracks, but it has quite a good sound quality. The demo officially came out on March 1st 1994. It has sold very well, over 600 copies have left Sami's home and it's still for sale. Sami recorded one song for



Swedish CELTIC WINTER PROD. in summer '94 and it should be out on Comp. CD. Afterwards, he wrote new songs and decided to go into the studio once again. Time for recordings was right in March 1995 and Sami went to local studio UNDERGROUND STUDIOS. He recorded only drums, guitars, and bass there; the vocals and keyboards were recorded at Sami's home. Sami is quite sure the next release will be real drums. THY SERPENT is not a Black Metal or Satanic band, the lyrics are about Finnish witches who lived 1500-1700 centuries. THY SERPENT play Dark Metal.

Merchandise:

Demo 1, 1994, 'FROZEN MEMORO', \$4 (Europe), \$5 (elsewhere)

Demo 2, 1995, 'INTO EVERLASTING FIRE', \$5 (Europe), \$6 (elsewhere)

Or the same in your currency, no coins, no cheques, cash only.

Ave, Teemu! How are THY SERPENT at the time?

Just fine, I joined THY SERPENT some time ago. Right now we are looking for a new rehearsal place. Not so easy thing to find, I have noticed.

THY SERPENT certainly is quite an interesting name for a band. Why this name?

The name, THY SERPENT, is Sami's invention and I haven't asked about the meaning behind it yet. Maybe he just liked the sound of it, who knows?

Your band is not very widely known in Romania; what is the history of the band and their releases? THY SERPENT was born in 1992 as a one man band. First demo 'FROZEN MEMORO' came out on 01.03.94 and it's still available. Pretty

soon after second demo, 'INTO EVERLASTING FIRE' Sami decided to add more members to THY SERPENT. And here we are.

Your last product, the 'INTO EVERLASTING FIRE' demo, is really breathtaking - about 30 minutes of true music. What is your style? Could you describe the tracks on this demo in a few words and, of course, the lyrics? THY SERPENT play Dark Metal exclusively, as Sami puts it. All of the tracks



are composed by Sami and lyrics deal with Finnish Witchcraft.

What is the meaning of your demo's cover?
Let your imagination fly.

What could you say about the Finnish bands?
There are some pretty good bands in here. You should check out DARKWOODS my BROTHERS IN ATTITUDE'S GRAT and RORDEL. I have noticed that there is a great amount of new bands coming up but I haven't heard them.

What is, in your view, the relation between yourselves, your music, and your country? What is your opinion concerning the Northern myths?
Finnish nature sure gives a hell of a lot of inspiration to my music if that's what you asked. I like Northern myths very much. You should read Kalevala too.



What do you think about the conflicts among the bands, Norway being renown for these "terrorism" acts? Do you rank among these?

These fights between some bands are stupid. If they have a good reason for it then there is nothing wrong with it, but most of the time they sure don't have a good reason.

Usually it's about some band accusing some other band to be trendy posers and so on. I'm amazed if they can't come up with better things to do. I could think of so many better targets to fight with. First deal with them and THEN look upon our own ranks. I fully support the acts of Norwegians.

Saying Black/Dark/Pagan Metal has become some kind of a trend, a sort of fashion, of late. Unfortunately, not everything that counts as Black Metal sounds very well. Do you think the ascent of so many a band is a positive thing? Can your band be seen as part of this new surge?

Well, it's not a very positive thing, but it's far better than having millions of white Metal bands around (although it would be an interesting situation, then there would surely be enough enemies to fight and maybe then we wouldn't have time to fight who's more evil than who, ha ha).

I don't consider us as a part of a main stream.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

Yes, we use face-paintings. They give me this phantom-like mood, inhuman feeling. And I like them, I see no reason why I shouldn't wear them.

Most of the Black/Dark Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Heathenism for Satanism. Are you a Satanist? Details?

I said somewhere that I'm an Odinit with Satanistic influences, so who knows what I am. I don't pray any gods or perform any actual rituals although I'm familiar with Occultism, Satanism and many other things. My music is my ritual.

But I believe that there are things that man is unable to explain. Just take a walk to deep woods, old cemetery or some other old and abandoned place. There sure is something out there. Or am I just superstitious?

I just feel very connected to Northern nature. I have never had a need to name my ideology, it's for me only, you see.

How would you describe the future of the Dark Metal bands?

Dark, I think.

What would you like to transmit to all your fans? For you Doru, thank you for the enjoyable questions, and to others, watch out for upcoming full-length album through SPINEFARM, it will be a masterpiece of dark emotions. And when you write to us, send 1-2 IRC's or \$1 along, otherwise, the reply is not guaranteed.

THY SERPENT contact address:

THY SERPENT
c/o SAMI TENETIZ
RUORIMIEHENKATU 1 C 30
02320 ESPOO
FINLAND

Doru Atomei



GOD FORSAKEN

GOD FORSAKEN were formed in December 1990, with the name PUTRID, which later switched to GOD FORSAKEN. The first releases from the band were a 4-track demo-tape and a 7" EP - both being pure Death Metal and quite successful. The first full-length album was released through French label ADIPOCERE RECORDS, and was entitled 'DISMAL GLEAMS OF DESOLATION' (two of the 7" EP tracks can also be heard on the album). With that album, the band started to slow down the music and make it a whole lot heavier, lyrically now dealing with sadness and solitude. At that time they tried to add a second guitarist to the line-up, but with no success. During the winter of 1991 and 1992, both vocalist Mike Hankaniemi and drummer Juha Pohjo were in the army and the band suffered a bit from this, but eventually managed to keep things together and going. In autumn 1993, the band recorded a 4-track promo-tape which, sadly, was ruined by the vocal parts, though the music was good and catchy. In January 1994, drummer Juha Pohjo left the band just before their short European tour with ANATHEMA and PYOGENESIS. Teemu Hautaniemi from MYTHOS filled the drummer's seat as a session player for the nine gigs GOD FORSAKEN played in countries like Holland, Germany, Switzerland, and Austria.

After the tour, Jani Visikari was added to the line-up as a new drummer, but was later found out not suitable for the band and got kicked out. Juha Pohjo re-joined the band and the original line-up was re-established. They started the recordings for their second full-length album, entitled 'THE TIDE HAS TURNED', in November 1994, again for ADIPOCERE RECORDS. The album features 10 Doom/Death tracks, more or less influenced by the old Heavy Metal. This CD was out during March 1995.

A month after the album-recordings, both drummer Juha Pohjo and bassist Juha Kyykka were told to leave the band in order to establish a new line-up that could work better together. New members were found very fast and the present line-up is:

Hannu Kujanen - Guitars
Mike Hankaniemi - Vocals
Teemu Hautaniemi - Drums
Sami Ketola - Bass

With these new members, GOD FORSAKEN reached a whole new level, both musically and lyrically ... THEY CAN ONLY GET STRONGER!

GOD FORSAKEN RELEASES

PUTRID - 'EXHUMATION' Demo 1991
PUTRID - 'GOD FORSAKEN' 7" EP (on AFTERWORLD RECORDS) 1991
GOD FORSAKEN - 'DISMAL GLEAMS OF DESOLATION' CD/LP (ADIPOCERE RECORDS) 1992
GOD FORSAKEN - 'PROMO TAPE' 1993
GOD FORSAKEN - 'THE TIDE HAS TURNED' CD (ADIPOCERE RECORDS) March 1995

PUTRID demo & 7" EP & GOD FORSAKEN promo-tape are available by sending a blank tape + \$1 to the following address, where all mail correspondence should be sent:

GOD FORSAKEN
c/o HANNU KUJANEN
SORVARINRAITTI 167
61400 ZILSTARO
FINLAND

To get their first and second albums write to ADIPOCERE RECORDS and ask their mailing list as well. The band will also sell the new CD.



Theatre of Tragedy

«Our Vitality is a Theatre until the Last Tragedy»

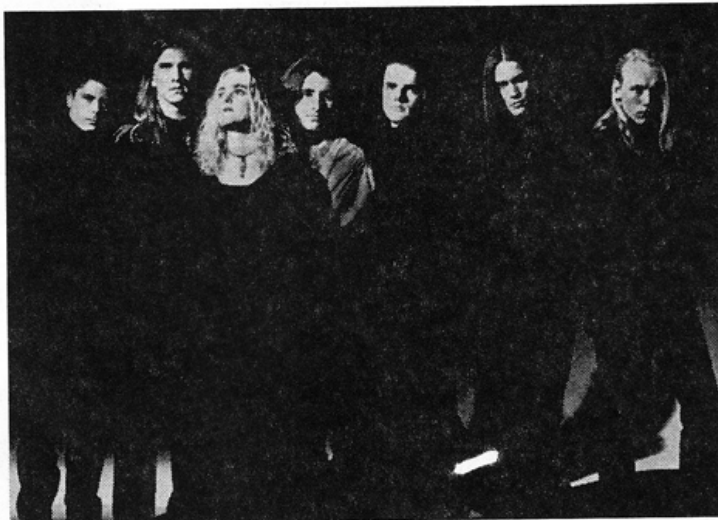
The band was formed in the winter of '92 and after a wide range of different names and line-ups they adopted the name *Theatre of Tragedy* in the beginning of '94. In May '94 *Theatre of Tragedy* recorded their debut demo which received grand reviews in their home country, Norway, as well as in the rest of the world. This resulted in large amounts of mail and demo orders, in addition to four offers of reording contracts. They chose to sign with MASSACRE RECORDS and the deal was signed in September '94. The band spent three weeks during Christmas and January 94/95 with producer Dan Swanö at UNISOUND RECORDING, Sweden, recording their debut album. Their musical style has become darker and far more atmospheric and emotional than their earlier material. It thrives further on the duality and contrasts between love and hate, heaven and hell. Liv Kristine's melodic and classical soprano voice floats like an angel over the dark and slow music at the same time as the hate and angst are portrayed in Raymond's voice. His poems, soliloquies and plays are written in mid-English theatrical style, not unlike the master playwright Shakespeare himself (no comparison intended). The vocal lines between the two vocalists are put together as a musical play where hate, love, death, and religion are relevant topics. All in all, a hybrid of atmospheres, melancholy, theatrical acting and emotions, accompanied by dark, slow, and Gothic-styled Metal spiced with classical piano. A promotional tour with label-mates ATROCITY and DAS JEH is scheduled for this winter and will prove the uniqueness of this innovative newcomer band.

Hey Raymond! Every time that I receive material from Norway my curiosity is extreme. So was with your envelope. So, welcome to Kopiaimont! How are *Theatre of Tragedy* at the moment?

Fine thanks! Things currently are luckily brightening up after a short period of «downs». We've been a guitar-player short for two months now, but thankfully we have found a new one by now. Moreover the sales of the album are going very well and we get lots of good reviews on it. Although autumn is close at hand and darkness becomes more and more a part of our reality, things are getting a lighter shade with all this positivity happening.

You will tour with ATROCITY and DAS JEH in December. What are your expectations of this tour, what do you think it will be like?

I could also add that JEHOR (...or was it JKON ... what the heck do I remember?!...) will be joining the tour. My expectations and what I think it'll be like? I hope that is going to be fun, of course, although one could say that we are somewhat nervous seeing that this will be our first tour ever, and besides I have heard that DAS JEH are really fantastic on stage so I am afraid that we'll be «left in the shadow», to say it so. We're not a good live-band still so our impact is not big ... I think. Though of course we will do the best we can, and hopefully the audience will support us. I am very much looking forward to this, but somehow



I've got a feeling that it will simply go down the drains. Ohh ... by the way, the tour will be from 8th to 22nd December, and we'll be playing mainly in Germany but also maybe a couple of gigs in Austria and France.

Theatre of Tragedy is an enchanting name, with a sad significance at the same time. For all I know, you live on the Western coast, where there are a lot of true bands. Is it maybe due to this location that you have taken such a name and write this kind of music?

First and foremost, let me say that I think that you, along with the bigger part of the foreigners, have formed a mis-perception of the West-coast and Norway in general ...

«true»????! It's just a falsified picture!! Very few bands are what one could call «true», sure there are some, yet the most of them are just jumping onto the bandwagon and claiming, through image and idioy (...at least to me it is idioy...), to be «true». Mostly adolescent kids running around claiming to be «evil». I'm sure they'll grow up and understand that what they are doing is a waste of time, several years ago I too thought it was tough to eat inverted crosses into my arms etc. and claiming to be a Satanist, so take it from one who has been through all that shit, it's a pure fuckin' waste of time and energy!!! Back to the question, our location hasn't got anything to do with our music, on the contrary I feel that we have got more of a «European» sound than a «Scandinavian» one.

Let us pass on to your compositions. What can you say about your demo now, one and a half year after its release?

I still like it! «*A Hamlet For A Stethful Vassal*» and «*Dying - I Only Feel Apathy*» are both much better on the demo, somehow we managed to «destroy» those songs when we were in Sweden recording our debut. Maybe because we knew that «*A Hamlet For A Stethful Vassal*» is our «hit» and hence we needed to make a really good version of it, which again led to our perverting it, often when people know that they have to do things perfect, they do the

opposite, and hat's exactly what we did. It's a pity because it is still our most important song.

There were rumours about your debut album being due to release for ADIPOGERE RECORDS. I can tell I was surprised to find out you signed with MASSACRE RECORDS. What made you give up the Christian Bivét's label?

As I think everybody knows, ADIPOGERE is still a quite small label, whereas MASSACRE is rather big. Need I say more?

The debut album unfolds 45 minutes of music that I think will please just about anyone. The piano is used quite a lot and feminine vocals are ubiquitous. Is this style part of any fashion?

Yeah, you're quite right that our music appeals - and is more or less pleasing - to all forms of listeners, actually we recently got a very good review in TOPP, a Norwegian magazine that only deals with ~~shit-bands~~/hip-hop like stuff/commercial pop-rock, we got a better mark than e.g. QASTS and BLUR!! Anyway, I do not know if the music we play is a part of any fashion - trend. At least when we started doing what we do I had not heard of many/any bands incorporating lots of piano and female vocals - PARADISE LOST and some other bands used female vocals long before us, but only as a session singer. But the mix between female and male vocals and lots of piano I have not heard still, especially where the two vocalists sort of interrelate to one another, like in a play, most of the time the female vocals are used only in the background, but from this we stay clear. Yeah, I know that many bands, like e.g. BLACK LODGE, PARADIGMA, SILVERAC, TUMMELCHS, etc., use both female and male voices nowadays, but let me again state that it is not the way we do it, in such a manner we are unique (...sorry if I sound arrogant...)! If I am wrong then please notify me...

The tracks are very melodic and depressive, moreover, your voice gives a "freezing" touch to the music while the soprano's voice gives, in contrast, a seemingly slightly exaggerated warmth and vitality. Hence - two different ways of expressing the same idea. Am I probably wrong? If I am, please enlighten me over this matter.

Thanks for the compliment! Hmm... I would not exactly say that both Leo and we describe the same idea, you know, in most of the songs, we have our different vocal lines, words, with different contents, ideas, so... By the way, I do not know if I understood this question correctly...

What is the significance of the album's cover artwork? Would there be any link between the two roses - one fresh and one wilted - and the voices on the album? I mean, in the line of the same contrast that lies between the superb feminine voice and your own. Do you believe in duality or in contrast?

The front cover of the album is really grand, seeing that it describes very well what we're all about, namely contrasts, like lyrics wise between love/hate, heaven/hell, black/white, virgin/whore and as you suggested between Leo's and my voice. Although, it could also be said that the difference of our voices gives a balance in the sound creating a kind of duality. Anyway, contrasts are what we build the concept of this band on.

Your lyrics are quite puzzling but I don't think they have a definite message. Would you like to say a few words about the philosophy of each song?

You are quite right!! I have no morals, messages, in my lyrics; I am not any goddamn prophet or philosopher whose mission in life is to tell others what to do, how to behave and relate according to things. I simply provide entertainment... Now, what the lyrics are about, song by song - don't expect any profundity!!! «A Hamlet For A Stethful Vassal» is about a day that starts in perfect harmony, the love between Leo and me flourishes, until I find out that she is sleeping with an other man, so the result is that I kick her out, send her away. «Cheerful Diver» is more of the opposite, I come home from conquest and I ask Leo to marry me. «To These Words I behold No Tongues» is the only "quasi-profound" song on our album, it is all about religion actually, whether God or Satan exists or not, and if so if you should believe in them or not... but to maintain our non-political or religious profile I do not come to any conclusion at all, the listener should decide for him/herself. «Hollow-Hearted, Heart-Departed» is about me

sleeping around with other women, so Leo revenges herself by killing me, as a matter of fact decapitating me. I am not completely sure about «... A Distance There Is...», because it was Leo who wrote most of it while I only corrected it and added some sentences, but I think that it is about a divorce, and remembering the «good old days» when everything was perfect. «Sweetest Not Thine» is a sexual song - Leo was, in this song, earlier a harlot and I saved her from such destiny, and we're just simply fucking around. «Miser» is a descriptive song about spring coming after a long and cold winter. «Dying I Only Feel Apathy» is about a person, me I suppose, that has become wounded in a battle, and at the time I die I am cursing the one who did it to me, though since I am a warrior, or something like that, I say that I do not really care too much whether I am dying or not, because I want to die in an «honourable» way, but the second before I die I cannot hide behind my mask any longer, and accordingly confess that I really am afraid to die, or something like that. So as you can see there aren't any exciting themes hidden on the album. The lyrics are of course also free for interpretations.

After a careful listening and reading the lyrics, I think the music is by far dominant. What do you think?

Actually, I think that the lyrics are in some aspects more dominant, not because of the fact that I have written them, but because they have formed the whole image of the band, and it's through our image, the Shakespearean one, that we have earned a good deal of reputation. I am not saying that the music is not of importance, for that it is, but the lyrics have lead to our particular type of vocals, which also has turned into our trademark. Music-wise the extended use of piano has dominated our reputation.

A seven-piece band means a lot of ideas but also as many contradictions. Would this be one of the reasons why Pal left the band?

I think that is partly the reason why he left, he and Hoin Frodo have never gotten along well, always having disputes, so I think Pal did not really want to be patronised and harassed by him, so he just quit. Overmore, Pal did not really want to dedicate too much time on the band, he rather wanted to concentrate on school. Also another factor why he quit could be that he does not listen to any Metal - or dark music if you please - any longer, so I suppose he thought it wasn't really any point for him to stay in the band. Yeah... what's done is done...

I think it is too early to ask about your next album. However, what line, what style will Theatre of Tragedy adopt in the future? Will your development involve a higher blending of the styles, maybe?

I really do not know because since the album we have only two songs that are completely finished (!), «And When He Falls» & «Bring Forth Ye Shadow». The latter of these has a quasi-Black Metal feeling to it, as for the other one is a more calm song with lots of piano, of course, sampling and talking from my side. Overmore, Lovente has ideas for making a «sympho-pop-ish» song, and we also have an unfinished - unfinished meaning here that there are no vocals on it yet - song that is rather inspired by Gothrock, a song that blends both Metal and Goth like MOONSPELL have done on their latest album. To this song I am currently writing a German and an English lyric. Besides, we have lots of unfinished songs that are much more diverse than the ones on our album. If my voice allows me, I'll do some singing - we need more diversity in the vocals; when we're in studio next time we'll try to use more tracks for our vocals, and I should by all means start using tons of effects on my voice. We'll see what the result will be, because we have no clue yet of what things will sound like.

Many bands think they have discovered their personality once they imposed a certain degree of originality. I would be glad to hear your opinion as regards this issue.

To some degree they have discovered their personality, but there's always room for development. One should not stagnate at one level only because it contains some originality. If man didn't go through evolution we'd all be apes now, right? So, if a band's music does not develop, then I would say that it can be categorised as some kind of «ape-music».

As I have already mentioned, Norway is a land that fascinates me. If you cast your mind back into history, your myths describe it as a Pagan ground. Where does the Norwegian history begin for you? Say, isn't all ground «pagan» ground? If you regard pre-Christian ground for pagan ground then all ground is originally pagan, right? Anyways, Norwegian history does not interest or fascinate me at all; the only era that Norway

has of any «importance» is the Viking period, yet I would not consider that as important, because what the fuck is the point in remembering times when people, or should I say savages, spent their time murdering, burning buildings to the ground, raping and stealing. The history of Norway isn't exactly famous for its constructivity, nor philosophy, art or anything. I'd say that this country, compared to countries on the Continent and elsewhere, does not have any history or civilised culture. I suppose this answer will make me even more unpopular here in Norway...

I will also touch another subject, I have noticed a certain number of, mainly Norse, Black Metal bands on your thank-list, is there any compatibility between your style/concept and Black Metal? Details?

Huh?!! There is nothing at all related between our style and Black Metal - except as stated in question 12. OK, maybe the only likeness could be that both styles are dark, but I think that that's all. By the way, I would not really say that we have many Norse/Black Metal bands on our thanklist, there are after all only four of them.

What does life mean for you? Do you believe in the idea that the world is a huge stage wherein people only play their parts? Do you identify this part with destiny? In other words, is any of the world's myths or religions representative for yourself?

«Our Vitality is a Theatre until the Last Tragedy» should be a good answer - though I could elaborate this a little. This sentence symbolises that in every person's life one has a great deal of experiences that create one's so-called life. These experiences are like a play where everyone has got their own part. In other words these all add up to the theatre of life. And when one's time is up and one is at the end of one's mortal life, one is facing the utmost tragedy, namely death. But let me say that our part in this theatre is not predestined, because if there is destiny there must be a higher form of existence, like e.g. God, and that does not support my «theory», or philosophy of life, in which there are no supreme spiritual beings.

Many people view peace as decline, as involution, and war, strife, as evolution, progress. Have you got any definite opinion on such a controversy matter?

To a certain extent I would have to agree, because war, famine, pestilence, disease and the likes are all nature's means to prevent over-population of the Earth, so in such a view one could say that it is progression. Overmore war also brings new technology, medicine, methods which also can be used during peace time. But really, I would say that I feel that the correct thing would be the opposite to your question, but then again, I haven't thought this matter through thoroughly, so No, I do not have any definite opinion about this.

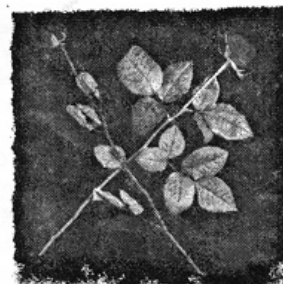
What direction do you think Metal will take these following years? Tough question, but to answer it simply I would say that I think that Metal bands will mix even more different styles into the music. I don't know...

Thank you for this short chat. I hope we can get to know each other better in the future. Finally, I will ask you what you know about my country, what would you like to tell all the Theatre of Tragedy fans in the world?

Doru, thanks a lot for this interview! An interesting one indeed! Thanks for your support! Ehmm... I do not think I would want to answer what I know about your country, because I am originally Hungarian, so I guess you know what I would say, right?! Let's just keep that question unanswered! Words for our fans? Do we have any??? Yeah... buy our album and keep on rockin'!!! If you write to us, do not forget to enclose an IRC or otherwise we'll not answer your letter!!!

Theatre of Tragedy
PRESTØVVEJEN 24
4052 RØYNEBERG
NORWAY

Doru Atomi



ATROCITY
FEATURING
YASMIN KRULL:
'CALLING THE RAIN'

ATROCITY, founded already end of '85, are known as an experiment-oriented act. Now they do a big unusual step for a Metal

'Ethnic sounds meet percussive rhythms with Metal influences guided by the extraordinary voice of Yasmin Krull. After fans already loved 'CALLING THE RAIN' on the 'BLUT' album they now do an album with this concept. In a natural and pure way they create new sounds. Close your eyes and enjoy the sound! People will only get headaches trying to limit ATROCITY in certain clichés ... but not limited to that experiment 'DIE LIEBE' together with the Dark Wave act DAS ICH coming next...
 ...to be continued.

Line-up:

Alex Krull - Vocals, Percussions, Keys	Yasmin Krull - Vocals, Flute
Mathias Röderer - Guitar	Richard Scharf - Guitar
Thorsten Bauer - Guitar	Markus Knapp - Bass
Michael Schwarz - Drums	

CREMATORY - 'ILLUSIONS'

Romance is one of the important gifts to the youth. CREMATORY are indeed a young band who take this gift into their music. CREMATORY - already the name sets signs - the place where the soul leaves the body and turns it into dust. In fact a real romantic place, but not inhuman, following the ideal, that the act of love and the act of death are one. Love becomes complete after death when entering paradise and only there love can become immortal. CREMATORY entitled their third album 'ILLUSIONS', a striking title, leaving depressive reality behind but open and enthusiastic to the deep feelings that develop from illusions. As a solid foundation, the guitar-chords by Lotte and the precise rhythm by bassist Harald and drummer Markus, don't let you think of illusions but of heavy rock. Being slightly influenced by the Death Metal of the 90's and the Gothic sound of the 80's but also of the folkloristic sounds of one thousand years of mankind before. Enthusiasm hits you, if you realise how the above mentioned, together with singer Felix and keyboarder Katrin, build a big illusory theatre out of these more ordinary ingredients.

Lyrics reflect dreams and visions and the ever actual question of the uncertainty of what death will bring. The main idea of transmigration follows CREMATORY's releases like a concept and is the solid base of the lyrics. With this new album, 'ILLUSIONS', CREMATORY will establish their leading position in the world-wide Gothic Metal scene, next to bands like PARADISE LOST, IAMBAT, AMORPHIS or MY DYING BRIDE which, they set up with their former albums, 'TRANSMIGRATION', and '...JUST DREAMING'. With the new album, the band leaves more and more the stereotype Death Metal roots behind, that they have started from.

Line-up:

Katrin - Keys	Felix - Vocals
Harald - Bass	Markus - Drums
Lotte - Guitars	

GIANTS CAUSEWAY - 'IS THERE ANY WAY...'

GIANTS CAUSEWAY, based in Ludwigshafen, Germany, have been around since summer 1991. Already in the first three years of their existence the band caused attention with their expressive Gothic Wave. Shows and tours with well-known acts like ARTS AND DECAY, FORNCOMING FIRE, STILL PATIENT, and VENDAMNION followed two demo-tapes and a track on a local CD-Sampler. Afterwards, guitarist Stefan Heib left the band and was replaced by two new guitarists as well as Barbara Rippe joined the line-up showing new colours in GIANTS CAUSEWAY's music by adding female vocals and flute to the band's sound. After the third demo, 'IS THERE ANY WAY...', a contract was signed with SWAN LAKE RECORDS, which is a new sub-label of MASSACRE RECORDS, which will feature mainly

Dark Wave/EBM acts. Their debut, 'IS THERE ANY WAY...', was produced by the band themselves in the SOUND BUNKER STUDIO in Ludwigshafen, Germany, and it shows the different musical influences of the single band-members to an unique and remarkable sound. 'Independent Wave' with a touch of Metal and Underground builds the ground where the bizarre vocal lines of singer Kalle Friedrich are accompanied, showing depressive and emotional lyrics.

Line-up:

Kalle Friedrich - Vocals	Barbara Rippe - Vocals, Flute
Erich Lutz - Guitars	Heiko Wallauer - Guitars
Guido Holzmann - Bass	Jörg Klomann - Drums

MALEFICIUM - 'THIS ILLUSION OF HUMANITY'

In 1992, Marc started his search for young, motivated, and Metal-minded musicians. Several musicians came in ... but also had to live the rehearsals of MALEFICIUM.

The basic idea of MALEFICIUM was to create a group of young people who made Metal with various kinds of influences. Things needed were a bit un-Metal at that time - female vocals and keyboards.

After a few months Arjen came in with his guitar and never left again. At the same time Angelique joined the band to sing and play the keyboard parts. These three found a four-stringer in Martijn who also helped out Marc at the vocal front.

With these musicians MALEFICIUM wasn't complete yet; a rhythm guitar player capable enough to play the parts Arjen comes up with was still needed, and was found in Fabio.

With this line-up, MALEFICIUM went into the studio to record their first demo-tape, 'QUESTIONS OF EXISTENCE'. After the release of this tape in August '93, many good reviews saw the light of day in several magazines throughout Europe, both underground and professional.

Several months after the release Angelique left the band so MALEFICIUM had to look for one or two new members to fill up this hole.

The first part of the problem was solved by asking Debbie to play the keyboard parts. Of course MALEFICIUM started to look for another vocalist, male or female, but did not succeed.

In the beginning of 1994 there were some ideas for another demo-tape. From one idea came the other, MALEFICIUM decided for a demo CD.

Angelique was asked to help MALEFICIUM with the recording of their CD. The co-operation was surprisingly good after the "break", so a reunion was inevitable.

After having found the money, they went into the studio and recorded the material for their CD in ten days. Patrick Harreman of MOON OF SORROW offered to produce the album so he joined the band in the studio.

Unfortunately, the offers MALEFICIUM got were not interesting enough so they decided to release the album on their own.

A few days after the tape was delivered to the CD pressing company, MALEFICIUM got a phone-call from Ted of CYBERMUSIC, who owns both the pressing company and the CYBER label.

After a short talk, Ted offered the band a contract. The first step into the future was made for MALEFICIUM.

The contract was signed at the end of December 1994 and the birth of 'THIS ILLUSION OF HUMANITY' was a fact.

The music on this CD can be described as 'Spherical Dark Metal'; heavily distorted guitars and brutal vocals, supported by raw, yet subtle, drums and amazing bass-lines. All this comes with enlightening keyboards and surprising melodious guitar-lines. To finish the music, Angelique spreads her voice over the songs like a velvety veil.

Altogether, this album contains eight intense and refreshing tracks of Spherical Dark Metal.

Line-up:

Marc van Bel	Drums and Vocals
Martijn van de Rhee	Bass and Lead Vocals
Angelique Overbeek	Vocals
Debbie Struik	Keyboards
Arjen Boers	Lead Guitar
Fabio Bartali	Rhythm Guitar

Doru

THE BREATH OF LIFE - 'LOST CHILDREN'

After the break-through album, "TASTE OF SORROW", the 'SHINING' CD's and the amazingly huge success as the supporting band on the German tour of LACRIMOSA in the beginning of this year, this Belgium cult band releases their new album, 'LOST CHILDREN'.

Excellent produced by Gilles Martin (FLUXEDOMON), 'LOST CHILDREN' presents twelve new songs which are convincing not only through their expressiveness and their high quality standard, as should already be known while talking about THE BREATH OF LIFE, but also by the song-writing, developed in a very fine and extraordinary way. Each song is even more variable and together with the careful arrangements you will always experience some new fascinating particular details, while listening to this record over and over again.

Finally, the wonderful angel voice of Isabelle Dekeyser can be doubtlessly mentioned as the culmination of this fine album. Already beloved from the previous releases, her educated voice develops new and unexpected sides and, as a matter of fact, Isabelle presents the whole dimension of her art of singing for the very first time.

All in all, we are talking about a record which would need no words to be described, as the music is expressing already more than words can say. Besides a short duet between Isabelle's voice and the acoustic guitar of the Greek guest musician Spyros, 'LOST CHILDREN' points out the dark shadows and deepest feelings and emotions of the human psyche, like the 'NOAMINA' song, which deals with one of the most present problems of our times: loneliness. The title 'THOUGHTS' transforms sadness into wonderful music, 'HAZY WISH' expresses resignation, and 'NIGHTFALLS', the phobias resulting out of all those feelings. One of the most important and beautiful songs of the entire album is 'THE LAST FOUR DAYS'. A title which could only be played by a band like THE BREATH OF LIFE, through and through honest, deep and emotional touching.

'LOST CHILDREN' is without any doubt one of the most committed and mature albums of the last few years and for sure a culmination of Alternative music. After gathering lots of applause on the LACRIMOSA tour earlier in 1995, the band are set to tour again all across Europe, besides playing a few concerts with LOVE LIKE BLOOD, who have released their new album lately, too.



Doru Atomei

HALL OF SERMON NEWS

Since the outstanding contribution for a couple of compilation CD's and the release of their extraordinary debut album, 'TRAIL OF TEARS', BLOCKHEAD haven't been lazy. The band have recorded their new material in December, in a studio near Stuttgart, Germany, which will be produced by nobody else than Axel Kretschmann of SILKE BISCHOFF. Time for surprise, the new album will be released by HALL OF SERMON in spring '96.

SUPPORT FOR THE ALTERNATIVE MUSIC SCENE

On the 13th of January 1996, LACRIMOSA got distinguished with the ZILLO-price for Alternative Rock music, which was endowed with 10,000 DM. After receiving the cheque during the celebration of the event, Tillo Wolff announced the application of the money:

LACRIMOSA calls up every band of the Alternative music scene without any label-contract to send their demos till the 30th of June 1996, under the 'LACRIMOSA-PRICE' catchword, to HALL OF SERMON, PO Box 749, CH-4310 REINFELDEN. The three most outstanding bands will be first announced to the printmedia, and secondly will win the money, LACRIMOSA got as their price. LACRIMOSA pays a studio for those three winning bands in order to give them the chance to record some of their best songs under professional conditions. With those recordings, the bands get the possibility to promote themselves at any record label and concert agency.

The very best title of those new recorded songs, which has to be sung in German, if it is not a song from a German band, will appear with the friendly support of ZILLO magazine on the upcoming GERMAN MYSTIC SOUND SAMPLER to get introduced to a bigger audience for the very first time.

RELEASES

LACRIMOSA	'ANGST', CD
LACRIMOSA	'EINSAMKEIT', CD/LP
LACRIMOSA	'SATURA', CD/LP
LACRIMOSA	'INFERNO', CD/2LP
LACRIMOSA	'ALLEA L'IGE', MCD
LACRIMOSA	'SCHAKAL', MCD
THE BREATH OF LIFE	'TASTE OF SORROW', CD
NETWORK	'PERIHELION', CD
BLOCKHEAD	'TRIAL OF TEARS', CD
CHRISTIAN DÖRGE	'LYCIA', CD
VARIOUS ARTISTS	'HELVETIC ART COMPILATION' (FEATURING LACRIMOSA, SWAMP TERRORISTS, NETWORK, CARLOS PERON, BLOCKHEAD, SPARTAK, PANIC ON THE TITANIC, SÉANCE,...), CD



'...THE INNER MEANING WOULD BE CLOSER TO
"HEAVY LOADED"...'

LACRIMOSA is a solo project of Tilo Wolff, who has been doing music since he released his first tape, called 'ANGST' ('FEAR') in 1990. Although Tilo is now only 22 years old, he has made music successfully. The 'ANGST' tape included 'SEELE IN NOT' and 'REQUIEM'. As quite a lot of people were interested in LACRIMOSA after that tape, he continued doing music.

In 1991 he released his first LP, 'ANGST', by his own record label, HALL OF SERMON, which he started to have the artistic freedom of his own. He got some club-fits with 'ANGST' and many positive reviews in magazines. People started to pay more and more attention to his doings and lyrics and the quite unique music.

When the 'ANGST' LP (a limited edition of 1000 copies) was already sold out, in 1992, he started to record new material, which was released on the 'EINSAMKEIT' ('LONELINESS') CD, in September 1992. He used studio-musicians and some of them also played on some later live gigs.

He also used some of the same musicians from the 'EINSAMKEIT' LP when he recorded one of his biggest hit-songs 'ALLES LÜGE' ('EVERYBODY LIES'). It was first released in the 'GERMAN MYSTIC SAMPLER VOL. 3' ZILLO-Sampler and later in an own MCD in 1993. With these two releases he received bigger popularity among Gothic people, especially in Germany. LACRIMOSA was also the fourth in German Indie charts and got several club-fits. People started to consider his music as a totally new style.

In February 1993, LACRIMOSA did their first live gig in Leipzig, Germany. The concert was totally sold out. Tilo Wolff had some guest-musicians: Sebastian Hausmann, former guitar player with Hazel O'Connor and later Samantha Kaminsky of CHRISTIAN DEATH (with Rozz Williams) on keyboards.

The 'SATURA' CD/LP came out in November 1993, just a few days before the first bigger tour. The 'SATURA TOUR '93' in November contained ten gigs, most of them in Germany and one in Slovakia. The supporting act on most of the gigs was TWO WITCHES a Finnish Gothic band. The tour was very successful and many new fans took LACRIMOSA in their hearts. The tour line-up was: Tilo Wolff (Vocals), Roland Drehkopf (Bass), Andreas Hägler (Guitar), Patrick



Sayer (Keyboards), Franco Vingione (Drums), and Kevin Lancashire (Mixing).

At the beginning of 1994, LACRIMOSA ceased to be a solo project. The band has been formed by two people ever since: Tilo Wolff and Anne Nurmi, former keyboard player with TWO WITCHES. Their first common releases prove the development which LACRIMOSA has been going through. The new style is a harmonical mixture of Gothic influences, Doom Metal and Classical music. The 'SCHAKAL' MCD came out in November 1994 and the following brand new CD, 'INFERNO', on March 13th 1995.

Discography:

'ANGST' MC, 1990
'ANGST' LP, 1991
'EINSAMKEIT' CD/LP, 1992
'ANGST' CD, 1992

'ALLES LÜGE', MAXI-CD, 1993
'SATURA' CD/LP, 1993
'SCHAKAL' MAXI-CD, 1994
'INFERNO' CD/2LP, 1995

Our music is like an artwork, everybody can build his/her own opinion about it. We are open minded telling about ourselves and our inner life, the lyrics create visual pictures, which you are allowed to like or not. So there is not only one right way to analyse the music of LACRIMOSA.

About the texts we think that they are personal enough, that we don't need to analyse them anymore. When you hear or read a song-text of Tilo, you have a chance which is comparable with if you would be reading his diary. The things are not written straight, but if you try to find out what's between the lines you can find out many things of his inner life.

We just want people to know that we don't have a certain message to carry to people, like political or actual messages. After all, those would be just one person's opinions and it doesn't actually change any of the world's problems by telling things which everybody knows.

By the way, speaking about lyrics, why are they all in German? Is there any seed of the ancient Germanic tribes in it, a wish to "uphold" your race, maybe? Could you detail this issue?

As everybody is better able to express himself in his own mother tongue, it's also the reason in Tilo Wolff's case, why he writes his lyrics in German language. Nowadays there are some lyrics also in English, while we speak most English with each other, so it has become as a second language for us. I write my lyrics in English because that's the language I can speak and create easily. Nowadays I already think in English, and if I would write in my mother tongue I think, there wouldn't be very many people who would understand it. And I wouldn't like that too much.

What is live LACRIMOSA like? The sound? The image?

To hear LACRIMOSA live is really different. Our sound is quite much heavier and more guitar-based like on the records. For live-set we made totally new arrangements of both old and new material and they ended up to sound really full and powerful, which at least we like a lot. On the last tour which just ended, we had some musicians from 'INFERNO' recordings, like the guitar player Jan 'Irlund' and the drummer AC.

your music too much and releases in continual periods, so the musicians are under pressure and often happens that they lose the touch of making art out of music when they have to concentrate in getting a release out in time. Labels are also often responsible for extreme changes in some bands' music-styles. Some bands are forced to start doing trendy music for selling more records. For avoiding things like that, we have our own label and therefore we are free to make whatever and whenever we want to. That is mostly the same for other bands on HALL OF SERMON, Music is an art-form, which we respect.

A widely enjoyed question among the fans: what are your hobbies and musical preferences? What does Tilo Wolff particularly mean? What about yourself? How do you spend your spare time?

We have quite similar interests in music. We both listen to Metal and Doom and of course Gothic music. Bands we both listen to: BATHORY, SIONHE AND THE BANSHEES, CLAWFINGER, PARADISE LOST, METALLICA, THE THIRD AND THE MORAL, NINE INCH NAILS, THE CULT and so on. We really listen to many different kinds of bands all the time.

Hobbies? Music... and LACRIMOSA. It's really fun to do what you like to, meaning LACRIMOSA. Also the work around it belongs to the band and I really like for example to stay in contact with the fans. No, actually it's really hard to separate which is our spare time and when we work. We also love to watch good movies on our so-called spare time. Our biggest common favourite male actor is Jeremy Irons, he is fantastic. Maybe in the future we start a filming hobby or making film-music, who knows. One of the favourite things I do is sewing clothes. I design and do all my stage and private clothes, it's a bit like composing, 'cause you can use your creativity for something which you can see.

I am not sure what knowledge you possess regarding Romania. Just for curiosity's sake, I would like to ask you what does the name of my country make you think of? Would you find it tempting to visit Romania?

Romania, oh boy... Sorry to confess, but it's not much, what I know about your country. I remember seeing some older vampire films, which were 'sort of happening' in Romania and I remember hearing some very old vampire legends from there. Do you know any? All in all very interesting country. But not always so peaceful... as I remember. I think you have to tell me more... Would be nice to come to visit also there once.

What is it that a LACRIMOSA fan should know about yourselves, about your ideas and concepts, about your band?

We wish our fans to know that we are making honest music and what they hear is really personal and we wish them to also listen to LACRIMOSA from that point of view. The most important thing for us is that we are able to express our feelings. Hopefully our fans are also possible to keep their feelings and stay sensitive.

Congratulations for your so-far activity, 'INFERNO' especially! A last question: what would you like to tell your fans from Romania and elsewhere? We want to thank all of our fans in Romania, take care of yourselves and live long!

Doru Atomei



The image is also quite important, but it's not made consciously, we dress like we feel like and our image is not planned. We love black, styled clothes like leather, velvet, lace, and PVC, that's our style. The musicians could dress like they wanted to, and luckily they are also people who wear black clothes, so our outfit live is quite harmonical. All in all, our image is something between Gothic and Metal.

Why did you pick this name for your band, what can you say about it now, after five years of its existence?

The name LACRIMOSA comes from Latin language and it would mean, from word to word translated, 'flooding tears', but as the whole meaning is not exactly that, the inner meaning would be closer to 'heavy loaded'. LACRIMOSA is also a part of REQUIEM and one of the most beautiful requiems is by W.A. Mozart and one part of that is also called 'LACRIMOSA'. It's very beautiful and tragical and it was also the very last composition he wrote on his deathbed. The last composition before his death. On my opinion LACRIMOSA is a very suitable name for describing the music of Tilo Wolff and it suits us also now that we are a duet.

All of your albums have been released with HALL OF SERMON. Would it be right to believe your next will be done with the same label? When will this be?

Of course the next release will be also released from HALL OF SERMON, which is the label Tilo Wolff started in 1990 to keep the artistic freedom in releasing music in his own hands. It quite often happens when you have a record-deal with some label that they start to control



How are LACRIMOSA at the time?

Hello! And thank you for asking, LACRIMOSA is just fine at the moment. The German tour is just over and now we started composing and planning our next release.

'SCHAKAL' brought forth a concept-change in the band, maybe an extension of the initial solo project, due to your arrival. What was the reason for your joining forces? Any link with the gigs with TWO WITCHES?

On the LACRIMOSA'S 'SATURA TOUR '93' TWO WITCHES was the supporting act. I was talking a lot with Tilo Wolff about music and we found many common interests, and somehow we came up to an idea of starting to make music together. I didn't know before, that actually Tilo Wolff had been looking for another member, who would be flexible enough in making music and suitable to work closely together with him. Then quite soon after the tour I came to Switzerland and we found out that we can work quite easily together and putting our ideas together we could create much. 'SCHAKAL' MCD was the first release we did together, and we were both content to the result, so we decided to continue this collaboration. I love the old and the new material of LACRIMOSA with all my heart, so for me the band change has been one of the best things in my life.

Back to the above-mentioned MCD, it was your greatest success to that time: four original tracks, 20 minutes of Gothic Dark Wave. Could you tell a few words about each of these tracks, a general picture of the whole? The process of making 'SCHAKAL' MCD was quite funny. Actually the song was originally composed by Tilo just after the 'SATURA' recordings and it sounded quite much like the 'SATURA' album songs. Tilo and specially I wasn't content with the studio where LACRIMOSA was recording earlier, because we couldn't get the song sounding like we wanted it to sound, so we were looking for an other studio. Finally, we found one in Hamburg, Germany, which we really liked, so we started recording there. The guitar player is an old friend of mine, Jan 'Irlund' (ex-ERESTIGE) and I was really happy to notice that we all can collaborate really well. Then we found a great drummer, AC (ex-REINING WILD). The sound on that MCD is quite different in comparing to 'SATURA', which is natural development, what has happened also before in the history of LACRIMOSA. 'Verächtnis Der Sonne' was created really easily. As we both make music from our feelings and the music comes from our hearts, this song found its way in the same way. I love this song because it has a really strong atmosphere of its own. Tilo is really unique in creating strong songs. It's always so fascinating when he first shows me the songs he has lately composed, it's like hearing a part of his diary, it's absolutely great how extremely well he can put his inner feelings into music.

Your latest product, 'INFERNO', is a masterpiece you should be proud of. What gave you the idea to write music as such?

'INFERNO' is made at the time when there were a lot of changes in the lives of both Tilo and mine. I guess through that, we both got a lot of fresh ideas and we were also like feeling each other with influences. Usually Tilo is most creative when he has negative feelings, when he is sad or depressed, but nowadays that has changed.

The sound of 'INFERNO' was born by itself. It's a concentrated mixture of feelings and a harmony which we had on the recordings together with the musicians. It was great to notice that we were so lucky to find people who could also put their feelings into playing so much. Not everybody has this talent of being so sensitive in making music. Many of the players are maybe good players, but don't have the ability to put any real feelings into their playing. With the help of those musicians who were playing on 'INFERNO', we were able to create an album which music is living.

Please try to describe the songs of this latter, their lyrics.

OPETH

...WE ARE ONLY COMPOSING LONG FUCKING
SATUTES TO THE MYSTERIES AND THE
LANDSCAPES!

OPETH is a mysterious entity from Sweden. Influences from the early eighties like **MERCURY FATE**, **IRON MAIDEN**, acoustic Classical styles and modern Black Metal entwine to forge complex and dreamlike soundscapes – the quality that the Metal genre has never heard of before.

Five years have passed since **OPETH** first took form, but none of the original members is still in the band. The old line-up did not record or release anything but a few rehearsal tapes. In the middle of 1990 the band broke up. But only a few days later, former vocalist and band-leader David Isberg reformed the band. This time with guitarist Mikael Åkerfeldt and drummer Anders Nordin, both from a Death Metal band called **FRUCTION**. These three became the main persons within **OPETH** during the following year. A few additional members were added to the line-up, but none of them became a permanent member.

In late 1991, guitarist Peter Lindgren joined the band for a concert and he later became a permanent member. Another big line-up change came in early 1992, when David Isberg left the band. Even though he was the one who had started the project, the remaining members decided to keep the name of the band. Since Mikael Åkerfeldt had been the singer of **FRUCTION**, he now became the new vocalist of **OPETH**.

Throughout the years, the music of **OPETH** has turned to more and more melodic. Symphonic guitar lines in the pattern of classical music combined with dramatic arrangements are now the typical of **OPETH**. Maybe in a similar way to the symphonic bands of the early seventies. Also the common use of acoustic guitars is another important part of the **OPETH** material.

In the end of 1993, **CANDLELIGHT RECORDS** offered **OPETH** a record deal. The debut CD, **'ORCHID'**, was recorded during two weeks in March of 1994 at **UNISOUND RECORDINGS**. Bassist Johan De Farfalla joined the band for the recordings, and now he is a permanent member of **OPETH**. **'ORCHID'** is the very first studio recording with **OPETH** ever. Only some rehearsal tapes have been available previously. Dan Swanö of **UNISOUND STUDIOS**, the producer of this album, claims that this is his finest work yet – and you can only agree. This band have a bright future and soon will be touring to promote the album.



Line-up:

Mikael Åkerfeldt – Electric & Acoustic
Guitars, Lead Vocals

Peter Lindgren – Electric & Acoustic Guitars

Anders Nordin – Drums & Percussion, Piano

Johan De Farfalla – Electric & Acoustic
Bass Guitar, Backing Vocals

Hello Mikael! How are OPIETH at the time?
 Thanks! I am in a relaxed mood I must say. It's getting late so the bed starts to call my name soon, but I guess I'll be able to answer your humble questions before. At the moment OPIETH is slumbering due to vacations and so further. We are only waiting for the CD to be released.

Your band is very little known in Romania. Therefore I would like you to comment upon your so-far releases in a few words - history of the band.

I know that our name isn't very well-known in your country. Our history isn't very interesting, so I'll try to cut it as short as possible. We were formed in early 1990 under this name of OPIETH. Then there was a very different line-up than today. In the beginning the concentrated mainly on rehearsing, to get a personal sound if you prefer, so we did few live appearances. About 4 years later and a hell of a lot line-up changes, rehearsal tapes later, we got the offer from CANDLELIGHT RECORDS (UK) to record the debut CD. They had received one rehearsal song and decided to sign us after listening to it. The CD was recorded during March of 1994 at DAN SWANÖ's place, HANNEFELT RECORDINGS! It's entitled 'ORCHID' and it features 7 tracks. The total running time is about 65 minutes, about one hour of pure pleasure! It is, in fact, very hard to find a decent category to our sound. I guess we are only composing long fucking salutes to the mysteries and the landscapes!

OPIETH certainly is quite an interesting name for a band. Why the name?

It really fits what we're about. The mystery behind it is my own secret, and I would need far more pages than this one to tell you the story.

Your last product "ORCHID", released with CANDLELIGHT RECORDS, is really breathy-taking. What is your style?

I cleared the mysteries about our style in the previous question. There's really not much else I can say. You have to hear us to understand as we have so many different influences. I must say that musicwise we are very wide. The only thing that is a theme that we stick to in every song is the combination of raw power and sheer beauty. As I said there are 7 tracks on the album. Each one with its own mystery and atmosphere. For example, 'UNDER THE WEEPING MOON' is different from the others as it's a very hard and evil song. There's definitely an aura of evil wrapped around this one. It is about our reactions and feelings towards "the glow". 'THE THROAT IS MY ROPE' on the other hand, is more melodic and maybe more representative for OPIETH. This one is about gazing up unto spiritual entities. Then we have 2 instrumental tracks. The first one, 'SOMEWHERE', is a piano track performed by our drummer, Anders. The 2nd one is an acoustic tune called 'REFLECT'. All in all, I lyricwise handle subjects such as dreams, strange happenings and man's other feelings.

What could you say about the Swedish bands?

I don't have a clue on what's going on in the Swedish scene as it is totally uninteresting for me. The best ones are definitely AC THE GATES and OCTOBER TIDE. There are others too, but these are the ones I came to think about at the moment. Unfortunately, the "new" scene here sucks very bad!

What do you think about the conflicts among the bands?

It is good in a way. Crap bands should be terminated! To many speak too highly of themselves without being able to prove their ability in other forums than through their image. I'd say that people should pay more attention to mystic and great bands such as OCTOBER TIDE. They will have an album out soon, and I guess that they will blow all of these crap bands away for all eternity!

How do you spend your spare time? What are your

hobbies? But musical preferences?

I spend most of time at work. I work in a guitar store. I also spend a lot of time with my beloved Sarah. Listening to my wide CD collection is also a habit I'm used to!

What are your future plans? How would you picture the future of OPIETH?

Of course I want our music to reach out to as many people as possible. And I am certain that everybody will find something, if even a trace of music, that will move the very depths of their souls. We are for real! No posers nor trendies, just 4 different spirits delving a great musical experience!

What do you know about Romania?

I don't know much except from the ordinary Bracula or bloodsucker thing. Not to say that I don't like these things! I really do! I also know that you have terrific landscapes. The dark passages in the mountainside. The vast forests. I'd really like to visit there soon!

One final idea: is there anything you would like to tell your Romanian fans?

Do we have any fans there already? If we do I'd like to thank them for joining us on our crusade. My and the others hearts reach out to those. The very depths of our souls embrace you in thankfulness! Oh... Thank you very much for this interview!

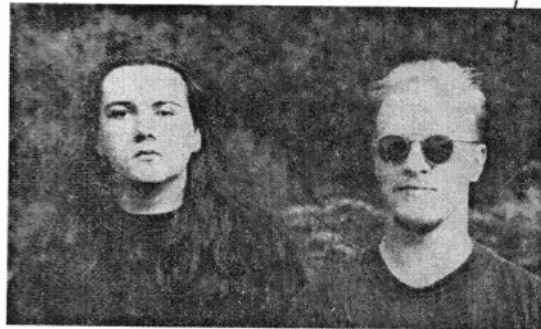
Contact address:

OPIETH
 c/o ARKSTEDT
 REBEKA SJÖSTENÅN 34 JOUR
 12474 BANGHAGEN
 SWEDEN

Boru Atomci

'STILL DREAMING...'

David Dando and Martyn Lear had a vision. Bored with life in the Welsh valleys and bored with The Metal scene of the age, they formed a musical partnership to try and expand on the genre. While TYPE O NEGATIVE were still yet to form and the Gothic sound had yet to cross over to Metal, the duo started to record their now legendary demos to unleash on an unsuspecting underground audience. Taking influence from bands such as ATTRITION, BLACK TAPE FOR A BLUE GIRL, DEAD CAN DANCE, and their ilk, whilst still maintaining their crushing heavy attack, they innovated a sound that can at last be appreciated by a mass audience...



BEYOND DAWN reached its present formation in 1993. Two demo-tapes were released during the formative years. The band then signed a deal with ANPOCERE RECORDS (France), which resulted in the release of the 'UP THROUGH THE LINEAR SHADES' 7" EP and the 'LONGING FOR SCARLET DAYS' MCD, which they introduced the trombone on, for the first time. BEYOND DAWN have constantly been developing this element in their sound ever since. In the spring of '94, they recorded a three-song promo, which landed them a deal with CANDLELIGHT RECORDS (UK).

'WITTY LOVE' is the first full-length release of BEYOND DAWN. These nine songs were written during 1994 and can be seen as a document of BEYOND DAWN approaching a style of nihilistic melancholy. A style they feel comfortable with and will explore furthermore. 'WITTY LOVE' is like the first stroke on a painting where the band blends the different colours of melancholic guitars, solemn trombone harmonies, and tribal rhythmic patterns, highlighted with vocal authority. The album spits in the general direction of the current worldwide musical stagnation.

BEYOND DAWN are: Espen Ingierd, Tore Gjedrem, Einar Sjurso, Dag Midbrod, Petter haavik.

Band contact: Einar Sjurso, h.h. VEI 30A, 1412 SOFIENYR, NORWAY

Also available from CANDLELIGHT RECORDS:

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 THE WHORES OF BABYLON - 'METROPOLIS' (CANDLE 006 CD)
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CANDLELIGHT RECORDS
 PO Box 328, 5168 WYCOMBE, 5115 6TY,

UK

THERE IS ALWAYS SOMETHING AND
WHEN THE NEW ANATHEMA ALBUM
COMES OUT... THINGS WILL GO MENTAL!

FOREST OF
SOULS

Hey Andy! You must be very busy, as usual. Yet I will kindly ask you to leave your work aside for a while and ask a few questions. What were you busy with at the time when you got my message?

Fuck, I'm always busy but I like it like that. I'm so used to doing something that when I get some spare time I get weird. At the moment I'm sorting out the new releases from GODHEAD, which are NERO CIRCUS, MOURN, and a full length album from MOURNING SIGN. Also at the top of the list is making sure ANATHEMA get to Italy this weekend for a festival in Napoli with CATHEDRAL. There is always something and when the new ANATHEMA album comes out at the end of October things will go mental!

Andy Turner is a name that means a lot to the UK fans and not only. You were one of the pieces de resistance at PEACEVILLE. As I don't know much about what happened to PEACEVILLE (except that it is under MUSIC FOR NATIONS now), please give me some details. Why did you not go on with PEACEVILLE? Hammy finally sold PEACEVILLE to MUSIC FOR NATIONS after over 6 months of negotiations between each company's lawyers. There was no chance of moving with PEACEVILLE to London as MUSIC FOR NATIONS handle all their own stuff down there so I started looking after ANATHEMA and although they were busy last year things could have been so much better. If the 'PENITENCOST III' CD had come out when it should have (September '94) then there would have been much more touring but they couldn't put it out when the band wanted because they wanted MUSIC FOR NATIONS to pay for it.

You are the ANATHEMA manager. Why is it and what are your links with the band? How are things with the ANATHEMA FAN CLUB at the present? Will you finally have one in Romania, too?

As you know I was working at PEACEVILLE handling press and promotions as well as doing tour manager work for the label's bands so I could see which of the bands were enthusiastic and to be honest ANATHEMA were the one band on the label who had the right attitude and wanted to do stuff that other bands couldn't be bothered about. The fan club thing is more like an info service, we do 4 regular newsletters with all the latest information as well as letting people know about tours, etc. I'll give you the details about that at the end of this interview.

You broke off with PEACEVILLE, but you found GODHEAD/FLYING RECORDS. How are you getting on with them?

I know Karl from my days at PEACEVILLE, he was responsible for pushing the label through FLYING which is the Italian distributor for PEACEVILLE. He started his own label and was looking for someone to handle the press for the UK, he couldn't find anyone so I got the job - now he wants

me to deal with more of Europe. They're a new label so it's a little harder to interest people but there are some good bands there who will do well!

Would there be any other music-connected activities of yours that the readers should know about? I used to be in a Hardcore band called INSTIGATORS, we were together between 1985-1989 and then got back together in 1992 - there's been a release of a CD featuring 17 unreleased, rare, demo and live tracks. It's called 'NEVER HAS BEEN' and it's on RETCH RECORDS.

Something about you, on a personal level. What music is Andy listening to, what does he do in his spare time? Shit, I listen to all sorts of stuff at all sorts of different times and in different moods, it would be unfair to name names as I play different things every day, everything except Dance music - I can't get into it! A lot of my time is tied up with work, guess what?, to relax I go see bands or go to football - I'm a season ticket holder at Huddersfield Town F.C.

What is your opinion on the UK Metal scene? What about the rest of the world? By the way, what do you know about Romania? What about the Romanian scene? People in the UK are fickle! - the major problem here is we have weekly mags like Kerrang!, it's good for news but it also means that bands only get one week in the fans' mind, next week it's someone different. Everywhere else they have monthly mags, the bands have more chance of people getting in to them. There are some good bands around as you know but the scene needs a kick in the ass, a lot of new kids are into the US stuff like BIOHAZARD and DOG EAT DOG and the older fans are too fuckin' lazy, smoke too much pot! On the whole things are better on the continent, we just came back from Malta and the scene there was great. To say there's only 500,000 people who live on the island.

Well, I know a little about Romania but only really what we saw when we were there and from what my contacts tell me. We had a great time out in Romania and want to return as soon as possible.

Thank you for this short interview! I wish you the best of luck for the future. What are your plans? Would you like to tell anything to the readers of the KOGAIONON zine?

No problem and thanks for your time. There's loads coming up, the ANATHEMA album, 'THE SILENT ENIGMA' is out on October 23rd with loads of touring. On GODHEAD there's the new ACRIMONY EP, 'THE ACID ELEPHANT', a PAUL CHAIN CD, and loads more.

For ANATHEMA info send \$1 or IRC to:

ANATHEMA FC
PO Box 666
HUDDERSFIELD HD1 4YS
UK

Doru Atomei

Hey Denis! How are FOREST OF SOULS at the time? Actually, FOREST OF SOULS are on holidays except me because I'm working for the inner layout of the CB. We are going to work new songs in October after my holidays.

Your debut demo, 'WAR & POETRY', is very, very good! Please give me some data about this demo. Could you describe the tracks on this demo and, of course, the lyrics? We started the recording of 'WAR & POETRY' in April 1995 (the band got formed in November 1994) and we finished the mix in May 1995. The demo was out in June. We recorded it with an 8-tracks home studio with Sylvain Carel our sound engineer. On this tape there's 5 tracks. 'War & Poetry Act 1-2' are very personal because it's me who sings and plays keyboards part. For the 3 other tracks, the lyrics are about Abidjan times, sorrow, madness, solitude... We are all fanatics of Heroic Fantasy, movies like Conan The Barbarian, 'Excalibur',...

What is the meaning of your demo's cover? The picture of the cover was taken by Wilfrid, the drummer, and his girlfriend at the Père Lachaise cemetery. We found it very dark and beautiful. I think this picture describes our music.

In September will be finished your first CD, with ABBODERE RECORDS! What can you tell me about this matter?

It will not really be our first CD. It will be a CD version of our 'WAR & POETRY' tape. I think we are going to remasterize the sound but it's not sure yet. Wait and see.

What could you say about the French bands? In France there's a lot of great bands. My favourites are OSCHEM INJAM, TORB, GORJEFFER, ABBENACON... At the end of September, I'm going in the studio to record the keyboards parts of an another French band. The name of this band is ROMANAI and the demo will be out in October or November.

Your future plans? Working on new tracks to prepare our first CD and finding a second guitarist to play on stage.

Thank you for this short interview. Is there anything you would like to tell your fans?

At first, I would like to thank you Doru for this interview and for your support and I would like to thank everybody who believes in us. Have a nice time with our music.

FOREST OF SOULS
58 RUE BESSEYER
93600 ANTINAY
FRANCE

Doru Atomei



LUNATIC INVASION

INVASION

"Free me from the burden
The pain to be alive
Save me from the garden Eden
Rescue me from God and Christ"

LUNATIC INVASION crept to light in a cellar in the former GDR in 1988. From the original line-up only remained Wulfert (Guitar) and Majewski (Drums). Ramlow (Vox/Synth) and Hellbach (Bass) are permanently completing the band nowadays.

After having rehearsed for some years, various line-up changes, several underground gigs and after having released some unspectacular recordings, LUNATIC INVASION now seem to have their own and original style. Their new CD, 'TOTENTANZ', connects diverse elements and influences, not only from Metal, but also from Dark, Classical, and even Medieval music. Besides wild-raging drums and guitars, and a brutal main voice, appear choirs, synthesizers & solists. However, the melodic influences don't hinder the songs from being fast, violent and aggressive. It is impossible to find a general musical style for 'TOTENTANZ'. The only thing that is valid for all the tracks is the overload of style-breaks, avoiding any trend and without wimping out. The concept of 'TOTENTANZ' is: sick and dark lyrics but without any Gore or Black Metal cliché, hyperblast power but no Grindcore, melodic tracks but no Gothic, and a heaviness being permanently present but no pure Death Metal. Just dare listen to it, you won't regret!

"Garden Evil is my aim
The source of all madness
Where I'll live my darkest visions
Pictures from a boundless depth."

Contact address:

INVASION RECORDS
P.O. Box 2119
15707 KÖNIGS WUSTERHAUSEN
GERMANY

The name of your band does not tell much to my Romanian readers. Could you help them out with a little info on the history of the band?

LUNATIC INVASION crept into light in a cellar in the former GDR in 1988. From the original line-up only remained Wulfert (guitars) and Majewski (drums). Ramlow (vox/syn) and Hellbach (bass) are permanently completing the band nowadays.

'THE SELECTED ONES' was recorded in 1992, therefore the sound and music quality is not comparable to 'TOTENTANZ'. 'TOTENTANZ' is a big step forward in the musical way, the sound way, and the layout way. But for 1992 'THE SELECTED ONES' was really OK!

Could you describe the music style of LUNATIC INVASION and the songs of their new product?

It is impossible to find a general music style for 'TOTENTANZ'. The only thing that is valid for all the tracks is the overload of style-breaks avoiding any trend and without wimping out. The concept of 'TOTENTANZ' is: Sick and Dark lyrics but without any Gore or Black Metal cliché, hyperblast power but no Grindcore, melodic tracks but no Gothic, and a heaviness being permanently present but no pure Death Metal.

The tracks:

'HAUT': a song about a man, who skinned a woman and made clothes from the skin of the woman. Lyrics in German language. Sick...

'DEAD'S PARADISE': orchestral influences, fast, melodic. Music fits through some sound-effects perfectly to the lyrics. "Save me from the garden Eden - Rescue me from God and Christ..."

'ASCHE ZUR ASCHE': Very atmospheric track with a catchy chorus (sung by a choir) and melodies. With the intro 'STURM' and the akustik outro. German lyrics about the wars in the Middle Ages.

'FALLEN ANGEL': unites very aggressive/fast and melancholic/Gothic parts. Blasphemous lyrics.

'DANCE MACABRE': faaaaaaaaaaaaaaaaaaaaaaaaaaaaaa! Lyrics about a man who made love with his dead and rotten girlfriend.

'THE HAUNTED PALACE': our Middle Ages song. Middle Ages singers, melodic/atmospheric, catchy melodies, akustik outro, Middle Ages intro. Lyrics by Edgar Allan Poe. One of my favourite tunes.

'DARK PRAYERS': unites again fast and atmospheric parts. A long track, not so catchy but if you listen to it often you will understand the track better...

'BLANCOFF': our vampire-track. Slow and evil like a waltz.

How did your fans receive your album?

'TOTENTANZ' sells very good here at Germany, the reactions are euphoric and we are now with this CD in the intercord-distribution.

What about your live activity?

We have played a lot of gigs with BLOOD, GOLEM, DEFLESHED, ASEPPOX, VADER, VOMITING CORPSES, DARKSEED,...

What have your future plans got in store?

Sell a lot of CD's, maybe playing a tour next year, writing songs for the next CD...

Please give a few details on INVASION RECORDS and their upcoming releases.

INVASION RECORDS grows bigger and bigger day by day. Our next releases will be FERMENTING INWARDS - 'MYST, DEFLESHED - 'ABRAHAM KADAVRAN', DARKSEED - 'ROMANTIC TALES PART II', GOLEM - 'ETERNITY: WEEHING THE HORIZONS'.

What do you know about Romania, except Ceausescu and Dracula?

That we have no distribution there! Well, we think that Romania is a very poor land. Maybe you can tell us something about your land except Ceausescu and Dracula?

A word to close this interview... Listen to 'TOTENTANZ' - you won't regret!

DARKSEED

ORIGINAL AND ATMOSPHERIC DEATH METAL WITH EMPHASIS ON BOTH AGGRESSION AND MELODY

DARKSEED was formed in August 1992 for the purpose of creating original and atmospheric Death Metal with emphasis on both aggression and melody. Their first studio recording, the 'SHARING THE GRAVE' demo, was originally released in November 1992 and sold 500 times. The four tracks generated positive reactions from magazines of Europe's underground scene.

In June 1993, DARKSEED released their second studio demo, 'DARKSOME THOUGHTS', which shows the progress the band have made since 'SHARING THE GRAVE' and brought home euphoric reviews again. The success of this demo caught the interest of several record labels and they signed for German label INVASION RECORDS in May 1994. The 'ROMANTIC TALES' MCD, released in October 1994, displays a more epic and versatile side of DARKSEED, featuring four melancholic tunes filled with unexpected tempo-changes, violins, acoustic guitars, flutes, female vocals, and Industrial effects. It was a daring experience, but, despite their technicality, the tracks are quite accessible and easy to get into due to their melodic nature. The lyrics of 'ROMANTIC TALES' are penned with fine poetic skill and themes concentrate on personal feelings and recollections, written in a suggestive, pastoral vein in order to paint convincing lyrical pictures, but without neglecting the most important role lyrics have to fulfil: to be strong and direct. After having performed several gigs with Finnish, Swedish, English, and, of course, German bands, DARKSEED toured through Poland. After two years of playing Death Metal, DARKSEED decided to make a radical change in their music; with the twelve new "trendy" tracks they lay stress on steering helm towards unexplored independent areas with an emotional, grooving nature making the music catchy, and easy to get into.

In May 1995, Stefan Hertrich altered the four-piece band into a solo band in order to rearrange the Atmospheric Gothic/Death style. He continued the "trendy" project with the three members left. With the help of a session-drummer. He recorded the second MCD, called 'ROMANTIC TALES II', containing five melancholic, more lenient songs ('THE BOLT OF CUPID

FELL', LIKE TO A SILVER BOW', 'LYSANDER', THE SEALING DAY', and 'NIGHT MISLEAD') in August 1995, again for INVASION RECORDS. A full-length CD will follow in June 1996.



Hello, Stefan! This being our first interview, I would like you to describe the style of

the history of the band.

DARKSEED came together in Summer 1992 with the

purpose

of composing a sort of melodic Death Metal, we released two demos, called 'SHARING THE GRAVE' (published in October 1992) and 'DARKSOME THOUGHTS' (released in June 1993). The second one caught the interest of several labels (EXHUMED

Elbereth

'ONLY MUSIC, NO DETERMINATE STYLE, ONLY EMOTIONS, SADNESS, INNOCENCE, MUSIC!!'

ELBERETH were formed in March 1992, they played traditional Death Metal at that time. Then, the band recorded their first promo-tape in June 1992, and DROWNED PRODUCTIONS offered ELBERETH a deal for a 7" EP.

The EP, called 'REMINISCENCES FROM THE PAST', was released in August and the critics, also the sellings, were very good, especially in Spain.

But this EP was not an original work. Later the music started to change more into Doom/Death, and also the bass player left the band. A bit later the guitar player left the band, too, and new members came to ELBERETH.

The music was Doom at the moment and, before the new promo-tape was released, another guitar player left the band, but, after finding a new one very fast, the promo-tape was finally recorded.

This time the problem was that the recording was not that original either, it was a proper work, but not as original as it should be. At that moment, the band thought to completely change their style, or to split up the band. After the vocalist left the band, they replaced him with a female voice, which totally changed the music.

After this change, different labels, like MMI, HOLY RECORDS, and WITCHHUNT RECORDS, started to show interest in the band. They decided to work with WITCHHUNT, as their offer was the best. The debut CD, called '...AND OTHER REASONS', was released in the beginning of July 1995.



Line-up (left to right):

Lola Marquinez – Voice and Violin
Asier Gonzalez – Guitar
Alvaro Castro – Bass
Fernando Averalo – Guitars
David Diaz Rodriguez – Drums

H!! What are ELBERETH up to at the moment?
At the moment we're promoting the CD, playing some gigs, and sounding in radio stations...

This being our first contact, I would like you to say a few words about you previous releases.

In 1992 DROWNED edited us the 7" EP, 'REMINISCENCES FROM THE PAST'. We played Death/Doom but it was not an original work. With the passage of time we decided that we had to do something really personal and original or ELBERETH would die. So we started to compose only music, music from our souls, and this way we composed the new songs and now WITCHHUNT offered us the CD, '...AND OTHER REASONS'.

July is the release date of your debut full-length album, on WITCHHUNT RECORDS. What would the concept of this product be about?

This CD is only music, no determinate style, only emotions, sadness, innocence, music!!

13 tracks, 55 minutes of true Romantic Gothic Metal – this is a rough description of your newest release. Please try to give a brief image of each of its tracks and picture the significance of your lyrics.

Well:

'FROM THE SEA CLIFFS' shows our attraction for the sea-cliffs, the sea, fields... It's a descriptive song with the emotions that these scenes cause us.

'THE IDYLIC PLACE OF INNOCENCE' talks about the weakness of the innocence, beautiful but too fragile.

'THE END OF THE SECOND ACT' talks about pride, about which all the persons hide. It's an ode to

the sincerity to finish with the farce in which lots of persons live.

'APRIL RAIN' – I wrote this lyric from my window in my room. The drops on the glass, I started to think about lots of things, and I wrote it. 'FOUR ROSES IN MY HEART' talks about several thoughts.

'THE BEAUTIFUL SHORT STORY' talks about the short stories our mothers told us, all was so beautiful... the sincerity, justice, etc. But look at the world nowadays.

'CRYSTAL WORLD' is the decadence of the world, too much sadness.

'...AND OTHER REFLECTIONS' talks

about
my past
and now,
my childhood,
how I saw life
when I was a
child. How I lost
my innocence. The
persons I've known in
my life, lots of them have
passed forever...

'SO MUCH AFFLICTION' talks
about the situation in my region,
the Vasque Country, with a
problem like the Ulster in Ireland;
in my region there's a similar problem,
the independence. In Ireland is the IRA, in the
Vasque Country is ETA. Too many murders,
too much affliction in both actions.

'FALLEN LEAVES' talks about all the persons in my
life who let me down.

'FORGOTTEN FOREVER' - it's an ode to lots of
composers who never have been known. All the persons
in their bands who don't get to be known, and their music
can't be listened to.

'NOSTALGIC HARMONIES BRINGS THE WIND' - it's a bit
abstract song.

'AUTUMN CONCERT' - to finish, a descriptive song, too, the rain
in a romantic scene, the band-stand, the ivy, curtains...

In the lyrics I often use metaphors, symbols and other recourses to
express better the real dimension of my thoughts, and perhaps the
lyrics are difficult to understand sometimes, they are very intimate.

Your album is very melodic and complex. The most penetrating,
though, seems to be the female voice. Why have you decided for
female vocals, too? Please detail this issue a little.

We thought that a female voice was more suitable for expressing
what we wanted to express in our songs.

I don't know about your concerts. Please give me some info.
Till now, we have played not too much, but from now we'll play
more and more to promote our music.

ELBERETH is an interesting name. What is the significance of
it, what is the reason the band chose it for?
ELBERETH is the name of a goddess. The elves sang her in their
songs. This name encloses the magic, innocence, sadness that we
try to show in our songs.

What are your hobbies and musical preferences? How do the band
spend their spare time?

We listen to lots of different styles and bands. I listen to lots of
Classical music, New Age, Grunge, Symphonic Rock ... bands like
UL2, ENYA, OCTOBER PROJECT, SMASHING PUMPKINS,
REM, etc., apart from bands like ANATHEMA, MY DYING
BRIDE...

What do you know about Romania?

Unfortunately, I don't know too much about Romania, I'm
sorry...

What are your plans now, after your debut album has been
released?

Our music is listened to by people who listen to lots of different
styles, for example there's persons who never have listened to
Doom, Death, Heavy, ... but they like us, they like ELBERETH.
Perhaps that's because we don't compose a determinate kind of
music, we only compose songs, emotions, intense and emotive
emotions. So we'll play more and more gigs to all the persons who
like our music.

Finally, congratulations for your effort! What would you like to
tell your Romanian fans?

Thank you very much!! I hope you like the CD and you
understand the real dimension of the band, it's not only music, it's
all, music, lyrics, the ambience we create, it's a whole.

Band contact:

WITCHHUNT RECORDS
PO Box 658
8029 ZÜRICH
SWITZERLAND

Doru Atomei



WITCHHUNT RECORDS RELEASES:

SADNESS

INNER THOUGHT

DECORYAH

PARAMAECIUM

BELIAL

PLACENTA

ELBERETH

INNER THOUGHT

XERXES

MAYFAIR

DIE VERBANNTEN KINDER EVAS

UPCOMING LUNACY NEW ALBUM

'AMES DE MARBRE', CD

'WORLDLY SEPARATION', CD

'WISDOM FLOATS', CD

'EXHUMED OF THE EARTH', CD

'3', CD

'ATOMIC STERILIZATION', CD

'... AND OTHER REASONS', CD

'PERSPECTIVES', CD

'BEYOND MY IMAGINATION', CD

'BEHIND', CD

(SAME), CD

Die Verbannten Kinder Evas

"THE BANISHED CHILDREN OF EVE"

The band being Richard Lederer and Michael Gregor, was formed in March '94. Both musicians, who were formerly actively engaged in the Metal sector began to develop an interest in calmer and more mystical music.

In January 1994, before the formation of the band, Richard bought a synthesiser, and for the first time he was able to compose without the help of other band members. Shortly after that Michael Gregor joined him, they began composing classically inspired music. The name, DIE VERBANNTEN KINDER EVAS, was found. In the beginning, their music was meant to be purely instrumental, but they later adapted a vocal singing style very similar to classical choral chanting. Since both members enjoyed bands like STOA, LOVE IS COLDER THAN DEATH, and LORENA MCKENITH, they didn't want to neglect female vocals in their music. So Nora El Shammah and, later, Julie Lederer joined the band.

The first demo tapes were sent off and, shortly after that, the Swiss label WITCHHUNT RECORDS, offered the band a deal, which they gladly accepted, seeing that this label had the desired musical background. In January 1995, they entered the studio to record their first CD which appeared a few months later, entitled 'REQUIEM'



DIE VERBANNTEN KINDER EVAS'.

The band's own description of their music is Dark Wave with classical influences which relies more on orchestral, irregular rhythms than on rock-danceable ones. The different melodies, which are superimposed, are as independent as possible of each other and still form a very harmonic sound. Also the vocals are used in a very irregular manner and don't always comply with the old singing-chorus method.

H What are DIE VERBANNTEN KINDER EVAS up to at the moment?

At the moment nothing special is happening. I am practising with a new female singer for a live concert in August, because the singers on our CD don't have enough time for it in summer.

This being our first contact, I would like you to say few words about your previous releases.

Michael and I are playing also in the Black Metal called SUMMONING. About a year ago we sent many of our 4-track demos to all Metal labels. After some weeks, HEAD NOT FOUND, LETHAL RECORDS and NABALM RECORDS offered a contract to us and we chose NABALM RECORDS. About half a year ago our first SUMMONING CD, called 'LUGBURZ', came out.

April 14th is the release date of your debut full-length album on WITCHHUNT RECORDS. What would the concept of this product be about?

Most modern music that you can hear today is very hard or

very rock-danceable. I want to make music that is melancholic and haunting but nevertheless melodic and complex. This music shall allow you to drift into your own dream-world. It is not made in order to dance or let off aggressions. Unlike many other Dark Wave bands, I try to make my music as polyphonic as possible. Six melodies combined as one are more interesting for me than just a single one. I am concentrating more on melodies than on sound to achieve the melancholic mood of my songs.

14 tracks, 70 minutes of true Dark Wave - this is a rough description of your newest release. Please try to give a brief image of each of its tracks and picture the significance of your lyrics. The first song, 'EINLEITUNG' (INTRO), has a lot of oriental influenced melodies. It is a good intro track because it is quite short and powerful.

'DIE SERPENT'S VOICE' is a very long track. It is a good example of how we create a song. Michael played the piano parts. I repeated them three times and after each repetition one or more instruments join the piano melody till it sounds very bombastic at the end.

'QUOD DUM ERAT' is a very sacred sounding track. I play strange sounding oboe sounds to a very slow music. The vocals are like a Gregorian chorale.

'REQUIEM' is the most depressing track of our CD. It sounds like a funeral march played with horns, oboes and tympani. It is about the transitoriness of life.

'DIE MESSENGER' also sounds oriental. It begins not very loud, but, after adding many additional instruments like gongs, tympani, and church bells, it gets loud.

'FUTILE BELLES' is my favourite track.

My 3 voices of this track are polyphonic

arranged so that they sound like a mighty hymn.

It is very bombastic with march drums on choirs.

'DAS LETZTE KAPITEL' ('THE LAST CHAPTER')

is just played with piano. It is short and gentle

and is good as an outro.

The lyrics are not so easy to describe because they don't

tell any stories or have certain messages, they just have

to underline the melancholic, dark mood I want to

express.

Your album is very melodic and complex. The

most penetrating, though, seems to be the

female voices. Why have you decided

for female vocals, too? Please detail this

issue a little.

ALLERSEELEN

After having heard Metal music for so long I searched for something different. So I started composing classical influenced instrumentals with my synthesiser. But after a time, I thought that vocals would fit in well. In the bands which I like most, like STOA, LOVE IS COLLIDER THAN DEATH, and LORENA MC KENNIETH, female vocals are very usual, and due to the fact that I find female voices more attractive than male ones, I didn't want to go without them. Apart from that I think fairy-like vocals are a good contrast to my deeper monk-like voices.

I don't know about your concerts. Please give me some info.
There has been no concert yet, but one is planned for the 26th of August in Bratislava. I am now practicing with another girl singer, because the female members on our CD have no time at the moment. I hope it will turn out all right.

DIE VERBANNTEN KINDER EVAS is an interesting name. What is the significance of it, what is the reason the band chose it for?

"DIE VERBANNTEN KINDER EVAS" is a German name and means "THE BANISHED CHILDREN OF EVE". We chose this name because it puts the mood of our music in words very well. This name expresses the feelings of loneliness and abandonment. While searching for lyrical inspiration we read the poems of a Renaissance chorale and suddenly found this name, which we all found very appropriate.

What are your hobbies and musical preferences? How do the band spare their spare time?

Almost my whole spare time I spend by composing and listening to music. As my music is completely from the synthesiser, I can use headphones, so that I don't disturb other people and can play whenever I want.

My favourite bands from Dark Wave are STOA, LOVE IS COLLIDER THAN DEATH, DAS ICH, MIRANDA SEX GARDEN, and SOFOR AETERNUS. I also like EBM (Electronic Body Music) bands like MORTAL CONSTRAINT and MENDALLO AND THE FIXERS. My favourite Classical music is GUSTAV MAHLER'S 5th Symphony and VIVALDI'S 'STABAT MATER'. Michael listens a lot to Metal music and Dark Wave. He also likes reading fantasy books like 'Lord Of The Rings'.

What do you know about Romania?

I don't know much about Romania, because I haven't the opportunity to travel all that much. But I am interested in the Dark Wave scene of Romania because I have heard about Vladimir Iwanow who is working with SARBAND and VOX which are on a good Dark Wave sampler called 'TRECÉ D'ETAGE'. He also has produced 'GÓTIKES ERBAN'.

What are your plans now, after your debut album has been released?

Like I said, I am planning a live concert. For future DIE VERBANNTEN KINDER EVAS songs I have not planned any musical changes.

Finally, congratulations for your effort! What would you like to tell your Romanian fans?

There is no need for any messages because I have said everything and I am sure that my Romanian fans can build up their own opinion.

Band contact:

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SWITZERLAND

Doru Atomei



ALLERSEELEN was founded in 1989 by Kadmon, an Austrian artist and researcher who is also editing the 'AORTA' spiritual magazine. Various, now unobtainable cassettes were released by AORTA, works were published on several cassette anthologies. Live performances took place in Austria, Germany, Switzerland, France.

In July 1994, the 'CRUOR' CD was released. It contains fourteen recordings by ALLERSEELEN from 1989-1993. Some were already released on cassette, most of them were unpublished. This CD is a survey, an anthology of Industrial, ritual, technosophical works. The cover shows a subterranean Mithras sanctuary in Rome, the CD itself contains an image of Mithras whose mysteries unite Persian, Greek, and Roman elements - a sacrifice a bull, a martial, as well as fertilising, ritual that refers to the solar and chthonic character of Mithras. The themes of the fourteen recordings are based on ancient European faith which is the heart of the work of ALLERSEELEN and AORTA. This CD is sixty-five minutes long.

In February 1995, the 'GOTOS=KALANDA' CD came out. This seventy-three minutes release contains twelve songs dedicated to the twelve months. The songs are named after the twelve German months. The lyrics are taken from the 'GOTOS=KALANDA', a cycle of twelve spiritual poems by the Austrian poet and ariosophist Karl Maria Wiligut (1866-1946). He published them at the winter solstice of 1937 in a small booklet. Reprinted in German and English in the booklet of the CD, they are poems of a crystal-clear, timeless beauty and certainly are some of the most beautiful love poems of this century. They are testimonies of a serene pagan bond to Earth and Nature, of a deep trust into the creation, in the course of life. It took several years for the songs to mature. The first versions were recorded in spring 1992. The recordings were finished at winter solstice 1994. Originally, it was intended to create more silent songs, along the line of the spirituality of the poems. But, both consciously and unconsciously, the songs became much rather much more noisy, violent even - the shades of the Iron Age, the holocausts of the twentieth century of Auschwitz and Dresden, of Hiroshima and Mururoa influenced the recordings.

The cover of the CD shows the marble hall of the Weueburg in Westphalia, a dodecagonal sacred room above the similarly dodecagonal crypt. In the centre of the marble hall, there is the symbol of a black sun with twelve rays, twelve runes. This emblem of the invisible reality behind the scenes of the visible world is also on the CD. The symbol has been the distinctive sign of ALLERSEELEN since 1991.

In the musical and cosmological world of ALLERSEELEN, myth and modern world, tradition and Avant-Garde, archaism and nuclear age meet. Technosophical Music is an expression coined by Kadmon for the blend, the union of contemporary technology and spiritual contents. The work of ALLERSEELEN and AORTA is ancient cultural politics, conservative Avant-Garde. It aims at an overcoming of the plutocratic tank materialism by a new pantheistic natural religiosity as it existed in the pagan antiquity from Scandinavia to Malta, from the Basque Provinces to the Balticum. This will be the essential challenge of the next century. The art of the future, the art of survival - either one succeeds in uniting the worlds of matter and spirit, again, of nature and culture, of materialism and spirituality which have been divorced for several centuries, or the Earth will be completely destroyed within a few decades.

AORTA
c/o PEJAX
POSTFACH 778
A 1011 WIEN
AUSTRIA

Doru Atomei

WINDHAM HELL

*"ENGULF YOUR SOUL IN THE DARK TWISTING EUPHORIC WAVES OF
MELANCHOLIC BLISS!!"*

"Through the black woods, where cold Northern winds blow, you find the cliffs of eternity...
Climb the walls of despair – if your soul dares... For there you will find tranquillity...
Beyond the realms of death!!"

The dark passages of WINDHAM HELL were first created by Leland T. Windham in 1986. An individual soul who found comfort in the cold woods of the Northwest, Leland gathered inspiration through rock and mountain climbing, defying the death that so many fear. Through this he gained the

strength to project WINDHAM HELL as a one man band. In 1988 the debut demo was released, 'DO NOT FEAR... FOR HELL IS HERE', a raw mix of early BATHORY fused with neo-classical imagery. Recorded by Leland himself on a 4-track, the demo was plagued with a bad production and was not widely spread.

Returning to the deep Northwest forests and snow-covered Snoqualmie mountains, Leland found the black essence of his soul and the obscure beauty of death and learned how to

label MORIBUND RECORDS. Through 1994, Leland and Eric joined the essence of their souls with the foreboding yet serene Northern forests to create their debut CD, 'SOUTH FACING EPITAPH', released in the middle of the December frost. An epic release combining majestic classical-based emotions into obscure Dark Wave compositions, 'SOUTH FACING EPITAPH' is unparalleled in its time, achieving a new class of blackened sound. 1995 sees WINDHAM HELL walking further down the left hand path ... as they write even darker and more epic art to satisfy the never ending call of the night.

Engulf your soul in the dark twisting euphoric waves of melancholic bliss!!

WINDHAM HELL are:

Leland T. Windham – Guitars, Vocals, Leads
Eric Friesen – Drums, Bass, Guitars, Leads



What are WINDHAM HELL up to at the moment?
We are currently recording our second CD, which will be released sometime in '96.

This being our first contact, I would like you to say a few words about your previous releases and a short history. Before the 'SOUTH FACING EPITAPH' CD I recorded two demos as a one man band. I played all the instruments and did all the recording. The first demo I recorded in 1986, the second in 1992. The music was similar to what it is today but the recording quality was pretty horrible.

In mid-December was recorded 'SOUTH FACING EPITAPH', of the production of MORIBUND RECORDS. What would the concept of this product be about?
It's about the darkness of future's past and the melancholic bliss reversing fast.

11 tracks, 60 minutes of "classical based epic structures of flowing Avant-Garde sound" - this is a rough description of your newest release. Please try to give a brief image of each of its tracks and picture the significance of your lyrics.
The CD starts off with 'GOD SWALLOW', which is eerie classical flowing into the Avant-Garde. Its lyrics describe the Earth unfolding before one's eyes. Next is 'BASTE HUMAN', which is pure euphoric darkness which is followed by an erotic murder in 'GARMONBOZIA'. 'FACES OF CARNAGE' lyrics I can't really discuss because there is going to be sequels to that song. 'TERROR SOAK' and 'I REMEMBER DROOLING' are Eric's instrumentals and 'EXSICCATION' is mine. 'HUMAN FOOT' is the song with samples from a murder investigation in between. 'TOMORROW YOU ARE GOING TO DIE' is basically nothing but the real fire hits at the end with 'WRAPPED IN PLASTIQUE' which is a summary of all existence.

How come your thank-list features 'Tweener Peaks' by David Lynch and Mark Frost?
'Tweener Peaks' was filmed in my hometown. The place where I live and record is in 'Tweener Peaks'. David Lynch has been in the house I live in. I think he made a good choice choosing Snoqualmie to film 'Tweener Peaks'.

WINDHAM HELL is a very interesting name. What is the significance of it, what is the reason the band chose it for?
The answer for that is perhaps the longest short story I know of. I think it is best left to the imagination.

What are your hobbies and musical preferences? How do the band spend their spare time?
I am really into rock and mountain climbing. I put up a lot of new climbing routes and do some mountain guiding. WINDHAM HELL has been mentioned in 'ROCK AND ICE' magazine. Musical preferences, I like anything that is dark and soul engulfing.

What do you know about Romania?
Basically nothing. I wish I knew more so all of you in Romania feel free to write and tell me more.

What are your plans now, after your debut album has been released?
We are busy working on new material and have started recording for the next release. It will also be on MORIBUND and it will be out sometime in '96.

Please tell me some words about WINDHAM HELL live.
WINDHAM HELL has not played live as of yet.

Finally, congratulations for your effort! What would you like to tell your Romanian fans?
Thanks for the interview. I hope to visit your country some day. Engulf your soul...

For band contact/interviews (enclose 1 or 2 IRC's)

WINDHAM HELL
PO Box 1846
SNOQUALMIE, WA 98065
USA

Doru Atomei

NOVEMBERS DOOM

Nmany people perceive Doom Metal as boring and monotonous, but NOVEMBERS DOOM is out to change that. With their debut release, 'AMID ITS HALLOWED MIRTH', they have combined poetic thought provoking lyrics with melodic and devastating instrumentation. With this combination of intelligence and power, it is easy to understand why this band has mass appeal.

Following the release of a 7" EP on GUTTED/METAL MERCHANT RECORDS, NOVEMBERS DOOM negotiated a deal with GOTHIC RECORDS. GOTHIC RECORDS were unable to provide European distribution due to the all Black Metal label OSMOSE PRODUCTIONS. OSMOSE PRODUCTIONS were not willing to put their name on a non-Black Metal product. The band was then approached by REGRESS/BTT RECORDS with an offer to record two new tracks in the form of a 7". Upon hearing the completed tracks, REGRESS decided a full-length release was needed to show the full power and potential of the band. REGRESS recently began a collaboration with AVANTGARDE MUSIC, helping to further the distribution of their products. NOVEMBERS DOOM then signed a one album deal to be released on REGRESS/AVANTGARDE MUSIC.

Melody and harmonies will always be an intricate part of the band's music, but rest assured, the band has no intentions of straying from the path they began their journey on.

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Doru Atomei



DAN SWANÖ

'BESIDES MY FAMILY MUSIC IS EVERYTHING IN MY LIFE'

Hey, Dan! This is the first contact with you ever, so some of the questions will be rather formal, but is it not like this for the first time? So let me start up. DAN SWANÖ is a very well known name all over the world, linking *EDGE OF SANITY*, *UNISOUND STUDIOS*, and *NIGHTINGALE* together. Why so many different activities?

Should I believe music means everything to you? You're right. Besides my family music is everything in my life. Everything there is has some connection to music. I am a creative being and I am having a difficult time trying to survive without playing or composing.

Since working in a studio gives you daily update on music but you suffer from being tired of music when it is up to yourself to produce something on your own.

So, you will soon release a new album for the same *BLACK MARK*. I don't know anything about it; I can't fancy how it will sound, either. Therefore I would like you to say whether the sound will be Death Metal, too (although I don't think so); please give an overall image of the album, a few words about its tracks individually, maybe.

I don't know what info you have but we will certainly not release an album soon. We will write songs in mid November and record in December and mix in January. The only thing I know is that the title may be '*CRIMSON*' and that it will be our darkest and slowest album to date, it will have a special atmosphere that we haven't had before and that is our way of changing, tuning down even further and going deeper into ourselves...

EDGE OF SANITY is a reference name in Death Metal. The sound of the band has continuously been perfected from the first album to your newest. Despite this evolution, your latest has not had the expected success. It may be due to the fact that Death Metal is only tasted in restrained circles. What can you tell me about *EDGE OF SANITY*?

I would like to blame the touring bit for this success not to happen and no-one is happier than me since I have never been into "big" bands. Ever since my young days I have supported the smaller bands that have had a problem breaking it big since their music often is better since they have to try harder to be something.

I would definitely stop this band if we broke big since I don't have any more time for this than what I am already giving it (4 paid weeks a year, definitely a studio project!).

I hope your new album will sound at its best and that the tour you intend to promote it by will end with a great success. By the way, speaking about tours, what could you say about it? I know you do not play live all that much, maybe because of your little spare time.

That's it. The studio is now (August) booked until September 1996... what possibilities are there for a tour?

Let me pass on to your other project called *NIGHTINGALE*, a name that has shocked, also enchanted, at the same time, many of your fans. My opinion on it is that it is an excellent album and I think the style represents you much better. What is, in your own opinion, that which people should know about *NIGHTINGALE*; could you disclose any info concerning this album?

NIGHTINGALE isn't something I planned too well, it just happened, like some kinda lovechild between me and my musicality. I wrote and recorded it in a time that most bands spend in finding a good snare sound...

I haven't spoken to *BLACK MARK* for ages because of all vacations, but I hope to get a clear signal to record next solo album, '*THE CLOSING CHRONICLES - THE BREATHING SHADOW PART II*', in April.

I guess I leave a mark on every record because I think most of the records I have done this far sound bad. I was really hoping that the relocation would end my problems but it wasn't that easy, I am beginning to make the shit sound a little better now, but it'll take time before I am 100% satisfied...

What new bands are going to record their efforts in your studio for the next few months?

GOLEM (Germany), *DISSECTION* (Third re-mix), *DIABOLICAL MASQUERADE* (Sweden), *DEFLESHED* (Sweden), *CRIMSON TIDE* (Sweden), *ANCIENT* (Norway), *EDGE OF SANITY* (Mars), *NOVEMBER* (Italy), *OPETH* (Sweden), *GODGORY* (Sweden), *TRISTITIA* (Sweden).

How do you spend your spare time? What are the bands and music you prefer to listen to? Who is DAN SWANÖ outside music? How does he see the world? (Please answer whatever you feel like.)

I enjoy melodic music with a lot of emotion. My all time fave band is *MARILLION* without and with Fish. I also like a bit rougher music like *BUFFALO TOM* and *MEGA CITY FOUR* that combines raucousness with melodies of a high calibre. Then there are tons of bands I enjoy a few tracks with.

I do not have any spare time. I spend all time off the studio with my wife and child. I am no-one without my music... totally lost... I am scared of the outside world... my home is my castle, everyone else are strangers.

I think I have bored you enough with my questions. I still have some more, though: what are your future plans? Why do you not put up a Black Metal band? There is an affluence of such bands in Sweden, some of which you yourself promote.

I tried Black Metal kinda stuff in 1988 and it wasn't really anything I liked. I rehearsed one legendary rehearsal with a band that we called *DESECRATION OF CHRIST* and I just might do something with this thing and I will leave the image bit outside. I cannot hide that I used to wear make-up and do stupid things but this was in the 80's.

I know you have some contacts in Romania, too. I also think you know enough about my country. I still don't know what you know about the Metal scene. Do you think a collaboration between your studio and some of the Romanian bands could start up?

If there are a financial backing I could of course record some Romanian bands. Just drop me a line and tell me what you wish to do... I see a budget of 2500\$US a must for a full recording with me (around 10-14 days).

Thank you for the kindness of answering these questions. I wish you to fulfil all of your plans! Would you have a thought or a few words for your fans all over the world to conclude with?

See you all and check out all my upcoming shit...

Doru Atomei



1996.

Following this immense success, I believe there is a future for *NIGHTINGALE*. What would it be?

Just records and promotional... I wouldn't like this band or what to call it, to be a live act. I have signed a good deal with *BLACK MARK PRODUCTIONS* and it lasts for some records, so we'll see what the future will bring.

When one hears a band have record... their album at *UNISOUND STUDIOS*, one expects them to be something really serious. You promote a lot of bands, mainly Doom/Black/Death Metal ones. As my magazine deals with this kind of bands exclusively, I would like you to give some info on your present activity in this field, as also on the bands that have been playing in your studio. Moreover, what are your relationships with the bands you work with? Does DAN SWANÖ leave a mark on every album recorded at *UNISOUND*?

LEFT HAND SOLUTION

LEFT HAND SOLUTION IS ABOUT THINKING FOR YOURSELF

LLEFT HAND SOLUTION started out as a three-piece band with a male singer and recorded their demo, 'DWELL' ('91). Later, bass-player Peter Selin joined the band. A few months later their singer quit and in the search for a new one the thought came up – why not try a female vocalist? They met Kicki and auditioned her. It worked out well. A contract was signed with the MASSPRODUKTION label and two songs were recorded for the 'METAL NORTH' compilation CD and released early '93. Three weeks before the recordings, their drummer was replaced by Erik Barthold. In November '93, they re-entered the studio to record the 'FALLING' demo. They recorded their debut CD, six tracks of Heavy and Harmonic Metal, called 'SHADOWDANCE', in September '94. The response to it has been very good, the press calling them "a masochist's sweetest nightmare", "one of the few really original Swedish Metal bands". The interest from abroad has been great and, so far, the LEFT HAND SOLUTION demos and records have been sold to eighteen different countries.

If one were to label LEFT HAND SOLUTION one could call their music Doom Metal, with a touch of Goth. A heavy guitar-sound confronts the shimmering and strong female

vocals. Kicki has recently been replaced by Mariana Holmberg, whose excellent voice has brought their music one step further into the vast spheres of Doom.



What are your musical preferences and sources of inspiration?

For myself, I'm into bands like FIELDS OF THE NEPHILIM, SISTERS OF MERCY, JOY DIVISION. But I also listen to a whole lot more of music styles. I'm also inspired by literature and philosophy (Dostojevski, Sartre).

What do you know about Romania?
Oh, well...

Future plans?

We will hopefully record a full-length CD at the end of '95. The songs are longer and more melodic and have more acoustic pieces and keyboards.

Anything for your fans?

Check out the 'SHADOWDANCE' CD. Take care and thanks for the interview.

Band contact:

LEFT HAND SOLUTION
MASSPRODUKTION
PO BOX 377
S-851 06 SUNDSVALL
SWEDEN

Doru Atomei

What are LEFT HAND SOLUTION up to at the moment?

Right now we are rehearsing new songs with our new vocalist, Mariana Holmberg.

History

In 1993 we contributed with two tracks for the compilation CD 'METAL NORTH'. In November '93 we recorded our demo, 'FALLING'. It met good response and has been sold in about 650 ex. The next year we were re-signed by MASSPRODUKTION and in September we went into the studio to record 'SHADOWDANCE'. A short while after the release of it vocalist Kicki Högertz was replaced by Mariana Holmberg. So the line-up is now: Mariana Holmberg – Vocals, Jocke Mårdstam – Guitar, Peter Selin – bass, and me, Erik Barthold – drums. I also do some singing on the new songs here and there.

'SHADOWDANCE' is the name of your latest release on MASSPRODUKTION. What is the concept of this product?

You can say it's a way of putting romantic horror

and depression into music.

Please give a brief presentation of each track of your album.

The first track, 'INFERNAL', is a Doomy Heavy Metal song, but the remaining tracks have a more Gothic atmosphere. The lyrics have become more and more important. On 'SHADOWDANCE' they are kind of sinister stories. The new lyrics include more of my sick observations of life and personal feelings, such as anguish.

What is the part the female vocals play in your music? It creates a contrast that we find interesting.

What would the concept of your band be?

LEFT HAND SOLUTION is about thinking for yourself. The solution to something can be found in yourself. Don't do something just because others tell you to. Go your own way!

MOONSPELL

'WE ARE THE WILAINS, BRINGING OF LOVE AS INSOLENT HAMPIRES...'

Ave Lungsuar! How are MOONSPELL at the time?

At the moment we are about a week of starting off our tour with MORRIS ANGEL for 6 weeks in Europe. It is our very first tour so we are rather anxious and totally concentrated into the project as needed. Besides we are working on some new material for our upcoming EP.

MOONSPELL is well known in Romania. However, I would like you to present your so-far releases in a few words.

Our first release dates from the 1992 a.s. summer. Then we were still called MORRIS GOD and our first work was in the shape of a promo-track entitled 'SERPENT ANGEL'. Though for us it is now somewhat primitive I remind that one with a certain nostalgia. 'ANNO SATANAE' was our

first release as MOONSPELL and perhaps it did not come out as we desired yet it was vital for our career.

Nevertheless, I still enjoy the tracks on it. UNDER THE MOONSPELL was perhaps one of the most decisive moments in our history and the first "serious release" in which we came closer to what we wanted. WOLFHEART is our first EP and as in any band the biggest proof and the most vital moment. We like the song WOLFHEART came out because it is powerful and melodic, strange as we wanted it.

Please describe the 'WOLFHEART' album and its lyrics.

Each time more we believe our style lays in a cross of many styles and maybe words will fail to describe it. The album contains eight very different tracks whose structure can go from a very Gothic atmosphere to some fast, powerful Metal stuff. All the lyrics by their turn focus the relation established between male entities and female entities, all the hate Love can bring and how lonely it all feel and fall, that is the symbol of the Wolf.

How was WOLFHEART received in Portugal? But in the world?

Very well. A lot of people got into MOONSPELL and WOLFHEART established us as a dominant band in Portugal. The reaction abroad is being quite as well and we have been collecting a lot of great criticism around the globe.

What could you say about the Portuguese bands? There are good and bad bands, some worse than they think, others better than they can imagine. I am not really concerned with the existence of a scene, it is too dubious for me.

Mythologically speaking, Portugal is a Christian country. What is, in your view, the relation between yourselves, your music, and your country? We do not relate to the Christian tradition of Portugal, we rebel. We have strong feelings though for our country, which had

had moments of splendour and of disgrace and therefore is a topic we like to sing about. I think in some moments as 'AKA MAZER' we have a very strong Portuguese identity.

What do you think about the conflicts among the bands? Do you rank among these?

Personally, I think they are unavoidable as natural egotism is irreducible in mankind. I really do not concern about how shit hands can be and talk, because I am 100% involved in MOONSPELL so I could not care less about others. We simply have no conflicts because our attitude is alienation from them.

Playing Black Metal has become some kind of a trend, a sort of fashion, of late. Unfortunately, not all that counts as Black Metal sounds very well. Do you think the ascent of so many a band is a positive thing?

Not really, as the boom of Thrash or Death Metal was not also a positive thing itself. I do not know if MOONSPELL has brought upon in this surge, that is up to people to decide. I do not feel we are a trendy band, we fight on the scene for a long period now, yet it is my opinion.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Paganism for Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the letter? Is it not a limitation, then?

Yes, I am a Satanist and I do not agree Satanism is a limitation. For me Satanism is an inaugural form of Thought and speech and its symbolism tends to stand for itself. The Christian sustentacle is an illusion for people who cannot drop Christian roots behind them and wish to defraud Satanists who could do that.

A substantial part of the bands have included female vocals on their albums, of late. Moreover, some use ballet and furious rituals during their live shows. What is your opinion on this issue?

I find it interesting, of course, but all lays in how you will use the effects. If you are using just because that is vulgar now, well I rest my case. MOONSPELL like is tentatively strong, felt, professional. The image is our weakness laying on the floor and our true selves in your face. Our female dancer is a very sensual woman and adds that sphere of sensuality to our shows making them dreams and drams.

What are your future plans?

To tour with MORRIS ANGEL will be our next project in a very near future, then we will compose some material for the second opus and then we'll have to wait and foresee in the cards...

What can you tell me about Romania? Transylvania.

Thank you for this short interview. Finally is there anything you wish to tell your Romanian fans?

Forever under the moonspell, I'll be there hunting as a wolf in the Carpathian Mountains...

Band contact:

MOONSPELL
c/o LANGSUIAR
PO Box 6428
2700 BRANBOA
PORTUGAL

Boru Atomei

What is, in your opinion, the difference between the old Black Metal and the new one? Which of the old bands do you think are worth hailing? What about the new ones?

As most of the primordial things, old bands were more genuine and more innovative and there are other ways of picking up where they left rather than copying them or just modernise them. I hail CERTE FROST, BATHORY, VENOM, SLAYER, ONSLAUGHT, EXODUS, IRON MAIDEN, ANOMAL, CANINE MASS, and others for all kinds as pioneers. I like a lot of supposed new Black Metal bands but I think this label fails to suit bands as KATATONIA, EMPEROR, MAJESTY, ROCCO, etc.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

We used make-up in the late eighties for our first releases yet we dropped it because it would not fit our music/image. I still use sometimes a more vampiric make-up for scenic reasons.



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MERCAL - 'THE WIZARD OF MEXATH'

TIMELESS FATHER	THE WIZARD OF MEXATH
MY SOUL, BLOOD,	6 SATANES
WILL BE DRIPPING	THE DREAM OF THE DRAGON
THE WIND OF HATE	FAOSEN FOREST
LEUS NOORRA	SPARRASTOOS

MERCAL were formed in 1989 by Expulsion Angel (Synth, Piano, Backing Vocals) and The Wintermoon (Bass, Vocals). A deep mystery covered the existence of the duo since the beginning as rumours were mentioning rehearsals in sacred caves out of Athens and the involvement of the band members in rituals and Black Arts. The first demo was recorded in 1991 and circulated among a limited circle of dedicated followers of the band. In 1993, the band released a self-produced/financed 7" EP, 'THE MIDDLE AGE RETURNS' (sold out). The music here is cold morbid Black Metal inspired by early SAMAE and MECROMANTIA. The band, however, had created their own unique sound, dark and black as no words can describe. A second 7" was released in summer 1994 (split with FUMERAL WAX) that was sold out in two months. In winter of the same year, the band got signed for 3 albums in MUISOUND RECORDS and MERCAL entered the studio in spring 1995 to complete the recordings of their debut, 'THE WIZARD OF MEXATH'. The sound is not the typical Black Metal one.

There is burning energy here released with tight guitar riffs, screaming vocals and bizarre sampling appearing like ghosts in a frozen forest. The Middle Ages have just returned!

ELYSIAN FIELDS - 'ADELAIN'

I OF FOREVER	FOREDOOMED ELEGY
AS ONE	FATHER FORGIVE THEM (FOR THEY DO NOT KNOW)
UN SENTIMENT/I WAS DYING	ELYSIAN FIELDS
ONCE AGAIN	DEICIDE/THE AUSPICE
OF PURITY AND BLACK	

ELYSIAN FIELDS were formed in January by Bill (Guitar, Vocals) and George (Bass). They recorded their first demo with the additional help of a session drummer in August of the same year. 1,000 copies of this tape circulated rapidly around the world and achieved enthusiastic response from numerous magazines of the underground press. In summer 1994, a song was featured in a promo tape. The sound of ELYSIAN FIELDS is now enriched with deep melodies, strange harmonies and obscure Pagan rhythms. ELYSIAN FIELDS belong to the new generation of the underground Metal that can be characterised as Avant-Garde Occult Death Metal. This promo tape attracted the interest of MUISOUND RECORDS and the band received a 3-album deal.

'ADELAIN' was recorded at STONED STUDIO and was produced and engineered by Magnus Wambyr Baoloth (ROTTING CHRIST, MECROMANTIA, DIABOLUS RISMUS). A new member, Michael, was also added to the line-up for Piano and Synth. The main source of inspiration for ELYSIAN FIELDS is the Ancient Greek spirit and myths. Many musical parts are also influenced by the Ancient Greek Pagan music. 'ADELAIN' is an important release for the Greek Avant-Garde Occult scene and definitely, worthy of attention.

DARK HERESY

DARK HERESY recorded their first demo, 'SPEARED AND TWISTED', in 1992. This demo sold over 500 copies before they decided it was no longer representative for their music and stopped selling it, but its popularity is obvious from regular requests they receive from people who still want it.

In March 1993, their line-up solidified into: Kola (all Vocals), Arnold (all Guitars and Keyboards), Sams (Bass), and Woolf (Drums), and they recorded the demo that first brought them fame, 'DIABOLUS IN MUSICA', in October of the same year. This has sold over 1,000 copies to date and the orders keep coming in. The demo was recorded, mixed and mastered in only 24 hours and the result should be proof enough that they are serious about their music and do not waste time or money.

They are the first and only band to have offered a money-back guarantee, no questions asked, on their demo. It is hopefully proof of their popularity that none of the 1,000+ buyers has asked for a refund.

They only had money to print 130 T-shirts but, needless to say, they sold out immediately. They are still receiving orders for them, but they are going to put all their money into their next release.

They have had a deal of record company interest but it has all been unsatisfactory - they are not interested in signing to a small obscure label, but prefer to wait until a large and well-organised company approaches them. For example, they turned down England's THE RECORD LABEL (who released DECOMPOSED's 12") because of their lack of commitment and they will turn down CANDLELIGHT (who have them on their waiting-list) because they are not well-organised enough. With no money and record company, they have managed to sell over 1,500 Demos in all, so they believe with the distribution and advertising that a record company can offer them, their debut album could go gold.

They are currently negotiating with an American Death Metal label, whom they cannot name for legal reasons, although they have not yet decided whether they want to accept their offer. In addition, they have received positive responses from ISLAND RECORDS, POLYGRAM, SIRE (a division of WARNER BROS.), and EMI who wrote a second time, saying "Whilst I enjoyed listening to the material, I do not feel it is suitable for EMI... However, please keep me in touch with any further material you may have" (Lee Spayne, A&R Manager, EMI, UK).

It goes without saying that they have a wealth of live experience, having played over 40 gigs in Britain. They often headline, but they have also supported bands

such as their fellow countrymen DECOMPOSED and CRADLE OF FILTH, Sweden's DISSECTION and Belgium's ANCIENT RITES. Earlier this year they were meant to support AT THE GATES and SEANCE on their tours in Britain but both those bands had crises that meant the tour did not take place.

They have been featured many times in the magazines METAL HAMMER, KERRANG!, ULTRAHIT!, and the German ABZABE. Finland's daily paper AMULETTI is also interested in them.

Over new year 1994/1995 they recorded eight new songs. They are only playing these songs to record companies right now, but if no satisfactory offer is made to them soon, then they will release all eight songs this year as another demo.

They predict immediate sales of at least 1,000, with many people having already reserved copies without this new material having been advertised anywhere.

They are constantly writing new material and already have four even newer songs finished, with at least two more half-written.

Ultimately, the music does the talking. They believe they are unlike any other band in their scene: they copy no one and are influenced only by themselves. There are already many young bands in England who cite them as influence, and you have only to compare their song 'SPITTING IN THE WIND' (recorded in 1993 - they have copyright documents to prove this) to SAMAE's 'BLACK TAP' (recorded in 1994)...

...This was at the beginning of 1995. Now their 'ABSTRACT PRINCIPLES...' CD has been released for MUISOUND RECORDS...

They play harsh Metal - more intelligent than Death Metal, darker than Black Metal, unique to DARK HERESY.

DARATHARON

When the Black time signed, the endless dark surrounded thy Earth and the unholy kingdom of Assurbinal rose!

Anthropomorphic demons and ugly witches summoned the great Dark Lord, from the city of the Demons Beled/Gin... His name is DARATHARON!

After many years, the legend rose again. It was the unholy year 1989, when four blasphemous priests created DARATHARON's kingdom! In October of 1989, the first demo tape, called 'PROCREATION OF THE UNALTERED EVIL', was released, including two infernal hymns coming from the depths of the abyss. In December of 1989, the Black song called 'THE GREAT SEAL OF GRAX!' was recorded. In 1991, the second demo, 'GENESIS OF APOCARYPHAL DESIRE', was released with a new line-up. A month later, BLACK VOMIT RECORDS released DARATHARON's EP, called 'ONE STEP BEYOND DREAMS'. In the year 1992, BLACK POWER RECORDS released a split LP of DARATHARON & MECROMANTIA. Again the line-up had changed, this time into its most blasphemous form. The four unholy priests did their work for the new and most obscure and abyssal material, which is more mystic and occult than ever before, to appear on their first CD and MC for the CYBER MUSIC label.

The CD/MC, entitled 'HIS MAJESTY AT THE SWAMP', was released in October 1993. In 1994, the Greek label MUISOUND RECORDS released their split LP on CD, which includes their 7" EP as bonus!

MECROMANTIA

PROUD BORN 1990
THE BLACK ARTS (SPLIT LP)
CROSSING THE FIERY PATH
(CD/LP)

DARATHARON

PROCREATION OF THE UNALTERED EVIL
GENESIS OF APOCARYPHAL DESIRE
ONE STEP BEYOND DREAMS (7" EP)
THE EVILASTING SMIS (SPLIT LP)
HIS MAJESTY AT THE SWAMP (CD/LP)

ETHEREAL - OM SANTAI

OM SANTAI	EXPOSITION OF AMBITIOUS RACE
YEARS OF VIOLENT MUTILATION	NOCTURNAL HELL
THE FIELDS OF EMPTINESS	INTERSTELLAR INSPECTION
INFERED MARCHISSIMO	

formed in Athens in late 1992, ETHEREAL was created as an avenue to vent frustrations for former members of DESOLATION, Vaggelis Zaoutos and Mecromayhem (ROTTING CHRIST). After years of being committed to their band, they decided to dabble in different musical avenues and set out to create their own version of Death Metal phenomenon. The band recorded a 3-song tape in 1990, which was about to be released as a split LP with the Colombian Death Metal legend MASACRE (AKA) by the MUISOUND, former DECAPITATED RECORDS. Finally one track appeared on a German compilation CD; it was the beginning of the Death Metal explosion early this decade. Influenced by bands such as MORBID ANGEL, CANNAS, and BOLT THROWER, the band began to write more songs and to search for perfect members to complete the line-up. In late 1991, Mecromayhem left the band to concentrate in ROTTING CHRIST and the band changed the name to ETHEREAL; the line-up was also completed by Andreas Moulitos (Voice) and Chris Asiminas (Guitar). ETHEREAL quickly developed and the band entered the studio in December 1994 to record their debut release. 'OM SANTAI' is the first step as they set out to make a name for themselves with their own adaptation of this quickly expanding genre. Tracks like 'YEARS OF VIOLENT MUTILATION' or 'NOCTURNAL HELL' are prime examples of the brutality and power Death Metal is known for, while 'THE FIELDS OF EMPTINESS' or 'OM SANTAI' shows traces of the current popular Greek form of Death.

With 'OM SANTAI', ETHEREAL have ventured into the unknown, creating a formidable, noteworthy sophomore surrounding this impressive young band!

MUISOUND RECORDS
84 ACADEMIAS AVE.
106 78 ATHENS
GREECE

Doru Atomei

TAAKE

'BOTH OUR PERSONAL PHILOSOPHIES AND THE CONCEPT OF THE BAND ARE INFLUENCED BY THE NORSE HEATHEN HISTORY'

Ahe Hlshedin! How are TAAKE at the time?

The condition of TAAKE is fine at the time being. We are now rehearsing new material with our new members R.I.I.B (bass) and B.I.M (vocals). Our forthcoming release (hopefully a **MCB**) will be our grimmest yet!!!

Your band is very little known in Romania. So, please give some info and a short history of TAAKE.

Spartak (drums) and I (guitar, former bass & lead vocals) formed this band back in early '93 under the name **THIE**. With that line-up we recorded the two studio-demos '**PER UNTERSTORMENE RASTE**' ('93) and '**OMJANNET AU SHARTE HJNGER**' ('94). Earlier this year we got some new members and recorded the rehearsal demo, '**MANNBANDSUNTER**', under our new band-name, **TAAKE** (which means "FOG").

Why this change of name from **THIE** to **TAAKE**?

We just did not feel that the name **THIE** represented our concept that well any more.

What could you say about the Norwegian bands?

The Norse scene is, has always been, and will always stand above all as by far the strongest. We created this particular style, and we will continue being the best at it. With our eternal elite-bands **MAVHEM**, **BARBTHORNE**, **JAMORTAL**, **BRZHM**, **FEMPEROR**, **ENSLAVER**, **SATVRJCON**, **GORGOROTH**, **HJTER**, etc., the Norse scene crushes everything!!!

Mythologically speaking, Norway is a heathen country. What is, in your view, the relation between yourselves, your music, and your country? What is your opinion concerning the Northern myths?

Both our personal philosophies and the concept of the band are influenced by the Norse Heathen history. I find the Northern mythology with its strong proud icons very appealing, interesting and fascinating indeed.

What do you think about the conflicts among the bands, Norway being renown for these "terrorist" acts? Do you rank among these?

No comment!

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

Yes, we follow this "ritual". The corpse-paint gives us a grim and ghostly look.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Heathenism for Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then?

All true Black Metal bands fight the Christian ideas!!! You cannot play Black Metal without a Satanic basis. I do not consider myself a Satanist, although my personal philosophy is quite similar to the Satanic philosophy. I do not agree with your apprehension of Satanism. There are so many definitions and different ways to practice Satanism. Anyway, Satanism is **MUCH** more than just the denial of Christianity!

Many a Viking band use helmets, weapons, armour, and the like. What can you tell about this item?

If a band has the Viking concept, it of course gets more consistent and "fulfilled" when they dress up

I mostly listen to extreme Metal, but some bands of other music-styles also appeal to me, such as **LAMBCH**, **SISTERS OF MERCY**, **SEIGMEN**, **DEPRESS**, **STRATOSCHTANE (R.I.P)**, **HOST**, **THIE** (another band, not us) and some Norse Folk music.

What do you know about my country, except Count Dracula?

Let's see... Your country seems very "grey", sad and depressing... The Transylvanian district used to belong to Hungary (I think)... The bastard dictator Ceausescu and his bitch were executed a couple of years ago ... some members of the Bathory family lived in Transylvania... Your country is under communist leadership... That is about all I can remember knowing about Romania.

What are your future plans?

Our future plans are to develop as musicians, both creating and performing. We would like to release a 7" EP or a **MCB** soon, and attract more interest and attention.

One final idea: is there anything you would like to tell your Romanian fans?

Well, this was an interesting interview, Doru. Good luck in the future with your zine and radio show. Hail to you and all my equalminded...

Available from **ROSEGOROB**

PROB:
THIE: PER UNTERSTORMENE RASTE ('93) \$5
THIE: OMJANNET AU SHARTE HJNGER ('94) \$6
THIE T-shirt (black + logo) \$17
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like Vikings. I think it is a bit more respectable when bands are profound with their image.

How do you spend your spare time? What are your hobbies and musical preferences?

When I do not go to school, I either write letters, listen to music, create music, write lyrics, practise with the band, spend time with equalminded persons, etc. I have no particular hobbies outside the band. In the current Black Metal scene I prefer **BARBTHORNE/ISNEGARD**, **FEMPEROR**, **ASMODEUS**, **GORGOROTH**, **SATVRJCON**, **HJTER**, **PERJSHES** and a couple of others. I do not find foreign scenes very interesting, although Sweden has some pretty good bands. My favourites amongst the ancient ones are **BATHORY**, and **CELIC** **ROST**.

TAAKE
ROSEGOROB 49
5033 **HJLLINGSBAGEN**
NORWAY

Doru Atomei

NECROMICON

WE ARE FOR SURE SUPPORTING THE WAR AGAINST CHRISTIANITY



Ane Niklas! How are NECROMICON at the moment?
Hail... things are going just fine with NECROMICON. Release a CD and perhaps a little tour in Belgium. We have also now a line-up that fits us real good.

Your band is very little known in Romania. Therefore, I would like you to comment upon your so far releases and a short history of the band.
Well, we have released two demos and a live tape. Demo 1-'94, **WHEN THE SUN TURNS BLACK**, which contains three songs of Brutal and Atmospheric Death/Black Metal with some Grind parts. Demo 2-'94, **THROUGH THE GATES OF ORJEE**, contains four songs of sad, melodic, Atmospheric and Brutal Black Metal with keyboard parts. We started NECROMICON in summer of '93 under another name, played some live gigs before changing our name to NECROMICON. We entered **TRIPLET HEAD STUDIOS** in February '94 to record our debut demo **WHEN THE SUN TURNS BLACK**. That demo wasn't spread too much in the beginning but is now spread all over the world. We had some line-up changes and played some live-gigs before we once again entered **TRIPLET HEAD STUDIOS** for our second demo of '94. **THROUGH THE GATES OF ORJEE** was recorded in July, only five months after our first demo. **THROUGH THE GATES OF ORJEE** was and still is spreading wide in the



underground. This demo gave us a contract on the French label **IMPURE CREATIONS RECORDS**. CD out soon...

Line-up:

Daniel - Vocals
Niklas - Lead Guitar
Robert - Drums, Percussion
Patrik - Bass
Roger - Keyboards
Stefan - Guitar

The tracks are much faster and more sombre, a lot of keyboards and female vocals.

Very hysterical vocals. The lyrics treat death and life after death, immortality, eternity. We also have some new lyrics that treat Tolkien, dwarfs, elves, war, dragons, etc....

What could you say about the Swedish bands?

The Swedish bands and the scene are the best. Much better than the Norwegians. They say they have the best scene, but there is mostly shit bands. They had/have some good and strong bands like **MAVEM, EMPEROR, NIFER, IN THE MOODS...**, **SKORTEL, and ENSLAVED**. Sweden has the best bands, much more quality, bands like: **DISSECTION, HANSMATE, MARON, KATAONJA, LORD BELIAL, BARK INFERNAL, SACRAMENTAL, IN FLAMES, AT THE GATES, BERSERKER, HYPOCRISY, MERCILESS, CROWN OF THORNS, EDGE OF SANCTU...** the list can go on forever. I mentioned some Death bands, too. I mean, have you ever heard a good Death Metal band from Norway...

Mythologically speaking, Sweden is a Heathen country. What is, in your view, the relation between yourselves, your music, and your country? What is your opinion concerning the Northern myths? Details?

The music is a big part of our lives, of course! Sweden is a great country with a great nature, so you get a lot of inspiration.

I'm very proud to be a Swede and that we have the Northern myths. It is only the Northern countries that have it in the world. The myths are great... it's very interesting.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

Yes, we wear "corpse-paint" on our live-gigs, but sometimes we don't feel like it. We also wear it on photographs, although on the photos you have there are two members who don't wear any. We haven't worn any blood yet, but that will be if we go to tour in Belgium.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake Heathenism for Paganism and Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then?

We are not Satanists, but we are for sure supporting the war against Christianity. There are many nowadays who claim to be Satanists, but then they just hate the Christians and fight against Christianity, if they just do that and nothing else then they can call themselves for Antichrists instead.

A substantial part of the bands have included female vocals on their albums, of late. Moreover, some use ballet and baroque rituals during their live shows. What is your opinion on this issue? We do not have any kind of ritual on our live shows. Although I think it's real great to see bands live who do such things.

We put on make-up and some fur stuff like bullet-belts etc., to make our live shows more aggressive. I think we have real great live shows. And we create a very atmospheric and sad feeling "live". And now when we have keyboards live it's getting even more sad and atmospheric.

How do you spend your spare time?

There isn't so much I do except for listening and making music, answering a lot of letters, sleeping, and spending time with my girlfriend. Drinking a lot of beer, getting drunk.

What are your future plans?

Just to play live (in other countries) and release a second CD, our debut CD will crush.

What do you know about Romania?

Nothing much, but I think it's a beautiful country. Isn't much war and political shit there. You tell me...

To conclude with, what would you like to tell your Romanian - and not only - fans?

I would first like to thank you for this interview.

Check out our CD when it's out. And if you're interested in us, just write, perhaps order a demo.

Demo 1-'94, **WHEN THE SUN TURNS BLACK**, \$5
Demo 2-'93, **THROUGH THE GATES OF ORJEE**, \$6
T-shirts and long-sleeves out soon. OK, that's all, stay dark and depressed.



NECROMICON
MCCRETSJÖEN 7
97453 KIBEA
SWEDEN

Born Atomer





"THE ONE WITHOUT A MASTER" BELIAL IS THE ENTITY THAT PREVAILS IN THE NORTH

symbolises Earth, which suits us well, 'cause we stand with both feet on the ground! It also symbolises 'the one without a master'. Suitable, 'cause we don't take shit from anybody.

Ave Vassago, how are LORD BELIAL at the time?

Ave Boru! for the moment things are quite uninteresting since we haven't played since May 25th. Today is the 5th of July. Bloodlord, our bass player, was recently released out of jail so we will soon start rehearsing our forthcoming album. So far we have written five new songs that we are entirely pleased with. Our equipment needs refreshment but we have no funds to do this, so we have to do with our old stuff. Life can be tough sometimes when you want to play and don't even have money to buy guitar strings. It does not sound too good if you only have three A-strings, two B-strings and an E-string! But soon it's pay-day. Then I'll torture my Marshall! Blow the speakers! Bleeding ears.

Your band is very little known in Romania. Therefore, I would like you to comment upon your so far releases and a short history of the band.

The band LORD BELIAL was officially started midwinter 1992. Vassago and Sin had played together in various bands back in 1986-1989, we lost contact a couple of years, but then we decided that we had music that could contribute to this world so we started LORD BELIAL. Sin was originally a bass player, but he started battering on the drums and liked this more. Bloodlord played a Swedish instrument called "BRASSPEL". Vassago and Dark had always played guitar and bass. After six months we recorded our first demo, called 'THE ART OF DYING'. Seven tracks on one day. Spring 1994 we recorded our second demo, called 'INTO THE FROZEN SHADOWS'. We received three record deals with this never officially released demo. The best deal was that of NO FASHION RECORDS. We knew about this label's bad rumour caused by the former owner, but we rely on the good economy 'HOUSE OF RICKS' has. Autumn 1994 we hit the studio a third time, to record five how the full-length album should be. Winter 1994 we entered SOUNDFRONT studios, Uppsala, Sweden, to record our full-length album 'RISS THE GOAT'. This is a short story about how we made that record.

Please note that some of us were involved in other projects during this time as well.

LORD BELIAL certainly is quite an interesting name for a band. Why this name? BELIAL is the entity that prevails in the North. It also



Your last product, 'RISS THE GOAT', released with NO FASHION RECORDS, is really breathtaking - about 45 minutes of true music. What is your style? Could you describe the tracks on this album in a few words and, of course, the lyrics? Instead of grinding in 200 miles/hour we use contrasts to interest the listener. These contrasts often express themselves in tempo-changes. With lots of tempo-changes you often think of the America-based Death



Metal bands. We do NOT consider us to be a Death band. The music difference between Death and Black Metal is for me the fact that 95% of the bands that play Blues, Jazz, fusion, Rock, etc., in the world are based upon the American Afro-suppression. It is based on African music, I mean. Black Metal is based on Scandinavian/European folk music and Classical music. Music that salutes freedom from birth with the possibility to oppress others! Music for intelligent people. That is why it comes from Europe and appeals to so many people here. There are very few bands that appeal to me from the US. For me SLAYER could have quit after 'REIGN IN BLOOD'. Well, I'd say we play Black Metal. If you listen to early SOBOM, CREATOR, TORMENTOR, DEMON, etc., what do you call that today? For me it surely is Black Metal if anything!

The tracks on our record are from a period of two years, so it is quite varied. We decided to put in some old material as well. We have about twenty or so songs that we have thrown away.

The lyrics are Anti-Christian. Also a desire to destroy and remake Europe. I believe people were happier in the old days. I mean, i.e. the Medieval times, when people received information perhaps every second week about what was going on in the neighbouring town and today you can read that Pamela-fucking-Anderson had a fucking miscarriage yesterday and have a nice fucking colour photo on it in the newspaper. Does all this information make me a better person or makes me happier? Hell no. I almost never watch the news or listen to the radio or read newspapers. Hell, I haven't got the time. I want to live my life! A good meal, some beer, a good fight and a woman!

How was 'RISS THE GOAT' viewed in Sweden? What about the rest of the world?

So far we have had mainly good reviews in Sweden. As for the rest of the world, I know only that Germany, Belgium, Scandinavia, Malaysia, and Japan seem to like it!

What could you say about the Swedish bands?

There are a few good bands in Sweden. The best I think is DISSECTION.

Mythologically speaking, Sweden is a heathen country. What is, in your view, the relation between yourselves, your music, and your country? What is your opinion concerning the Northern myths? Details?

I like my country's history.

I don't like the awkward and cowardly government that rule today. They are such fucking wimps! Human friendly social



and friendly towards the Universe. If something bad were happening on Mars or Pluto, I guarantee that a Swede would go there to try and solve it.

True that Sweden is a heathen country. Yet, it is not an enough Anti-Christian action to hail the Pagan gods to get the church's attention. You must be

so totally against them to accomplish anything. Burn their churches, rape their priests, turn their fucking crosses upside down. For me, personally, Satanism is more a religion in itself. I will not rest until every Christian, Muslim or whatever is cursed beyond the saving arms of mother Sweden (rather the saving arms of life). NEVER FORGET that Christianity was forced unto the once so proud Scandinavian people. And it continues! They baptise every little infant as soon as it has learned to breathe. They don't even have the guts to wait until the individual is old enough to think.

What do you think about the conflicts among the bands? But about among the bands and the police? Give me details about Bloodlord.

It's a competitive business. There is a market for Scandinavian bands, all over the world. Since Sweden/Norway are fairly small countries with not so many people, it is (I guess) natural that conflicts appear. Money talks, you know what walks. Personally, I only appreciate that people buy our music. I have a dream: to go on tour. That's a life's dream. As it appears, we may soon go to Japan to play. That'd be something. I hate the police and they hate us.

Bloodlord is a very special person. You would probably need more than a lifetime to get to know him and still not understand him fully. It's hard to describe him shortly. He was put in jail a while ago, he was in quite a mess and was convicted for the ridiculous crime of drinking and driving! That's all they could book him for.

Playing Black/Dark/Pagan Metal has become some kind of a trend, a sort of fashion, of late. Unfortunately, not everything that counts as Black Metal sounds very well. Do you think the ascent of so many a band is a positive thing? Can your band be seen as part of this new surge?

I believe it is a trend that's already in the past. It took quite a while for LORD BELIAL to get formed, you know, and we did not fight for a record-deal. It just happened. I started to play guitar 1985 (I think it was) and banged my head to VENOM, SLAYER and METALLICA. I still play Black Metal and live the same way, basically. I don't care, I will do what I do for the rest of my days.

What is, in your opinion, the difference between the old Black Metal and the new one? Which of the old bands do you think are worth hailing? What about the new ones?

The speed. Praise Satan that it goes faster and faster. I like speed a lot. Old bands: VENOM, SLAYER, KREATOR, BATHORY, TORMENTOR, SODOM, MAYHEM, HELLHAMMER, CELTIC FROST are the first that come to my mind.

"New bands": BARTAROME, IMMORTAL (ex AMPUTATION), DISSECTION.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

As you said in #9; since our record was released so late, we chose liberately not to wear



corpse/paint or war-paint on it. We don't want to be considered as a "trend-band". Yet we often have it when we drink and fight with our brothers (that is "friendly" fights! Just for the fun, but they leave scars!) We have had paint (we a few times, it is up to us to decide when we use this. We also have fires and torches and blood on stage (when WE are headlining). I hope this answers your question.

Most of the Black Metal bands - and not only - claim to be fighting the Christian ideas. Yet I believe they mistake heathenism for Paganism and Satanism. Are you a Satanist? If yes, do you not agree that Satanism is naught else than the denial of Christianity, a consequent particular attention to the latter? Is it not a limitation, then?

As I said in #7! Perhaps it is a developed form of heathenism in modern time. I still think of it as MY religion. Crush the fundamentalists and their houses of "God". Fuck them.

I feel no limitations in my life as I live it. I can bring extremities to a point of no return, adjust, about,

overcome and then bring it even further yet. The way they taught us in school, that "God" cursed Satan and he made his own kingdom where his fantastic creations had no boundaries, no limitations, is a picture that suits me. This is my personal opinion, I think, right now. The clock is 3:30 in the morning. "Hell has no boundaries."

Please give me details about Liffith and the flute. She is a good spice in the Metal. She is not a full-worth member of LORD BELIAL, though she is sometimes with us at gigs.

How do you spend your spare time? What are your hobbies and musical preferences?

I rehearse with my bands. I create music. I write lyrics. I make weapons. I am writing a book, a fantasy novel. I play Super Nintendo. I read books and watch films. One hobby is war. I listen to mostly old Black Metal, also Classical music. Both old and new (Bach, Vivaldi, Mozart, Beethoven, Wagner, Orff, Grieg, etc.).

What are your future plans? How soon will a new album be released and for what label? How do you picture the future of LORD BELIAL?

To rehearse the new material. Next album will probably be released winter 95/96 and on the same label, NO FASHION RECORDS.

Our future looks good as a band. I hope we get money to buy music-gear soon though. Our stuff kind of sucks.

How was your gig with UNMANNED and DARK FUNERAL in Stockholm?

It went OK. Lots of journalists and '60's folks, which I hate, but it was OK. A lot of people! The kids at the front were singing along and stuff, that's cool.

What do you know about Romania?

Very little. I know you've had some problems with that Ceausescu guy. I don't know what's fact and what's fiction from the stuff I've heard. Transylvania... I want to go there. Sometime I will. I seldom watch news or care about what's happening in the world, therefore I don't know much about your situation.

What can you tell me about VASSAGO band? Details? VASSAGO band: this is my side-project to LORD BELIAL. We are rehearsing to record our full-length which will be released on NO FASHION RECORDS. This is very fast, raw and brutal Black Metal. We bring a new meaning to the concept "extremity". The band consists of: Me on guitars, Sin on vocals and drums on three songs, and Evil on drums and bass.

Congratulations for your present achievement!

Thank you!

One final idea: is there anything you would like to tell your Romanian fans?

I want to learn about your country, so don't hesitate to write me. I will answer every letter!

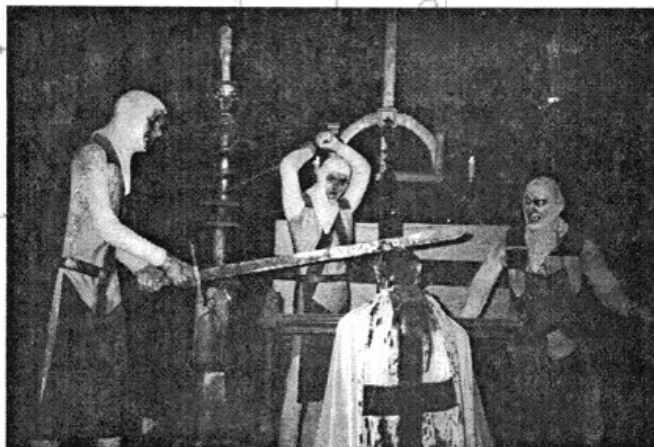
You can also buy our record for 18 US\$ from me.

Die hard!

for band contact write to:

VASSAGO
GRANDVÄGEN 25
S-468 33 VÄRMBÖ
SWEDEN

Doru Atomei



Penitent

'WAITING ON UNDERGOING PUNISHMENT'

Beastus Rex planned to form **PENITENT** a couple of years ago, when he was writing a lot of poems. He wanted to put music to the poems in order to get the right atmosphere he always tries to create when he is writing a poem.

But it took some time before these plans became reality, it actually wasn't before August '94 that **PENITENT** were formed as a band.

By that time Beastus Rex had got the basic ideas of how the music should be, and at that moment Azgoth joined as a session member. The co-operation between Beastus Rex and Azgoth was very good all the way, since Azgoth is a person who is easy to work with and also came up with some very good ideas. The demo which was recorded in March 1995 is a direct result of their successful co-operation.

Azgoth is now a full-time member of **PENITENT**, and the two members of the band have already finished the material for their debut album. As for this latter, it has by now been released for the **SWEDEN'S CORES** and it is entitled **'MORNINGSORN'**.

Que Beastus Rex! How are **PENITENT** at the time? **PENITENT** are fine. At the moment we are putting our last touch on the material for our debut album, which we are going to record during July or August. If everything goes as planned our debut album will be released some time during the autumn 1995.

Your band is very little known in Romania. Therefore I would like you to comment upon your so far releases in a few words, the **PENITENT** demo 1995. The demo which we released earlier this year has turned out just like we wanted. People who listen to our music seem to like what we have done. I can't say more than that I'm very satisfied with the response we've got so far.

PENITENT is certainly quite an interesting name for a band. Why this name?

First of all I wanted a special band-name, which also meant something to me. For me **PENITENT** stands for "awaiting or undergoing punishment". This is also quite a personal matter which I do not wish to tell everyone about. At last I chose not to take a band-name out of 'The **BOOK OF THE NARRATIVE**' by Tolkien because that is too trendy these days. Also a name from a mythology or a Latin name have become a trendy thing, and that's certainly not my way!

Could you describe the tracks from the demo, and, of course, the lyrics?

Every track by **PENITENT** created the mood which lies and lives within the lyrics. And every time we make a new track the lyrics are written first, this because the music is made to create the atmosphere within the lyrics and make it even more mighty. When it comes to the lyrics it deals with a lot of different aspects of my dark and



depressed soul and mind. The first song/track on the demo, 'Erase', is about the silence that surrounds me as a shield sometimes. When that happens you won't respond to anything around you. Track number two on the demo is a small "film" of life, just like when people die they see their whole life in front of themselves. The track takes you from the beginning to the end. If you listen to it I guess that you'll understand it. The other two tracks on the demo have to stand without comment from me.

What's the meaning of your demo cover? The shortest and easiest way to explain this is that I am misunderstood by the police, as Mr. Ranson himself has been. The police try to make you to a perverted alien, and the media helps them a lot to put you in a bad light.

What could you say about the Norwegian bands? This is easy. It's in Norway you find the best bands, and Norwegian bands will conquer the world. Of course there are great bands in other countries, bands such as **WARHAMMER** (Sweden), **MADLIFE** (Sweden), **VAUGHN** (Sweden), **OPQRSTUVWXYZ** (Sweden), **WYBACZ** (Slovenia), **ACEROS** (Greece), **MORNINGSORN** (Italy), and many more.

Mythologically speaking, Norway is a heathen country. What is, in your point of view, the relation between yourselves, your music, and your country? Do you consider yourself "a worshipper of Odin", maybe? What is your opinion concerning the Northern myths?

I can start to say that I'm not "a worshipper of Odin". When it comes to the Northern myths, I think this is an important piece of the inheritance from our forefathers, and therefore we have to make sure that this part of the history is remembered. The Christians have for the last 1000 years tried to destroy the heathen history of Norway. They've also tried to stop us in telling people about our heathen past, enough is enough. The most positive thing happening now is that parents are telling their kids about our heathen past and the Vikings. Now the children want to go to 'BORGESLUNDEN' instead of an amusement park. 'BORGESLUNDEN' is a village which people can visit to see how the Vikings lived. The relations between me, my music, and my country are easy to explain. I love my country and I think it's the most beautiful place on the Earth. I get a lot of inspiration from the Norwegian nature. When I'm for example in the middle of a forest it creates a special atmosphere inside me. This atmosphere is unbelievable and impossible to explain. You just have to experience the mighty nature of Norway to really know what I'm talking about.

What do you think about the conflicts among the bands, Norway being renown for those "terrorism" acts? Do you rank among these? The conflicts who have been haven't had influence on me, but the murder of Caronymond was a tragic loss for the Black Metal scene. When he was murdered it wasn't just a man who died, but also a great label was killed. I don't want to comment this question any further.

Make-up is one of the distinguishing features of Black Metal bands. Do you follow this ritual? Details?

PENITENT is as you might know a non-Metal band, but I use some sort of make-up. I don't use corpse-paint because I try to do things different than everybody else. Let the pictures speak for themselves.

AGHAST



'Macabre enchantresses in lovely
Disguise
Will seduce you to end your life
And take you to their ghastly realm
From which you will never rise...'



AGHAST, indeed, thou shalt be, for ghastly are the sights thou art about to see - for ghastly souls to take delight in. In terror soaked, yet finely charmed, struck with all-pervading awe, which springs from this well within thy self. Well, not alone, not by itself, for shunned it stays from the own orbs until they grace to engulf thy innermost ones with the grim cold caress of their music... Behold! The Count's halls shall lead thee to thy death, that which thou shalt embrace by the bewitching sounds of AGHAST. Bewitching, no less, for they carry the wisdom and distinction of pure witchcraft. Although the core, the spiritual kernel this music harbours, draws its origins from inscrutably long deserted times and fathomless outer worlds, the Earthly representation of it reaches back for as long as only a few decades... A child, somewhere, as another some totally different place did, was drawn away from her surrounding humans by this unknown disposition, into a different realm of magic, dominated by ghastly visions of spectres, unearthly entities as well as real, frightening and darksome beings. As it so wisely would, this kind of awareness was not ever late to sow the germs of exquisite philosophies and beliefs; the mind is always clearer and deeper, open for the uncanny sights, at the breast of that silence aroused in spiritual isolation and misconception. All the more so when this distance comes along with the so rare gift for magic. This is the picture, simple though it seems, but cramming with meaningful occurrences, that the outer eye is allowed to look at, in order to learn about two mighty witches that 'mysterious circumstances and fate' (or was it all just a coincidence, as some would think?) brought together for a praiseworthy future to unwind. Two mighty witches do I say, and they are, namely, Machthexe and Nebelhexe, a gloomy gathering for gloomy ends...

Too many are those, nowadays, who think that any child believes in magic and only a child would do. One thing, at least, is true: one cannot work magic when one doth not believe in it as early as when a child; but when one rightly doth ... the eye that opens towards gleams as those that shadows harbour will never close again: Nebelhexe is a worthy member of various magic orders, and they are not a child's game, nor are they a child's dream - they are for real. And, as it most often happens, witchcraft hath met up with Satanism - and look what she hath got to say about this: 'I see witchcraft as an ancient, feminine art, based on natural wisdom and energies. Achieving magical results via methods of sorcery, releasing of strong energies and emotions, out of body experiences, astral travelling, lycanthropy, etc. This is how I work my magic. Satanism involves much more concentration on one's own dark side and animal instincts. Further a Satanist works on himself, his personality, his self-controllabilities, he tries to improve himself and live life to the fullest, as the figure of Satan represents Earthly pleasures, sensuality and the need to release the animal instinct. Satanic rites are often in the vein of ordered ceremonial magic, but Satanism does not necessarily include magic and most Satanists I have met have no occult abilities. The witch, or wizard, however, usually works magic. A lot of times Satanism has been used to rebel against the morals of Christianity (which is understandable) and traditional Satanists have been performing "blasphemous rites" to show their disrespect, even I have taken part in this kind of performances... However, to me, true Satanism and ancient witchcraft are both dealing with secrets of nature, man's natural instincts, the natural order, and the desire to live one's own life to the fullest.'

Previous to the epoch of AGHAST, the two witches have been involved with Arts, too; Machthexe is a brilliant painter, she hath been doing paintings, also

Artwork for Black Metal bands, for quite a while. By her synth-project, AWE, she tries to 'paint pictures with tones' - a very dim, cold, lifeless atmosphere, with no vocals: a most suitable background for dark rituals. As for Nebelhexe, it is by now of common knowledge that she hath done the haunting, mind-twisting feminine vocal parts on 'THE PRINCIPLE OF EVIL MADE FLESH' by CRADLE OF FILTH. However, her talents have been channelled more into writing, so the creation of AGHAST brought forth the opportunity to entwine music and poetry.

Although thriving on the heathen Northern lands, and despite previous connections with the genre, AGHAST is NOT a Black Metal act. They 'both preferred to make Dark Atmospheric music, as this style is most fascinating for their art'. 'for AGHAST,' says Nebelhexe, 'its existing style is exactly what we had in mind with it. With our second release we plan to produce a harder sound to AGHAST, but it will still be as dark and unique.' When it comes to the essence of the lyrics, to the picture behind the music, she states, 'We try to put our visions into music, visions of dark and foggy landscapes and worlds beyond this one. We see the past, the ancient times, where we feel we belong, the time of wise witches and heroic warriors. We are also very inspired by our Nordic mythology, its legends and their dark creatures. I feel especially fascinated by the plane of Niflheim, the home of sorrow, death and passion, dwelling in eternal fog ... a place which fills ordinary mortals with horror... We love the images of ghastly horrors, ghosts and the macabre.'

'With AGHAST we also express our dark emotions and talk about fantasies and only the darkest souls will feel with us. We want to create a sinister atmosphere, which will be pleasant for those who understand the night and terrifying for the ones unable to see in darkness. We further deal with insanity and despair and other sides of the "human ugliness"...

Once the equilibrium of such creation tends so much towards planes as those uncovered in the lines above, the springs it derives influence from can no longer be part of this world - so the fact that no other band has really had what influence seaver upon the music of AGHAST should not come as a surprise for anyone. Their own emotions are their sole influences. Of course they are not totally isolated, though, as they feel attracted to music like that of COLLECTIVE SOULS IN RUINE, CURRENT 93, JONATHAN BALEY, and so on... Nebelhexe hath known Ian Read of FIRE & ICE, for several years. On the more gruesome side of facts, part of the atmosphere is due to their using the microphone of Dead, former singer with the infamous MAYHEM, who committed suicide.

Still, Nebelhexe claims that there are no other similarities between the two bands. What makes their music be a genuine magic ritual, though, lies in the very way the songs were created, cloaked in a peculiar atmosphere ... 'at night time or on foggy, rainy days in a private studio.' This was strongly deepened by the ceremonial candles and incense, a closer path towards the world of their 'visions and emotions'...

The future of AGHAST hath a second CD in sight, also performing live and maybe a video. One thing is clear, as regards this new release: it will picture 'the atmosphere of insanity and delirious, murderous women...'

Until that time reaches for us, let us glide on, beyond time and Earthen reality, to behold another mighty magic vision courtesy of the same honourable Nebelhexe ... BORDE OF HAZELAS, the one magical organisation founded by herself...

Count Odum



NOH

HORDE OF HAGALAZ

PAST DAYS OF GLORY AND VICTORY ... THE SPIRIT LIVES ON!

This just about brings us to the spiritual essence of our journey on these bleak lands. Once more thou shalt leave thy erring world behind to plunge in the arresting universe of mysticism and grim lucidity. A weird combination of traits for a world to unveil, yet this shall prove to have emerged from the very grain of mighty Nature, that it stays faithful to and follows its wit. Brought forth from the darkest abyss of spirituality in human form as the creation of Andrea "Nebelhexe" Meyer Haugen, HORDE OF HAGALAZ aims to revive the forgotten powers of the gloom that has begotten it. Although not altogether an organisation in "modern sense of the word, it unites fighting souls in their quest for the long forsaken path - the gleams that only the benighted sky unfolds. As seen from the angle of its own creator, in her own words, it looks like this: 'It is not exactly an organisation, as I have no "official" members. It is more a foundation representing magic, Northern mythology, wisdom and understanding of the dark side of human behaviour. HORDE OF HAGALAZ is also concerned with the revival of the ancient heathen values, destroyed largely by christianity, and to tell the story of all heathen folk, like how they really became converted to the christian faith, how "good" this religion really is, what this did to women who possessed wisdom ... etc. Many people in our part of the world would probably not care at all, as they are not religious, but even those living by the unnatural morals of this religion, or another monotheistic one, which enslaves us all.'

I do not think one would be too much of a prey to error if one pictured the HORDE as a tree - all the more so as this symbol is precisely the one that encompasses the whole world within its boughs, along the concept of the cosmology that has mothered the very essence of the foundation ever since its birth. Now, not all that much unlike the legendary one, this here tree has deeply reaching roots under the surface, the underworld shunned from the prying eye, which it draws its vitality from - the Shadowside. As it is based upon the dim energies and principles that rule the human being from their hidden realms, that lie inside, and its origins are lost in the mists of distant, ancient aeons. Arisen from underneath the cloak of so many a dark passage not for itself, but to rouse the drops of blighted wisdom now spread in human veins, to gather them into the one essence it has emerged from. Then and only then will this gloomy, wilted flower bloom and dimmer still are the ways this force takes life, as they entwine natural inclinations and talent and the strong threads of self-control and knowledge. The spoor it glides along touches not anything "white", or "good", it reaches far beyond. Nebelhexe herself put this into words as clearly as possible: '...I think, or I actually know that so-called "white" magic is no magic. firstly, a true magician is a master over his own life and his own Shadowside, the dark side present in all. The side people do not understand, and because they do not understand it, they fear it. A black magician works with that Shadowside and conquers it. People believe in the christian lie that a black magician is an "evil" magician, who serves the "devil", while a "white" magician works with "good" spirits... This is ridiculous and far from the truth. There is no good and evil. What may be good to one person can be evil to another and vice versa. The heathen people knew that it is necessary to have a balance between positive and negative energies, but the true essence of magic has always been sinister. A "white" magician, raid of magic or maybe afraid of being called an "evil", so he excuses himself, "I am a "good" magician" ... But a magician who

denies his Shadowside just like all the ignorant ordinary people these days ... is he a magician at all? Would one consider for example a person, who calls himself a "lion-tamer", but who always walks around the lion-cage and never dares to go into the cage containing the beasts, really a "lion-tamer"? Hardly! We work magic because it is natural for us, we are not concerned if our work looks "evil" to others...'

The essence of HORDE OF HAGALAZ resides in the expression of the magical training and transcending knowledge of its founder, enhanced by her personal experiences and inspiration.

The work of HAGALAZ serves as a guideline and source of inspiration for spirited, proud, honourable, responsible and wise people with Artistic and/or Occult abilities, who feel strongly for the values, traditions and knowledge of their heathen ancestors, who want to rekindle the mysteries of the ancient witches, warlocks and warriors, and who are prepared to fight for their own dignity and against the lies and nonsense created by the judaeo-christian authorities and the degradation we still suffer from this society. It actively promotes individual thought and development, thus opposing the systemic conception that turns every personality into a part of the whole (was it a machine, or did they call it "humanity", by any chance?).

HAGALAZ will be focusing entirely on publication, Art, music, performances, as methods to promote the Northern mysteries and heathen values and way of life. The first strides on this path have been made through the article entitled 'HOW TO DEFEND YOURSELF FROM CHRISTIAN ATTACK', which will be sent along with every enquiry. Furthermore, the firm ground is settled in the form of the first part of the self-titled booklet, out in May '95, containing articles on: 'THE HUMAN RACE HAS FALLEN FROM GRACE', 'THE SPIRIT OF THE ANCIENT NORTHERN FOLK', 'SURVIVED WISDOM', 'THE MAGIC OF THE NORTHERN LANDS', 'THE NEED TO SACRIFICE', 'THE ESSENCE OF MAGIC', 'THE ART OF SELF-CONTROL, OVERCOMING, FOCUSING, REALISATION'. Part two, available since December '95, concentrates upon topics as the denial of the basic instincts, the totem, conscious cruelty, Lillith, death, sex and death, working magic, Seidr ~ Northern Shamanism... Andrea Meyer Haugen is currently working on a book and on a music-project, «HAGALAZ», as well as on various novels (no release dates known just as yet).

HORDE OF HAGALAZ is working together with independent individuals, a membership not being available. It is then, I guess, obvious that any person who decides to take to these obscure passages is fully and exclusively responsible for any action soever they may perform. HORDE OF HAGALAZ is not to be held responsible for the acts of the collaborating individuals, they are at their own free will!

The concept the HORDE revolves around is a "creation out of destruction"; the HAGALAZ rune symbolises it through the image of hail that brutally falls upon the ground and nourishes it, and is dedicated to hel, the goddess that reigns in the world below, the realm of mist and gloom, of the unseen.

HORDE OF HAGALAZ
Box 53
3812 ARREHAUGEN
NORWAY

Count Odium

* YOUR SHAPELESS BEAUTY - Blachier Nicolas, 2, RUE JEAN MOULLIN 13200, ARLES, FRANCE

* GRIMOIRE - 'IN THE DARK WOODS SOVEREIGNTY' (Melodic Black Metal), Lord Koder, ZAMENHAF 16, HERZELIA B 46592 ISRAEL

* ARGENTUM - 'EXOTHAERNUM' DEMO '94 (Dark/Doom-Death), KHABEE, TA AVE. 574, COL. CUMBRÉS, MONTERREY, NL, MEXICO, CP 64610

* ETERNAL REST PROMOTION, PO Box 51, 10052, BARDONECCHIA (TO), ITALY

* OBERON - DEBUT ALBUM IN MARCH ON REGRESS RECORDS (ARGENTINE); great sound!!! MÁKEVEIEN 71, 4048 HAFRSFJORD, NORWAY

* REX INFERNUS - 'TRIUMPHALIA ORNAMENTA', DEMO '95, 4 Symphonic and Dark Hymns of Emotional Black Metal + NECRANTHEMON - 'IMMATERIAL RHYTHMS' DEMO '94, RUTHVEN, c/o S. Triantafyllou, PAMISOU 7, 16346 ILIOUPOULIS, ATHENS, GREECE

* WITHERED BEAUTY - 'THROUGH SILENT SKIES' DEMO '95, 26 minutes of melodic Death/Black Heavy Metal with a classical feeling, Magnus Björk, VALBOGATAN 35 1TR, 803 21 GÄVLE, SWEDEN

* AETERNUS/ARES, 'DARK SORCERY' MCD '95 out on VIEW BEYOND RECORDS (Pavel, Box 35, 34901, STRIBRO, CZECH REPUBLIC), 4 tracks of Norwegian Atmospheric and Dark Metal, c/o Horland, BØNESLIA 7, 5062 BØNES, NORWAY

* EROBERER ÀMSVARTNIR - 'FØRSTE SNØFJØLL' DEMO '95, Guitar, Keyboards, more than 25 minutes of "Quintessence Aryenne", Plumet Pierre Alexis, 42 RUE CHAUSTEUR, 6060 GILLY, BELGIUM

* DISSOLVING OF PRODIGY - 'LAMENTATIONS OF INNOCENTS' DEMO '95, Slow Doom Death, excellent!, Antonin Mlýnek, F. Hrubina 1, 73601 HAVŘOV, CZECH REPUBLIC (the same address holds for two other bands: BIGOTRY and VACUUM)

* ANOTHER PERFECT DAY - DEMO '95, Atmospheric Doom with violin, Kristian Kohnmannslehner, IM KIRCHWALD 6, 64342 SEESHEIM, GERMANY

* SADE - 'REHEARSAL 03/95' DEMO '95, 3 tracks, over 20 minutes of Doomy and Dark Poetry, 2 RUE DU MARAIS, 62910 HOULLE, FRANCE (same address for WALHALLA)

* BEYOND SERENITY - 'BURSTING INTO LEAF' EP on XTREME RECORDS, c/o Carsten Holm, Røfsvvej 13 3th, 2000 FR. BERG, DK-DENMARK

* FORLORN - 'WAVES OF SORROW' DEMO '94, 35 minutes of Doom Metal with influences from Swedish Folk music and Classical music, Daniel Bryntse, RÛNSTENSVÄGEN 27, 804 33 GÄVLE, SWEDEN

* WINDWALKER - 'SEEKER' DEMO '95, 4 songs, about half an hour of sad, almost tragical sound, Per Sandgren, STENMÛRSVÄGEN 1, 802 70 GÄVLE

* LOVE HISTORY - 'DESIRES...' MCD '95, Melodic Atmospheric Heavy Doom Metal, R. Chrobak, 26 DUBŇA 219, OSTRAVA 27, 725 27, CZECH REPUBLIC or NORTHERN DARKNESS/ETERNAL REST PROMOTION

* FORGOTTEN SILENCE - 'THE NAMELESS FOREVER...' DEMO '94, excellent Doom/Thrash/Progressive Death, Alexandr Noviček, MÁCHOVA 487, 665 01, ROSICE U BRŇA, CZECH

REPUBLIC (a new demo very soon, 'THOIS' about 70 minutes long!!!)

* JEWEL - new band, ex-LOVE HISTORY, Radim Chrobak, VŘESINŠKÁ 106, OSTRAVA-PORUBA, 708 00, CZECH REPUBLIC

* RADIO MARGINAL - 'CAMINHOS DE FERRO' SHOW, c/o Ana Galvao, QTA TORRE D'AGULLA, S. DOMINGOS DE RANA, 2775 BAREDE, PORTUGAL

* MALIGN - Black Metal, NORD TEGNER, JÄRNINGE GRÄND 19, 163 63 SPÅNGA, SWEDEN

* VASSAGO - 'NATTLYKT' DEMO '95, Horror Speed Metal, side-project of LORD BELIAL; TOTAL WAR PRODUCTIONS, GRANÅSVÄGEN 25, S-468 33 VARGÖN, SWEDEN (debut CD out soon on HOUSE OF KICKS RECORDS)

* PROPHANITY - 'INTO THE UNFORSEEN' DEMO '95, Death/Black/Gothic Metal, Thomas Sartor, STEINFELDRASSE 8, 86405 MEITINGEN, GERMANY

* ETERNALIES - (ex-BELIAL) DEMO '95, Jarno Koskinen, ERJKINKATU 5 B24, 20110, TURKU, 11, FINLAND

* CRANKCASE - (ex-BURIAL GARDEN) DEMO '95, Thrash-Death in the vein of SLAYER/MACHINE HEAD, Geoff Kitch, 126 BEACH CRESCENT, NEILEY VIEW, HYTE, SOUTHAMPTON, HAMPSHIRE, SO45 3QD, ENGLAND (the same address also holds for CARNIVAL OF SOULS, Melodic Doom)

* NEVERWHERE PROMOTION & MAGAZINE - Lucasz Kawecki, REJMONTA 4018, 40-038, KATOWICE, POLAND (same address for CEMETERY OF SCREAM, CRYPTIC TALES, WINTERSHADOWS)

* DARK ART - 'NECROMANCY' DEMO '95, 30 minutes of pure Symphony Orchestral, Gregory Gleizes, 30 ROUTE DE BORRE, 59190 HAZEBOUQU, FRANCE

* THA-NORR/DYING FULL MOON - c/o Theby, CELLER STR. 20, 29313 OVELGÖNE, GERMANY

* 'I CAME FROM DARKNESS' MAGAZINE - c/o Northwind, KARHUMÄENKATU 1, 53850 LATPEENRANTA, FINLAND

* DESASTER - 'LOST IN THE AGES' DEMO '95, 30 minutes of classical Black Metal, M. Kuschke, BÄHNSTR. 76, 56218 MÜLLHEIM-K, GERMANY (debut album this winter)

* TWILIGHT - George Kefalas, DIM. GOUNARJ 56, 546 35 THESSALONIKI, GREECE

* BEHEMOTH - Baal, POMORSKA 14F/33, 80-333 GDANSK, POLAND

* UNCLEAN - 'TAM KDESI O HLUBINACH' DEMO '95, Black Metal, DARKNESS ACTUAL ZINE, c/o Petr Homolka, SVOJSI KOVA 2675/32, 40012 USTI AND LABEM, CZECH REPUBLIC

* SUSPECTIES - PROMO '95, Dark Vampiric Gothic Metal, Lothar, 13 THACKERAY WALK, HORTFIELD, BRISTOL, BS7 0NP, ENGLAND

* UNICORN PRODUCTIONS - c/o Eilat Shapira, HAGDOOD HAIMARJ 19A, K. HAYIM 26304, ISRAEL (also GALLOW'S, Doom Death)

* COUNTESS - PROMO '95 (Orthodox Black Metal), FOOTBUS 3133, 2301 DC LEIDEN, HOLLAND

* **INSALUBRIOUS** - 'PIECES OF A DREAM' DEMO '94, very good Death Metal, SPIRITUAL WINTER PRODUCTIONS, c/o Andreas Söderlund, HÅMMARVÄG 16, S-863 32 SUNDSBRUCK, SWEDEN

* **HOLY DEATH** - 'ABRAXAS' DEMO '94, Unholy Doom/Black, Necronoferratus, UL. STRADOM 14/16 A, 31-058 KRAXÓW, POLAND or BARON RECORDS

* **SANCTIMONIUM** - 'PATHÉTIQUE: THE BERYLLIAN THRONE' DEMO '95, Fabulous Doom/Death, Olaf Langner, STOCKUMERSTR. 292, D-44227 DORTMUND, GERMANY

* **PERISHED** - 'THROUGH THE BLACK MIST' DEMO '94, Pagan Metal, excellent sound, Jan Ove Hansen, LIAVEIEN 43, 7550 HØMMELVIK, NORWAY

* **RETORICAL** - 'STEINGARTEN' DEMO '94, Thrash/Doom/Death, René Tscherner, HUFELANDSTR. 20, 09366 STOLLBERG, GERMANY

* **DARK MIST** - 'BEHIND A BLACK CURTAIN' DEMO '95, very interesting sound, LUSITAN PRODUCTIONS, c/o Luis F. Sinoes, PO Box 6440, P-2700 BRANCOA, PORTUGAL

* **ABIGAIL** - 'ABIGAIL' CD, pure Black Metal, Yasuyuki Suzuki, 59/7 SAUWAI-CHO, ITABASHI-KU TOKYO 173, JAPAN

* **OLIVEON** - DEMO '95, Death Metal, Stéphane Bélanger, PO Box 100, SUCC. C, MONTRÉAL (QUÉBEC) H2L 4J7, CANADA

* **THE BLEEDING** - 'THE SAD BLOOM' DEMO '94, 3 songs of 70's/80's Doom, Walter Vdovičič, B. CUKOVA 9, 5200 PULA, CROATIA, or SHIVER RECORDS

* **OFFICIUM TRISTE** - (ex-REINCREMATED) DEMO '94, Death Doom, Maarten v.d. Giessen, BINNENDAMSEWEG 5, 3381 GA GIESSENBURG, HOLLAND

* **MORTUARY DRAPE** - new tracks on SHIVADARSANA RECORDS, c/o Maini Walter, VIA DEL CONGILIO, 98, 15100 ALESSANDRIA, ITALY

* **METALSTORM MAG.** - Elias Ritsios, NEIGY 62ST, TX 11143 ATHENS, GREECE

* **YGDRASIL PRODUCTIONS** presents ISVIND and TROENS SLOTT, TINGSTUVN 8E, 0281 OSLO, NORWAY

* **GEHENNA** - Dige Rep, HERLAUGSBK, 23, 4041 HAFSSTJØR, NORWAY

* **SADIST** - VIA DEL CASTELLO, 25/6, 16036 RECCO, GE, ITALY

* **ABSWEQUIMANTHORN** - Emp. Prosciptor Magikus, 3308 MISSION RIDGE ROAD, PLANO, TX 75023, USA

* **UNHOLY** - 'THE SECOND RING OF POWER' CD '94, sad, slow Doom/Black, TEMPLE OF PIERRES, PL 11, 55611 IMATRA, FINLAND

* **DISSONANCE/GHOSTORM** - Sikkla, Architektu 9-25, 2043 VILNIUS, LITHUANIA

* **VISCERAL EVISCERATION** - Dominik Lirsch, POSTHORN GASSE 3/13, 1030 WIEN, AUSTRIA

* **SOLITUDE AETERNUS** - PO Box 121202, ARLINGTON, TX 76012, USA

* **ZEPHYROUS** - CD '95, Occult Atmospheric Black Metal, Jim Georgalis, AMMOHOSTOU 2, 163 46 LIOUOLIS, ATHENS, GREECE

* **TIMEGHOUL** - 'PANORAMIC TWILIGHT' DEMO '94, good Death Metal, PO Box 32, FORSTELL MO, 63348-0032, USA

* **BUNDESWEHRA** - 'KING'S RETURN' DEMO '94, excellent Black Metal, UL. DABROWSKIEGO 6/13, 89-200 SZUBIN, POLAND or BARON RECORDS (42-640 PIKARY ŚL, PO Box 102, POLAND)

* **METANOIA** - 'IN DARKNESS OR IN LIGHT' CD '95, Death Metal, 12 KARANGI ST., RASMUSSEN, TVILLE, 4815, QLD, AUSTRALIA or ROWE PRODUCTIONS (PO Box 339, MENTON VIC, 3194 AUSTRALIA)

* **SORPIN** - 'I FULLMÅNENS DYSTRA SKEN' PROMO '94, excellent Black Metal, Nafsfursth, INGELSAGATAN 18, 78132 BÖRLANGE, SWEDEN (new MCD early '96!!!)

* **VORPHALACK** - 'BLACK SORROW FOR A DEAD BROTHER' DEMO '95, Melancholic Black Metal, ANAR MATARON - 'TALES OF THE 12 GODS' DEMO '95, Ancient Tataric Black Metal, Leonidas, TRAPEZOONOTOS 3-5, 176 73 KALLITHEA, ATHENS, GREECE (VORPHALACK debut CD 'LULLABIES...' out soon on UNISOUND RECORDS)

* **CASSET** - 'ENDTIME' DEMO '94, Death Metal, Schorsch Gerriets, EIFELSTR. 17, 72 766 REUTLINGEN, GERMANY (MCD out now)

* **SORCERER** - 'MUSIC FOR THE MINDY' CD '95, Epic Doom Metal in the vein of SOLITUDE AETERNUS, BRAIN TICKET RECORDS, PO Box 122048, ARLINGTON, TX 76012, USA

* **BLESSED IN SIN** - DEMO '94, Occult Black Metal, Magnoni David, 1, RUE DIEGO SUAREZ, 83100 TOULON, FRANCE

* **IMPERIUM** - 'THE DARK AGES...' DEMO '95, pure Medieval War Metal, Boreas, GROTINGSGT. 4, 4042 HAFSSTJØR, NORWAY, new demo in '96 as a project along with Beastus Rex

* **DEPRESSION** - 'SECOND BIRTH' DEMO '94, Atmospheric Progressive Power Metal, Efentakis Alex, 17, DIONISIOU AIGIRIOU STR., 115-28 ATHENS, GREECE

* **MORTIFY** - 'AND DARKNESS WAS UPON' DEMO '93, excellent Doom/Black Metal, PO Box 17202 HIMITOS, ATHENS, GREECE (7"EP out now)

* **DAMNATION** - 'IMPRESSION OF THE DARKSIDE', Doom/Death, Marcel Fischer, Lerchenbergstr. 8, 98891 WINTERSLEIN, GERMANY

* **LORD** - DEMO '95, Black Metal, 44 ROUTE DE BAC ST MARIE, LA CROIX DU BAC, 39181 STEENWERCK, FRANCE

* **WILL-O'-WISP** - 'NOCTURNAL WHISPERS' DEMO '94, Sympho Death Metal in the vein of SADIST, Paolo Puppo, SALITA DEL BOSCHETTO 2/9, 16035 RAPALLO GENOVA, ITALY

Thanks to all of you for your co-operation!

FULL MOON PRODUCTIONS

948 CALLAHAN COURT
LAKELAND, FLORIDA 33801
USA

HAIDES - "...AGAIN SHALL BE" CD '94

HAIDES were formed in the year of 1992 by Jorn (ex-member of **IMMORTAL**) because he wanted to create a music style that was both filled with melancholy and atmosphere to please his lusts of memories of old Bergen (Bjergvin) and old lands with mysteries and folklore. Remi (ex-member of **DARK**) joined as a drummer with thunder in his soul and full of inspiration. He also wanted to create a new music style with **NO LACK** of originality and true feelings... Janto joined as a singer and bass player to fill his mind and ours with extremely Northern riffs and a voice of no less than a King! And with a way of spelling the words - they just had to him into **HAIDES**. In the very year of 1993, **HAIDES** recorded their first demo, 'ALONE WALKING', in **GRIFEGHALLEN STUDIOS**, Bergen. The demo contained three tracks: 'UNWOLV CONGREGATION', 'HECATE (QUEEN OF HAIDES)', and 'ALONE WALKING'. There was a great response and **WOUNDED LOVE RECORDS** (Italy) released it on their label. By now, it has sold about 1000 copies. Some record labels have shown their interest, but **HAIDES** chose **FULL MOON PRODUCTIONS (USA)** to release their debut **LEVICIDS**, because they seemed a lot more serious than some other labels... And, so far, **FULL MOON PRODUCTIONS** have been very satisfactory. By the way, about 6 months before they entered the studio to record "...AGAIN SHALL BE", they managed to get Sty in the band as a second guitar player. He is the one that fulfilled the band - it is now complete!

ALGAION (SWE) - 'OIMAI ALGAION' CD '95, allegoric tales of non-mainstream Black Metal with Greek and Scandinavian influences

SWORDMASTER (SWE) - 'WRATHS OF TIME' CD '95, intense Black Metal

Upcoming releases include:

BLACK FUNERAL (USA) - 'VAMPIRE THRONE OF THE BEAST' CD
ABRUPTUM (SWEDEN) - third CD
MYSTICUM (NORWAY) - 'WHERE THE RAVEN FLIES' CD
EVERDARK (USA) / AGLFAR (SWEDEN) - split-CD
SWORDMASTER - full-length CD

NO COLOURS RECORDS (LABEL & DISTRO)

Postfach 32
04541 BORA
GERMANY

GRAVELAND (POLAND) - 'THE CELTIC WINTER' MCD '94, Black Metal
FORGOTTEN WOODS (NORWAY) - 'AS THE WOLVES GATHER' CD '94, released as

LP in September, limited to 300 copies...

Formed in late '91, under the name of **MORDOR**...

After several line-up changes, **FORGOTTEN WOODS** finally released their first demo in February '93, and their second in July of the same year... These demos led to a CD-deal on **NO COLOURS RECORDS**.

The debut CD of **FORGOTTEN WOODS**, 'AS THE WOLVES GATHER', was released in September '94 by the same label. **FORGOTTEN WOODS** released a tape-EP in February/March '95 on Polish **BAGAN RECORDS** and a new full-length on **NO COLOURS** in late '95.

Write to **NO COLOURS RECORDS** and **BAGAN RECORDS** to order 'AS THE WOLVES GATHER' and/or the 'SPEL AV' NATTEN' EP.

FORGOTTEN WOODS no longer wish to receive your letters... 'humans, leave us alone!'

DIMMU BORGIR (NORWAY) - 'FOR ALL TID' CD '95, Medieval Black Metal, great!, soon on LP
MY INFINITE KINGDOM (POLAND) - 'ECSTASIES OVER DREAMING LADY' CD '95, 8 keyboard-based tracks of Slavonic Black Metal

VELVES (POLAND) - 'NIGHT ON THE BARE MOUNTAIN' CD '95, the anti-jewish debut full-length album from one of the best Polish Black Metal bands
FORGOTTEN WOODS - 'THE CURSE OF MANKIND' CD/LP '95, over 60 minutes of total hate!

Upcoming releases include:

FALKENBACH (ICELAND) - '...EN (THEIR MEO RIXI JARA...)' CD Hear the battle of Vikings; the Viking Spirit lives in **FALKENBACH**!
ABSURD, the best German Black Metal Horde;

WOUNDED LOVE RECORDS (LABEL & DISTRO)

VIA COL DI LANA 3
20136 MILLANO

ITALY

FAX: 0039 2 89 40 86 88

KVIST - ANDTER... CD

ANCIENT WISDOM - 'SNOW COLOURED THE NORDLANDS' CD

ALGAION - 'VOX CLAUENTIS' MCD

GODKILLER - 'THE REBIRTH OF MEDIEVAL AGE' MCD

SCEPTICAL SCHIZO - 'THE ELIGHT' 7" EP

GORGON - 'IMMORTAL HORDE' 7" EP

LEMEGETHON - 'DEMONIC HELLHOUNDS' 7" EP

HAIDES - 'ALONE WALKING' 7" EP

RAS ALGETHI - 'ORLITA DIVINITAS' DEMO

- 'ONERJCON - THE WHITE HYPOCOTIC' CD

'95, slow, Doom, symphonic

CULTUS SANGUINE - MCD '95, melancholic Black Metal

SOLSTITIUM RECORDS

PO Box 1210

26802 MOOMERLAND

GERMANY

NATTIVDENS GRATT (FINLAND) - 'A BARD'S TALE' CD, ex-

DARKWOODS MY BEDROTHED

MELLSHEIM (NORWAY) - 'JORMUNGAND' CD

In '96:

DARKWOODS MY BEDROTHED 2ND CD

BESHMOTH (POLAND) CD

ISVIND (NORWAY) CD

AESTHETIC DEATH RECORDS (LABEL & DISTRO)

STU GREGG

'SILWOOD'

PERSHORE RD

ECKINGTON

WORKS

WR 10 3RP

ENGLAND

PH/FAX: 0044 (0) 1386 555 723

ESOTERIC - 'EPISTEMOLOGICAL DESPONDENCY' 2x CD '95

ESOTERIC formed in July 1992. A stable line-up was formed in March 1993. It consisted of: Gordon (Lead Guitar, Effects, Samples, Synth), Simon (Lead Guitar, Effects, Samples), Stuart (Guitar Effects), Bryan (Bass, Fretless Bass, Effects), Greg (Vocals, Effects), Darren (Drums, Percussion). They recorded their first demo, 'ESOTERIC EMOTIONS - THE DEATH OF IGNORANCE', in July 1993, at **RICH BITCH STUDIOS** in Birmingham, England, on 24-track. The demo is 82 minutes long, containing 8 songs.

In June 1994, they recorded their debut album on **AESTHETIC DEATH RECORDS**, also at **RICH BITCH STUDIOS** on 24-track. The album is titled 'EPISTEMOLOGICAL DESPONDENCY' and was released on July 23rd 1994, on double-CD. It is approximately 89 minutes long, containing six new songs. They describe their music as 'Hateful, Drug-Influenced, Tortured Doom'.

They have recently relieved Darren and Stuart of their duties within the band. They have replaced Stuart with a new guitarist, called Steve.

FLURETTY - 'A DARKER SHADE OF EVIL' 7" EP

- 'MANKIND SEXUAL ROMANCE' CD '95

Coming soon: **ENDURA (UK)**

ENTROPY PRODUCTIONS

VIA GARIBALDI 135/3

21010 FERRA (VA)

ITALY

FAX: +39 331 726081

PARADE OF SOULS - "DE PROFUNDIS" CD '95, masters of Melancholic Feelings, Gothic Metal
HERMII - "ECHO..." , nearly 40 minutes of Grim Misanthropie Metal with overwhelming, dark mysterious atmosphere and musically uncompromising

HEATHEN DOOM MUSIC

JASADVÄGEN 11
 692 72 KUMLA
 SWEDEN

MEMORY GARDEN - "FOREVER" MCD '95

MEMORY GARDEN was formed in December 1993. After a few months of existence, they recorded their debut demo simply entitled "DEMO 1993". The tape sold out its 300 copies pretty fast so the labels RUP PRODUCTIONS/MGR PRODUCTIONS decided to take the band under their wings and offered them a 7" EP deal. The band entered **UNISOUND RECORDINGS** together with producer Dan Swano and re-recorded the "BADLANDS" track of their early demo plus the brand-new "BLESSSED ARE THE



DEAD, which also became the title of the EP. The 7" was released in November '94 and its first 300 copies sold out goddamn fast and the labels, along with **MEMORY GARDEN**, decided to do a reprint for another 300 copies... said and done! As the EP did well, the MGR/RUP labels offered **MEMORY GARDEN** a MCD-deal, under the new moniker, **HEATHEN DOOM MUSIC**. The band immediately accepted, without any doubts. The band chose **STUDIO FREDMAN** in Gothenburg, Sweden, for the recording of the MCD, with producer Fredrik Nordström. **MEMORY GARDEN** recorded four brand new songs, "WARLORD", "IN ARTICULOMORTIS", the title-track "FOREVER", and "AUFIMMANGAUSM". About gigs, so far they have been doing shows with acts like **MORGANA LEFAY**, **INFERNAL GATES**, **TYBURN**, **ALTAR**, **AUUCRASH**, **TRERS OF GRIEF**, etc.

REFULSE RECORDS (LABEL + DISTRO)

PO Box 50562
 28080 MADRID
 SPAIN
 PHONE/FAX: 3415311122

This label supports the true Death Metal scene (**GOLGOTHA**, **DERANGED**, **HETSHEADS**, **IMMOLATION**, **DARKIFIED**, **ADRAMELECH**, **AVULSED**, **REINCAR(ATION)** upcoming: **IMPRECAATION**, **VATER**, **DEMILICH**, **ADRAMELECH**, **AVULSED**, **UNCREATION**, **MOLESTED**

DRACMA RECORDS (LABEL + DISTRO)

VIA BANJO 24/C
 10155 TORINO
 ITALY
 PH: 00 39 11 2483002
 FAX: 00 39 11 2483068

DETESTOR - "IN THE CIRCLE OF TIME" CD '95

DETESTOR formed in 1986 as a Thrash-Core band, but after one demo (sold out) only, Rigel (Drums) changed the line-up (October 1991) and the music style to Harmonies Grim-Core. In June 1992, they recorded "WASTED SOUL" which was considered their first demo and they guested on the "NIGHTPIECES III" compilation-CD for **DRACMA RECORDS** in December 1993. In February 1994, they released their last demo-tape, "DARK REALITY", recorded at **DRACMA STUDIOS** on 24-track, colour cover, photo and lyrics included. After a lot of good responses and 1,500 copies sold in one year, **DRACMA RECORDS** produced their debut CD, "IN THE CIRCLE OF TIME", issued in September 1995. **DETESTOR** will be a leader of the new Italian Death Metal scene.

Out now: the **NECROMASS** new album!

PROPHECY PRODUCTIONS (NOW LABEL + DISTRO)

Martin Köller
 IM GARTENFELD 1
 54516 FLUSSBACH
 GERMANY
 PH: +49 (0) 65718245
 FAX: +49 (0) 65712625

EMPERIUM debut album in early '96

The band was formed in the long, cold wintersolitude of '92/'93. Back then as a four-piece, but nowadays the band prefers to go its way with two members only...

Namely: Markus - Vocals, Guitars, Drums, Andreas - Keyboards, Bass

With this line-up, they recorded their first release in a professional 24-track studio on December 19th 1994. This studio-demo is entitled "DEMO '94"... **DER WIE EIN BLITZ VOM HIMMEL FIEL...** and contains two tracks (+ intro & outro). It has about 23 minutes playing time. The music is full of emotions and atmosphere; dramatic, romantic, and depressive melodies.

A dark romanticism and love to our almighty mother nature are of great importance for both music and lyrics. So all honourable people who look out for something original, for music with feeling, should not hesitate to order this demo for \$8/DM 12 at the band's address:

c/o Markus Stock, HAUPTSTR. 17, 97640 HENDUNGEN, GERMANY

PRIMITIVE ART RECORDS

PO Box 4049
 s-300 04 HÄLNESÅS
 SWEDEN

GENENJAH - Sweden's most horrible Metal-band have recorded their 14 track debut CD to be released on **PRIMITIVE ART RECORDS** in May '95. Meanwhile, there is an advance-tape containing three of the skull-cushing tunes available. **GENENJAH** play Occult Metal in the vein of the early eighties Metal heroes, **VENOM**, **SODOM**, **DESTRUCTION**, and **MOTORHEAD**. Dirty long hair, denim and leather is what they wear and alcohol is what they drink. No expences spared!

Tapes, radio-shows, etc., order the three-track advance-tape. Send 2 IRC's or \$2, (Svensklytvar skickar dubbelt svartsporto) to **PRIMITIVE ART RECORDS**.

SONS OF NEVERLAND - "SOULKEEPER" debut CD

The record contains 10 ultra-Gothic, 100% professionally performed tracks with over 50 minutes running time. They claimed to continue at the point where **FIELDS OF THE NEPHILIM** ended. Order the CD for **SEX 100** (Scandinavia), **US\$ 16** (Europe), **US\$ 18** (Worldwide). Equal amount in other strong currencies will be accepted.

IMPURE CREATIONS RECORDS (LABEL + DISTRO)

PO Box 502
 26009 VALENCE CEDEX
 FRANCE

ZEPHYROUS - "ENTRANCE AND WANDERING ON THE SEVEN ZONE" CD '95, Occult Atmospheric Black Metal
BLUTAUSS NORD (ex-VLAD) - "ULTIMA THULÉE" CD '95, Atmospheric Vampiric Melancholic Black Metal
NECROMICON (Sweden) - "REALM OF SILENCE" CD '95, Technical Atmospheric Black Metal

HOLocaust RECORDS (ex-MISCARRIAGE)

CP 1264
 16100 GENOVA
 ITALY

OPERA IX - "THE CALL OF THE WOOD"

Out in December:
TRISEN - "SHADE OF SOUL" LP/CD '95, Black Metal
AZAZEL - "NEPHI OF SATAN(OCHIO)" MCD '95, Black Metal

NEPALM RECORDS

FICHTENSTR. 34, 8790 EISENERZ, AUSTRIA

ABIGOR - 'VERWÜSTUNG/IN VOX' THE DARK AGE, the debut album, technical Black Metal, varied and extreme
- 'ORAKBLUT - THE RETALIATION', the follow-up to the great debut is a concept mid-length CD. Individual Art, as it has been and will always be...
- 'NACHTUNGEN FÜR DEN TWILIGHT KINGDOM', a progress like never before, 50 minutes of majestic, individual Black Metal art

SUMMONING - 'MINS MORGLU', the perfect sound-track to the dark realms of Tolkien's world. Bombastic keyboards from a landscape of Orkish blackness
- 'LUGBURZ' CD, debut album, Black Metal in the Norwegian vein

UNPURE - 'UNPURE', extreme Swedish Black Metal. Raw, in the old traditional vein.

KOROVA - 'A KISS IN THE CHARNEL FIELDS', 'Norget@bockfizierter Cyberbarok' Metal, a unique style. From a typical Black Metal voice to mimesong, you'll hear all moods expressed

Coming soon:

SEPTHERJAL - debut CD, Swedish Black Metal

BELMEZ - the 2nd CD, indescribable Individual Art

ÅSTRÖND - 'TODESLAUT', debut CD

'WITH US OR AGAINST US' - sampler CD with unpublished songs by **SUMMONING**, **ÅSTRÖND**, **ABIGOR**, **BELMEZ**, **KOROVA**, **UNPURE**, and **SEPTHERJAL**.

ABSTRACTEMOTIONS (LABEL & DISTRO)

Jordi

ADARBEIT 14329

0808 BARCELONA

CATALUNYA

SPAIN

CONSCIOUS ROT - 'THE SOFT CASS' EP '95, Death Metal

BLAZEMITH - 'FOR CENTURIES LEFT BEHIND' MCD '95, Black Metal

OFFENSE - 'SHINING DAWN' SINGLE '95, Melancholic Doom/Death

AEON - 'CASS' EP '95, Black-Death Metal

SHADOWDANCED (ex-CONSCIOUS ROT) MCD '95 out now

MORBID RECORDS

POSTFACH 3

03114 DREBACH

GERMANY

PH: ++35602/20282

FAX: ++35602/20636

(ask for Olaf)

To be released in January '96:

VOICE OF DESTRUCTION - 'VOICE OF DESTRUCTION' 3" MCD, South Africa's most popular and brutal Death Metal, 4 songs, 2 new tracks, 21 minutes playingtime, limited edition

CLOTTED SYMMETRICAL SEXUAL ORGAN - 'AAGRO LARUES XIII' CD, one of the most morbid Grind bands from Japan ever; their music combines technical parts, fun and perversity

DISGRACE - 'SUPERHUMAN' DOME CD, fuckin' pure old-style HATE ROCK METAL from Finland

* **TIBON** (ex-RAS ALGEBRA) Berchi Mauro, VIA FOLLI 5, 20134 MILANO, ITALY, new album on EICON RECORDS in May, entitled 'BLUE FIRE'

ANCIENT CEREMONY - 'CEMETERY VISIONS' MCD '94, Dark Romantic Satanism, Christian Anderle, WILLEMSSTRASSE 16, 54347 NEUMAGEN-DHON, GERMANY, full-length album out soon

* **THE BRD AND THE MORTAL** - 'SORROW' CD EP, 'FEARS LAID IN EARTH' CD, 'NIGHESWAN' CD EP, HÅRDLINE MANAGEMENT, PO Box 5049, 7002 TRONDHEIM, NORWAY, 2nd full-length album out soon

EINHERJER - 'LEVE VIKINGÅNDE' 7" EP, original Black Metal, c/o Storesund, Box 51, 4260 TORVESSTAD, NORWAY, 'AURORA BOREALIS' CD out soon

* **MY DYING BRIDE** Andrew, 169 PALEY ROAD, EAST BOWLING, BRADFORD, WEST YORKSHIRE, BD4 7EP, ENGLAND

OPHTHALMIA - 'VIA DOLOROSA' CD '95, excellent and original album, AVANTGARDE MUSIC, ITALY

TRIS DEFILED - 'THROUGH THE IMPURE VELL OF DAWN' CD '95, Black-Death Metal, DARK TRINITY PRODUCTIONS, 193 TIMBERLEYS, LITTLEHAMPTON, WEST SUSSEX, BN17 6 QD, ENGLAND

DARZIA - 'FIGURES OF THE FOG' DEMO '95, excellent Black Metal, great!!, SOUND CHECK PRODUCTIONS, RITTERSTR. 50, 50668 KÖLN, GERMANY, debut CD 'CREATO EX NIHILO' finished in February, probably on UNSOUND RECORDS

EMPEROR

TO ALL OF YOU WHO AWAIT THE EMPEROR'S RETURN...

HARREE!

EMPEROR has in the latest years been disturbed by unpleasant confrontations, as delays, imprisonments and line-up difficulties. Even though there are those who have doubts to EMPEROR's future activities, it can hereby be confirmed that EMPEROR is far too powerful and proud to be stopped by these happenings. Confrontations are but a challenge to those who strength, will and honour. And as the revelation of the nightside eclipse still embraces the world with storming spells, EMPEROR creates and discovers new paths to reveal greater landscapes to this light-cursed world. Besides Ihsahn and Samoth, Alver has joined the EMPEROR HORDE on its journey towards the glorious landscapes ahead. As for a new drummer, EMPEROR is yet again facing another change. Since the departure of the rather obscure Mefisto, the band have been negotiating with a new drummer who's name is yet to be revealed. So, no further delays of any major scale are to be expected. The band will bring forth the dark treasures to give strength and praise to the name of the mighty EMPEROR once again. The final result of this process is to be revealed through CANDLELIGHT RECORDS, hopefully by the end of 1996, and will start as another great monument to the art of Black Metal. Yet, no rest shall come to EMPEROR's warriors, as they will roam the Earth to create visions of the world beyond, in front of your very eyes. And when they return, there will always be new landscapes to discover, still hidden by the nightshades of the soul.

Any letters of great importance or intelligence can be sent to:

* **THE EMPEROR HORDE**
PO Box 53
3812 AKKERHAGEN,
TELEMARK
NORWAY

(No answer guaranteed!)

NOCTURNAL ART PRODUCTIONS are hereby proud to announce the Hungarian Black Metal cult ... **TORMENTOR**. The legendary 'ANN'DOMIN' recording, which descends from the late eighties, is at last officially out as a full-length CD. It features thirteen compositions of well-produced Black Metal Art, in its own unique way. **TORMENTOR** is the original band of **MAYHEM**'s 'DE MISTERIIS DOM SATHANAS' VOCALIST, Attila Csáhr. This is no bootleg! All the rights once granted **DEATHLINE SILENCE PRODUCTIONS** are now granted **NOCTURNAL ART**.

Coming soon:

'ANN'DOMIN' LP (5000 with poster) - in co-operation with **HERD NOT FOUND**
'ANN'DOMIN' PIC. DISC (6600 different artwork) - in co-operation with **ANNA**

Still available:

ILDJARN/NIDHOGG - 'NORSE' 7" EP (ECLIPSE 001)

NOCTURNAL ART PRODUCTIONS

PO Box 53
3812 AKKERHAGEN,
TELEMARK
NORWAY

DARK DUNGEON MUSIC

Greetings and be welcome to the first news from **DARK DUNGEON MUSIC**... First of all, a word should be said about the reason that determined the outcome of this label. There had been quite a lot of problems earlier when other labels took care of the records
of

MORIIIS and **VOND**. No hard feelings towards anybody, but having to see things falling through and not being able to do anything about it became unbearable, that and also having to fight to get royalties whilst a lot of money passing in front of their nose just did not feel good at all... In the end, **MORIIIS** decided to create **DARK DUNGEON MUSIC** as his own label for his own projects. This is not a label for other bands, so please do not request deals and send no tapes, this has happened already, and this is not what they want or feel like doing... Find somebody else...

DARK DUNGEON MUSIC support vinyl! They will be doing, among other things, special vinyl editions of all **MORIIIS** releases on **COLD MEAT INDUSTRY** (the only label **MORIIIS** is officially assigned to), as well as old and new relics the ultimate anti-moral project **VOND**, and the newer dream/vision project **FATA MORGANA**.

The label is relatively young, but they have a lot of plans, including a lot of vinyls. They will be doing CD releases as well, though. Such as the upcoming **FATA MORGANA** album.

Here's a few practical points they would like to get into the open:

- Do NOT order from the old address. Keep ALL mail addressed to the current (A-ringen 52) ... They will be moving soon, but keep mail going to the official address until a new address is being officialised.

- Please leave your address in the letter itself, envelopes may get lost!

- Do NOT write in after 3 weeks if your letter has not been answered. They have more than mail on their minds... Bear that in mind!

- They need people to distribute their newsletters starting with this issue. So, if you think you are able to distribute 5, 10, or 100 copies, whatever you think, then get in touch, it is free of charge!!

- However we would appreciate people sending one IRC or \$1 to stay on their mailing lists!! Those are merely for postal and printing expenses...

- Shops that want to carry their releases and merchandise ought to ... in touch, leaving their addresses.

- And lastly, zines do NOT send any interviews any more. **MORIIIS** is cutting down on them. Please get in touch first and you shall see what happens.

Available from **DARK DUNGEON MUSIC**

MORIIIS, 'FÖDT TIL Å HERSKE' (GERMAN ISSUE), CD: \$20, LP (GATEFOLD + PURPLE VINYL) \$18

MORIIIS, 'FÖDT TIL Å HERSKE' (RE-ISSUED BY DARK DUNGEON MUSIC), LP ONLY (GATEFOLD + GOLDEN VINYL) \$20

MORIIIS, 'ÅNDEN SOM GJORDE OPPRØR', CD: \$20 (LIM. EDITION LP IS SOLD OUT)

MORIIIS, 'KEISER AV EN DIMENSION UBJENT', CD: \$20, LP (SPECIAL PIC. DISC WITH POSTER SLEEVE) \$27

MORIIIS, T-SHIRT/LONG SLEEVE: BLACK SHIRT WITH 2 COLOUR PRINT. STATE SIZES! SHIRT: \$17, SLEEVE: \$25

MORIIIS, PROMO POSTER IN 'BM' FOR DEBUT ALBUM A2 SIZE, \$5

MORIIIS, POSTER FROM 'ÅNDEN...' LP (NOW SOLD SEPARATELY), 3 COLOUR A2 SIZE, \$5

MORIIIS, PROMO POSTER FOR 'KEISER...', GIANT SIZED FULL COLOUR SPLENDOUR! \$10

MORIIIS, 'THE SONG OF...' POLISH RE-RELEASE OF THIS DEMO. VERY PRO. \$7

VOND, 'SELVMORD', CD: \$20, LP (GATEFOLD + POSTER INCLUDED) \$18

FATA MORGANA, 'FATA MORGANA', CD: \$20, LP (SPECIAL SLEEVE) \$22

COMING UP ON **DARK DUNGEON MUSIC**: 'ÅNDEN SOM GJORDE OPPRØR' ON LIMITED EDITION PICTURE DISC

FOR A LIST OF LPs, CDs, EPs VIA **DARK DUNGEON MUSIC**'S MAIL ORDER, SEND 1 IRC OR \$1.

COLD MEAT INDUSTRY

PO Box 1881
581 17 LINNÖPING
SWEDEN
FAX/PHONE: +46 13 10 39 06

BRIGHTER DEATH NOW - 'NECROSE EVANGELICUM' CD, the ultimate Sacred Death-Industrial atmosphere; beyond all Evil and Satanism you find pure darkness.

ORDO EQUILIBRIO - 'REARING THE FALLEN... THE FIRST HARVEST' CD, dark, bleak, and monotonous sound with intelligent Anti-Christian/satanic ideas - a genius mix of Black-Folk-Industrial

MORIIIS - 'KEISER AV EN DIMENSION UBJENT', CD/LP, two new majestic pieces, filled with the dramatic scenery of the world of **MORIIIS**; music for Emperors!



'... AND EVEN THE WOLVES' COLD MEAT INDUSTRY SAMPLER CD - discover the Northern darkness of **COLD MEAT INDUSTRY**

EPINTENT - 'MELANCHOLIA' CD, majestic poetry from the Norse woods; atmospheric music hailing the demons of death

AGHAST - 'HEXEREI IM ZWILLIGHT DER FINSTERNIS' CD, demonic chants from the world below ... Norwegian witches, a dark and beautiful sound from the other side

MZ.412 - 'IN NOMINE DEI NOSTRI SATANAS LUCIFERI EXCELSI' CD, truly dark, evil Black-Industrial Satanics; the ultimate Satanic slaughter - the Vikings show no mercy!

RAISON D'ÊTRE - 'WITHIN THE DEPTHS OF SILENCE AND EPORMATIONS', CD, new dark atmospheric ritual chants; an expedition into your deeper self

PARANASSUS

The 'IN DOLORIAM GLORIA' has arrived and is something that you cannot afford to be without. Hard energetic Swedish Black Metal at its best. Deep dark atmospheric synthesiser harmonies alongside with utterly violent guitars at hysterical tempo. A masterpiece and a true Metal epic.

The founder of **PARANASSUS** has a long experience of musical creations and writes music for bands like **OCTANOMOS**, **ALGAIION** and **PUSSANCE**. **PARANASSUS** has in its beautiful and violent nature become the main project of this very talented composer. Write in for prices/wholesale prices and complete mail order list as well as band contact:

SECUA DELENDA

PO Box 1881
581 17 LINNÖPING
SWEDEN
Include 1 IRC for sure reply!

ABRUPTUM - 'EVIL GENIUS'

Experience the darkness and insanity of the audible essence of evil...

This release is a monument of the early works of **ABRUPTUM**, and contains both 'THE SATANIST RINGS' and the first 'ABRUPTUM' demo as well as the legendary 'EVIL' EP, packaged on one unholy CD! Coming with razors for torture sessions...

HELLSPAWN RECORDS

PO Box 5077
121 16 JOHANNESTAD
SWEDEN

MUSSORGSKI

MUSSORGSKI is a strange cosmic band from Poland. They were formed as a duo in April 1991. In summer of the same year, **MUSSORGSKI** released two demo-tapes ... their music became a kind of Industrial, Psycho-Industrial/Death.

In March 1992, they recorded their 3rd demo, 'THE BATH IN THE X-RAY'. After that release, the band got several line-up problems and first resumed their activities in the summer of 1993, with a new, enlarged formation. From the former musicians, only Korzon was still active in the band and he wrote all the music for the 1993 promo-tape alone.

After Messiah joined the band, **MUSSORGSKI** released new stuff in the form of 'THE UNHOLY STORIES' promo, a 60-minute record of strange unholy cosmic music. They developed more and more a new and own creation of their musical expression of cosmic spirit.

In the end of 1994, **MUSSORGSKI** decided to work together with **MORBID MADNESS PRODUCTIONS**, to release their debut CD, 'IN HARMONY WITH THE UNIVERSE'. The band entered the studio in March 1995 to record the songs for the debut work.

This record has been available since September 1995 and contains almost 50 minutes of Cold and Dark Atmospheric Cosmic Music fusion with emotional psychedelic elements ... a very unique piece of cosmic Art, strange as the Universum...

The present line-up: Korzon, Messiah, Lewy.

MUSSORGSKI
c/o GREGORZ BLOCH
63-641 MIĘCZÓW
WOJ. KRAKÓWSKI
POLAND

MORBID MADNESS PROD.
ZIĘGELGUT 12
7206 1G15
SWITZERLAND

BARATHRUM was formed in 1990 by Demonos Sova. In the beginning, the band's name was **DARJEAST**, but after some changes in the line-up, the new name came forth from the abyss and Demonos gave it to the band. **BARATHRUM**'s music is ultra-dark, evil and gloomy, always very original because the band do not try to get any influences from other bands, so **BARATHRUM**'s music is simply described as Jetblack Metal. The

BARATHRUM line-up changes have not been secret in the underground and as a leader of the band, Demonos keeps its atmosphere as pure as possible despite these changes. With the current line-up (Demonos (Vocals/Bass/Percussion/Effects/Guitar), Pimeä (Drums), Infernus (Bass)), BARATHRUM recorded their debut full-length album, 'HAILSTORM', for the German label NAZGÛL'S EYRIE PRODUCTIONS. The release date of this album was Walpurgis Nacht 1995 (YABB - official date).

Releases:

'WITCHMASTER', DEMO 1991
'BATTLECRY', DEMO 1992
'SANCTISSIME COLERE SATANAS', PROMO 1993
'SANCTUS SATANAS', STUDIO & STAGE CASSETTE 1993
'HAILSTORM', CD 1995

Contact (send IRC for sure reply):

BARATHRUM	NAZGÛL'S EYRIE PRODUCTIONS
PL 103	PF 1122
70101 KUOPIO	92656 NEUSTADT/WN
SUOMI FINLAND	DEUTSCHLAND

GLACIAL FEAR was formed in October '92 by Gianluca (guitar), Andrea (Bass/Vocals), & Danilo (Drums). In February '93, their first demo was out and was spread all around the world, selling more than 550 copies and obtaining very good responses. This gave the band the opportunity to re-enter the studio and record the debut 7" in November '93, out in April '94. This 7" is currently available through hundreds of distros all around the world. Unfortunately, the guys had to replace the drummer for musical divergence; this stopped the band's growing for almost one year. They finally found a new drummer, Gianluca A, as well as a keyboards player: Salvatore. A new MCD, ATLASPHERE: THE BURNING CIRCLE, was released through NOSFERATU RECORDS.

GLACIAL FEAR
c/o MOLÉ GIANLUCA
VIA C. DI LORITELLO, 13
88060 S.M. DI CATANZARO
ITALY

RELAPSE RECORDS

PO Box 251
MILLERSVILLE
PA 17551
USA

ABSCISS

From the corpse of AUTOPSY comes ABSCESS, an even more vile outlet for lyricist/drummer Chris Reifert's horrifically sick mind. With Danny Coralles (guitar, ex-AUTOPSY), Clint Bower (guitar, ex-HEXX), and Freeway (bass, ex-IMMORTAL FATE), Chris and ABSCESS recorded three demos over the last couple of years. These will now be released as one CD under the RELAPSE UNDERGROUND SERIES banner. The crusty-brown collection of puss-filled anthems will be titled 'URINE JUNKIES'. A strictly limited urine-coloured 7" is also slated to be released on RELAPSE, featuring 'ALTAR TOY' b/w the unreleased 'NECROSLUT'.

AMORPHIS

Finland's favourite folk of the North are currently preparing to record their third full-length feature, due in early 1996. Some early song-titles include 'BETTER UNBORN', 'THE WEEPER ON THE SHORE', 'MY KANTELE', and 'CARES'. This will be the first album featuring keyboardist Kim Rantala and drummer Pekka Kasari, who join the core of Tomi Koivusaari, Esa Holopainen, and Olli-Pekka Laine. Vocalist Ville Tuomi will again be featured on the album, which remains untitled as of yet. A suitable studio and producer are currently being sought.

DEAD WORLD

Sole DEAD WORLD's survivor Jonathan Canady is currently writing material for the third full-length album, due for release sometime in '96. The album's working title is 'THANATOS DESCENDS', and according to Jon it will be "faster, shorter, heavier, and much more direct". The recording of this psychotic soundscape begins in August at Time Capsule Studios (Monastat 7) in Denver, CO. DEAD WORLD's music was cited as the inspiration behind the recent DEATH METAL ZOMBIES movie which features 11 DEAD WORLD songs as well as tracks by a multitude of other RELAPSE and NUCLEAR BLAST AMERICA acts.

DECEASED

The masters of cranium-imploding old-school Death have been busy playing various headlining shows throughout the Midwest and the East Coast areas in support of their recent release 'THE BLUEPRINTS FOR MADNESS'. The band

continue to compose new tracks for their 1996 album, 'FEARLESS-UNDEAD-MACHINES'. Early song-titles include 'SILENT CREATURE', 'BEYOND SCIENCE', 'NIGHT OF THE DECEASED', and 'GRAPHIC REPULSION'. Meanwhile, fiendish leader King Fowley is preparing to record the second DOOMSTONE album, though a record deal has not yet been secured.

EMBALMER

Ohio's Death-Grind blood fiends will release the 'THERE WAS BLOOD EVERYWHERE' 7" this summer. Besides the gruesome cover Artwork by Wes Benscoter, the EP features 'NECROPHILING CABINET' and the title-track. Their demo has completely sold out, and after a superb set at the Michigan DeathFest, everybody suddenly wants more fuckin' EMBALMER!!! Your cannibalistic appetites can be temporarily-satiated with their 'ROTTEN BODY FLUIDS' track on the 'DEATH ... IS JUST THE BEGINNING III' compilation.

EXIT-13

With the release of '...JUST A FEW MORE HITS', Pennsylvania's hemp-fuelled hedonists open themselves up to do just about anything their demented minds desire on the forthcoming full-length 'DIDACTIC GRIND'. The writing and rehearsing of the album is currently taking place, with bassist Terry Sherry adding many new dimensions to the already diverse sound. In the meantime, the core of Bill Yurkiewicz and Steve O'd. will record a collection of Jazz/Blues songs from the 30's and the 40's, entitled 'SMOKING SONGS'. The release will feature appearances by Dan Låker (stand-up bass) and Rich Hoak (drums) from BRUTAL TRUTH, as well as a guest appearance by Bliss Blood of the PAIN TEENS. Plans are also in the works for two EXIT-13 split-7" s, one with HEMDALE (VISCERAL PRODUCTIONS), and the other with BRUTAL TRUTH on RELAPSE.

HUMAN REMAINS

The 5-man musical holocaust from New Jersey have finished work on their long-awaited upcoming MCD 'USING SICKNESS AS A HERO'. Their unique sound features squealing guitar robotics, dry, harsh vocal cries, and absolutely inhuman drumming.

MORGION

These Californian low-end Atmospheric Doom obliterators were originally scheduled to release their 'AMONG MAJESTIC RUIN' EP for the RELAPSE UNDERGROUND SERIES, but it has recently been declared a full-blown release. Their majestic nihilism can be sampled with 'RELICS OF A DYING PAST' on the 'DEATH ... IS JUST THE BEGINNING III' compilation.

Romanian addresses:

MAKROTHUMIA - 'FOUR STORIES ABOUT ... NOTHING' DEMO '95, Doom/Death with keyboards and violin, STR. TIMIS, I, SC. D, ET. 3, AP 16, 1900 TIMISOARA, JUD. TIMIS, ROMANIA

WICCAN REDE - 'FROM TRANSYLVANIAN FORESTS' DEMO '95, experimental Atmospheric Black Metal, great!!, same contact-address as MAKROTHUMIA

GRIMEGOD - 'UNDER THE SAD AND SILENT SKY' DEMO '95, Atmospheric Doom/Death Metal with keyboards and female voice, PO Box 430, 2900 ARAD, ROMANIA

NEW AGE - 2nd DEMO out now (Byzantine Doom/Death Metal with keyboards, violin, soprano, rhythms in the vein of MY DYING BRIDE, CELTIC FROST, contact: the ANTOFAGASTA address



PROPOSITION

