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CIVNE ȘI BUNĂ SLUJ-
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CÎND BUN ȘI SLABO LA RĂSTĂ
ÎNCEPĂTURĂ DE PRIMĂRĂ ȘI
IARĂ VĂ RUCĂM DE NECE O VESTE
REĂ , DE SĂNĂTATEA DOMNIEI TALE.

ÎN MART, 29 ZI, LEAT 1997

Кесіонон#2.

Spring edition

The 29th of March, 1997

Welcome again in

KOGAIONON!

I begin this idea with many apologies for the delay of this number of my magazine, but I hope you forgive my silence months (one of the reasons was my accident car since last summer). So, there some changes in the latest year:

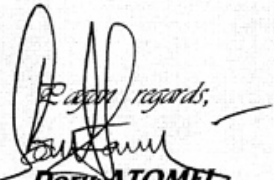
* the outline of my co-operation with Count E dium will appear very soon in *Mists of Kogaionon*, a magazine which will contain nearly 80 pages. A4 format, having an excellent artwork and a lot of interviews like these: LIMBONIC ART, NAERVAER, DECORYAH, RAGNAROK, NEGURA BUNGET, WHILE HEAVEN WEPT, BENIGHTED LEAMS/KURTAGIC ILLUSTRATION, ASATRÚ ALLIANCE, ASHEN MORTALITY, BLOOD AXIS, EXTREME SUBTERRANEA, KARNAINA/LYCANTHROPY ZINE, NEAR DARK PRODUCTIONS, THE VENUS FLY TRAP, VIVID DREAMS, NataSSsja/Rites Of Elêusis and an Irish scene report courtesy of *Snert* from LYCANTHROPY ZINE. We hope this magazine will appear twice a year and I can assure you there will be another subjects beyond of the music.

* *Kogaionon* will remain my project through I'll try to inform my readers more often about the metal news. I'll try to give to my magazine a special graph in the future. I know that the artistic impression isn't so good (as the information mustn't prevail only, must it? I wouldn't have decided to start this project if I hadn't met so many obstacles with *Mists of Kogaionon*; much more the volume of work is bigger and I haven't much spare time anymore, unfortunately. I should have introduced the interviews with LIMBONIC ART, DECORYAH or ALEX KURTAGIC but, you see, the nine interviews from this number took me enough space and that's why also I gave up the photos and the covers of the albums. Concerning to my words before, the artistic impression will appear in *Mists of Kogaionon*. *Kogaionon* will appear the four times a year and I'll try to reduce the number of the interviews for a larger space for the reviews. Of course, your suggestions and criticism will be welcome and I promise I'll take them int account.

I close my speech here and I want to thank everybody (friends from labels, magazines or/and bands) which sustained my activity without their help I wouldn't have managed! YOU RULE!

Special thanks also to E ana and Carmen for their help/work! Eternal thanks to Loreta!

I wish you to enjoy of this magazine and a good spring till the following number!

Again regards,

Doru ATOMEI

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BATHORY

The "Blood on Ice" album fascinated me, that's why I wanted to discuss with Quorthon. Even I've received the answers a little bit later, I think that my choice is a good one. Let's see.

1. Hi, Quorthon, and welcome to my 'zine. The 'BLOOD ON ICE' album has been released on May 13th. How do you feel now?

It's feels great. So many BATHORY fans had been waiting for me to complete it and release it and now it is here and it sold well.

2. The BATHORY history started at the end of 1982, when three guys decided to set the grounds for a band who wanted to play original music. Two years later, you broke off with the bassist and the drummer and went on your own. Why this split? How do you see Quorthon of '83-'84 now? A few corrections first... The band was formed in February of '83 and in March of '84 we went separate ways because of musical differences and the fact that the other two guys in the band had no idea about writing songs and yet they asked of me to write stuff in the line of IRON MAIDEN and DIO etc... also they were never to hot for rehearsals or to actually make this a band all together... How do I look on myself of '83-'84... well that was 12-13 years ago so I guess I can feel very little kinship with myself as a teenager...

3. You stated in an interview, a couple of years ago, that BATHORY started with Death Metal, then Gothic & Doom ('86-'87), and the '88-'90 period was influenced by the Viking mythology. Should I understand that 'UNDER THE SIGN OF THE BLACK MARK' is a Gothic album? Give me some details concerning the other albums.

You can call an album anything or nothing... I think its bullshit to put labels on bands and albums... I know for a fact that I would never use those terms when describing my own albums. Its just music and lyrics ...no more no less...

4. Let us pass on to 'BLOOD ON ICE'. The album is dedicated to the fans and based on a legend written by yourself many years ago. The tracks were recorded/conceived in '88 and '89 and rearranged last year. You said you released this album because your fans kept asking you about the 'BLOOD ON ICE' legend. More or less persuaded, I am prone to believing that the failure of 'REQUIEM' and 'OCTAGON' have made you unleash the new. Is there a grain of truth in what I have just said?

No there's no grain of truth in what you just said ...firstly "Requiem" and "Octagon" were not failures in any way other than a few "journalists" had problems with the brutality of these two albums... I think the problem was some folks thought of BATHORY as big drums, multitrack harmony vocals, soundeffects and an arranged and well produced bombastic metal with Nordic influences... there is a danger in having people pinning you down musically and lyrical in a corner and when people does that the time has come to shock people by doing the opposite. "Blood on Ice" was worked on and released simply because the two releases at the time ("Requiem" and "Octagon") would not appeal to the other half of our fans. 50% of our fans are into the heavy and slow Nordic Type of metal while the other half enjoys the brutality and energy found on "Requiem" and "Octagon". I have heard people say that "Blood on Ice" was released simply because I could not write new material and I tried to get some money out of BATHORY by releasing old material...that's bullshit. People concentrate too much on why, how and so on rather than just enjoying the music which is what counts in all situations and at all times...

5. In my opinion, 'BLOOD ON ICE' is the album of the last 3-4 years. What else should be said about the tracks of this album and what does the Epic Metal style mean?

As far as what can be said about the tracks on the album...it would take too much time and space to talk about that... I am gone a have to refer to the CD-booklet that comes with the CD... as far as what can be said about epic metal... I have no ideas at all ... I try to think as little as possible of what type of metal I write or play at the moment...

6. The album cover represents the elements of your story: the eight-legged steed (Sleipner), the one-eyed wise man, the lake, the valley of death, the ravens, the clouds, the woods' woman, the main character, and, in the centre, the key element, the sword (the link between generations). I can also see a snake, which you have not told anything about in your legend. What is its significance?

The warrior in the story has his heart placed in the snake pit as a pawn... in return he will receive the ability to take mortal wounds in the ensuing battle...

7. The story of the whole (end) of universe and of the eternal forest is hidden in the depths of the lake. The track called 'THE LAKE' is referential for BATHORY and I dare say it is even the best of all tracks so far. Does it have a more personal significance for you, maybe?

No its just another song... many folks say it is the best track ever...for me its just a song like any other...

8. In the 'ONE EYED OLD MAN' track, the story is written by Mr. Tim Earl. Who is this person and what was the reason why you brought him in?

The spoken story in the middle part of "One eyed old man" was not written by Tim Earl but by me...Tim is an actor hired by me as the "One eyed old man" to narrate my words that's all...

9. The sound of several tracks reminds me of MANOWAR and in that which I have just mentioned, the reciting/story makes me think of 'THE WARRIOR'S PRAYER' on the 'KINGS OF METAL' album. Did MANOWAR mean anything to you and tell me if you felt offended when I said a parallel could be drawn between the sound of your band and the legendary Speed Metal band.

I don't feel offended simply because MANOWAR and BATHORY were the only bands out there to be able to put across a truly barbaric atmosphere...MANOWAR really didn't mean anything to me personally but I respect them simply because they never compromise and always keep their own identity.

10. Still talking about the old bands, Tom G. Warrior has put up a new band, APOLLYON'S SUN, and KISS have returned to the stage just for the fans. What do you think about these revivals and of how much interest do you think they will be? Dose this not hold in the case of BATHORY, too?

The '90's really seem to be the century of revival/reunions etc... first Sex Pistols, Eagles, The Beatles(anthology), Kiss and then Venom and now we see Van Halen reforming... strange...

11. The history you told in the pages of the CD booklet can be taken as an open letter to the fans of BATHORY. Why has it only been written in English and German? Your pride of being a Swede should have determined you to write it in Swedish, too. Am I wrong? Is this "letter" trying to answer all those who wrote you, maybe?

I figured I owe to tell everybody the whole story behind "Blood on Ice" and in doing so I had to give a true and broad picture of the whole story. The reason why it was written in English is I guess self explained...why it was written in German as well !?...well... BLACK MARK is a Berlin-based company and not too many Germans speak too good English...it was simply just a nice gesture...I wanted to write the story in French and Spanish as well... then we would have covered the four largest languages in the world and just about anybody could have read the story... I don't know where you got that "national pride" from... It would have been really stupid of me if I would have put down the story in Swedish as well because we are only 8 million Swedes and less than 10.000 young Swedes would ever have any interest in reading the BATHORY "Blood on Ice" story... and all Swedes do speak English very well...so...

12. A pretty common question but, as I am a Romanian, I would like to know whether the name of your band is in any way linked with the Transylvanian character, Elisabeth Bathory? Does the reason why you chose this name some 13-14 years ago still hold today? What would be the link or the compatibility between E. Bathory and the Viking myths nowadays?

Of course the reason why we picked the name BATHORY was because of Elizabeth Bathory... I don't quite understand your question what about the connection between her name and the Nordic or Viking style of our albums of the mid '80's...

13. What do shadows represent for you? You have maybe read the myth of the cave in 'The Republic' by Platon? Can you make a reference to those appearances that mislead?

Shadows is because of contrast between light and dark and is natural only humans put symbolism in darkness and light...

14. Written between '88 and '89, 'BLOOD ON ICE' touches, of course, the Viking issue. Will you explore this matter further in the future? Have you found any other themes to develop (the idea of the end of the end in 'TWILIGHT OF THE GODS' was excellent; afterwards just Death Metal and nothing more)?

As far as what BATHORY will sound like in the future not even I will know... I think its useless to sit down and concentrate on whether one should make Viking or satanic metal... and I don't think that "Blood on Ice" has got anything to do with the Nordic or Viking style at all... its a free story making it quite well on its own as a fairy tale really...

15. Despite the 14 years of activity, there was not much live BATHORY to be seen. Why? Tell me something about your videos, too.

In 1986 I said about live stuff: "To hell with it" simply because there wasn't any places to play in Stockholm... I find music so much more interesting than concerts...

16. Any musician affords (feels the need) to explore other territories, too (it may also sound as an excuse). Proving that you are not an exclusivist, you have set the bases of a solo project, a blend of Rock and Grunge elements, called QUORTHON. I have known for two years now that you had already prepared 20 new tracks for a second album, but nothing has been released just as yet. Would you offer me all the details now?

I am recording the second solo album right now simply because the first one sold so well and everybody (well at least a lot of people) have written me and asked me to do a second solo album... The whole idea is to explore different styles as far away from BATHORY as you can come... And it is truly far away from BATHORY with almost '60's styled lyrics, acoustic guitars and strings... some unplugged feeling to it and harmony vocals... I don't know exactly when it will be released but hopefully it will be out at the end of the year...

17. Wagner and Beethoven mean a lot for you. In other words, the classical music. Tell me, Quorthon, what does the classical mean for you? Would that bother you if I said that BATHORY will remain a classical band in the Metal scene?

No, I wouldn't mind at all if BATHORY was considered a classic band but not a classical band because we don't deal in classical music but metal...

18. Is it true that BEATLES is your favourite band?

Of course.

19. In your presentation, you stated that Satanism is nothing else than the denial of Christianity, two deceptions that have developed in Sweden after the invasion of Christianity. A little further, you report (joking or not) to Christianity, mentioning sin. What do you understand by 'sin'? Does it have to be seen from a religious point of view? Is Quorthon (or has he become) a religious person? Details?

I was never a Satanist but an antichristian... Christianity as any dictatorial thing sucks ...my mentioning of sin in the CD-booklet was an ironic remark of course... one does not have to be a Christian or a religious person just out of that...

20. To complete the previous question: do you consider life as determinism or as an area of complete freedom?

I am not thinking in terms of what life or death is all about... we are not asked to be born and when we die its all over... so eat, sleep, fuck, party and play music and have great fun for as long as it lasts...

21. I know Nietzsche has represented something for you. He used the term 'Hyperborean' in one of his books (to my knowledge, this is the Greek name of Scandinavia, as well as the Roman one was Ultima Thule). Do you consider yourself a Hyperborean?

I may have been born in Sweden and should therefore theoretically be considered a Swede but I consider myself a free individual with no bonds whatsoever.

22. The main part of the Black or Dark bands consider BATHORY and CELTIC FROST as referential/inspiration bands nowadays. Are you proud of this? Even of those bands who would only accept BATHORY as a Satanic band (many of the guys in those bands torch churches, commit crimes...)? You know enough examples, I suppose.

Whatever BATHORY means to a lot of other people is beyond my responsibility... anything means something to someone...

23. Voluntarily or not, there are 2 nuclei that have formed, a Swedish one (renown through Death Metal) and a Norwegian one (Black Metal). The styles meddle sometimes, hence the so-called rivalry. Do you find this rivalry constructive? Otherwise, although the history of these two countries has largely been common, the mentalities differ (an example could be Sweden's sole entrance in the European Union, without Norway). How do you see this issue?

There is no Norwegian and Swedish metal... just metal... whatever you call it... Black or Death or whatever... its not important... why bother about stuff aside from the music... why create a thing that has no importance besides the music... why even care about styles, images and nationalities... stop the bullshit and play music or fuck off and die...

Whatever BATHORY means to a lot of other people is beyond my responsibility... anything means something to someone...

24. I know one of your hobbies is collecting military uniforms. I guess your fans would be glad to find out something about your "wardrobe".

Well it started when I told a fanzine that I collect stuff from many armies for fun (you know paint ball war is quite a big thing a fun to do) so now fans from all over the world send me helmets and uniform and camo-material from their own homeland which I love and I really appreciate it...

25. If I said that I was a BATHORY fan, your true fans would laugh at me (who cares?). Are you, or have you ever been, in contact with a real BATHORY fan? Do you still answer fans' letters? How many a month do you get?

What the hell is a "real" fan!? Of course I have met people into BATHORY music millions of times for all these 14 years... I get fan mail (about a hundred a week) and I try to answer the most intelligent ones... if you ask for free T-shirts or have questions regarding an album or something other people take care of that...

26. Your whole activity was supported by the BLACK MARK PRODUCTION label. Have you not received any other offers throughout the years, maybe more convenient ones? Or is it friendship, too?

I think 100 % free hands with anything we do is convenient enough don't you think!?

27. Thank you, Quorthon, for this interview, and I wish you to rule in the Metal scene at least as long as Lemmy. The speed century will become history shortly. Musically, BATHORY makes the transition between the second and the third millennia. Do you find my statement overrated? How does Quorthon view the third millennium? Will the 'Valley of Death' be passed? Do you believe in immortality?

No I do not believe in immortality... as far as what the future is all about... no one knows and who really cares... have fun and enjoy life as it comes day by day. Take care and good luck.

The normal questions ⇒ The normal answers. Without divagation. Only too much "...". That's it all.



ANCIENT CEREMONY

This interview was taken by E-mail and I incline to believe that you'll find interesting things in it. Pleasant reading

1. *Hallo. Created in '89, your band has only released one demo, "Where Serpents Reign", in '93, and the "Cemetery Visions" MCD, in '94. Why so little? How did you manage to keep the same line-up?*

The idea to form a band got more definite contours in 1989 through F.-J. and me, but earning the definition "band" is sth. more than this, so you can say that ANCIENT CEREMONY became a serious formation when we found a second guitar-player and started with our first own compositions, thus happened under the wintermoon '91.

We had only one line-up change in the whole time, our bass-player Frank left the band because he had lost a lot of his enthusiasm in December '95. For the CD-recordings and live-performances we could win Gessi, who is very very skilful and so a positive addition for ANCIENT CEREMONY.

Anyway I must agree that we are in certain periods rather slow in composing new stuff, but there for the superior quality is given to the listener, which is more important than releasing a CD all 6 months... Of course we had the usual problems which occur logically during such a long period, but as we are different individuals who try to put together our senses if we work under the banner of ANCIENT CEREMONY we managed to overcome even rather tough seeming crisis.

2. *The themes you debate on in the MCD are pretty diverse, based on Satanism, Occultism, or Vampirism. Consequently ideas linked with witchcraft, nihilism, vampires, full-moon, ancient cults. Would you like to develop this idea for me?*

The centre of all this is the reflection of dark and sombre moods. I want to evoke them through my lyrics and it was one of the main intentions to spread musically from the first day on. The mentioned fragments all fit into this perfectly. Besides this I'm interested in them independent from the music. Unfortunately most bands do not know what real Satanism or vampirism means, but to this aspect I shall utter some lines in a later question...

3. *"Satan is a non-existing creature, the symbol for the highest step man can reach by building up his innermost and own goddess, sleeping in himself." This is a superb expression which should be understood by all the nowadays "Satanists". Why do you think Satanism identifies with Fascism, the Arianism with the denial of other religions? How do vampirism and Satanism interact? Do you really believe in the existence of vampires, or is the essence actually totally different? Is it not too much to share your ego with Satan? Or do you only realise your ego through Satan?*



The expression is taking from an interview I did for the second issue of the mighty "GODREAH" 'zine. I've also mentioned there and in all other interviews that it is ridiculous to be attracted by fascism/arianism whether you claim to be a Satanist. Real Satanism means strengthening the individual and free thinking spirit into the highest reachable form (symbolised through Satan!) and not bowing down to some leaders, this is more similar to Christianity!! Even more silly is it to make the superiority -which has to be developed individually - as dependent from the birthplace or skincolour. Of course there is sth. like "the Untermensch" in my satanic philosophy, but this but this relates to the spiritual stage someone has reached or not, it means that those who fall on their knees to cry for a higher form of deity enslave and cripple their potential of spiritual supremacy!

The connection of vampirism and Satanism has two main aspects: blood and supremacy. The vampire is a supreme creature who is stronger on physical and spiritual level than usual man. Satanism has to do a lot with "body-juices" of several kind (I think you know what I mean), blood being the most essential one of all because it is the water and flesh of all life!!

I believe in the existence of vampyres, although you should not imagine this form of existence being equal to these evoked in a lot of movies. Some great ones touch the one or other aspect, but nevertheless these movies fascinate and attract me very much I know that this has not so much to do with real vampires.

In the evolution man and bat walked together on one path for hundredthousands of years. The tropical "vampire- bats" in the pampas must drink ten times more than their own weight to refresh their blood-cells and to live on each day. As man has the ability and knowledge to transform even into other forms of life sleeping in his subconscious (similarity to the true satanic path!!!), why shouldn't there some of us rise and manage to make their further existence dependent on refreshing only the bloodcells???? The plot is that these would have overcome the cell-sharing for the rest of their body-shape, the reason for mortality...!!!!

My satanic philosophy is based on strengthening my individual spirit, so it logically helps me in realising my ego, or better said is the transform even to another fountain of doing so.



4. *I am fed up with giving the foreigners explanations in connection to Count Dracula (you know this yourself since the first issue). Do you think it really matters whether Dracula really existed or not? What fascinates you actually? I've read several books about the Dracula-myth ,about the life of Vlad and why Bram Stoker took him as inspiration for his novel, so I know what you mean. Nevertheless it is a simple fact that you connect Romania or Transsylvania to vampires just because of the immense success of this book. See it as a cult, although many people surely do not the exact background and so perhaps fed you up.*

It is for sure that Dracula (the vojvode Vlad the third!) existed and it is for sure that he did not spend his life in the away Stoker presented him. But the myths and rumours about this weird monarch feed a lot of dark imagination. That's exactly what fascinates me: Stoker managed to put together the myths and his fantasy to -although there are several trivial passages - masterpiece not only of Gothic novels but also of literature in the whole!! (Almost everybody knows Dracula and connects vampirism and Transsylvania with it!)

5. *"Atala's Funeral" - a superb painting that helps you to enter the dark and melancholic atmosphere of the 5 tracks. Why did you choose this artwork (which also includes a Christian cross) and do you think that ANCIENT CEREMONY will ever meet Anne-Louis Girodet de Roucy Trioson again in the future?*

We chose this divine artwork because it perfectly reflects the mood of especially the title-track (musically and lyrical) and the whole MCD in general. It seems as if either he had listened to "Cemetery Visions" before painting it or one of us had drawn this picture after arranging the song. The cross here simply shall represent death (remember the connection cross-funeral) in my opinion.

I don't think we'll meet him ever again as he is dead for many, many years (what a joke). No, I can't say this for sure but the chances seem rather low for him to become "the chosen one" another time. For the new CD we'll use only real images/pictures/photos, for upcoming releases we do not know this actually as it is not one thing we should worry about already now...

6. *The "UNDER MOONLIGHT WE KISS" album was supposed to be out last winter, but... there always is a "but". You told me your new material would be faster, more atmospheric, that it would also have a feminine voice on it, that you would recite verse in various languages (Latin included), and the essence of this verse actually was a "Dark Romantic Gothic Vampire" concept. Would you mind giving me a few more details?*

It got recorded on 24 tracks at Alister studio in September and October and the sound simply blows you away.

The guitars perform rougher but still melodic and got their main-inspiration through traditional Heavy metal. The keyboard plays permanently now and turns out as symphonic-motivated classical stuff, spreading immense darkness. The drums are on an even higher and very skilful level and the vocals consist of high screams, some deeper parts, female chants, spoken and whispered passages as well as some special horror-film-effects (beware of Monteverdi's "devil-accord" hunting you!!)

All in all it will embrace the listener with total bewitching "Dark Vampiric Symphonies"!!

I skipped most of the Latin parts to make it easier for the listener to follow the whole story-concept and reduced it to two lines only. The story itself evokes a sad and melancholic Vampire-story full of Gothic horror, dark eroticism and supremacy!!! Read the lyrics and paint your own picture ...

7. *You respect IRON MAIDEN, but you don't like MANOWAR. Do you look at those who still listen to Eric Adams as old? What about VENOM or CELTIC FROST? MOONSPELL and CRADLE OF FILTH inspire you a lot. Would you like to have a gig with them? What would this show look like?*

MANOWAR is simply not that much my cup of tea, nevertheless I respect them for what they've done for the scene and can not deny that they've composed some great songs. The fact that they're not my very special taste has absolutely nothing to do with the age of Eric Adams, I prefer such older cult-figures to all 17 year old "Scandinavian hobby-Satanist"!

VENOM is a cult-band as well but I never listened to them very much and only have one album of them, their stuff sounded always to much like rock-music to me. CELTIC FROST has been a great band to me from the beginning on and I like all their albums 'till the "Into the Pandemonium"-era.

Of course I'd die for having a gig with these two bands as they're my absolute favourites (although the new MOONSPELL -CD is too "poppy" for me). What that gig would look like?? I can't say for sure, but a lot of groups would probably join it, haha!

8. *Regarding playing live, there have been 4 years since your first gig and you have had gigs with various bands: ABSU, IMPALED NAZARENE, SADISTIK EXEKUTION, MARTYRIUM, DESASTER. Would you mind to have a little recollection?*

I think this is similar to all other bands: Some very cool performances and some weaker ones. The top was 'till now the well-visited gig with IMPALED N./SAD.EXEKUTION and ABSU and a self-organised concert in 93 already where there were about 400 people. All in all you can look upon ANCIENT CEREMONY as a rather good live-band ...

• *Then tell us something about the Open-Air Festival. Is it true that you and Martin Koller organised it? Can you briefly review this festival?*

Yes, we two organised it and it meant tons of work for us. Short before it should take place we came in trouble with the authorities which partly behaved like pure assholes, so we had to contact a lawyer, who managed the stuff for us. This caused even more efforts for us and therefore we couldn't enjoy the festival as much as we had imagined before. Then the weather fucked us up as it was raining the whole festival-weekend, which is very positive for an open-air! There were about 450 people visiting it but too many of them were silly and unworthy idiots... At least it did not become a financial fuck-up for us as we got exactly the invested money back.

Let me start with other negative aspects concerning the festival, namely the bands which had to be cancelled:

-CRYSTAL AGE (they splitted up short before)

time there, Sandra shares many time with her main-band, performing more in the Gothic/Wave-genre....

11. *I know that only you and Dirk are fascinated by Satanism. From this point of view, don't you think it is wrong to think of ANCIENT CEREMONY as a Satanist band?*

This point is more or less for all of us interesting, but it is only us two who dive deeper into these endless lakes of satanic secrecy... . Nevertheless I think it is all right to think of us as a satanic band as this can be achieved through the vocals mainly and if the poet of them (in our case me) is into this stuff and reflects it through his lyrics this can surely be defined as "satanic"...

12. *Have you read Satyr's message on his "Nemesis Divina" album? Is there a new war starting, or is it just Viking conduct?*

No I haven't read it .I liked the first two albums a lot,but the "Nemesis Divina"- stuff is a little bit too uncontrolled, though it is rather original as SATYRICON managed to record sth. which nobody expected. Anyway I do not appreciate enough to the Norwegian scene to talk of a new war or sth. Possibly some of them really went to fight the fuckin' Christian rules, but many more do not know what they're really talking about and jump on the trendy band-wagon through copying all this "war against Christianity-stuff to make some money..."

13. *You also handle distribution. What material do you distribute and what are the criteria of your choices?*

This distro is not very large and is more a hobby or a service to friends who ask me for the one or other article. The main criteria are that I like the stuff for myself and thus think it is worth getting spread and of course the chances of selling the product. As a result of this last fact it happens that even stuff I do not like very much reaches the pure claws of my divine distro.

14. *The Latin "sacrum" is consecrated to the gods in the animal sacrifice (the anatomic sense is of no interest for us). What is the meaning of this term for you, and do you see any link between "profane", "holy" and "sacred"? Examples.*

The term has an essential meaning in its connection of a deed that could be defined as "sacred" in modern form and the immense power it sets free as a result. It is one of this magnificent linguistic developments such as for example "lunatic" is another one as well, finding its source in "luna = moon " ! I declare profane as a deed/act/rite or whatever in which the actor has lost or never had the originate sense and essential character of the procedure. He/she thinks to do sth. of use but it is simply too odd as the knowledge and thus the spiritual basis is missing. Logically no result can be achieved. (I reduced the character of this answer to the more ritualistic meaning ,of course this is not totally correct for all deeds of daily life !).

"Holy" usually is nothing negative even for someone who feels more attracted by the darker aspects of existence. But this word had to experience the same abuse through the "big" religions like so many others and thus reflects more a Christian association, which should be denied in my opinion because if you do so you follow this path and miss the powerful essence this word implies.

"Sacred" finds - as already said - its origin in this "sacrum". A word I like to use as it evokes - at least for those who have the knowledge - exactly the wished association. This is similar to the use of symbols. It depends on the individual use and reflection whether they spread the mood of a fake-child or the magic !!

15. *I will invite you to comment upon Schopenhauer's words:*

a) *"Who loves the truth hates God."*

Cool and true words when it comes to the Christian (Jewish, Islamic..) form of God. The only truth in God is to animate this deity in your individual spirit. There God and Satan unite (symbolically!) and thus come to life !

b) *"When faith appears, philosophy no longer exists, it disappears."*

Nothing I've ever thought about intensively enough to me give a satisfying answer, sorry. But when I did some brainstorming my first reply would be a little scepticism instead of agreeing...

c) *"Will is the heart of the universe, and the absolute object of knowledge is the spirit."*

No comment necessary !!!!Definitely one of the best sentences ever written !!! This could be exactly my words!!

16. *Would you like to ask me something, too?*

Yes,what are your 5 (or 10) all-time favealbums?? (except for the new ANCIENT CEREMONY, haha...).

OK. Let's see: CELTIC FROST-"In To The Pandemonium"; BATHORY-"Twilight Of The Gods"; MY DYING BRIDE-"The Angel And The Dark River"; IN THE WOODS-"HEart Of The Ages"; DEAD CAN DANCE-all albums; CLANNAD and IRON MAIDEN.

17. *Thank you, Christian (Christian name, right?) for your time and I will end this discussion with another quote: "What can you expect from a world where almost everybody only lives out of the cowardice of committing suicide.". You have your own opportunity to say goodbye to the readers.*

Yes, obviously. When it was given to me I was only some weeks old and thus could not avoid it, nevertheless I like this name except for its meaning/pure translation. (Moreover Christian and Anderle have very strange and impressing cabalistic meanings...). Thanx for supporting us through this interview, that surely offered some of the most interesting questions I got asked ever. Best luck for the future of your mag and the radio-show. People who can not find our MCD "Cemetary Visions" elsewhere should feel free to order it from us directly for \$12 (post-paid). Those who just want to write should not hesitate to do so but enclose an IRC (as the fucking expensive postage in Germany will make us bankrupt otherwise). Watch out for "Under Moonlight..." to be out in early April on CACOPHONOUS and embrace with the unique darkness it spreads !! Enflame the candle of Satanism wisely and crown Thy inner and individual God this way !!!

Strange way of thinking, don't you agree? I 'm waiting to listen this album. I also recommend you.

Contact: Willemstrasse 16, 5437, Neumagen - Dhron, Germany

- BETHLEHEM (their bass-player had a cyst in his ass!!!!CULT!!)
- PRIMORDIAL (because of problems concerning the long travel to Germany)
- SECRETS OF THE MOON (as they're rather young in this formation they felt better to wait with this live-appearance)
- CRYOGENIC and DARK (both simply didn't come...)

In the following I want to review the performances in a short form and want to give points from 1 (the weakest) to 10 (superior).

-PAGAN WINTER started the whole thing, their music turned out as rather usual Black metal in its actual mantle with some keyboard-parts... Not really bad, but not a killer as well(4).

-DANTE'S INFERNO jumped in as they live in the area here, they played more brutal Death, but it was noticeable that they're not very stage-experienced, which is all right in the early stage of this formation(4).

I didn't see the show of THE CHURCH BIZARRE and so can't review it, but PAVOR followed and they behaved like arrogant dicks: Of course they have huge skill in handling the instruments, but except for about 10 people nobody wanted to listen to this peculiar Death-styled

stuff. As I went away for a while after three songs I did not notice immediately that they played nearly 50 minutes (if only I had, so the PA would have been turned down/out!), totally ridiculous if you've got a contract for 35 minutes and penetrate the nerves of 90% of the crowd from the first song on...!! Rather shit(3).

I didn't see PARAGON OF BEAUTY very long, nevertheless they play a cool kind of double-melody dominated Sweden-inspired Death and could win many new fans through this performance. Their only disadvantage is that several parts sound too much like stolen by the masters of this genre!(7)

-CRYPTIC CARNAGE attracted me live more than their CD does and the people liked their little bit mystical Black also(7).

-NOX MORTIS presented themselves tons stronger than on their pure shit-spreading and hyperboring debut-CD. A cool female vocalist and nice keyboard were able to create a sombre mood (why did the CD turn out that weak?) (7,5).

-INQUISITOR were expected as a killer live-band but disappointed me especially through this "want but can not"-vocals, chaotic and nerve-consuming in the whole (although these guys are really cool) (4,5).

-UNCERTAIN opened the Saturday with old-fashioned Death, power before mood rules them obviously and it was definitely not a bad show(6).

-FLAMES OF ETERNITY must have been really good but unluckily I could watch only a half song of them (because my beloved England played against Spain in the EUROPE 96, so I drove home to see this match, sorry guys!) To show my apology I want to judge about them through witnesses who told me(7,5).

-GOD'S TOWER from Blears were the most exotic band for sure. Their music was a little bit weird but totally cool, an opinion which most people shared and thus appreciated their skilful performed appearance.

Then the masters of symphonic satanic and vampyric darkness, ANCIENT CEREMONY followed (haha!). Although we did not have our best day (one song had to be skipped completely as our keyboarder failed to play the beginning. He is a real psychopath and gets sometimes paranoia when he thinks too many people look at him... So he used some drugs...) the crowd liked especially the stuff from the new album very much (I won't judge about my own band here).

-DESASTER came next and their Thrash with some Black elements sounds live even stronger than on the rather nice CD, this is great music for the stage and the attendance felt obviously in the same vein(7,5).

The co-headliner was BEHEMOTH but I fell ashamed to have signed them for this festival already at the sound-check, this feeling grew even stronger during their ridiculous and totally weak and uninteresting show. It is astonishing that a band releases 3 CDs and a mini but is absolutely unable to handle an instrument. After 10 lessons of guitar-playing I surely could blow them away... (which also fits to the bass, vocals and drums!) What a shame!! Nevertheless some trend-kids liked them because of their painted faces which reflects the musical ignorance and impotence of parts of the attendance.(2,5).

Short after midnight (unfortunately a little too late) the masters entered stage, IN FLAMES proved as the best and most professional band of the whole festival and although the crowd had become smaller in number a while ago the mood was enthusiastic. Gigantic, monumental, simply cult!! Surely one of the best(live-)bands!!(9).

9. *Does the fact that you have many years of activity behind yourselves make you turn an ironic eye, arrogant, maybe, on the Black/Dark bands of the last 2-3 years?*

If it is obvious that they simply steal from trendy stuff or if they got founded some time ago and claim to be "true" or whatever: YES!!!! Maybe this feeling (and knowledge) of supremacy seems to be arrogance sometimes, but I absolutely do not care. We're into the scene long enough to appreciate to those who've earned and to laugh about weak losers as well...!

10. *4 of you are students, one follows his civil service, and the sixth works at the 'post'. What else should people know about the members of the band? How do you spend your spare time?*

First I've got to inform you that our line-up has changed a little bit: Our former bass-player quitted, the new one, named Gessi, is studying as well as our new female vocalist Sandra. As we're six different individuals we mostly created our own and individual life-style (don't misunderstand, we hang out together still enough). I spend my spare-time with my girlfriend, organising concerts, distributing several stuff, watching video-movies, listening music, hanging out at parties often but feeling the misanthropic will to be alone also from time to time, playing/watching football, using the internet, playing computergames, getting high or drunk and dedicating a lot of my time to my great passions vampirism and Satanism.

Christoph is mostly busy with getting even better on his drums, Stefan composes sick stuff all the time while F.-J. and Dirk make their day through smoking pot and playing "Sony Play-Station" very often. Gessi is living together with his girl and spends most



Solistitium



Through the German's labels who has recently appeared Solistitium is all known in metal press. Let's see how Carsten Molitor welcome in my magazine.

1. Hi Carsten! How do you feel being interviewed by an East European? How did you like the "Kogaionon" magazine? What do you think about my "assertion": this issue is/will be the best magazine in the Eastern Europe? A little bit ventured or exaggerated?

It doesn't feel different to be interviewed by somebody from Eastern Europe. Actually the only difference is that I don't know too much about the scene in East Europe. Therefore I also can't judge your statement because I don't know about the contrahents. The first issue of your zine was really good for a first effort but still I hope the second one will show an improvement.

2. We are in the month of July, so Solistitium (strange name) has 2 years of activity. After a cassette and an EP, you got to CD's and LP's. How were the sales of your first four releases?

The name SOLISTITIUM is a Latin word and it fits pretty well to the values I'd like to represent. Two years are behind us now and of course things got a bit different. The Nattvindens Graat debut demo is sold out in 500 copies and the ISVIND ep is sold out in 1000 copies. As for the CD's the Helheim album has sold about 3500 copies on CD and some copies on the Polish cassette version. The second CD release being Nattvindens Graat debut album has sold only 1800 copies.

3. You offer contracts only to the bands that you like-generally black, dark, atmospheric. is it a fashion? The popularity got in this way is lost as quickly as it is got. What do you say?

It is of no concern, if it is a fashion to sign black metal bands or not. I simply do what I like and if I feel attracted by the concept of a particular band, then I try to get them to the SOLISTITIUM lair. As you might have noticed we do not concentrate on black metal only. Just take a look at bands such as Nattvindens Graat or Asmorod.

4. You have a label and a distribution, I have a magazine, a radio and TV shows and a small distribution. So we are both interested in the metal scene. Don't you think that it is fantastic to correspond with people from all over the world, and even to make friends?

From time to time it is interesting to correspond with people from foreign countries but anyhow. I have to point out that there are only few people within the scene which have an own mind and who have the individuality of thought. Sometimes it is fascinating to get in touch with different cultures.

5. You travelled last year in Norway and it seems that you made a lot a friends in Bergen. Next year you may go back there or you may travel to Paris or Athens (maybe Romania, too). Do you enjoy travelling? What do you feel when you meet a guy with whom you have corresponded for a long time? Examples, maybe.

I haven't met too many people in Bergen. I just went there to visit my friends in Helheim. Of course it is enjoyable to travel and to see different places. This surely widens your horizon in seeing and handling certain things. It is without doubt interesting to meet people you were in contact with face to face because the communication gets so much easier and you can discuss aspects which are hardly to be cleared by a letter or by phone.

6. Nosferat Noptii told me that ASMOROD signed a contract with you. I also heard something about DET HEDENSKE FOLK. What are your news and why does the debut on CD of PERISHED appear so late? What can you tell me about the new sound of ISVIND?


Recently we signed ASMOROD (Fra), DET HEDENSKE FOLK (Nor) and THY GRIEF (Nor). The debut release of PERISHED will be a 7"EP and it is delayed mostly due to the fact that Jan Ove is doing his military service by now in the most northern part of Norway. The ISVIND album will be faster and more aggressive compared to the older material of this band. You can expect true Norwegian Black Metal.

7. If you succeeded to sign a contract with a big band would you still be interested in unknown/ underground bands or would you try to "hunt" some other big bands? In this case, would you think differently?

There are always changes to sign bands which already released a CD before or something. As explained above it doesn't matter how popular a band is. It only matters if the band appeals to me. I wouldn't hesitate to sign bands like ENSLAVED or HADES, if the chance would be there but as long as they are happy with their companies it should be of no concern to me. The way of thinking will remain the same, anyway. We support what we like most.

8. You sent me the time when I can find you on the phone. I can see that you are available mainly in weekends. During the week time you are available only 3 hours every evening. I know that you got another job too, but, tell me, how much time do you "waste" for Solistitium?





I spend all my free time on Solistitium. I just work in my regular job and earn the money that I need for the living. When I am at home my whole way of living is determined to serve the projects. Solistitium is kind of a hobby but something with more importance.

9. *The desire to help your favourites bands and to do a quality stuff, determined to found a label. You offer the band the necessary sum of money for recording the album in the studio, that you decide the profit equally. Are there some other possibilities to have a contract signed? Is this the way to do it every where? What are the advantages of your label?*

Normally ask the bands what they like to have included in a contract. All things are able to be discussed and we don't have strict contacts. Everybody has his ideas and usually it is no problem to agree on the final conditions. It shouldn't be my task to explain the advantages of Solistitium because other people have to judge themselves. Normally we work reliable and fast. That are the main points.

10. *We talked about money: I know you have a friend that helps you with the financial matters. Does he listen the some kind of music or he is just a creditor? Does pleasure combine with business in his case, too?*

My partner in business likes some parts of the music but he doesn't care too much about the whole movement. He helps me out here and there and but I take the decisions only myself.

11. *A good album must have an excellent distribution. Consequently, releases without good distribution are dead. Do you see me thinking like a Jew? Where would you like to (and you still can't) sell your masterpieces?*

With good releases it is much easier to achieve a good distribution and everybody should aim at this. Thus we like to sell our stuff wherever possible. People who are interested in doing a small distribution service for Solistitium should contact me. Every help is welcomed.

12. *Alex Kurtagic is getting more and more famous. Is there any connection between Kurtagic Illustration and Solistitium? But personally?*

Alex has done some covers for us and we come along quite well. We never met so I can't say too much about his person. Musically we have surely different views because he likes some bands that I consider to be real Shitie ones.

13. *I heard about a tour BEHEMOTH / DARKWOODS MY BETROTHED / HELHEIM. Did it exist or it is just a project? A tour implies great expenses. Do you afford to take the risk? Don't you think that the best promotion in the live one?*

If everything goes the right way, BEHEMOTH and HELHEIM will do a tour in September conquering Germany and Holland. It is a small financial risk but inside Germany people are really attracted by live performances and I think there should show up at least 100 guys at each gig which would be satisfactory.

14. *Let's leave marketing away and let's come back to music. How can you characterise the last releases, D.M.B. and BEHEMOTH?*

DARKWOODS MY BETROTHED's new album is a mixture between and some epic and bombastic parts. This release will attract mostly people who like the majestic stuff in BATHORY. The new album of BEHEMOTH reminds me mostly to MAYHEM's "De Mysteriis Dom Sathanas" due to the vocals and drum sound. It is grim black metal.

15. *You are not at all fascinated of the German scene. But I can find a few German bands on your mail-order list. Do you want to help them? You told Gro that the only one that you like is TUMULUS. are there some other bands now? Maybe EMPYRIUM?*

At the moment I like EMPYRIUM, NOX MORTIS and NORDLYS from Germany for both are great bands and I come very well along with their members. I don't know what happened to TUMULUS because it has been a long period of silence without hearing anything from or about the band. There are also some new bands which are said to be great like LUNAR AURORA or CYROGENIC but I am not too familiar with the German scene.

16. *You've listened to some of my shows "ANTOFAGASTA:". Tell me please what do you think about it? Can it be compared to those in the West? It is possible to realise perfect shows? Going further, does it exist, this perfect? What do you think about this relative world?*

Your radio show seemed to be a good one when I listened to the tape you sent me but the problem is that I am not able to understand your mother tongue. The radio shows in West Europe are surely very much the same. All words are relative and can't fit the true essence. So it is always a question of definition, if something can be described words.

17. *After 16 questions I would be delighted to have you asking me something.*

Are you satisfied living in Romania or would you prefer to be born in another country? Is it a disadvantage to come from East Europe?

A patriotic answer you would anticipate yourself. Otherwise I don't really know how to answer. And if we speak about of advantages or disadvantages what do you think of \$40, the equivalent of the mediul salary from Romania.

18. *As BM has developed enormously in the last 5 years, a lot of labels that "work" only on this style have appeared. It certainly would not be the same 5 years later. This leads to the promotion of many "weak" bands, so, to a denigration of this style. What do you think? What would mean a happy future of his label for Carsten Molitor? If BM/Dark Metal will lose in popularity, would you change the style? (In other words, are you conscious of the fact that there is the possibility of changing the musical tastes?).*

Of course the scene is overpopulated and false bands are supported but the strongest forces will always survive. Metal will never die and thus SOLISTITIUM will not so easily fade away. A happy future would mean to do SOLISTITIUM as main job. I do not feel attracted only by "black" metal or metal in general. I like music which carries dark atmospheres and that is also possible in other genres.

19. *We stop here, not to bore our readers. Thanks my friend for all your support and good luck. The end of this interview in the follows with: it is said that the fear of death is compensated by love. How do you see the triangle: fear, death and love?*

I tend to consider everything as natural. Just follow your instincts and don't follow any ethics. Hard to say how well the terms love, death and fear describe the essence but I have no fear to die because my spirit will live on.

Because this interview isn't so recently I feel that I owe to tell you the names of the two last investment of this label: FEBRUARI '93 (SWE) and FORBIDDEN SITE (FRA).

SOLISTITIUM RECORDS: P.O. BOX 1210, 26802, Moormerland, Germany



MORTIIS

Who doesn't now about MORTIIS or/and about his projects? I tried two years ago to discuss with him but our interview was lost by mail. I offer you now a few details about this legendary guy.

♦ AVE! MORTIIS is a well known name all over the world. I am not sure, though, if your complete history (as a musician) is known just as well. I will try to outline this history now, in chronological order, and, if mistake, or miss anything, please correct me. So, in 1990, you played Death Metal with the RUPTURENCE band. One year later, you approached a slow Death/Doom with WILT OF BELIAL, and in October '91, you joined Ihsahn and Samoth. In December you decided to the basis of the MORTIIS project, leaving EMPEROR and the next summer your second project, VOND, came out. Somewhere at the end of '94, FATA MORGANA came into being, too. There have been about 6 years since you started as a musician, and I can say that you have been through many styles and labels, of course. Do you consider that the bands you played with until '92 have helped you find your identity, now achieved through the 3 projects? Or were they mistakes/different ways you have had to learn from? (Also refer to your former bands, too.)

The history is basically right, except that I left Emperor the year after I joined them, in the month December, and created Mortis. I definitely feel that the styles of music that I have been in have learned me things useful about music and technics and also it has given me some general knowledge. I don't think that I have done any mistakes yet.. besides we learn from our mistakes anyway.

♦ Let us refer to your projects. So, MORTIIS reflects the spirit and the essence of your world. Could the MORTIIS spirit be perceived, maybe, as a god, and being nothing else than an incarnation of it on the Earth? I understand that MORTIIS has nothing in common with this world, but there has to be, if not a collaboration, at least a dependence between this and the Creator of the MORTIIS Universe. It would sound too stupid to say that MORTIIS only represents the escape from this normality. Or maybe I am wrong.... And I will also ask you something so as not to omit a term always used by yourself: Monarch. Who/what is this symbol/god ... and what would the link between Him and all I have just said (asked, actually) be? In other words, I hope that your ample answer would help the readers to enter the mysterious world of MORTIIS.

I see Mortis as a musical medium to the spiritual me, being Mortis. In order words, the musical project called Mortis is portraying the world and visions of the spiritual Mortis. Me, Håvard, is the bodily medium for Mortis, my spirit. You can view the world of Mortis in whatever way you want, as its all individual anyway, my visions are not universal, they are personal.

♦ Regarding the releases of the MORTIIS project, in only 2 years, you have released 3 albums. Could you review your first 2?

"Födt til å Herske" - the first album was an introduction to the world of Mortis and the music is very floating, kind of ambient with a medieval touch, there were also obvious influences from Tangerine Dream, and other such bands on it. A pretty good, monotone, album, good for its time.. . "Ånden som Gjorde Opprør" - recorded 8 months later, shows a majestic approach, atmospheric parts blended with some ambience, and quite a lot of majestic/orchestral parts.. it was the beginning of the Mortis style that I use a lot today.

♦ "KEISER AV EN DIMENSJON UKJENT" was out at the end of last year and, as I have already told you, I was shocked when I found all the technical data of the album written in Romanian on the sheet. Is it about exploring new "territories"? Or, who knows, maybe in a pasty life... I am inclined to believe that the unknown and mysterious dimension you have desired for this album made you use my language. Yet I believe it is good that the most correct answer should be stated by yourself.

Actually I wanted to create some sort of spooky and mysterious feeling to the overall impression of the album, and that is why I decided to ask my girlfriend (at that time) to write that in Romanian, she was from Romania. I don't know if I succeeded but it think it looks pretty nice.. .

♦ As the world is full of snobs and "terrible" guys, I would not be surprised if I found loads of Northern, or not only, bands, in a few years' time, who would even use Romanian lyrics. You were the one who initiated this and the others, making maybe the connection with Dracula, too, would amaze each other with these "new, mystical, fascinating and original ideas". I have to admit I would not be happy with such things. Joking or not, what languages will you use on the following albums? Could the extent/domination of the MORTIIS Universe reach Japan, Africa, or maybe even Israel (ha)?

I will be sticking to the Norwegian and English language from now on.. I have no plans to use African or any other language in my records, at least not in Mortis records..Israel? I don't think so!

♦ Your knife (coming from the far Africa, if I am not wrong) appears again in one of the photos and, beside it, a new accessory: the torch. What is its meaning (if there is any) and I would like you to present the other photos on the sheet.

There is no real meaning to the torch.. . Though perchance it symbolizes the torch bearers within the world of Mortis? The other photos have no real meaning.. . Mostly they are other artists visions of my world.

♦ On these two tracks, the music seems more 'arranged' than it was on the first 2 albums. Is it an evolution of the sound, or merely a sensible change?

I believe there is a strong evolution both in songwriting and a natural progress within the music. Nothing within my music is forced..everything floats at its own will.

♦ Let us talk about some other subject which seems to obsess you. The force given by the star, the power it possesses fascinates, dominates you, and this is once again present in what you wrote. Don't you think it is time that we found what hides behind "deeply hidden secrets of the Stargates". The infinite number of stars, their permanent presence on the sky, are these elements that maybe "instil" a dominant cosmic dimension into you? Does the Moon, too, have a malefic effect for you? Be sure I am not taking you as some Gagarin or Armstrong.

I do not know the secret within the stargate, maybe I do, maybe I don't. The stars do not obsess me anylonger, I have used them long enough, I am letting them rest for now, for a time. There is a lot of interesting reading within my upcoming book as soon as it comes, concerning stars and other things in the heavens.

♦ Thank you for your explanations. You have just compiled the long awaited series of singles on a CD, so those who are interested can already order the 10 tracks. I don't think this product represents the 4th MORTIIS album, right? Give me some details concerning the "CRYPT OF THE WIZARD", and then a couple of words about the 'BLOOD AND THUNDER' EP.

The "Crypt.." album is the 4th Mortiis album, but it has been released to serve more like an encyclopedia to certain topics that hasn't been touched upon too much on other records. The EP was originally 2 short pieces that served as intro/outro on a record by another band. I decided I'd release it as a 7" in the end. This single has sold out now.

♦ You have decided to release a 5 MORTIIS 12" series. I see the covers are already done, how is the recording?

The recording is the same as "Crypt.." only in shape of 5 12" in vinyl format.

♦ The NORDIC METAL – "A TRIBUTE TO EURONYMOUS" compilation features, among others, an outro that should have been part of your first album. There is a drop-out in the sound at some point. Has anything actually happened to the master tape?

Something apparently happened with some tape.. I don't quite remember what happened.. But I don't think the master tape was damaged, I think my tape copy was fucked and I didn't have the mastertape, or no access to a DAT recorder to make a real copy, I don't really remember what was the reason.

♦ By the way, speaking of Euronymous, I would like to touch this theme a little, I know you are fed up with it, but I will try to make myself as clear as possible so that you could get the gist of my question. I hope you will help me. So, on this compilation, at "Words of Wisdom", there is one, among loads of quotes, where you say that Euronymous should be the king of Black Metal (I am glad, though, that you hint that your statement should hold for Norway, it being up to the individual in other parts of the world). He was, indeed, the first who has set the basis of the Norwegian Black Metal, but to claim the he should be king sounds a little too lofty for me. If Dead had been the first musician to have committed suicide, he would certainly have become a myth. Unfortunately, there have been many who did the same before him, and they have become "demigods" for the fans. Still, to kill one's comrade was quite a novelty. I am not trying to defend Varg Vikernes in any way, but seeing so many bands who dedicate their compositions to Euronymous now makes me think that this worship (trend) gives an erroneous image to the original idea. The bands should focus on music and leave this unfortunate chapter to those who were, are, and will be the closest friends/enemies of the 2. I believe that, if Euronymous had not been killed, he would have been considered the initiator of the Norse Black Metal, but in no way a king. An idea that took so long to be explained but which I hope will make you enlighten me over where I am wrong or where you disagree.

The funny thing right now is.. I don't care a fucking bit about what people thinks anylonger.. And this theme is truly boring me now.. My idea is this: Euronymous made the Norwegian BM scene grow and prosper, he got killed, the scene went through a change, and continued growing into different aspects of metal.. But if any should be called king of black metal. I'd say him, though I don't really care because I am not really a part of that movement anylonger, that fell out of my interest a few years ago..

♦ Looking at the same theme, through a, let's say "Viking", lens, killing one's comrade is not, though, the end of the world. I dare say it was quite common in the past (do not the people of today wish to return and live as in the "good" days?), the harshness and cruelty of the Vikings being well known. Their barbarism is taken by most Norwegians for a gift, nowadays, so I wonder, consequently, why did they not say that Euronymous fell in battle (fair or not, it does not matter in the case of the barbarians)? The official side of it was that he was cowardly killed by the traitor Varg Vikernes. The traitor of whom? BURZUM is and will remain one of the Norwegian pillars. If the right one claims when one kills a person is so contested, why did Bård Faust receive a medal for killing, even if the person was a fag? Or maybe an ironic answer would be, "It depends on whom you kill"? I am neither a BURZUM fan, nor a fag, but I cannot believe the "praise and glory" or "fuck them, death to the traitors" stories either. If I had been 20 and born in Norway, who knows, maybe I had been on one side of the barricade. As it is not so, I am trying to see the fact objectively. Moreover, being as realist as possible, both Varg Vikernes and Bård Faust have many years to spend in jail, and I rather doubt that all those who sustain/oppose the 2 would like to follow suit for a mere idea... I would be glad to know your opinion regarding the above-mentioned ideas.

As far as I am concerned, the official murder (the story media served us) was pretty low.. Lets go back to the "good" old days.. We have a thing called honor, and a thing I believe we call justice. A fair battle would have been better, perhaps Varg would have won anyway, perhaps not. Then again, this discussion does not interest me nor does it fascinate me, so I cannot get too engaged in this, therefore I have no will nor any wish to comment..

♦ The second project is called VOND. The universal negativity on the Earth has been expressed through the 'SELMORD' album, translated, 'SUICIDE'. As I think you know, this can be seen both as an act of courage and as weakness. There are many who believe that suicide, death are senseless subjects, others simply fear the hearing of such terms. What determined you to compose such a thing?

Because of what you said.. people fear it.. Sometimes I like to feed ion people's fear and uncertainties.. Humandom cannot really cope with a lot these days..

♦ I think this Dark Progressive experiment has shocked many. What would its future be? (I will not ask any more questions about VOND, as I have no idea of how it sounds like.)

The future is a new record coming out within 2 weeks, it is called "The dark River".

♦ Let us talk about the obscure FATA MORGANA project, a little. The old Italian stories say that Fata Morgana (the Morgana day, actually) represents an atmospheric mirage that takes place sometimes at the sunrise, in the sky, through an interesting refraction phenomenon where the sea plays the part of a mirror. The images projected on the sky by the shadows of the mountains or various: animals, people, trees... of huge sizes and having various colours. In your case, it seems the inspiration comes from the magical sounds of the woods, mountains, seas and shores... What does FATA MORGANA represent for you? Is it an illusion or a hallucination? What are the differences/similarities between illusions, mirages and hallucinations, of course, as seen through the lens of FATA MORGANA?

I see no real differences between them, if you ignore the different mindstates you are in.. In their essence these things are quite same.. Fata Morgana is a basically just music and ideals that I get.. Each record may sound completely different to the previous.

♦ I can make out a stained glass window (is it of a church?), a few rays and maybe, self-suggested, I expect to see the projected images. I would like you to explain the cover to me and then to make a reference at the photos corresponding to the tracks.

I am not making a reference to those photos. I put them there because they are nice and that is it. The front cover is probably from the inside of a church or cathedral, there is definitely a very religious feeling to the cover.

♦ *The music is enchanting and the 7 tracks give one a strange state, dreamy and obscure. How do you see this music?*

Quite similar or just like that. Pure music, with heart and soul..

♦ *Do you think the FATA MORGANA project will go on?*

Yes, it seems as if it will go on.

♦ *So DARK DUNGEON MUSIC is represented by 3 projects: the fate of your existence (MORTIIS), the anti-moral VOND and the obscure dreamlike vision, FATA MORGANA. Looking from afar, is there any link between them?*

The link must be something like the black and white sides to a personality (mine, VOND and FATA MORGANA) and his religion so to speak, represented by MORTIIS.

♦ *The secrets and the mystical world of MORTIIS are presented in the 'SECRETS OF MY KINGDOM' book. Has it been released? Details?*

No, it has not. I am going to give any details other than that some people may find in enlightening.

♦ *What does the symbol of your label represent (maybe a dragon)? Present then the merchandising of your label.*

Please see newsletter for merchandising, I am too busy to list it all up here. The dragon sort of symbolizes the dungeon and the label, in a nutshell, anything that moves around and is related to Mortis.

♦ *That would be all about your projects. Personally, I believe you have become a rich guy, and your sales have certainly overcome 8000. Your popularity has grown when you started giving interviews, but the huge number you have offered has determined many to read your lines with boredom (you can read a MORTIIS interview in 7 fanzines out of 10). Karmanik himself suggests this in an announcement made in one of his COLD MEAT INDUSTRY newsletters. Have you really thrown a shade over the COLD MEAT INDUSTRY bands? Can you tell me how many interviews you have answered so far and how you view this in the future?*

I have definitely NOT become a rich guy, I wish I was, and the records have not sold 8000 yet. It is closing in on that number, and I reckon that with the release of the next album we will easily pass that number with most of my records. Still I am not going to get very rich from it.. The music business is the most dirty and corrupt in the world, so not many get rich from it.

♦ *Your music has become a fashion, and many bands feel or let themselves influenced by the atmosphere offered by your instruments. Are you happy about it?*

I suppose it helps the sales a bit, but this can never become a full scale trend like death metal did..

♦ *I have mentioned your instruments; some of them would be: piano, timpani, French horn, trumpet, brass, English horn. Have you enlarged your gamut meanwhile?*

I am naturally also string section, oboe, clarinet, pan flutes, and stuff like that too..

♦ *Despite the music you write, I cannot believe you no longer listen to Heavy Metal, Death Metal (old styles), or Black Metal. There were rumours you wanted to rehearse with Metal bands, i.e. DRAGON FEAR. Do you think a return of the one who has been calling himself MORTIIS for 5 years to the Metal music could be outlined?*

Maybe. I do of course listen to metal.. That I don't is total bullshit.. I was a bit disappointed with Manowar's new album, it sounded like half of it had been ripped right off of Judas Priest's classic "British steel" LP.

♦ *At the time when you were in EMPEROR, I know you played two cover-versions of BATHORY and CELTIC FROST, and you were about to release a KISS one. Tom G. Warrior has got a new band, APOLLYON'S SUN, BATHORY have returned with an Epic Metal masterpiece, 'BLOOD ON ICE', after two childish albums, and KISS have started to play live again all over the world. I would like to believe the 3 bands meant something for you and maybe you could tell me something regarding their revival.*

I haven't heard Warrior's new band.. It seems interesting, although Tom seems to have a very fierce nature towards even his die hard fans only because they like Hellhammer and old Frost and do not realize the obvious genius behind "Into the Pandemonium". The Bathory album, I believe, was recorded even earlier than the two "childish" albums, but hasn't been released until now. It is pretty good, but I doubt there's anything comeback going on.. Kiss is back with make up, which is cool, giving us younger a chance to see them as they should have been all the time.. irritatingly, Ace and Peter looks VERY tired, especially Ace, I have seen new photos and he looks pathetic, sad but true.

♦ *I am inclined to believe that you are a misanthrope. Whether you are or not, I would like to know what misanthropy means for you, is it just distrust, lack of empathy and love towards the society?*

I host little love for society in general, the society doesn't care about me so why should I care about it? I am not a misanthrope, not really, I just think people are useless and ignorant and naive.

♦ *I don't know whether you have enemies, but it is possible. Would you wish their death? Or maybe something else? Tell me about the trouble you have had the various guys mentioned in "Tower of Power" no. 3. And then, what is there between you and Faust. There are a lot of rumours concerning that.*

I am tired of commenting this, so I won't. Enough has been said in the newsletter anyway. I think the dispute between me and Faust has calmed down a bit anyway.. I wish no one dead at the time, officially that is.

♦ *Besides other reasons (trouble with the post, with the school, and misunderstandings in the family) the fact that Ilsa did not want to move to Norway has determined you to live in Halmstad now. I know Ilsa helps you a lot in your work (and not only there, ha!) and I would like to know who/what she is in the mystical world of MORTIIS.*

She is nobody any longer. She went to England two weeks after she broke up and got married to some guy over there.. A pen pal I used to write with, so that was not all too cool. That's the way of the world, and you've got to learn to live with that.

♦ *A reader of my magazine has asked me why nobody mentions the desolate painter of the loneliness of man in the middle of the others and in the middle of a hysterical-rendering nature, Edward Munch. This Norseman is famous for his painting called "Scream". Does this name tell you anything and maybe you can tell me something about your favourite painters?*

I am familiar with that painting, yes. I have no fave painters, I admire the art created by John Bauer and that's about it.

You told me last year you wanted to visit Romania. What countries have you visited so far (not by thought, of course) and where would you like to travel in this life?

This summer I played in Germany and Austria + I visited the Czech Republic, which was nice. I still want to visit Romania.

♦ In all your interviews, your final words were "Buy my records". It seems your wish is accomplished now. How would your invitation towards the readers of my magazine who would like to gravitate in the MORTIIS galaxy sound like? Thank you for this interview. I wish you success in "your Cosmic Conanism".

I think those were more like jokes.. I only want genuine fans to buy the records.. My invitation would sound like: Dream your own dreams and don't try to invade mine for will not only loose your individuality but will eventually loose your soul..

These last but true words are ending our chat. "The Dark River" album was finished in February at SHIVADARSHANA Rec. (HOL). Who knows to find out other details, contact directly Dark Dungeon Music (don't forget the I.R.C.'s).

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It isn't a secret that Penitent is one of my favourite new bands and Karsten Hamre is one of my best friends. Consequently, I invite you to "travel" beside me this chat.

1. Hi Karsten and welcome again in my magazine. I guess your politeness will answer "yes" at my first question: Are you glad to be again interviewed by me? Anyway it has passed a year since our first talk and I would like to say you what happened in the latest 12th months (tell me shortly about your album, your magazine, the period spent in jail, your renouncing to nicknames, the Tinch compilation and about your troubles with CMI.....).

Greetings Doru and thanks for yet another possibility to be featured in your great magazine, and yes, I'm glad to be interviewed once more as your magazine are one of the really great ones. It has been happening quite a lot during the past 12 months. The period I spent in jail wasn't that hard at all. I got a lot of time to read and the most memorable book I read was "Justine" by Marquis de Sade, and I also had time and silence enough to write lyrics. Naturally I spent a lot of time thinking and I also found out that the things I were doing was what I wanted to do. During the time in jail a sentence by Nietzsche certainly gained a lot of reasons and in one way it became my motto. The line I'm referring to is: "That which does not destroy me makes me stronger". During the times I was in jail I received the offer for a contract with Cold Meat Industry, and when I was released from jail me and Asbjorn continued to work on the music for Penitent's debut album. "Melancholia" was recorded in august '95 and it was first set to be released in late November, but were delayed and were finally released in early march 1996. Over all we are very satisfied with "Melancholia" Cold Meat Industry did a great piece of work with lay-out and packaging of the album. We were also featured with two of our demo tracks on "The Hearys Of Shadow Gods" 2 x 7" pic.disc compilation along with Arcana, Aphrael and Puissance. In January '96 I have released the 2nd issue of "Genocide" featuring Abruption, Covenant, Empyrium, Varg Vikernes, Charles Manson etc... As we have sorted out everything with Cold Meat Industry, I don't think it's necessary to talk about the details in the problems that occurred between us and them. C.M.I. released us from the contract we had with them and I will let the past remain as past. Now the most important thing is to look forward and do something about our future. After we left C.M.I. several labels were interested in signing Penitent and we decided to sign the offer we received from Draenor Productions, a division of Napalm Records. Also to be released this autumn is the shortmovie "Det Sorte Tjern" ("The Black Lake") which are approx. 13 minutes long. Expect a unique piece of art as this shortmovie is very special and filled with atmosphere.

2. Now that you told me the news, let's talk more about some of events. "Melancholia" is one of the best achievements on 1996 and I think it received good critics. Is it so? What about the 43 minutes of "Majestic Industrial Melancholy"?

Thanks for your good words about our debut album. It is correct that "Melancholia" have received a lot of good critics, and I must say it pleases me to know that a lot of people have appreciated our music. All in all I'm very satisfied with the outcome of the album and honestly I hope people will continue to appreciate "Melancholia". Let the music speak itself.

3. During the seven weeks while you were in prison you read the books of Marquis de Sade and you included some of his ideas in the booklet of the album. I suppose you found yourself in these writings. I would be delighted if you could tell me what made you feel so attached and also what is your opinion on "Justine" or "120 days in Sodom"? Is there any link with the prologue and the antique photos?

The lyric for "Prolog" which we used on "Melancholia" are indeed written by Marquis de Sade. It is an excerpt from a letter de Sade wrote to his wife during one of his many imprisonments. I found it in the beginning of the book "Justine", and I immediately found a lot of myself in it. I was more or less possessed by the fact that a man who lived 200 years ago could write something which appealed to the inner core of my soul. I was truly amazed by it and know that I had to use it somehow, because it described a lot of the feelings I carried inside me at the time I was jailed. The text made me book deeper into myself, and made me understand completely that the most important thing for me is to be able to express myself in the way I chose to, and not the way the "society" or people in general wants me to. To be honest I'm not sure what it was that attracted me to that text, but the main thing is that I found myself within the words of Marquis de Sade, and then I'm talking about the lyric/text used on "Prolog". Unfortunately I only read "Justine", because the library haven't been able to get hold of "120 days in Sodom" or other books by Marquis de Sade. I will keep on looking for his books as he in my opinion was an excellent author. There is no specific link between "Prolog" and the antique pictures, besides that Karmanik have taken them from bodies which deals with the time period when de Sade lived. Though the backgrounds of the pictures, the hand-written stuff, are in fact old hand-written manuscripts by Marquis de Sade.

4. The number of the songs in the album are in the same with your weeks in jail. Does this mean anything?

No, the number of tracks on "Melancholia" has nothing to do with the 7 weeks I spent in jail. On the other hand there has been done a mistake with the album, as there were supposed to be 8 tracks on the album. "Prolog" was meant to be a separate track, but somewhere along the road somebody or some one have fucked up the separation of "Prolog" and "I det wendelige". That's the only thing. No link with my seven weeks in jail.

5. The last song is wonderful, 13 minutes of depressive sound which is its theme? Will there be a video clip?

I'm not really sure what to say when it comes to the theme of "Det Sorte Tjern" so I just let the English translation of the lyric and music speak itself:

"THE BLACK LAKE"

It was august.
Already the nights was dark,
but still they are warm.
Warm and soft as black velvet .

Black Velvet . . .
A mix of the deep and dark melancholia.

We wandered in the moonlight.
I remember it was fullmoon.
We hid in the shadows under the trees,
and tried to scare eachother.
As time went by we were touched by the magic atmosphere,
and moved around as silently as possible.
Maybe we had a secret hope.
A hope to see the elves dance in the forest light.





Still the lake is there in front of us.
The moon is bathing in its blank surface.
I remember your body . . .
Almost completely white in the moonlight.
The water is warm and still black.

It is correct that there will be a videoclip or to be more specific there are made a shortmovie to this track. It's almost finished now. The only thing that's left is the editing. The theme in the shortmovie deals with re-incarnation and the inquisition, and will for sure be available on video soon. Expect something special. It's for sure not made to be a musicvideo but a shortmovie.

6. *Your sound is very clear, free of artificial details and the synthesiser is a substitute for the other instruments. Will it be wrong for me to say that the next album may contain classic guitar or flute? Can you give details?*

It's true we have thought of including both flute and classical guitar on our next album, but it's not sure that we will. We just have to wait and see how things develop within the next weeks. The only things that are sure is that the music on our next album will be more symphonic and orchestral, and we might use some kind of choir for the background vocals in order to give tracks more depth.

7. *Your visions and thoughts are revealed by your poems which treat about death, pain, massmurders, sadism and terrorism. Why all these subjects? Is it an influence of the environment, a way of underlining by contrast the misery of our reality and the inner world of each human being? What are your concepts of life and death, the good and the bad spirits (demons/spirits) that are believed to rule this world?*

When I write poems it's based on ideas that have occurred in my head. One could say that they are born out of my subconscious. When I write a poem I don't decide which topic I'm going to write about, but let it come naturally. We are all influence by the environment in one way or another, but also what we real, see etc. and of course our surroundings. All subjects you're mentioned which I write about are in fact a part of the world we live in. It also a way to underline the contrasts of life, the misery of the human kind in general. The man in the street is nothing but a slave in my eyes. He's tied down by the chains of our society and I can't imagine why some choose to live like that, a life with nothing but obligations to others. The life of the man in the street only consist of doing the same thing over and over again. Correct me if I'm wrong, but isn't that a life of a slave, what is it then? To go in details about what my concepts of life and death are would take to much time and of course space. In general I live my life exactly how it pleases me and not the way society wants me to live. I live to fulfil my own desires and live them out, not hide them because some idiot says it's wrong. I'm my own master.

8. *The BM has become a popular style. Do you take this as a progress or rather the opposite?*

I'm not sure how to respond to this question, and I'm not sure that progress and popularity has something in common. One reason why BM has become more popular over the last 3 years could be the fact that media has focused a lot on it after all the churchburnings that have occurred. I would say that some bands most likely would progress despite popularity. In my opinion there are a lot of bad BM bands who don't deserve the deal they have, but luckily there are still great BM bands and that's the band I, and also the rest should support. That's all. Support the worthy ones and let the rest die.

9. *It is a fact that any band that doesn't receive an offer from a big label dies. Do you agree that music, which is a hobby for some or a way of living for others, has become only a business?*

I wouldn't say that music is only a business for everybody. For many, me included, music is still an artistic expression. For me music is art, a way to expression my thoughts and vision in an atmospheric way, but of course some only look upon music as business or a "product". I can't possibly agree with you that a band which don't receive an offer from a big label dies, as I know that it's not a fact. Just look at the excellent band Devil Doll. Mr. Doctor, the man behind Devil Doll doesn't have a written record deal. In fact all albums are released by Hurdy Gurdy Records, a label run by the Devil Doll fan club. As far as I know there are 3000 members world-wide so far. As I said before some look upon music as a "product" and business, and some as art. This can easily be explained with the views by two bands; Laibach and Devil Doll. These are practically at the antipodes. Laibach consider music as just a "product". This means that they essentially come with an idea for a project and they just organise this idea: No artistic creation involved. As you might know Laibach have used a lot other bands songs, but when there are originals they are composed by either Iztok Turk or Slavko Ausenik, or the songs are bought from small Slovenian groups for some hundreds German marks. Devil Doll is really the opposite. Everything is created by ONE MAN and could fall to pieces in one minute with them. Every record is not a CONSTRUCTION, it is a pure CREATION: that's why Mr. Doctor insists on having His vocals recorded in FIRST TAKE, nearly in a state of trance, and He does not know what will happen one second later in the performance. This is the true way of an Artist if you ask me. Somebody once asked Mr. Doctor: What is Art? and He answered: "A MIRACLE". As you see Doru, there are different aspects on how people view music. For me it will always remain as ART.

10. *Would you like to record an album in only one edition and to sell it by action (like J.M.Jarre)? What are money for you? What other things are vital for the men? Is it necessary for every deed to be related to something?*

I don't think I would do like J. M. Jarre, but rather like Mr. Doctor once did when he made a test pressing of an album entitled "The Mark Of The Beast" in 1988. He kept it for himself. After all money isn't the only thing that makes one go on and do what one wish. Money is not all. To me the most important thing is to be able to express myself through art in any way. That's through poetry, music and photography. For me it's not necessary to relate every deed to something as I do what pleases me most, namely reaching the goals I've set for myself.

11. *One of your hobbies is taking photos. The Gehenna theme is known by many people. Are you planning to organise an exhibition with your works? I am an amateur and I would like to find out your opinion regarding the differences between a painting, a photo and a picture that show the same thing?*

As you mentioned I've been taking photos for Gehenna so people should already be familiar with some of my work already. I've already had an exhibition of some of my work. It was from the 1st of February to the 1st of April '96, and I do wish to have more exhibitions in the future, than it had happened before. I have to find out where to have them. I would gladly accept to have an exhibition even outside Norway, but that dependent on if I get invited to have one. As you might know photography means painting with light. In my opinion a photography is able to create a totally different feeling and atmosphere than a painting or a drawn picture. This is because a photography is able to hold on the moment and are able to express something which a painting never will be able to do. As soon as you push the button on your camera you have captured the moment and the moment's atmosphere. A painting and a drawn picture which shows the same thing as the photography will not be in the possession of the atmosphere, as a drawn picture or a painting is done over a longer period of time. Only a photography is able to hold on to the moment, to the split second. That's my opinion of it and people may agree or disagree. I don't care. Photography is more atmosphere.

12. *On the cover of the demo there is a photo of Charles Manson and in the booklet of the album you included a "word" of him? What is your relationship with this name(man) and do you think that there is a link with La Vey?*

I don't think that there's any link between Charles Manson and La Vey and I couldn't care less if there were a link between them. The only reason why I chose to use a photo of Charles Manson on our demo cover was because he's a man of honour. I used the quotation by Charles Manson in the booklet of our CD because there's a lot of truth in his words.

13. *I mentioned the demo. I read in "Tales of the Macabre" not a very favourable review, and about the 1st number of Genocide bad critics (a magazine for skinheads). What do you think?*

I were supposed to get that issue of "Tales of the Macabre" in trade for Genocide 1, but I have never received it, so I don't know what the review of our demo says. I've heard from other too that he gave Genocide #1 bad critics, but he is way out of line when he calls Genocide Mag. a magazine for skinheads. He, the editor, can drop dead for all that I care. He's a nobody in my eyes, a man with no honour, a man who does not keep his word.





How can one respect people like that?

14. *In a rational and selfish world, the fact of having a different opinion gives you the opportunity to be called an extremist. That's how I said in the introductory article of "Kogaionon". Is it wrong for me to say that you can find yourself also in my words?*

There is much truth in your words, and I do find myself in them. As soon as you have an opinion or believe in different things than the majority, or to say it in another way, when you express yourself differently than the majority and they don't approve what you're doing, then you are an extremist. at least in their eyes you are. After all, that was what happened to me after releasing Genocide Mag. #1.

15. *Your experiences with people (that) whose habit is to say "Forgive them God for that they don't know what they re doing" and your walks through their sacred places which are more like prison, didn't make you repent. Do you consider yourself a sinner? What are the differences between sin and revelation? Are they only a matter of religion? At least, have you had any revelation?*

I surely don't consider myself to be a sinner as I don't live by the Christian codes. Sin and revelation are in fact a matter of religion or to be more correct they are terms of the Christian dogma, the pathetic religion which is infecting our world. It's a plague which I do not participate, and therefore I do not use Christian terms.

16. *A couple of days ago I heard a quotation in a movie. It says that people who have suffered are dangerous because they are aware of their power to survive. Do you think this is a warning for the weak ones? Dangerous could mean crazy? Can it be strong someone who hasn't really known the pain? By the way, in your opinion the accepted normality isn't in fact abnormal and consequently crazy? Pain, sacrifices, love can be the features of a happy life?*

I would say that those who overlife suffer and are able to live with pain, sorrow etc., and don't let it destroy them are in fact dangerous because they have the power to survive. It's of course a fist in the face of the weak, a warning that some can't be destroyed by putting them in jail because of what they have said or written. Dangerous don't mean crazy as crazy is something related to mentally illness in one way or another. These two things shouldn't be compared to eachother. With my pain, sorrow and depression I grow stronger as I don't let it destroy me, but also because I'm aware of these things. One who does not know these things in him of herself can't be that strong. There are many things/features in what you call a happy life. What is happiness and a happy life? For me there are different aspects who gives me a life filled with joy and pleasure.

17. *In Stavanger there are many interesting bands: Gehenna, Neetzach, Theatre Of Tragedy, Black Lodge,..... What do you think of them and what can you tell me about the answer of Raymond Rohonyi to my third question (in "Kogaionon" no.1)?*

First of all I would say that I don't agree with everything that Raymond said in his answer in "KOGAIONON" no. 1 (question 3). Though he also has some good points, but I do not wish to go deeper into what he said as it is his words and not mine. To what he answered I can only say that I respect him and his views but do not necessarily agree with all of them. About the bands you mentioned I find Gehenna to be the most interesting. In my opinion Gehenna is the best band from Stavanger and it's surroundings when it comes to metal bands. That doesn't mean that the other are totally shit. Though, Black Lodge is a band I don't care about at all. Theatre Of Tragedy is without doubt a band with quality music, but I would also mention another band not so far from here, namely Morendoes, which also happens to be quite good. As I said earlier Gehenna is the number one metal band hailing from Stavanger and its surroundings.

18. *Among your best friends are Aasmund, Thanatos, Nagash, Gro,(I hope me too)... What does a friendship mean for you? Can you make the difference between real friendship and mateship? Do you consider politeness a sign of wisdom or a way of hiding one's character? What about revenge, is it a good feature or something you do by instinct? Are you a sociable person (fellow)?*

I used to consider the mentioned persons as my friends. That was at least a year ago, and a lot of things have happened during that time. During the last year there are only two of these you've mentioned that I final worthy enough to call my friends, that's you and Nagash. In fact there are a few I value as my real friends. All in all I come down to under 20 persons who I consider to be real friends. Real friendship is hard to explain, but real friends stick by each other. Real friendship can be explained with the words trust, respect and honour. A mate is some one you occasionally meet and talk to, and don't spend much time together with. For me politeness is a sign of wisdom as long as it is something that comes natural. As you probably know politeness can be both a sign of wisdom and a way of hiding ones character. I'm probably not the right person to say if revenge is a good feature or not so I will let it be, but for me revenge is a natural thing. It's something you do by instinct. This is if you live your life to the fullest and don't suppress your natural instincts. Sometimes also I can be a sociable person, just as everybody else can. On the other hand I do prefer to spend a lot of time all a my own. I spend a lot time all by myself either in my apartment or walking a lake, in a forest or even by the sea in evenings and late at night. To be alone in the night side of the Norwegian nature is after all what gives me inspiration and keeps me going on.

19. *Jonathan Demme used these words: "Trust is the belief in something without the need of proofs." I consider it a sort of definition for friendship. Don't you?*

To be perfectly honest I couldn't agree more with you that "trust is the belief in something without the need of proofs". This quotation is in my eyes, as in yours a definition of friendship. As I said earlier friendship is based on three key words, namely trust, respect and honour or what do you say/think?

20. *In our days the nationalism appear under many faces being taken for racism, terrorism or nazi ideology. In Norway there are also some kids who salute with "Hail Hitler!" but I find them ridiculous and ignorant. They must not have read history in order to find out the truth of Hitler's heathen ideology. And taking in consideration the inclination of these black metal fans towards Satanism or anything else that comes across Christian religion, I wonder what sort of nationalism is this? Think that Norway has been under siege for 5 years because of Hitler. The affirmation "Norwegian Aryan" also seems ridiculous to me. Coming from the Germanic race makes you an Aryan? I expect you not to agree with me, maybe.*

This is a question I've answered a lot of times, but to make it perfectly clear what I think I will answer it once more. When I person hail Hitler I don't consider him/her to be a nationalist. This is because in my eyes a nationalist is a person who by any means are willing to defend his/her father/and, and of course love the land he/she has inherited from its ancestors. When you look back into history Norway was occupied by Hitler and the nazis during World War II, and if a nationalist of today lived back then he/she would according to my opinion defend Norway against the nazi occupation. How is it possible to otherwise if you consider yourself to be a nationalist? To hail the person who tried to take over your fatherland would be ridiculous if you call yourself a nationalist. People should be aware of that. If they hail Hitler they're nothing but nazis or in some cases national socialists. There is no such thing as a "Norwegian Aryan". As far as I know Aryans are a people coming from the north of India and Iran, and the only people living entire continent called Europe who can call themselves Aryans are in fact the gypsies. Norwegians, and then I don't mean the immigrants who have got an citizen ship, are a part of the Germanic race. That's this should do it for this question.

21. *On April you had opportunity to see live AURA NOIR, DISSECTION, SATYRICON,.... How was it? (An acquaintance of mine related that at the end of one concert, Satyr's girlfriend appeared halfnaked. Is this a method in use in Norway also? If it is so I'm convinced that Dirge Rep wouldn't miss it and would take his camera by all means).*

The concert with Aura Noir took place at Elm Street on the 5th of April '96 I guess and it was in deed a great concert. Though the highlight of this weekend was the concert with Darkthrone, Satyricon and Dissection at Rockefeller the 6th of April '96. First out this evening was Dissection who proved to be a great live band, and I got a huge kick out of their music and also the fact that the sound was fucking great. Also Satyricon did a great job on the stage, but the most memorable thing was the videos they showed on a big screen after they was finished playing. They have a naked girl dancing on the stage, but one could see her in the videos. Darkthrone was the ultimate highlight of this evening opportunity to experience them live, and I'm certainly glad I didn't miss this gig. After all it was something like 5 years since last time Darkthrone played live. This day was an experience I wouldn't be without and the money I spent on my trip to Oslo was well north it. What more could I possibly say about this highlight?

22. *I was told by Gro Husmo that I have a bad opinion of woman and I agree. In order to underline my thoughts here it is a quotation from Sigmund Freud "women are made to be passive and men active"(sexual and/or not only). Ignoring the fact that he was a Jewish, what do you think of his words?*





I do not agree with these words who you say Freud has expressed. When it comes to a sexual interpretation of these words it would mean that a woman should lay on the potatoes if you know what I mean. I have no interest in women who are like that as then your sexlife would be quite boring wouldn't it? Speaking of sex between man and woman I prefer that both man and woman are at least equally active. For me this means a more interesting sex-life, and makes you able to explore new things. A woman who is sexual passive is nothing and you could be better off with a fucking doll. I guess there's no need to point out more about my opinion about passive women. I compare then with a sack of potatoes, and I hardly don't eat potatoes at all, it doesn't happen often I can tell you so why should I keep a sack of potatoes floating around in my apartment when I can find something more juicy interesting. (Ha, Ha, did you get that one! Do you agree or what?). *ED. You have a very bizarre obsession with your potatoes, but, who knows ... You should try.*

23. At the end of the interview I must ask you about Penitent's future as a band. Some projects.

Now, at the time being Penitent's future as a band looks pretty promising if you ask me. After all we recently signed up with Draenor Production, the division of Napalm Records. This contract means that we have at least two more albums to look forward to, and the first Penitent album on Draenor Production will be recorded in September/October. No titles are available at the moment but should be in a not so distant future. As said early in this interview the Penitent shortmovie "Det Sorte Tjern" is soon to be unleashed. It should be available on video in late August or early September '96. The future for Penitent holds a lot of things. Our the 2nd album will be even more atmospheric, orchestral and symphonic than "Melancholia". None should be disappointed when they finally gets to hear our 2nd album. In early 1997 I will together with a theatre instructor work on a performance show for Penitent, which I hope we're able to tour with during the summer '97. This show will most likely consist of theatre, ballet, visual effects and of course music. If you're acquainted with Laterna Magica in Prague you might have a due of what to expect from a Penitent show. Not that we will do it exactly like Laterna Magica. We will use that as a basis to work on. A kind of fundament to build the rest on. That's all I want to say about that. That's really all I can tell about Penitent's future, beside that I hope we're able to make more shortmovis, at least a couple to our next album and last but not least go on a European tour. As for project I'm not really sure what I should talk about or not. I've had some ideas for a couple of years, and a little over a year ago me and some other guys recorded two songs on a 4 track porta studio. These was and will never be released due to the fact that I'm the only one left now, and the fact that the quality doesn't satisfy me at all, and then I better keep them for myself. Back then it was more metal related but as I have worked alone with the music since that recording the musical style has changed into the more industrial/experimental vein. The name of this project has also changed several times, but will go under the name **ARCANE ART**. I already have enough material to a recording but have to wait until I have the money to record it. Music for at least one album is ready and I also have some more tracks to finish. I don't want to say when you should expect something from **ARCANE ART** to be released, as it depends on when I can afford to enter a studio. Just expect something really special. I guess that should be enough said about **ARCANE ART**.

24. This is all for now. I consider your message for fans still on date and I thank you once again. My last question: Why is death the beginning of life?

Thanks again Doru for another opportunity to appear in your great magazine. Congratulations for a very well constructed interview, surely the best one I've received so far. You did a great job with one, and it really required some time and effort to answer it with the same depth as your questions possess. Penitent T-shirts and longsleeves should be right around the corner. Contact Stage 3 America, 130 BELCOURT LANE, AURORA, ON 44202, USA for mail-order and wholesalesprices. "Melancholia" will soon be available on vinyl through my own label Dark Horizon . . . Distributors should get in touch for wholesaleprocees. To the second part of this question I would start with a question I once read: "Birth and death are not two different states, but they are different aspects of the same state". If you know some about Tarot and the interpretation of the 13th card in major arcana, namely Death (or even Rebirth) you might know what I mean when I say: "death is the beginning of life". There are a lot of symbolism in symbolism in this statement. It is also a principle of letting go and move forward. I could maybe add a couple of more quotations to enlighten my point of view: "I am excited about growing and becoming even more of who I am" and "Every ending is an opportunity for something new to emerge". It's close to impossible to explain even aspect more space in your magazine, something I think this interview so far has taken enough of. But anyway I would end this interview with a poem which lead to "Death is the beginning of life", and I do not know if it makes anything cleared at all. Maybe, maybe not.

"DEATH"

Death is the start.
Not the end.
Death is the beginning of life.

Nothing is more beautiful.
End and start it holds.
The Funeral is your birth.

It's the symbol of death.
You feel dead even when you're alive.
I'm dead, but yet alive.

Death is my power.
It feeds my soul.
I'm the shadow of death.

I guess we're reaching the point it's about time to close this interview. I hope you who have read this interview didn't get loved by what I had to say. After all I answered these questions from Doru so you could get a wider insight, and a better knowledge about Penitent. I'm grateful for your support this far and I hope you support me and Penitent in the future too, as it is your support who make all the hard work worth the effort. Until next time ... Let the shadow cover you, and keep the flame burning.

The latest news about Penitent and Arcane Art were already received from Karsten:

PENITENT

During November Penitent spent their time in studio and recorded their 2nd album which are entitled "The Beauty Of Pain". The new album has 6 tracks and has a total playing time of approx. 50 minutes. The music of Penitent on this album has developed into more classical and dark symphonies, and there is no doubt that "The Beauty Of Pain" makes Penitent into what they are, namely masters of Neo-Classical poetry. This album is a masterpiece, no doubt about that!

Two shortmovies has been made, one for "Det Sorte Tjern" (taken from the debut album "Melancholia") and one for "Into The Great Inferno" (taken from the 2nd album "The Beauty Of Pain"), and those will be released on the video entitled "Fragments of Neo-Classical Art" at the same time as "The Beauty Of Pain", which on the other hand is due to be released in late January 1997.

For promomaterial, wholesalesprices, merchandise contact:

DRAENOR PRODUCTIONS (Napalm Rec.), KRUMPENTALERSTR. 3, 8790 EISENERZ, AUSTRIA, FAX: +43 3848 3273





ARCANE ART:

In one way Arcane Art is my solo project as I plan to include a guitarist and a vocalist to join Arcane Art as session musicians for at least live shows, and possibly future recordings, but nothing is sure as I like to have some space for experimenting with different things, so only the future will tell how things end up being like. That also goes for the upcoming mini album. Arcane Art is now officially signed to Prophecy Productions for at least a mini album and a full-length. The mini will most likely be recorded in late February or early march. Expect something unusual. Instead of me summarising the concept of Arcane Art I find it better to include the first part of the info sheet you received, and that says:

"The point is... to unify and harmonise the opposites, both positive and negative, by discovering a ground which transcends and encompasses them both." -Ken Wilbur, No Boundary.

Arcane Art has a very complex concept which basically can be divided in two separate parts. One is based on impulsive actions which leads to uncontrollable instincts of the creative being, the other one being able to control in order to try to achieve something close to artistic purity. The concept behind Arcane Art will be described more carefully later on, but first I feel it's important to tell why Arcane Art has been put to life, a little bit of the history behind this creation. The former or to be more correct, the creator behind Arcane Art is Karsten Hamre, more known as the former of Penitent. This creation you know will be introduced to has its origin in two project bands, namely Magistratus and Moral insanity. It is also here you can find the reason why Arcane Art has a two part concept. The impulsive and uncontrollable has its roots in Magistratus, which one day in April '95 showed up on a stage without having rehearsed one single time. The music which was played was industrial/experimental metal, with Mr. Hamre on vocals and additional noise guitar. Moral Insanity on the other hand represent the part which one has to control in order to create atmospheres of artistic purity, and the music is best described as dark electronic music. Arcane Art is the unity of the two before mentioned project. In which way this unification will affect you, the public is simple to explain; Through album releases you will be able to experience the part which will work towards artistic purity, and through liveshows you will be able to experience the impulsive and uncontrollable instincts of the creative being. As for now Arcane Art has only one permanent member which of course is Mr. Hamre himself, but for gigs there has already been recruited session members so just let us home for your curiosity that Arcane Art soon will hit the road and wipe out your home town.

THE CONCEPT

The symbol of art represents the universal principle of integration, synthesis and synergy. In order to come closer into the artistry of who we are, it is important to balance the apparent paradoxes, oppositions, or polarities within our nature. Everything represents the union of opposition which creates something new. Synergy is the union of two or more principles which combined, can create a greater whole. Art is the integration of opposition in order to become even more of who we are. Fire and water are merged to create steam. This same metaphor is pictured by Leo, the lion; a fire sign drinks from the caldron with Scorpio, the eagle or phoenix, a water sign. Together they drink from the caldron which contains air, or the life force. On the caldron itself is another union of polarity represented by the bird and the skull, the union of life and death which is a prevalent experience for all humans. This is the Sagittarius (the birthsign of Arcane Art's creator) symbol which is represented by the arrow. This reminds us that it is through our life visions and dreams that we fully express the artistry of who we are as well as resolve any apparent conflicts or opposition within our nature. The light and dark of our nature needs to be incorporated before we can fully express the whole of who we are.

"The Creator, the Alchemist"

One who achieves balance and integration through the creative process or working with the hands; there is a deep love for one's creative expression which is inspired from perception and emotional insights; powerful and direct communication of one's creative gifts. This is the ability to balance and blend polarities, the opposite, yin/yang, to be equally receptive and assertive. This is the alchemical process of merging fire (spiritual) and water (emotion) which makes a new element, steam (mental and spiritual creativity with passion). This is Sagittarius (the upward arrow at the heart) which is the love of truth and beauty for its own sake. The six disks at the heart is the number of The Lovers; the highest artform is that of artful relationships. When a person is drawn towards this it is an indication of the desire to manifest artful creativity, artful handling of duality, polarity, relationships and the desire to create something new in the blending process.

The aspects and symbols of Arcane Art

The alchemistic process of purification and change through which spirit trapped in matter is liberated and the diverging parts of the psyche melt together again in unity (the reunification of the separated); the sidereal body as mediator between soul and material body as a symbol of unification between man and woman; as well as the conjuration of fire, water, air and earth, and the healing and purifying dance of energies.

Urge: Development (disconnect and bind: the reunification of the disparate on a higher plane).

Motivation: Wisdom and insight into the cosmic interrelationship.

Light: The correct balance (unity of inner and outer worlds and accurate judgement of things).

Darkness: Intemperance and exaggeration (temptation by the Shadow); squeamishness and repression can be fertile soil for poisoned spiritual culture.

"For there came one in haste at early morning, who overpowered me and pierced me through with the sword, and dismembered me in accordance with the rule of harmony. And he drew off the skin of my head with the sword he was holding, and mingled the bones with the piece of flesh, and caused them to be burned with the fire that he held in his hand, till I perceived by the transformation of my body that I had become spirit."
(Dream of Zosimos of Panopolis)

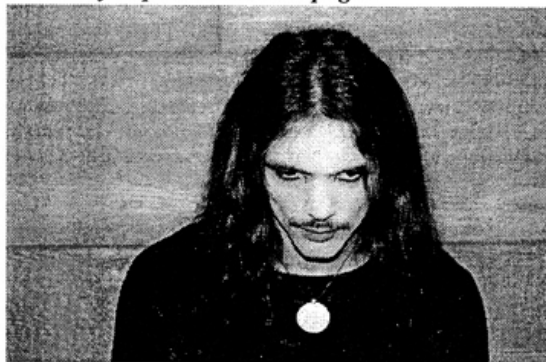
For the vinyl edition of debut "Melancholia" and also "Arcane Art"'s releases contact: **Prophecy Productions, Postfach, 1469, 54516 Wittlich, Germany.**

There shouldn't be much more to add besides that my poetry book "The Essence Of Soul" is available for 15\$ from my address. If you send money by registered letter make sure to address it to Karsten Hamre.

Thank you very much, Karsten for your amiability and good luck!

To contact the artist write to: **Zodiac Press, P.O.Box 675, 4001 Stavanger, NORWAY, (Include I.R.C. for reply!)**

That was all! Now, look for your potatoes until you pass to the next page!



MALICIOUS RECORDS

What does Black Metal mean for some of you? Is it a style/a kind of real life or only a caprice/trifle for a moment? Let's see how Gerrit Weiher answers to my questions.

* *Hallo, Gerrit. MALICIOUS is a name that is well known to all those who have (or have not) listened to bands like: MORTIIS, VOND, ZYKLON B, DØDHEIMSGARD, GORGOROTH, or SILEXATER. Since you run this label. I would like you to give the readers all the details in connection with your activity (history, material you promoted, projects, new releases,...).*

We started with a distribution in 1990 or 1991. We distributed demos and singles from today such today well known bands as Emperor, Immortal-Enslaved and others. We stayed in touch with Mortiiis from Emperor and it came that he suddenly left Emperor and formed his own total new band. He sent us tape and we have been that impressed that we thought to unleash this as it was first total impressive and second total new at this time-that was the Vond EP, followed by a CD and the Mortiiis album. After the Zyklon B, Gorgoroth and Dodheimsgard albums came. The rest is pretty much known -I suppose.

* *All the bands are Norwegian and Black Metal is the style you promoted most. Why? If I pronounced the word 'fashion' this would probably irritate you and it is not something I should want. Still, I would like to know your opinion on the current outburst of Black Metal bands. Is it a positive thing? Would quantity be preferable to quality these days?*

We have almost only Norwegian bands since we know the Norwegian scene from its very beginning and we have visited this country a couple of times know a lot of people and bands personally and know what their concepts deal of, know the people and therefore it is easy to decide if we want the band or not. The Norwegian scene fascinated us most so that's why. We do only support black metal and dark music since it is the way life ourselves and for that reason it is clear that for what we are living that we support this with all our energy and force.

* *Samoth told me he would like to release a new ZYKLON B product. Do you know anything about this and whether it will still be MALICIOUS who will unleash it?*

I don't know if Zyklon B will release anything more since this MCD was a kind of concept. And if they come up with more material we are not so sure if we can release more since we get and got some hassle with their debut. The Germans are paranoid and everything what deals with the second world war and the Jew rotting is tormented.

* *AURA NOIR played live in Norway on April 5th and it seems they were pretty successful. There was another MALICIOUS band which could be seen live in April: GORGOROTH. Besides a good promotion, what else has a band got to offer the viewers, by playing live?*

What else has a band to offer if they play live... this depends on the band of course. If we take Gorgoroth they have a cruel- destructive and devastating live show with a lot of blood, puking fire, bullet belts, spikes, paint. Gorgoroth brings forth for what black metal stands. Satanism and this can be felt on the concerts.

* *I take it your new asset in KAMPFAR. What other bands have you got in store for the next two or three years?*

We have signed Kampfär and also Borknagar. We are dealing with another Norwegian band which is wellknown and they have released a couple of demos already in 1992 etc. Then Gorgoroth will stay on our label. And the outcome of Strid will also appear this year. We are dealing with more bands but we can't pronounce something for now since everything is almost at its very beginning.

* *You told me you went to Norway at the end of last year. How was your trip? I assume you have many friends there.*

Well, the trip to Norway was OK. Yes, we know a lot of persons there.

* *When I asked you about your opinion on religion, you told me 'lifestyle' was a more appropriate word. In this case it is Satanism. What does Satanism bring more as compared to paganism or Heathenism (I will not even mention Christianity). Do you agree with Anton La Vey? I find Making money over one's own beliefs ridiculous. Do you not?*

Well, heathinism or paganism or the Viking cult is surely interesting but doesn't reflect me and the others here at all. Black metal is Satanism and it is a lifestyle. Those topics have nothing to do with Black Metal and Satanism, how we see it might be added. I do not agree with La Vey or any other so called written. I have my very own picture and I do not at all wish to talk in public about it.

* *One of the occult 'religions' would be the Freemasonry. Does the concept of 'Satanism' interfere with this religion, maybe? I would be glad to know your opinion on the issue. Again, this depends on how one looks and see Satanism. As I said I have my very own picture about this; talking and explaining this would take to long and is it to personal for me.*

* *Germany does not have too many existing bands that are worthy of interest. What are the reason why the German bands do not manage to get a place in the Black Metal scene? Germany had its glorious days when Kreator, Sodom,...reigned. Most of the Germans do look up to the Norwegians and other Scandinavian bands and let influence themselves from those bands.*

* *Besides MALICIOUS, there are other German labels who promote Norse bands (SOLSTITIUM, NO COLOURS). What are your relationships with Carsten or Kay? Do you see them as potential competition for MALICIOUS? We do have a good relationship to No Colours Rec. No Colours has been the second label in Germany after Malicious supporting black metal. Solistitium came up when the trend has been already come. We have an OK relationship with these as I well suppose. If they are competent or not this I can't say since Malicious do a give a shit about others.*

* *Provided the music you promote, it is most certain that Black Metal is your favourite style. Have you got any other tastes, maybe? Are you interested in the history of Germany? Do you write poetry or music?*

Well, I said before, we at Malicious do live for Black Metal and support it since it is our most important thing in life to bring forward for what we live and support it with all our energy. To release something which is called nowadays as Death Metal or scum like grind and noise would be a betrayal to ourselves and our ideology and thoughts. We do like some synth. stuff but we do listen almost only to the old and new Black Metal. We are interested in the history of Germany, of course. Mostly its darkest period, the second world war. The destruction, chaos and devastation are extremely fascinating to read and see of.

* *The value criterion is pretty relative, these days at least. It is completely erroneous to simply state that one thing or fact is good or bad (this is how I think). What does 'value' mean to you? Are valuable things evanescent? Do you believe in devaluation? And let us get to where I wanted to in the first place: what is the difference between classic and fashion?*

If you speak of music and the scene here in general then it is said everything is valuable when it is created honest or true and if it is taken serious. Then it is mostly also quite good quality stuff and quality we do label as very valuable.

* *You study wars. What are the cause and the effect of wars, in your opinion? Is it a matter of overpopulation, too? Or is it just due to the conflicts of ideas which are brought to life by various means?*

We study war since we are fascinated by every form of de-population on earth. What the causes and effects of war are you should know yourselves. Surely, sometime it is a matter of over-population. But we do not care as long as the world is de-populated more and more. We do support the destruction of all and everybody.

* *A good leader should be a good strategist, too. What other attributes should a leader prove?*

A leader should be able to manipulate the masses in the way he want.

* *I bored you with these war-questions, as I knew you were fascinated by war (as I said). I would have liked to ask you something about weapons, too, but this a taboo subject for me. Let me thank you for your kindness and wish you all the best. Finally, one more thing: 'the cleverer gives up' - do you agree with this? What does pride mean to Gerrit Weiher!*

This phrase is similar to this one: "if one beets you on the right cheek, don't fight back and offer him also the left". You can be sure that we will never give up be it in fight or whatever else. Thanks for the interview. Torment all and everybody!

Of course, I should have offered to you the latest details linked by this label's bands, but I'm afraid my address has become a history for him. Or maybe the mail again... .

Contact: P.O. BOX 210408, 72027 Tübingen 21, Germany



PROPHECY PRODUCTIONS

As in other cases, you'll find enclosed now another interview with the boss of the label, PROPHECY PROD.

- *Hallo, Martin. After a long period when you only distributed, you have now become the head of a label. How does that feel?*

It was really a great feeling for me to use my own creativity and taste to choose the most brilliant bands for your label, especially such excellent bands as Empyrium, Nox Mortis and the great future ones. I am aware of the big responsibility I now have. I can help to improve the general quality of the outcoming releases of the music market and try to open the eyes of the listeners, to help them recognising what real and honest quality music is -and what garbage they normally buy.

- *Living in the Metal world, one feels the need to do something for it. Would this be the reason why PROPHECY was started as a label?*

Yes, you are right. Obviously the actual 'metal-scene', at least the most of its releases are boring, far too uninteresting and just a bad joke for the ears of a serious listener. As I recognised some innovative high quality bands there around, it was a logical consequence to start the label Prophecy Productions to give this few bands a professional and friendly background to fulfil all their intentions and wishes. The bands have absolute freedom concerning the artwork of their products, also they can decide how they want to be presented in all the advertisement, information's, flyer etc., so I am working for the bands as they want to have it. So you can see Prophecy Productions as a service for the bands.

- *"Our motto is to support quality." Is it your subjectivity? What are the criteria that Martin Koller takes into account in order to define a quality product? Do you relate to anything? Otherwise, I can see quality as depending on originality. What are the similarities, differences between the terms and give me definition of originality.*

Indeed, originality is a part of quality. It is very important that you are able to see the intelligence of the artists, their souls represented in the ready product. The music, and so the "spirit" of the whole thing, must be really outstanding and unique in a way that means that it should represent something "higher", far away from all this earthly things. A quality piece of music is also a piece of art and so good quality music is art far above all of us, simply art.

- *My first contact with PROPHECY last year was linked with EMPYRIUM. You took care of the distribution of the band's demo and then you decided to offer them a deal. Why them?*

I distributed their "...der wie ein Blitz vom Himmel fiel..." demo in the beginning and at once I knew Empyrium was a band full of good, own ideas and with a lot of potential in times of general stagnation, so I offered them the opportunity to be my first production. Recently, we extended their contract two further albums.

- *In the presentation booklet of the album, you have included a lot of comments of those who support the metal scene referring to the demo and the promo cassette of the album. If there had been negative critiques, would you have used the same method? Do you really wish a huge popularity for this album? Do you not agree, though, that the music and lyrics tell everything? Or is it that a good promotion means good sales and, implicitly, a profitable deal? Do you dream of yourself as a rich man?*

I can't remember any negative criticism about "A wintersunset ..." at the moment, however there are not much existing I guess. Yes, I wish a huge popularity for Empyrium's "A wintersunset ..." as it is too brilliant to get lost in the masses of Shiite releases of the market. Some albums are too unique and brilliant to be available only for a few listener. Right, lyrics and music normally tell everything, but as there are so many joke releases today, you have to keep the attention of the listener on the serious items, that's the reason for the promotion. Selling many copies is very comfortable -for the band because they get more money as if they had just sold a few albums and so the label can offer more options and possibilities for their next releases. For the listeners as they can be almost sure that this band don't drown in the sea of Shiite bands and for the label as they are able to invest more money in further good releases and improve their general quality. As most of earned money will be invested again, it is difficult to become a rich man, I would say.

- *I mentioned promotion. What are the criteria you take into account when you offer promo-copies? Do you consider you have done a good promotion?*

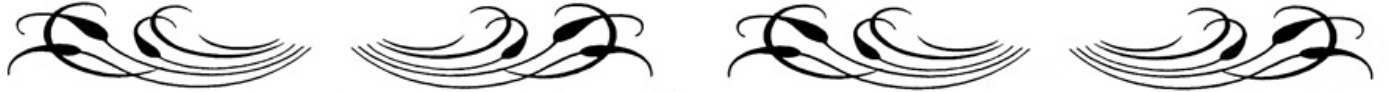
I think that promotional copies are very important. Especially for the German bands it is not easy to get attention in foreign countries, the reputation of the German bands it is very bad, so people are very sceptic when they have to deal with German bands. That's the reason for the promo copies, the magazines etc. should listen to it and recognise the quality of the band, then help spreading their name world-wide. I would say our promotion was very good for a label's first release and they few money we had - we printed about 10.000 high quality flyer, sent out 500 promotional copies to magazines, distributors and radio stations all over the world, done advertisement in major magazines as well as in underground fanzines.

- *I guess you were expecting the following question. Why such a great delay of the 'A WINTER SUNSET...' album? Should we expect the same in the case of NOX MORTIS?*

The delay was not so much as you may think, Empyrium's CD should be released in the beginning of April and was delayed until June because of some graphical problems. In my opinion this delay was not too much, if you take attention that it was a new experience for us and if you compare this 2 months delay to these of other labels.

- *A new chapter of your music is represented by NOX MORTIS. Please offer the readers a few details concerning your relationship (friendship and business) with NOX MORTIS.*

Nox Mortis are also (as Empyrium) very intelligent individuals. There is a lot of respect for each other, so our communication, co-operation and understanding worked very well from the beginning. The debut album of the German band Nox Mortis will be called "Im Schatten des Hasses". I will be released in September/October 1996 as Digipak CD and Gatefold LP with a large booklet. There will be also a special limited (to 100) gourmet CD edition, that is the CD with a an extra bottle of noble wine fitting perfectly to their music. All friends of dark, obscure and emotional metal full of atmosphere should orders this masterpiece!



- *One thing that makes me happy is that you attempt to build a German Metal scene upon styles that are not very much in use there. Will you promote foreign bands, too?*

I do not focus on the German scene only, but it's still easier to understand and work with people in your mother language, also there are just a few that care about the German quality bands.

- *TUMULUS, SANCTIMONIUM, DROWNED, these bands are of great interest for you. Part of SANCTIMONIUM have formed another band. Is there any contract with any of these bands in sight? With PROPHECY, I mean.*

We are working on something with several bands as nothing is sure at the moment, we can't say more. But be sure, also an excellent band...

- *You were telling me something about VII ARCANO 7". Do you know any more details?*

The 7" of VII Arcano should be released on an Italian label and Prophecy had the distribution for Germany. As everything was delayed so much (about 1 1/2 year). I lost the interest.

- *There are a few excellent labels at the time in Germany: Carsten (SOLISTITIUM) mainly promotes Norse bands (except BEHEMOTH), Kay (NO COLOURS) is on the same side; why do you not go for the Norse bands, too? Are Dark/Doom still your favourite styles? At the opposite pole, Rainer (IMPERATOR) rebuilds Death Metal through his bands, except BEYOND NORTH. Moreover, Rainer has done the vocals on the latest BETHLEHEM album. How do you view his activity? And then: where could PROPHECY be 'located'?*

There are a few Scandinavian bands of my interest, besides all this masses of "evil black metal bands", there are some very good, intelligent and original bands there of which Prophecy want to take care of. Rainer Landfermann's job in Bethlehem is good indeed while Pavor is uninteresting for me. As I said earlier Prophecy don't focus in one special direction or group of bands. Our interest is only innovative quality which appeals to our emotions. So, there's no way to compare with the mentioned companies.

- *What about the great German labels: CENTURY, NUCLEAR BLAST, MASSACRE? Could there be a collaboration in the future (in the line of INVASION or SERENADES for NUCLEAR BLAST)?*

No there's no co-operation planned, Prophecy will stay independent. The only co-operation we have at the moment is the one with exclusive distributors in form of Intercord Records Service for Germany and Hammerheart Records/Bertus for the Netherlands which both are doing a quite good job.

- *PROPHECY: label, distro. When will there be a magazine, too, and when will I have the occasion to ask you about your own band? Are there such plans, maybe?*

All actual activities are so time consuming that I even can't think about starting further activities, at least not now.

- *I assume you have received some magazines from the Eastern Europe. How do you KOGAIONON as compared to the rest? What are its weak points and what did you like most about it (I hope you did like something, otherwise you wouldn't have distributed it)?*

Kogaionon is one of the best Eastern magazines. One negative aspects is that you often quote from promotional sheets of the bands, so there's lack of journalism in it. You have to write your own opinion, instead the one of the label's. Also you should be more critical when it comes to the reviews, just write your true opinion about the items. I like the good choice of bands and the in depth interviews a lot. It seems our musical tastes are not too far away from each other, as we like nearly the same bands. The layout is also done very professional and looks noble which is not usual for an Eastern magazine.

- *You once told me you enjoyed my show a lot. If I invited you to produce a show in my place (or besides me), what albums would you bring along (a stupid way of finding out about your musical tastes, right)?*

Some of the band I would play: Decoryah, Coil, In the woods, Dark Millenium, Nox Mortis, Blood Axis, Das Ich, Flames of eternity, White Willow, Arcturus, Beyond Dawn, Empyrium, Gods Tower, This empty flow... .

- *I don't know almost nothing about you as a person. Do the social, economical, political, religious, historical, racial,... issues "move" you?*

Yes, they really "move" me, but I'm absolutely none of these wanne be extreme puberty boys that want to combine music with politics without having the necessary educational background. My reactions, ideas and actions are not connected to any dogmatic ideological base, so there's for me no ultimate method derived from any dogma to solve the existing problems and questions. They all come from a "free" mind, where emotions as well as rational arguments are combined.

- *It is said that youth is the fascinating part of life, while old age is the sad one. As we will talk about old age in issue 50 of KOGAIONON, I would ask you now: do you consider yourself a happy guy? Could you relate a happy memory/event? What about an unhappy one?*

You could say that there is a balance of happy and unhappy moments in my daily life. But both, happiness and unhappiness are somehow connected, they are not too far away from each other, so they are merely created by the same things... just listen to some good music, catch the floating spirit in the air, enjoy the feelings and emotions, just drown in the sweet sea of composed art... and let your soul be filled with the different kinds of moods like depression, joy, melancholy, bitterness, fear... .

- *Do you want to ask me something?*

Is there some music that creates something like a sexual desire in your mind (or perhaps more physically)? Or are you more relaxed and calm when you are listening music? And what about really depressive and suicidal thoughts? Is music for an escape from today's world and your daily life? Or do you "live" the music, have always the same moods also expressed in the music you are listening?

- *For me it is a style/a real behaviour in my life; sometimes it calms down me; sometimes not. Yes, through this music which I'm listening to and I understand it (I hope...). I can say that I escape from this dull world, so that what is abnormal for someones becomes normal for me. What is linked with suicide fascinates me but it also scares me sometimes. Maybe I'm too coward for trying the suicide? Or maybe my ego perceives the satisfaction in another way... It's easy to wander in my speech, but it's hard to answer sincerely...*

- *I asked you, you asked me, I guess it is about time we do something else, too. Thank you, Martin, for this dialogue and I wish you only fulfilled dreams.*

????

It seems Martin was more hurried than me because the final/end was made/done almost in a flash. And concerning to the news of Prophecy, the material with Penitent will bring you some details. There were some other questions, but regarding to his words, they were too personal....



HAMMERHEART RECORDS

Don't you think we also have to find out what the interviewed person has to tell us ?!

⇒ Ave Guido ! Two years ago, your musical activity was represented only by the band BIFROST. Now, you are busy enough with your label and with another project called Nightsky. Can you remember how Guido "looked" in '92-'93.

Finally an original openingsquestion! Ofcourse I can remember what the Guido from 1993 did look like. He has changed a bit, but the most important thing stayed in his mind until today ... I read a scientific report that stated that most people have an opinion of their own by 20 or 21 years old, so I gues this is true. I was a bit immature still in those days, but by now I know what I want (I think, heh?!).

⇒ "Pagan Reality" was released in '95 and it seems that it had good sales (over 1000 copies). In March '96 you had the second album, called "The Wildest Fire". What can you tell me about it ?

Our 1st CD was more like a very good demo I think and we were not really ready yet, although I still like most of the songs on our album for sure! The 2nd CD "THE WILDEST FIRE" is much and much better in allways. The songs are better, more mature, the production improved a 100% at least, so all Metal Heads check this CD out today! It has over 50 minutes of well produced and played Metal on it, the lyrics are my Pagan thoughts and things about history, if I should explain them all it would take me hours for sure ... Let's take my fave songs (don't get me wrong here, I like all of them): "The wildest fire"; a supreme Heavy Metal song, very simple and powerfull, like the ancient trashbands from the '80's. "Eburonic pride (hear the carnyx)" is about the Celtic tribe that lived in the region where we lived, the defeated a Roman legion, but we defeated themselves afterwards by 3 legions and all of the were killed (I mean to say with this songs that you can rather die in freedom than to serve alive as a slave). One more fave is "Heathen apotheosis", which is another hymne to the Pagan Triumph that will be within the next years...

⇒ I read in "Tales Of The Macabre" zine that Opyros is in very good relations with all the people that had signed contract with N.E.P. Is it aso your case? Are you pleased with the way of promotion your stuff?

Opyros is a very cool guy, which gave us the chance to release our music on CD, therefore I will be thankfull forever. But ... we think it is time to move on, we have interested labels (but I cannot tell anything) so we will do a 3rd on another label I think. We are for sure not satisfied in any way with the promotion, simply because there is none!!! That is the major reason why we will leave.... Opyros and N.E.P. are dedicated to the deepest underground, ofcourse I like the underground, but I like people to be able buy our CD's least ...

⇒ After recording this album, you're replaced a guitarist. Which is the present composition of the band and which will be the future of BIFROST?

To tell you suprise, we kicked out Roger in February, but this week took him back in our band, simply because both of us knew we had to go on with each other!!! So BIFROST will be the same line-up again and forever, if anyone quites now or is out we will stop BIFROST as well. Due to this BIFROST will be ready to preform live right away next week I think!

⇒ Before we get the Hammerheart Rec. please give me all details about Nightsky.

NIGHTSKY has finished 3 songs which sound totally different than BIFROST, it is folk influenced Metal with very dancing rythms ... It is now put aside for a couple of months, because BIFROST needs a lot of time right now ... but you will hear from us...

⇒ Your pseudonym it the same with the name of your label. It seems that you really get very well with Peter. What made you found the label?

Actually it was Peter who wanted to name the label Hammerheart! I wanted to call it Lost Times Records, but H.H.R. came out in the end ... and I am glad ... I got my name because I had a magazine from 1991 to 1993 under this name ... people started to call me this way then ... About the foundation of the label, we just needed to start, plans were dating from 1992 already, and we did it, just decided it in 24 hours actually...

⇒ In the first newsletter, you mentioned IN THE WOODS... and LOST IN MISERY. Was this just a simple intention ?

NO! It still is true ... the IN THE WOODS ... limited edition CD called "THE RETURN TO THE ISLE OF MEN" will be out in 15th September 1996, it cost \$20 all included, it limited to 1000 copies only and no trades or promos can be done due to its limitedness ... sorry, so preorders can be send out today!!! Too late is too late for sure ... LOST IN MISERY were supposed to record this summer, but they switched the vocals and they will record their debut in October now. All the things H.H.R. tells are the truth, we don't lie!!!

⇒ What are your relations with the bands that have contact with Hammerheart? I also ask you to do a presentation of the activity at your label, with your personal opinion about each band.

We get on very well with our bands in general, we know all of them (except PERKELE), but we will meet Ari one day for sure! I don't want to tell anything on our bands concerning my taste, because I only sign bands (together with Peter ofcourse) that we like ... ! Sofar we released HHR001; TUMULUS/MOCK- split CD, HHR002-; "MOCK-Vinterlandet" MCD, HHR003; OBSECRATION- "The inheritors of pain" CD and HHR004; CALLENISH CIRCLE- "Drift of empathy" CD and on 5th of August HHR005; AURA- "Shattered dawnbreak" MCD... The future will bring HHR006; INFERNAL BEAUTY- "Drakensquar" MCD and HHR999-1; IN THE WOODS.. - "The return to the isle of men" CD (LP will follow later on 500 copies). More to come.

⇒ Let's talk about yourself. Looking over the cover of your last album, I noticed that the lyrics suggest a pagan Guido. Teutons, Celts,... these would be the ideas, the sources of inspirations for the mythsof Benelux. Am I wrong?

You are right! Holland and Belgium are a mixture of Celtic and teutonic myths, here these tribes met and mixed up as well ... and that's what I feel like, we got Romans here, we got Francians, we got Vikings, all strong people and ideals and mixed here! So I like to sing on my past, the religion of the past (I adore it, I am it...), with NIGHTSKY we only to lyrics on "De Bokkerijders", if you know them?

⇒ I know that the satanism does not fascinate you and that's why I will not insist on this "eastern culture" (this is your opinion, isn't it?). What do you think about Nationalism Socialism and about all these currents that begin to mix almost all the ideas of denying the religion, the politics.

I am not political at all, politicians made this world what it is now, a shitty world, but I will go on, I a, looking for my path and now and then I can life a lot! Satanism can be faxinating to read about, but I don't believe in at all ... I think it is a christian invention to scare to people... And I hate this esastern mythology shit from Egypt, Babylon etc., it is history I like to read, but things the Cthulu mythos (Necronomicon) are useless (I read all these books, on these mythologies, on their history etc.). I read all bookss on witches, Satan etc. as well, because sometimes I can pick something from it, but my main path is the Heathen path ... forever...

⇒ Some years ago you visited Sweden and Norway and you met a lot friends from well-known bands of BM and DM. You even spent 10 days together with Svithjod. How was it then? Where elsewould you like to travel?

BESTIAL RECORDS PRESENTS:



BR 001

NEGURĂ BUNGET - "ZIRINDU-SĂ" (8\$)
8 Tracks of pure Transilvanian Black Metal ...



BR 002

GRIMEGOD - "DREAMSIDE OF ME" (8\$)
Emotional, depressive, doom ...



BR 003

MAKROTHUMIA - "THE RIT OF INDIVIDUATION" (8\$)
8 Tracks ... psychanalitic progressive/doom/death ...

NEGURĂ BUNGET (Ex WICCAN REDE) - "FROM TRANSILVANIAN FORESTS" (demo) (5\$)

GRIMEGOD - "UNDER A SAD AND SILENT SKY" (demo) (5\$)

MAKROTHUMIA - "FOUR STORIES ABOUT...NOTHING" (demo) (5\$)

(ALL PRICES INCLUDES P&P)

BESTIAL RECORDS, ROMANIA, 1900 Timisoara, str. Caras nr. 8

I was there 3 times, I enjoyed myself, met friends for life, like Svithjod, Samoth, Ihshan, Kolgrim, Azter and Ustamallagam, Dolk etc. I like to travel everywhere...

⇒ *A bit can easily be deduced, your favourite album is "Hammerheart". What can you tell me about the new "Blood on Ice" album? Do you still listen to Sabbat and Skyclad? What bands from the "old guard" do you still listen to?*

I like "Blood on ice" a lot, but it has not the quality of "Hammerheart" or "Twilight of the gods"... . Ofcourse I still listen to sabbat and Skyclad (although there albums get less each time I still buy them blindly!). I appreciate a lot: Kreator, Slayer, Sodom, Accept, Motorhead, U.F.O., Destruction, Exumer, Possessed, Bathory, Mercyful Fate, Venom, Celtic Frost, Candlemass, Iron Maiden, Sanctuary and 100 more at least...

⇒ *Would you like ask me a question?*

Yes, could you get me a book in English on the ancient Romanian gods?

⇒ *I don't know, Guido, but I promise you that I'll try. But no Romanian gods, justgods from my lands.*

Thank you a lot for this short interview. I wish you all the best. The irreversible passing between birth and death-that can be one of the definitions of life. Can you give a definition to life? What is the sense of your existence?

My sense of life is on the back of the BIFROST CD, but I will quote it: "I died as a mineral and became a plant, I died as a plant and rose to animal, I died as an animal and I was man. Why should I fear? When was I ever less by dying? Yet once more I shall die as man, to soar in the Blessed Realm; But even from godhood I must pass on..."

The upcoming releases of Hammerheart Records are:

PERKELE - "Erotic circus"

CHRIST AGONY - "Darkside"

BESTIAL SUMMONING - "The Dark War Continues"

VARGARIKET - Debut

Watch out on the new band of Guido, CONQUERED MY FEARS (two ex- Bifrost members).

P.O. BOX 277, 6300 AG VALKENBURG, HOLLAND

Phone/Fax: +31-(0) 4360-16377



Let's see what is my opinion about:

DAWN OF DREAMS (AUT)

"Amber" CD'97 51 min, 9 tracks
(CANDLELIGHT)

Oh! An excellent surprise! Lee Barrett announce us just from the introductory presentation that the name is unknown for us, because the three Austrian guys sent the unique demo only to CANDLELIGHT. The date of 23rd of January is simultaneous with the entry of this masterpiece of the Gothic-Doom style, with many rhythmical accords, but very romantic in the same time, so very pleasant for hearing. Ralph's normal voice is in contrast with Sebastian's voice (it remembers me of CREMATORY); I have only praised words for the original sound, in spite of the absence of drums (it used programming); the tracks are very "worked", and that which will touch arrive at the listener's ecstasy is "Drowning in Dreams" (I'm sure of that - otherwise, it's a track dedicated to Nadja Kostenzer, maybe an ex-girl friend). If I didn't convince you, then my sincere advice is: buy the album! (****)

ETERNE (UK)

"Deadauthor" CD'97 44 min, 10 tracks
(CANDLELIGHT)

After the interesting "... Still Dreaming", the two comes back with a new album, much odd and much original; it's difficult to characterise it. It's a mixture of LOVE LIKE BLOOD & TYPE O NEGATIVE, so some thing Gothic but also with another influences; a very complex material which, unfortunately, I think it won't be sent at its real value. I hope to be wrong. Ending with CANDLELIGHT I can't stand to remember of the masterpiece "Morningrise" of the Swedish band OPETH which will remain anthological in the 90s Progressive Metal. Good luck, Lee! (***)

QUORTHON (SWE)

"When our day is through" MCD'97 15 min, 4 tracks
(BLACK MARK PRODUCTION)

This maxi-single announce us that the second product of this well-known musician will be as odd as the first one. With the other words, the four tracks haven't anything in common with the metal, maybe a mixture of BEATLES & R.E.M., but with a different voice. The album will appear in May and it will contain 23 tracks under the name of "Purity of Essence". As I am a fan of BATHORY you must be convinced that I'll buy this album, too? (***)

THY PRIMORDIAL (SWE)

"Where Only the Seasons Mark the Paths of Time" CD'97 44 min, 10 tracks
(PULVERISED RECORDS)

After AMON AMARTH, this label from Singapore has made a surprise, the five Swedish practising a "Hellish Belligerent Black Metal", enough interesting, but not a fulminant one. I'm afraid after a year I won't listen this album anymore. Suddenly Death Metal was replaced by Black Metal now. And you wonder what is the fashion? In the other hand, the album was recorded in ROLAB MUSIC STUDIO, in September and the plays have a very clear sound.

I must add that THY PRIMORDIAL has also an recorded album "Under Iskall Trollmane" which will appear at GOTHIC RECORDS soon. (****)

WELTENBRAND (Lichtenstein)

"Das Nachtvolk" CD'97 72min, 11 tracks
(M.O.S. RECORDS)

Setting up in 1995, the band remarked through to the excellent album "Das Rabenland", made at WITCHHUNT RECORDS in the Summer of 1996. There are some changes in the component, so that the actual way is Ritchie W., Simone S., Richard L. (from DIE VERBANNTEN KINDER EVAS and SUMMONING), Oliver F., Daniela N.

In October 1996 the band records this material which must be considered a masterpiece: *Romantic Dark Wave* with medieval and classical influences. Ritchie & Richard's voices are in a perfect harmony with Simone's and Daniela's violin completes Oliver's synths. So, it's something without guitar or battery, something from ELENDS style, but much quieter and maybe with more atmosphere. If you listened to (and liked it) D.V.K.E., then "People of the Night" won't disappoint you, I assure you! Maybe you are wondering how it sounds this album than the first one? Well, much more complex, maybe with more tendencies towards classically dark direction: more grave sound, maybe sadder but with a marvellous mixture of the voices!

Maybe you wonder where are the fifth going to prepare? the two new videos (after a video made with Matt Vain in January 1996) and a tour with D.V.K.E & SANGUIS ET CINIS.

I'd really would like to see a concert with these bands! It would be wonderful! (****)

SANGUIS ET CINIS (AUT)

"Schicksal" CD'97 52 min, 10 tracks
(M.O.S. RECORDS)

About this project of *Evangel* I found out two years ago since Richard Lederer recommended it to me. In spite of eight years of existence, *Evangel* hasn't many achievements, but this material can't be ignored too easy. I tried to make a description of this style but its impossible for me. Let's see what M.O.S. Records says about this band:

"SANGUIS ET CINIS was founded in 1989 and remained a solo project of *Evangel* until 1993. SANGUIS ET CINIS combine several style elements with classic. Live, they strive to achieve an impressive, visual transposition of *Evangel's* moving, intensive texts about his disrupted personality, between desperation and self pity, illusion and self hatred, mania and depression, rage and hope".

Celine Angel's arrival in the band remembers me of Anne Nurmi arrival at LACRIMOSA. And if I mentioned about this band, I can say that LACRIMOSA (in the Austrian alternative) has then name SANGUIS ET CINIS. Taking into account that the texts are in German language, remembering me Tilo Wolff's voice very often.

So, all who prefers gothic, rock, darkwave or electronic styles, must not omit the two videos ("Das Siegel"), made by the well-known Matt Vain (SEPULTURA, PARADISE LOST, AMORPHIS, LACRIMOSA).

Be attentive because the two ones prepare you a new maxi what contains four pro-pieces remixed of the two C.D.s. (****)

FORSTH (SWI)

"Winterfrost" CD'97 48 min, 9 tracks
(M.O.S. RECORDS)

Sincerely speaking, I haven't heard of this band. It was established on 13th of August 1995, under the name GORGON. A year later there were changes in their structure and towards the end of the same year the four members of the band recorded their first album.

Their intro is enough interesting, but the rest of the tracks is not so good. I don't want to mean that FORSTH is a bad band, but nowadays it's in fact impossible to impose yourself on the Black Metal scene if you aren't enough old or if you haven't got enough originality.

Thongor's Keys are the strongest and Ragnath & Gonahr's voice seems to announce us that the Hell came on the earth. There are slow fragments, but also violent ones, very thought, I must say, but this band doesn't bring something new on the actual scene, too loaded with ordinary Black Metal bands. (****)

CASKET (GER)

"Emotions...Dream or Reality" CD'97 48 min, 7 tracks
(LAST EPITAPH PRODUCTIONS)

About this name I heard three year ago when I received the "Endtime" demo, but it seems that it's not

the same band as here, the band acted for the first time in December 1993 with "Voices from Beyond" demo, followed in 1994 "... but death comes soon". The six musicians became well-known in Germany after some concert with PYOGENESIS & PANDEMONIUM. After they have signed the contract with SERENADES they recorded their first album, a Gothic work, but with many rock or Doom-Death influences.

In the first track "Way to happiness" Karin Trapp's feminine's voice remembers me of "Mandyllion" (THE GATHERING), and in the following ones Jörg Weber's voice is stronger. The combination of the two voices touches the -perfection on the title-track of the album where the keys are free too! The end of the album contains another marvellous track, slow, maybe even meditative, "Near Heaven". It seems that a track will appear at "Rock Hard 18 X Dynamik" sampler so I think you'll hear of this band again. (****)

MYSTIC CIRCLE (GER)

"Morgenröte" CD'97 46 min, 10 tracks
(LAST EPITAPH PRODUCTIONS)

After 3 demos less interesting (the first being death-metal), Graf von Beelzebub, Agamidon, Aarrrgon & Mephisto enter in October 1996 in Soundbunker Studio where they records these ten tracks in a very interesting style: Dark Black Metal, where the brutality and the melodicy are equal, and beside of the Satanical voice (masculine) there is a feminine one which fits with the keyboards perfectly.

The influences of the vampires are on the cover and in the screamings of the wolves in some tracks. They made a little earlier an E.P., entitled "Kriegsgötter" which was sold only in a few weeks. Buy the album now if you want to understand them "live" beside DÖDHEIMSGARD & EINHERJER in this summer. (****)

VERGELMER (SWE)

"Light the Black Flame" CD'97 49 min, 9 tracks
(CACOPHONOUS RECORDS)

The Black Metal Satanical is an en vogue style now and only in Sweden there are at least bands which want to make themselves conspicuous through their compositions.

One of the happy events is VERGELMER who inspired from DARK FUNERAL and DISSECTION. They managed to record an album very complex, in Black Metal classical variant, which I think will satisfy the tastes of the Black Metal fans. I must add that Natfsursth participates on the album, the one who represents SORHIN band. After the marvellous achievements of GEHENNA & BAL-SAGOTH, the ones of CACOPHONOUS prepared for us another pleasant surprise what appeared on 21st of March. Don't forget the fact that the artwork of this product was made by Robert Taylor a very well-known for his association with "Starfire" magazine. (****)

A CANOROUS QUINTET (SWE)

"Silence of the World Beyond" CD '96 43 min, 9 tracks
(NO FASHION RECORDS)

The ones from NO FASHION RECORDS promote only Swedish Black/Death and I think this band will have success like DARK FUNERAL, KATATONIA or LORD BELIAL. With less Black influences, the violence being emphasise by Death Metal, the album "Silence of the World Beyond" may be considered a very good one. I think that other consideration are in vain. (***)

GOLDEN DAWN (AUT)

"The Art of Dreaming" CD'96 49 min, 9 tracks
(DARK MATTER RECORDS)

This album was recommended to me by Russ Smith in August and when I received the promotion tape from Stefan Traumnüller I was amazed of the sound of this solo project (although the record was a little bad). Before I characterise this album I let you know about the musical activity of Dreamlord (it's pseudonym):

(GOLDEN DAWN - "Lullaby" demo '94; "Way of Sorceror" demo '95; 2 tracks for ABMS compilation CD "New Obscura Pars"; G.D. / APEIRON - Split Tape '95; APEIRON - "A Separate Reality" demo '95 (Dark Space/Black Wave); DAIMON - "Presence of the Past" demo '95 (hymnic Black Metal); AURYIN - "My Solitary Dreamland" demo '95 (melancholic Doom).

Besides these bands there were in a Viking Black Metal, VIGRID and a Dark Wave project called VANITAS and he wrote in "Tenebrarum Oratorium" zine.

Let's go to the album: it was recorded in April in SING STUDIO, made by the well-known MARTIN SCHRENC and as additional musicians: NGOLJIDJAJAR - dr; DRAUG - g; ANN FERRIER, PAZUZU and HACHBA-KUALA NUKSIWAI-vocals.

The basis for most compositions is a classical or medieval arrangement: flutes, kettledrums, bagpipes, strings and wings... and a melodic Black Metal guitar line to achieve a perfect symbiosis of these two styles. Naturally, this original styles offers a great spectrum of ideas and concepts, and is sure to spellbind the listeners at every moment.

I asked Dreamlord how will the second album sound: "The orchestration for four tracks are ready, it will be even more monumental and symphonic; maybe a CD with less progressive, more guitar and Metal oriented Black Metal with some melancholic touches and hymnic choirs in the BATHORY-vein". I didn't know very much about the ideals/philosophies of life of who hides behind GOLDEN DAWN so that he answered me briefly: "I have my very personal view of the things, some of my believes can be considered as Satanic (in the direction of the Church of Satan) but things that are beyond the reach of the rational brain, things that common man can't perceive due to their ignorance and their focus on their insignificant problems and daily routine".

After SUMMONING, D.V.K.E. & PAZUZU the beginner Austrian band GOLDEN DAWN (the same DAWN OF DREAMS) worths to be mentioned. Good luck, Stefan! (****)

PAZUZU (AUT)

"Awaken the Dragon" CD '96

60 min, 12 tracks

(DARK MATTER RECORDS)

The album "And all was silent" made by HNF three years ago amazed the metal scene through the mixture of styles: Black and Wave. PAZUZU is now (this time with a solo project) a band with an amazing mixture of styles: Gothic, Epic, but in Black Metal alternative. It has a medieval atmosphere all the time as if at the Court of a Kingdom music for a long time ago, the only awakens being the voice, but not to often as the voice of the & Eugenie Hartzel) wants to

and you that the two tracks were recorded by SUMMONING and Protector (D.V.K.E.)

is on a fantasy tale about a Dragon from different world cultures. Just like the world cultures are mixed by different world cultures, this CD is a 60 minutes trip through the history and Culture underlined and renewed. The album is symphonic in the way that it is for us the (DARK MATTER RECORDS) (****)

achievements we didn't hear of them a long time, a quiet due to the change in the structure of the band. In 1995 a new demo arises in the music market, "In an Eyelid's Fall", having as a feminine voice an ex-member of THE GATHERING band, Martine van Loon. This material brought them also the signature of the contract with MASSACRE RECORDS, so that on 15th of February their first album arose, an excellent Gothic-Doom material with many influences of 70's. Andre's voice remembers of BLACK SABBATH, but also CELTIC FROST or THE GATHERING (I should add the guitars and the keyboard...). The sound of L.O.S. band would be like with CELESTIAL SEASON (on the whole) or even PHLEBOTOMIZED but a little more slow. Sometimes, the guitar and the voice reminds me of Lee Dorian' large pans. What makes me pleased in that the gorgeous feminine voice brings an actual atmosphere (of 90's) of the sound, giving some special one, too. So, if you want to know what means the cross of the three Metalic decades styles, try "Nightflowers" (****).

And if you are still at MASSACRE, although it's late, I must mention about the masterpiece "Velvet Darkness They Fear", recorded last year, which I think you have it all of you in your collection. Or maybe you weren't so imprudent to omit the albums of the Norwegian band THEATRE OF TRAGEDY? If you were repent yourselves quickly and buy the mentioned album right now! It's an anthologic Gothic-Darkwave album!!!

NEGURĂ BUNGET (ROM)

"Zirindu-să" tape '97 47 min, 8 tracks

(BESTIAL RECORDS)

Many of you, who know me, recognise that I have a bad opinion about the activity of Black/Doom in our country and there are a lot of reasons and a music lack of quality, the lack of substance and originality, very cheap instruments and the worst thing it should be the carelessness of the bands of the Metal Scene. But let's not to be very fatal in this idea (being enough weak already) I should say, with a great pleasure, there is an exception here: NEGURĂ BUNGET band from Timișoara. Settled up under the name WICCAN REDE, the band was very serious in its work and managed to record "From Transilvanian Forests" demo, a Black Metal material I wrote about in the first number of the magazine. I had the opportunity to invite them in Suceava at a concert where they delighted the audience. Meanwhile the two members changed their name, but the best thing was the improving of the sound.

I have here their first album, "Zirindu-să" made at the first label of underground from Romania, BESTIAL RECORDS (be attentive at the following ones, GRIMEGOD; and the other project of the NEGURĂ BUNGET batterist, entitled MAKROTHUMIA). How does this material sound? A little from Scandinavian Black Metal, enough keyboards, a screaming voice and, sometimes, a "hymnic" one, long and complicated tracks with many melodic fragments but keeping the main way, I mean: the violence. The cover looks excellent with verses written in an old Romanian with Cyrillic characters what tries to prove us that Romanian spirituality identified itself, unfortunately, with Roman Culture. I must add that the Dacian ancestors had a God-master, Zamolxe, who was substituted by God later, Christian God, an Orthodox one especially. In conclusion, there are only a few mentions about Dacian fighters. I consider suitable the colligation of these ideas with the music created by the two and finally we can listen to an authentic Black Metal music. I should have an objection: if we want to return in history, wouldn't be better to let the stories with vampires of Count Dracula into account of those who want to earn only money...? Ending this review, I recommend you from all my heart (how romantic it sounds, isn't it?) not to lose the only good Black Metal Romanian experience until now. (****)

GRAVELAND (POL)

"The Celtic Winter" CD '97 37 min, 7 tracks

(NO COLOURS RECORDS)

The legendary Polish band reprinted this material, recorded by DARKEN and CAPRICORNUS in the winter of '93 and '94; in the beginning it appeared as

a '93 demo and later as MCD. I think all of you know what kind of Black Metal sing the two members of the band, so that it doesn't worth to retell you how it sounds, for example Darken's devilish voice. For those years, this material seems to me anthologic and that's why I recommend to the youngest successors of the popular style of Black Metal. I close this review with Darken's words from 96 09 06 (words found the booklet of CD).

"Today majority of this young generation sell itself for worthlessness money, let the system's master of illusion play their dirty tracks and want to be lead by them like lamb through the maze of existence. But there are still individuals who see this fact, people who feel hate and fight, full of pride and conscious of their acts... those are ones, for whom GRAVELAND plays..." (****)

INTESTINE BAALISM (JAP)

"An Anatomy of the Beast" CD '97

41 min, 9 tracks

(REPULSE RECORDS)

Death Metal style doesn't represent the old interest; that's why a few labels still promote this style. One of rare labels is REPULSE RECORDS (Spain) which, during three years achieved 19 violent albums (the only exception being GOLGOTHA). This Japanese are the best Death Metal band from their country. I was pleased to find out that the band combines more styles, refining a lot of fragments on the background of the main tracks (there is also an instrumental track). I must recognise that I've listened to very seldom so a good mixture of brutality. The style is formed of: Heavy Brutal & Melodic Death Metal. I don't know if it's important or not, by my opinion about the album "An Anatomy of the Beast", is a very good one, I mean, an excellent album for the old style and searched by the one who reshaped on Black Metal. Rhetorically speaking or not, I wonder if we mustn't listen to Death Metal, too? (****)

PENITENT (NOR)

"...The Beauty of Pain..." CD '97

50 min, 6 tracks

(DRAENOR PRODUCTIONS)

I think you were delighted to read the interviews with Karsten. After some months till this interview I received a tape where there were three new tracks PENITENT and another with their new project ARCANER ART. Well, let's speak about only PENITENT. In comparison with "Melancholia", Karsten & Asbjorn announced that the three tracks anticipates a bomb-album. So it is as the six tracks are more complex, with a "full" sound, all different and in the same time strange and "black". I can't characterise them "Sad" because it would be too less, but not romantic ones as I would lie myself (and you indirectly). "Autumn is the Beauty of Pain" has a sad atmosphere which helps us to cross the darkside of the human mind. It seems to be shared in two chapters one of almost 10 minutes (as a long intro with some intonations) and the other one of only 4 minutes which synchronizes with the following track, "Black is the Sun Shining", track where we hear some wondering hallucinating achords of the piano. "Into the Great Inferno" is the representative track of the album, slower and more coherent and it's video will fascinate everybody. The following 11 minutes are the sombre Karsten's mixed and full of effect making from "A Mournful Bridge over a River Tears" one of the most "serious" in the album. The most insignificant track (not in concrete way of the world) would be "Necropolis" without many special achords, but which was preparing the end of the album, materialised through the gorgeous "My Secret Garden". The beginning of this track offers us a medieval atmosphere and Karsten's voice (full of regrets) synchronise with a new instrument (at least by hearing it), remembering me by the clavichord of the former centuries. I don't know if what I've said is correct but it's difficult for me to characterise one of my favourite albums in 1997. I was reading in the magazines that MORTIIS's music would seem to be like PENITENT. It's a stupid idea! At the question what does PENITENT's resembles with? It's only an answer: with PENITENT! So, I invite you to taste this new style (if you didn't yet): Dark electro/neo-classical. (****)

ARCANE ART (NOR)

Adv. tape '97

A large characterisation you could read in a previous page. The tracks which I listened to ("The Spiral Dance") I think they will be enclosed on MCD which will appear soon at PROPHECY PRODUCTION and the sound hasn't any in common with PENITENT; I mean it's more electronic, maybe a little wave influences with many effects without guitar, battery and voice, but only the synths. This cosmic music tends to be meditative, this due to a sound which resembled with the Romanian panpipe. (****)

Karsten Hamre prepares us a surprise, I mean, a tour in Europe in this summer and maybe on another continents. "The performance itself will be a pantomime theatre, and then of course based upon the music from "The Beauty Of Pain"! It wouldn't be wrong to describe the PENITENT show as a sort of a silent movie performed in a theatrical way on a stage... To some this way of performing live will for sure be new, but I personally find this form to be both interesting and fascinating, and I hope to give the audience something to remember for a long time after attending a PENITENT show... As far as I know there is only one other place in the world where you can experience a show/performance of a similar nature and that's at LATERNA MAGICA in Prague. I visited this theatre during a trip to Prague in the spring of 1993, and then it was to see their version of "The Magic Flute". Their way of doing a theatre is in my opinion unique as they combine music, ballet and slides shown on a big screen... I have never been so impressed by a show as I was with this particular show, and it is therefore I have decided to use a similar fundament to build a PENITENT show on. I do not intend to copy the way of LATERNA MAGICA, but on the other hand use it as a reference or to be more specific, use it as an influence in the creative process in the making of a PENITENT show. As said earlier PENITENT show will consist of music, theatre and visual effects created with the existing light... Bernt Edvard Egeland, who filmed the two PENITENT clips which soon will be out on video, is also a skilled theatre instructor and he has agreed to be the instructor for this show, as well as being the lighting engineer/technician for the PENITENT show... Beside me there will be three other people acting in this play, and they already have an acting experience through my friend as they have been a part of some of Bernt Edvard's previous plays, such as his version of Macbeth his two different "vampire" shows, which were showed "last year with great success."

Concert promoters/organisers should get in touch!"

Also you may buy the book about Dark and Emotional Poems, entitled "The Essence of Soul". Within these 64 pages you're invited to a journey on the dark side of the human mind. This is the gate to the world of emotions which dwells deep within our soul. Here you're given the reflections of the thoughts and visions of a solitude mind. This A5 sized paperback is really the link to the atmospheric world which are reflected through the poems of The Spirit of Grief, or as some have named the author: The Mad Poet! The price is \$15.

INFERNAL BEAUTY (BEL)

"Drakensquar" CD '97 39 min, 7 tracks

(HAMMERHEART RECORDS)

The material represents in fact the recorded demo in August '95, but it appeared in the market in 1996. The members of HAMMERHEART offered to the six a contract and these remixed the demo and now you can find it in the digi-CD variante. Only the Black/Doom Metal approached by the Belgians is elaborated and rhythmic, having many dark or melodic influences. The lines are written into a fictitious language "drakenslina", composed by Joachim. The concept is an allegory against all the reprehensible fake religions. The aim is to become one again with mystic mother nature and to bring back the total equilibrium that the fucking mortals disturbed. The "Emperor of Darkness" (the name of the album) may be considered one of the best Black Metal materials in the new variante and I recommend you the album... (****)

YEARNING (FIN)

"With Tragedies Adorned" CD '97

60 min, 8 tracks

(HOLY RECORDS)

In the summer of '94 FLEGETON band appeared, which achieved a demo "Through the Desolate Lands", in the same year, a material lack of importance. In '95 they changed the name of the band and it appeared "The Temple of Sagal" demo and in '96 a promotion tape appeared in TICO-TICO STUDIO which contains a gorgeous track "Autumn Funeral" (enclosed in "Holy Bible" comp CD) and "Bleeding for Sinful Crown", these 6 minutes and half, appearing also in the first album. Those angelic funeral purveyors of Finland offer you a music where acoustic, atmospheric and dark vocals was mixed with the most symphonic Gothic Doom ever composed. Let's see what Juhani, the leader of the band declare: "YEARNING is about man's deepest feelings and about the most important "inner world" that we all (the people) carry inside of us. Music can express many things that words are not able to tell. So, listen what learning music tells you... It's the infinite beauty of sorrow, it's the enchantment of the night". The most tragic track and Juhani favourite is "Release" and the longest, the most epic, the most atmospheric, maybe the best is "Canticum", after were some piano chords (nearly 2 minutes). Till the four Finland men will compose, something else, don't omit to buy this small funeral odyssey, "With Tragedies Adorned". (****)

NOX MORTIS (GER)

"Im Schatten des Hasses" CD '96

46 min, 6 tracks

(PROPHECY PRODUCTION)

After the best debut in '96 concerning to the Doom Metal romantic, EMPYRIUM, Martin Koller prepared another surprise, also a Germanian one. It's not as valuable as the first, but we can't either neglect it. The album is full of dark fragments, Sorrow/Doom/Death... where the feminine voice combines with the male one perfectly, reminds me of Polish band CEMETERY OF SCREAM. The atmosphere of the album is given by the keyboards which is heard from the intro till the outro. About their "live" appearance you've already found out from my interview with Christian Anderle. Without another details "Im Schatten des Hasses" is an excellent album recommended to all the Doom/Death metal fans. (****)

GODDESS OF DESIRE (HOL)

"Let Us Win this War" CD '97

41 min, 10 tracks

(SHIVADARSHANA RECORDS)

The only achievements which are received from SHIVADARSHANA RECORDS were IMPIETY, ABHORER, MORTUARY DRAPE, but as the parcel was received for a long time ago, I didn't think it's worth a presentation. After a long enough break, at the middle of January I received their last work, the band I am speaking about right now. G.O.D. is an unknown name for me and I think for you, too. The four (among them two girls) settled up the band like fun idea, but having the possibility so give concerts (18) and being strongly popularised through TV channels and became "the largest Show Metalband from Holland". Their live success met near GWAR and then in "Dutch Metal Night" beside OCCULT & GOREFEST. Much more, they are also invited at "Dynamo Open Air Festival '97". I must tell how they sing: very clean, entertaining, an old Black/Thrash (glorified in 80's). G.O.D. doesn't sound bad but I'm sure their qualities are more complex in the concert. "With this CD, G.O.D. tries to make the rest of the world long for those Glory-days of Metal", SHIVADARSHANA RECORDS, P.O. Box 3005, NL-3200 DA Spijkenisse, The Netherlands. (****)

BENIGHTED LEAMS (UK)

"Caliginous Romantic Myth" CD '96

33 min, 5 tracks

(SUPERNAL MUSIC)

Who haven't heard of Alex Kurtagic and their artwork made for many Cds, for example: DIMMU BORGIR, TROLL, DARKWOODS MY BETROTHED or

TORMENTOR? Well, this character made his musical project and its CD is wonderful and where Teemu Kautonen's voice participates. About this album and Alex's ideas you will find out from the long interview you'll read in "Mysts of Kogaionon". I offer you only a short presentation made by even BENIGHTED LEAMS: "Caliginous Romantic Myth" introduces a brand of Dark Romantic Metal, which is progressive, atmosphere-laden, powerful, and emotionally complex. The listener can expect sullen melodies, dramatic tempo changes, acoustic moments, and varied vocals, combined with a primitive production. The sophisticated lyrics deal with the brooding aspects of morose romanticism, making ambivalent references to the sinister allure of Syrens and Dryads, while written in a poetical style that creates an archaic and highly literary effect" (****)

ILDFROST (NOR)

"Natanael" adv. tape '97

(COLD MEAT INDUSTRY)

In this moment when you read these lines, the album may be bought from CMI. The promo-tape which I received from Jens Petter Nilsen sounds very originally, much more interesting than the first album. It's uncomercial music, it's not an "easy" music for the ones who aren't expert in the field. Another two tracks appeared in a "Jubilee Compilation" (ten years) also at CMI. In order not to make a childish review, I asked my friend to make to the readers of my magazine a presentation of the band. So: being student in philosophy he has some strange ideas (like also music) upon life. Let's find out: "ILDFROST (Fire Frost) is primarily a musical project. Developed in Norway. Fire frost isn't a proper word, it is two opposites connected in one. For one these two elements represent a world or thought on their own, and second, the point of melting into one symbolises or represent another. The name was chosen due to its metaphorical possibilities. ILDFROST rotates around the curiosity of exploration: the art of questioning (to never be one), life-codexes, existential mathematics fundamentalism and alternation. And for musical philosophy, ILDFROST promotes feelings as communication. The anti-matter, the not-form, the unseen is a condition for our comprehension of the world of shapes and forms as we see them, and it's just the same with music; the most important notes is those I don't play; it's rather them that shapes the melody and destroys the cacophony. Thus the greatest note is that which is never heard, the one escaping the scala, escaping the terms and logic and mathematics of man. Maybe the essence in ILDFROST can be said to be the playful fancy of metaphysics? The first ILDFROST release, "Autumn Departure" was a highly romantic influenced record, spawn with dreams, haunted by visions, splendour in sights and abstract longing; melancholic and beautiful. The second release, "Natanael" is textwise opposite, musically more structured, but still very melodic. one could say that the key to "Autumn Departure" is the thought of man being a rational animal who always looses his temper when he is called upon to act in accordance with the dictates of reason. And maybe it's fair to say that the key to "Natanael" lies in the thought that man is the only animal that can remain on friendly terms with the victims he intends to eat, until he eats them (and we all desire to "eat" each other don't we?) That's about ILDFROST. If you want to escape in another world, Jens Petter's project are waiting for you now. (****)

FLOWING TEARS & WITHERED FLOWERS (GER)

"Swansongs" CD '96 74 min, 8 tracks

(SEVEN ART MUSIC)

Another pleasant surprise in '96 is this album which amazed a lot of fans (and me, too!!) The mixture of sad, emotional, doom, atmospheric, slow or calm sound and a depressive voice managed wonderfully through the eight tracks, reminds me of bands like: MY DYING BRIDE, PARADISE LOST, THE 3RD AND THE MORTAL and even DEAD CAN DANCE. It's about a single demo, "Bijou" '95 and this album The four Germans promis much. I can't believe that meanwhile they didn't received a contract offer much more substantial. I recommend you! (****)

LACRIMOSA(SWI)

"Stille" CD'97 72 min, 8 tracks

(HALL OF SERMON)

In November 1990, a tape called "Clamor" from a project called LACRIMOSA, made its way through the independent and underground discos. Gloomy dark and classical influenced music, dominated by deeply touching lyrics and performed by an emotional singing, fascinated and turned up a scene, which was that time nearly dared to be forgotten. One year later, a full length album from the same non classifiable project was available, and songs like "Requiem", "Der letzte Hilfeschrei" and "Seele in Not" presented a complete new way of expressing deepest feelings and emotions. According to the second album "Einsamkeit", more and more people started to identify themselves with this new kind of music and found their fears and miseries expressed in a way, they never imagined before. Aroused by the fascination for the music and lyrics of LACRIMOSA and a hand full of other young groups, a new power overtook the Gothic and Dark Wave scene in Germany, Switzerland and other European countries and strengthened the thought of the union in the scene and of the underground movement in all its variations. Already that time, LACRIMOSA developed their music from album to album without losing the original touch and the red line, which leads through the songs, from record to record, from chapter. In a progressive way, LACRIMOSA always opened new doors of comprehension for the dark and alternative music. The following releases of LACRIMOSA connected their dark emotional music with the aggressive expression and power of the metal and hard rock scene and built a bridge between different music styles and different music fans. Besides several guest musicians, Anne Nurmi joined the former solo-project of Tilo Wolff as the second permanent member in early 1994. Meanwhile, the audience of LACRIMOSA embraces from Gothic Rock fans over Progressive Rock and Metal fans to intellectual music friends of different agegroups. More and more people find their own and personal way to enter the world of alternative music through LACRIMOSA, and as one of the most important names of that scene LACRIMOSA proved, that this kind of music through the years also became more and more important for a bigger audience, as their latest album release, the record "Inferno", entered the Top 100 Media Control Charts in Germany.

This would be a brief story of the seven years of the existence of this wonderful Swiss band. Do you remember Anne Nurmi's answer (from the first number of "KOGAIIONON") at the question about the name of the band? "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 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."

After that interview the two made a video cassette, "The Clips" and "Stolzes Herz" MCD in October 1996.

The date of the 15th of March coincides with the appearance of the valuable album in the Gothic/Dark Wave/Rock/Progressive Scene of the latest two decades and my favourite in 1997 too! Let's see read what Tilo Wolff tells us about this latest work:

"After the burning "Inferno" follows the "Silence"! From the glowing fire arises the first day in front of our eyes. Timid, the sound of vibrating pianostings penetrates the silence of this morning. But very soon the orchestra rises and whips the mist over the fields, and in the light of the first sun the golden horns shine in the full brilliance of their warm sound. "Der erste Tag" ("The First Day") sets in, where "Der Kelch des Lebens" ("The Goblet Of Life") of the preceding album "Inferno" left off: in the glowing fire, in the ashes, in the morning after! Not long since the mist has disappeared, the ruins are rising high upwards. The traces of the devastation are covering the naked ground. No sound, no humans. The screams have grown dumb. "Silence" rules the scene!

The self-critical lyrics of the single "Stolzes Herz" ("Proud Heart"), leading from the deepest darkness with power and the courage of life straight into the light, made the

rebuilding possible. Now, "Silence", the fifth chapter, tells in over seventy minutes the story of a mind wondering and starts in "The First Day" with a self-analysis. Intellect and emotion find their discord. Fears are becoming defined and accusations are taken notice of, followed by the courage of forgiveness, the courage of self-perception and the inner establishment: Not Every Pain Hurts". Purified, same enemies are brought to trial. "Siehst Du mich im Licht?" ("Can you see me in the light?") accuser and defender are questioning themselves while sitting in the same scale, discussing about lies and defamations and penetrating their courses. Hate and desperation are not seldom walking hand in hand with irony and cynism, in contrast to the sensible and self-critical view to a unreachable love: "Deine Nahe" ("Your Closeness"). To be able to learn from every downfall, to hold on the hope to find a light even in the darkest night and to reach the power to be able to stand up over and over again, that's it what the title "Stolzes Herz" mediates also in the nearly two minutes longer album version unmistakable, and builds the topical bridge to "Mein zweites Herz" ("My Second Heart"), which is in a self-explaining form not only beating for itself alone, as this title is to be seen as one of the key moments and as a piece of the heart of the entire record in itself. "Make it end" is the radical settlement with all the impressions, hopes, mistakes and experiences of the past. The fight for the own will, for the own heart. The fight for the own life and the end of hypocrisy and the self-cheating. No compromises! Concluding, "Die Strasse der Zeit" ("The Roads of Time") brings the circle to close in a nearly fifteen minutes timetravel and transfers the happening to take place on an imaginary street leading back to the past. And after the travel through the night passes, the sun drives away the mist and from the ruins of their fathers the young and promising culture awakes.

After the chart successes of the past LACRIMOSA releases, the new album "Stille" appears to be the most unconventional and extravagant LACRIMOSA release so far, even though the stylistically and topical parallels to the first releases can be drawn, which, under consideration of the additional visual angles, following ends up in the consequent mature of what LACRIMOSA so far spoke of, put a light on and snatched up, and therefore allows a differentiated as well as joyfulness interpretational view. With the co-operation of the Barmbecker Orchestra, the Rosenberg and the Deutsche Lunkewitz SangerInnen (German Lunkewitz Singers), the new album of LACRIMOSA, which was recorded at the IMPULS STUDIOUS in Hamburg, aims not only topically but specially musically and productionally a pretentious high quality standard!

After this characterisation, I haven't any doubts you'll look for to get this worthy album. Till our meeting with LACRIMOSA, let's let Tilo Wolff's words:

"After all, LACRIMOSA has no plagiastical message and raises no threatening forefinger to tell the people what to do and what to say, but LACRIMOSA has a clear statement of honesty and humanity. The art of accepting yourself as you are and the beauty of self-sacrificing love. The art of standing up out of the darkest corner of your soul, the art of staying alive in the poisoned society of our times. The art of inspiration, to express yourself and to name it art again, if only it inspires one living creature in his way of life."(****)

PARAMAECIUM(AUS)

"Within the Ancient Forest" CD'96

55 min, 7 tracks

(PLEITEGEIER RECORDS)

You've heard about this group in 1994, through the album "Exhumed of the Earth", released at WITCHHUNT RECORDS. The four Australians entered again in TOYBOX STUDIOUS (Melbourne) in November'95 and they recorded these new tracks: they are melodic, quiet/slow and sad ones (concerning to the Doom Metal), but also powerful, "hard" (in the extreme of Death Metal). Andrew Tompkins's violent voice offers us a low tonality of the sound, reminding me of their first album, but also of another bands: MY DYING BRIDE, ANATHEMA or GODSEND. The music features harmonious male and two females singing (and also a soprano), piano, cello, harpsichord, flute and acoustic guitar along side the more common instruments and vocal styles of death metal. The story of the album is based entirely on the novel "Within the Ancient Forest" written by vocalist. The novel is written in the fantasy genre and it tells the story of Deryl, a young man searching for ultimate truth and the

meaning for life in a land where Immortals, dragons, magic and the powers of darkness are very real; a search which eventually leads him to the legendary Firetree immortality.

After this album the guitarist Jason De Ron left the band, being substituted by that who co-operated on this album on acoustic guitar and layout and design, Mark Kelson.

So, if you want to listen to a Gothic-Doom-Death Metal masterpiece with full of harmony and beautiful soundings, this album is waiting for you.(****)

GROMS(NOR)

"Ascension" CD'96 41 min, 9 tracks

(PLEITEGEIER RECORDS)

GROMS is a Norwegian Death-Metal band which has an interesting style of Death Metal. They make a very hard and heavy but also melodious and harmonious metal. This slow music makes an atmosphere of Doom and a wall of heaviness that wraps all around and fills your mind. They have a tenacious heaviness as like old PARAMAECIUM but also dynamic outbursts of pure power. GROMS have a precise drumming and also high quality guitars and singing.(***)

LAKE OF TEARS(SWE)

"Lady Rosenred" MCD'97

10 min, 3 tracks

(BLACK MARK PRODUCTION)

After two excellent albums, "Greater Art" and "Headstones", Daniel Brenner's band made (on the 7th of April) a new work, "A Crimson Cosmos", from which there were pulled out three tracks, resulting the "Lady Rosenred" single.

The first track "Lady Rosenred" is gorgeously delivered by guest vocalist Jennie Tebler. The vocals, which are sensuous and childlike at the same time, are accompanied by simplistic, almost fairytale-like melodies. Simply captivating!

"Devil's Diner" really pumps-up the groove mechanism and will pack dancefloors worldwide every time it's played. The final track, "A Crimson Cosmos", winds down the single superbly with its psychedelic, dream-like qualities.(****)

THE GALLERY

"Dreamscapes" CD'97

51 min, 10 tracks

(HALL OF SERMON)

On the 13th of January 1996 Tilo Wolff received ZILLO PRICE for the alternative Rock Music, materialized in 10.000 DM. This musician (in the same time the brain of the HALL OF SERMON label) organized, on the base of this prize, a competition where three new bands could receive the offer to record an album into a professional studio. After nearly 250 received tapes, the winners were: DREAMS OF SANITY, THE GALLERY and SARA NOXX (a project of Britt Rommel).

Today we stop only at this interesting Gothic project, THE GALLERY, and as I don't know much about this group, I'll let who those invested trust to characterize them:

"Only when we describe what separates us do we discover what unites us. Dreams, often dreams will separate us from reality, from the day-to-day of light and shadow, of love and hate, of happiness and suffering. On the other hand dreams can bind us seamlessly to our daily lives. In dreams we often project wishes, fear (of touching) and terror. Often we experience in dreams, in abstract form, our daily dealings-events which we would prefer to leave wrapped in a cloak of silence. Because it's uncomfortable to speak about it openly. Because there isn't anybody whom we can unconditionally count on as confident. Or because we simply can't and don't want to jump over our own shadow.

THE GALLERY is a young band from Ave whose members know each other since childhood. The past experiences of Antje Mothes and her brother Gunnar, of Lars Escher, Heiko Steiner and Rico Hampel couldn't be more different and, at the same time, more similar. Growing up in the gray city of Ave with its surroundings of sickening story-book perfection, the five youths had to experience, each in his own way, what it means, with small town sadness, to deal with social tensions and familial drama-as well as with the aspect of not being needed or taken seriously. Sooner or later it happens automatically that one wishes for the unreal, that one

puts everything into one's hopes and experiences the fulfillment of these desires in dreams. But also the bitterness of reality one experiences in dreams, as nightmare.

All of this is expressed by the songs of the group which was founded three years ago. THE GALLERY stands for a mixture of Gothic-Rock, Metal and Wave. Stylistic limits aren't set by these five; everything that they happen to like goes. Whether sweeping melodies with a medieval lilt, the tender warmth of a violin in "Soporific" or the use of a didgeridoo-THE GALLERY won't let itself be reduced to simply "Gothic".

Enjoy the disarming sincerity and the shadowy warmth that this band radiates.(****)

AETERNUS (NOR)

"Beyond the Wandering Moon" CD '97

65 min, 10 tracks

(HAMMERHEART RECORDS)

After the achievement of "Dark Sorcery" MCD, Ares, the leader of the band (he is also session bassplayer in GORGOROTH) told me that he already has prepared some new tracks, much more dark and atmospheric and he will sign an advantageous contract soon. After a long silence, Guido announced that AETERNUS signed a contract with HAMMERHEART and they will make their first album this spring.

In the last days of March, AETERNUS was in tour with HADES, ISVIND and HELHEIM in many countries, in "Nights Of Revelation Tour" '97. Much more, the date of the appearance of my magazine coincided with the evening when the ones of IMMORTAL could be seen beside the four bands. The ones who last these full nights of "Hate and Darkness" not to despair because they will see LIMBONIC ART and EMPEROR beside AETERNUS (in June).

But let's come back of this wonderful material "True Dark Metal", made on the 11th of March. The style is much like the fellow citymen of these guys, I mean HADES, maybe a little bit atmospheric, faster and more Darkness. The ten tracks were recorded during four months by Pytten in GRIEGHALLEN STUDIO and the conceptwork was made by Morrigan (MCD HADES). This Norwegian classic Black Metal reminds me of "Alone Walking", but the old albums BATHORY, being a great difference concerning to the violent voice, full of hatredness which makes different the sound of AETERNUS than the forward bands (already mentioned). If you want to run away from the warmth of spring, listen "Beyond the Wandering Moon". (*****)

NO COLOURS PROMO COMPILATION CD '97

73 min, 12 tracks

(NO COLOURS RECORDS)

What have NO COLOURS prepared for us? A CD with the selections of all their achievements till now, but what is going to be too. I won't insist on their latest materials, because I think all now how they sound DIMMU BORGIR, VELES, GRAVELAND, FALKENBACH or FORGOTTEN WOODS. I'll tell you that "And the Horn Was Sounding Far Away" doesn't sound bad at all and I can't realise how it will sound on the "Following the Voice of Blood" album, after it will be mixed in the complete variant. "The Herald" announces us the new album FALKENBACH will be a real "bomb", the track which has almost 10 minutes of Island Folkloric Black Metal and the last 3 tracks will be included on "Arma Christi", the debut of URGEHAL band. Concerning to the CD costs \$8: are you so stupid not to buy this material? I think you aren't. (****)

NEWS

NO COLOURS RECORDS:

GRAVELAND (POL)-"Following the Voice of Blood" CD (April)

URGEHAL (NOR)-"Arma Christi" CD (April)

VELES (POL)-"Black Hateful Metal" CD

FALKENBACH (ICE) - the second album

BLACK MARK PRODUCTION

LAKE OF TEARS (SWE) - "A Crimson Cosmos" CD (97.04.07)

QUORTHON (SWE) - "Purity of Essence" CD (97.05.05)

BATHORY (SWE) - TBA CD (97.08.25)

OVERON - TBA CD (97.08.25)

PULVERISED RECORDS

THEORY IN PRACTICE (SWE)-"Third Eye Function" CD (melodic Death Metal)

AMON AMARTH have signed with METAL BLADE.

NO FASHION RECORDS

LORD BELIAL (SWE) - "Enter the Moonlight Gate" CD (April)

(on the same date, the split VASSAGO/ANTICHRIST LP, on TOTAL WAR PRODUCTIONS)

ALLEGIANCE (SWE) - "Blodornsoffer" CD

THE MOANING (SWE) - "In the Shadows Realms of Darkness" CD

OPHTALAMIA (SWE)-TBA CD

NECROPOLIS RECORDS

USURPER (USA) - "Threshold of Usurper" MCD + "Skeletal Season" CD

MISANTHROPY RECORDS / ELFENBLUT

IN THE WOODS... (NOR) - "White Rabbit" 7 "E.P."

PRIMORDIAL (IRE)/KATATONIA (SWE) - Split 10"

BURZUM (NOR) - "Dunkelheit" VHS-VIDEO

TIERMES (FIN) - "Tiermes" CD '96 (industrial mindfuck feat. Jarkko from UNHOLY)

AMBER ASYLUM - "Frozen in Amber" CD '96 (a siren, a muse and a monster... enchanting and bewitching)

HAGALAZ (NOR) - "When the Trees were Silenced" 7 "E.P."

BLOOD AXIS (USA) - "The Gospel of Inhumanity" LP Box set

ENDURA (UK) - "Great God Pan" CD Box set

PRIMORDIAL (IRE) - The second album

MALICIOUS RECORDS

KAMPFAR (NOR) - "Mellom Skogkledde Aaser" CD (Hymnic Black Metal, out in April)

SOUND RIOT PRODUCTIONS / BLOODSTAR / BLACK HEART

MYTHOLOGICAL COLD TOWERS (BRA) - "Sphere Of Nebaddon" CD (Slow Epic Doom Death Metal)

SERPENT RISE (BRA) - "Serpent Rise" CD (Atmospheric Gothic Doom Metal, out in June-July)

SONGE D'ENFER (BRA) - "My Visions In The Forest" MCD (Melodic Black Metal, out in April)

MIASTHENIA (BRA) - "Fau" - "Tragica Musica Noturna" MCD (Epic Pagan Black Metal, out soon)

ORACULO (BRA) - "Astral Doorways" TAPE-EP (Dark Avant-Garde Metal)

SONGE D'ENFER (BRA) - Debut CD (out in October)

Another news: TEMPLUM, SEPHIROT, MORBID PRELUDE DARKNESS EMPEROR, LETHAL CURSE VOICE OF WONDER RECORDS

THE 3RD AND THE MORTAL (NOR) - "In this Room" CD

NAZGUL'S EYRIE PRODUCTIONS

BARATHRUM (FIN) - "Infernal" CD (66 minutes of Jet Black Metal)

WIZARD (FIN) - debut CD on June (old Black Metal style, a project of Teemu Kautonen)

SOLSTITIUM RECORDS

NATTVINDENS GRAAT (FIN) - "Chaos without Theory" CD (May)

MOONLIGHT RECORDS

FURTHEST SHORE (FIN) - "Chronicles of Nethenese, Book I: The Shadow Descends" CD; this is a project of Teemu and Pasi from DARKWOODS

MY BETROTHED, Epic Metal in the vein of BATHORY's classics (June)

MASCOT RECORDS

DANSE MACABRE - A Gothic project of Magus Wampyr Daoloth (NECROMANTIA), Sotiris (SEPTIC FLESH) and Gunther (ANCIENT RITES)

CANDLELIGHT RECORDS

EMPEROR (NOR) - "Anthems to the Welkin at Dusk" CD (April-May)

MASSACRE RECORDS

THEATRE OF TRAGEDY (NOR) - "A Rose for the Dead" MCD ('97.04.25). Guitarist Geir Flikkeid left the band and is replaced by Tommy Olson (THE MORENDOES). Tommy Lindal who had a badly brain-attack while the studio session for "Velvet..." will be substituted by Frank Olaussen (VIDVANDRERE). In the beginning of the April this band was in tour with LAKE OF TEARS and HEAVENWOOD.

CENTURY MEDIA RECORDS

In March were finished the latest albums of ALASTIS and ULVER. Very soon will be out the new albums of THE GATHERING, TIAMAT and ROTTING CHRIST.

In the following I'll enclose a few addresses of my good friends from magazines. Consequently, if you want to find out other details, please contact to them. Greetings from me to all these guys!

"ISTEN" magazine (excellent); Mikko Mattila, Peltolamminkatu 6A17, Finland

"VALKYRJENS FUGLER" magazine (wonderful stuff); Gro Husmo, Fidveien 1, N-1182 Oslo, Norway

"WITCHCRAFT" magazine/"ZEIT GEIST" 'zine; Stefan Löns, Maximinstrasse 26a, 56072 Koblenz, Germany

"IMHOTEP" magazine (long interviews); Roy Cristensen, Steine 8470 Boivesterålen, Norway

"CRANIUM" magazine; Raimundas Peciusis, P.O. Box 6, 4270 Vilkaviskis, Lithuania

"SKOGEN" magazine; Sascha Falquet, Jungholzstr 60, CH-8050 Zürich, Switzerland

"ASGARD" magazine/HYPERION; Samoth Baaldauf, Ulmenstrasse 11, A-6063 Rum, Austria

"EINHERJUM" magazine; Aasmund Skugge, Skuggendasen, N-5717 Gudvangen, Norway

"DEO OCCIDI" magazine; AM5G, B.P. 1206, 76177 Rouen Cedex, France

"WHERESEMYSKIN" magazine; Blaash, 2207 Cherry Bend, Houston/Texas 77077 U.S.A.

"NORDLYS" magazine; Ask, P.O. Box 2002, 2601 Lillehammer, Norway

"THE BOOK OF MONARCH" magazine; Louis, P.O. Box 251, Campo Grande, MS 79002-970, Brazil

"DEPRIVED" magazine; Antoinette Flynn, Misanthropy Records, P.O. Box 9, Hadleigh, Suffolk, IP7 5AU, U.K.

"SAVAGE GARDEN" magazine (the second issue is out now); Stefania Renzetti, Via Martini, Triestini 9, 20148 Milano, Italy

"THE UNDERGROUND" - "Your Essential Free Monthly Guide to Everything Extreme"; 3 Sandfield Crescent, Camborne, Cornwall TR 14, 7DX, U.K.

"THE BOOK OF MONARCH" - Sound Riot Productions, Louis Rodrigues, P.O. Box 251, Campo Grande, MS 79002-970, Brazil.

I end this page (my magazine included) with some addresses of the promising bands:

WALLACHIA - demo '96 (30 minutes with four symphonies of emotional, vampiric Black Metal; the layout made by Ancient Lore Creations; this demo will appear soon on MCD on Impure Creations Records); Lars Stavdal, Bogavn. 55F, N-7700, Steinkjen, Norway

YOUR SHAPELESS BEAUTY - demo '96 (45 minutes of excellent atmospheric Black/Doom Metal); Blachier Nicholas, 2 Rue Jean Moulin, 13200 Arles, France

DRUSUS- "Efemer" demo III '96 (37 minutes with full of keyboards, in MORTIIS vein but more atmospheric and with depth poems (in German, Romanian and English). Excellent sound! Andrei Rusu, Im Sichler 34, 61231 Bad Nauheim, Germany.

AGATHODAIMON- "Carpe Noctem" demo '96 (5 tracks + intro & outro of melodic but aggressively Metal... enriched with a deadly dose of blackness... 37 minutes of well produced, extreme dark and poetic music... beyond the limits...); another project of Andrei Rusu.

CROWN OF AUTUMN - "Ruins" demo '96 (excellent cover, great lyrics, epic-dramatic-medieval-majestic-dark-gothic-sound, one of the promising Italian bands). Contact to "Savage Garden" magazine.

DECEMBER - "Hope For Nothing" cassette LP '96 (gloomy, grim and nihilistic); "River of Blood" 7" single, out on ELFENBLUT (the transcendental division of MISANTHROPY RECORDS)

ENDLESS - "Among the Trees" demo '96 (a new project of Radim Chrobok (ex-LOVE HISTORY); Gothic/Doom Death Metal with male and female voices, keyboards and conga instruments included).



HUPOGRAMMOS DISCIPLE'S - guitar/bass/keyboards/vocals
BLACK PHARMAKEYA PEPÓROMENEEÉ - drums

Negură Bunget is the black metal band from Transilvania.

We proudly came from the lands of the ancients dachis ("the most wisest and bravest among all the thracks"), follower of Balmoxis, of human sacrifices, of immortality ... "Strong believers in immortality, brave and cruel without ends, sparing, scornful towards death, with strong volition and bright mind ... their duplicity and hypocrisy were well known among the Old World".

The first one who tried to preach here (Ap. Andrew) ended hanged on an inverted cross with his head down, after he was cursed by the locals. 23 of April, his dead's day, is now celebrated "as the day when the deads come for blood in the living world".

We also came from the lands beyonds the forests, country of Dracula, of the vampiers, and we come with all the mysteries and magik of these immortal places ... "The peoples of Valachya is highly non-believer and spoiled, not even bad if praised by them, nor the king, the relative or the friend. They deceive everybody. Great layers and well known bandits, always ready to swear and doublecross later with no remorse. Never ever to be trusted".

In '95, under the name of Wiccan Røde, we recorded our first demo "From Transilvanian Forests" including 6 tracks of pure transilvanian black metal.

Under similar circumstances at the end of '96 we recorded our first full lenght LP "Zirnindu-să" ... A further step into the world and spirituality of our ancients. (See for amazing archaic roumanian lyrics!).

You think you could help us integrate into the universal concept of black metal our individuality and to restaurate here the times, spirituality and mysteries of the ancients, creating a bloody immortal bridge beyond times ...

.... then write us at:

NEGURĂ BUNGET (B.P.P.)
Str. Timiș Nr. 1 Sc. D Et. 3 Ap. 16
1900 Timișoara, Timiș, România

ΩΒΗΨΕΛΕ ΣΛΑΒΑ ΩΠΥΓΚΑΤΗΛΑΡΑ
ΩΗ ΠΡΑΘΟΥ ΤΗ ΤΩΠΩ ΗΘΑΠΩΒ ΛΥΠΗ