

Issue 7
Spring 2001

KOCCIA

SUSPERIA
AGHORA
ENID
COPH NIA
CREST OF DARKNESS
ICE AGES
ORPHANED LAND
GOTHICA

GRAVEWORM
OPETH
MANTUS
LOVE HISTORY
VIRGIN BLACK
AVRIGUS
MY DYING BRIDE
AD INFERNA
DORNENREICH
IN THE WOODS...
live report ...
DARKWELL live report...

... almost 400 succinct objective musical stuff presentation

... And Now HELL starts to become AUDIO...

Rakoth "Jabberworks" Digipack-CD

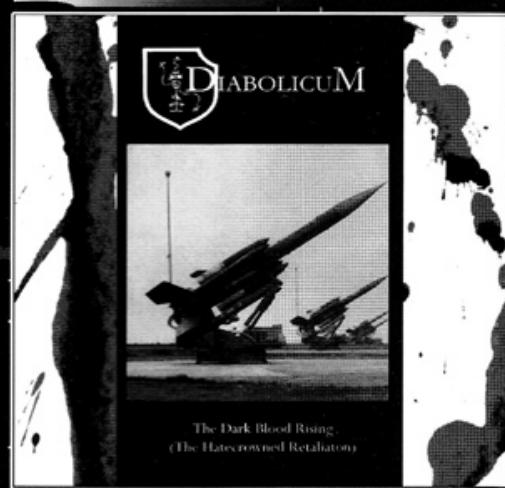
Bombastic Rakoth Metal
Featuring the Russian
Grotesque Orchestra



code004

Diabolicum "The Dark Blood Rising (The Hatecrowned Retaliation)" Digipack-CD

Black Infernal Metal
Second Album from the Swedish
Masters of Nuklear Apocalypse!
including a special CD-ROM track
with exclusive banned video
and extreme snuff-stuff!



code005

Bloodshed "Skullcrusher" Digipack-MCD

Pure Skullcrushing Metal
Incredible New Sensation from Sweden,
captured at Sunlight Studios...



code006



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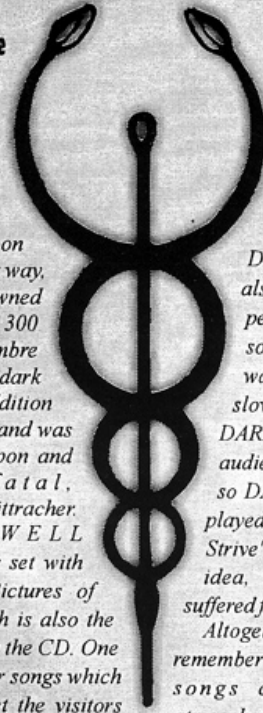
Since I have already done an interview with bass player Roland, in "Kogaionon" No.6 I thought it would be at least "my duty" to keep you catching up with the latest news, details and most important events of this Austrian Gothic Metal revelation, DARKWELL. One of the most fascinating events should be definitely mention is

"Innsbruck is the scene of the crime. The only major city tucked away in the snow-capped European Alps was on 28 Sept hosted to the official presentation of DARKWELL's debut release, 'Suspiria'.

As the sun disappeared into the wintery horizon, the moon cast its shadow on myriad gothic figures as they inched their way, fashionably late and clad in black regalia, toward the renowned club Hafn. As the spotlight shone on DARKWELL, about 300 night crawlers crept toward the stage to feel the first of the sombre vibrations. The atmosphere thickened with mysticism and dark desire as the band played a shortened set, due to the recent addition of keyboard player Raffael. Nonetheless, the crowd swayed and was taken by the haunting voice of DARKWELL's secret weapon and femme fatale, Alexandra Pitttracher. DARKWELL opened their set with the song 'Pictures of Strive', which is also the first track on the CD. One of their faster songs which helped to get the visitors into motion. Afterwards,

DARKWELL gig sustained in the last year autumn of the second millennium in Innsbruck. As, unfortunately I did not succeed reaching this event I ask to Roland sending me a few lines to describe the atmosphere and some images of what happened there. So let us find out some details about real action that took place in there...

darkwell



they played 'Blackheart' a slower song with a lot of atmosphere. After that the 'Two souls creature' trilogy followed which were played a bit faster than on the CD, which gave DARKWELL the Chance, also to convince the 'Metal-people' in the audience. Last song of the DARKWELL set was 'Ladie's Choice' a long slow atmospheric song. As DARKWELL left the stage the audience wasn't really pleased so DARKWELL reappeared and played the opener 'Pictures of Strive' again, which wasn't a bad idea, cause the first version suffered from a very bad sound... Altogether it was an evening to remember and proved that also slow songs can develop a 'live atmosphere'...."

The 19th of December, 00



Alexandra

IN THE WOODS...

IN THE WOODS..., CALEDONIEN HALL, KRISTIANSAND, NORWAY - 29/12-00

Review by Peter Mernickow

"I guess it was quite hard for all of us IN THE WOODS... fans, when we acknowledged some months earlier that there would be no more In The Woods..., and this should be the final concert. However, I wouldn't even have thought of missing the chance of seeing this fabulous act live, as this would have been for sure the last chance.

Caledonian Hall is the hall of Kristiansand's most expensive and noble hotel, and I must admit it was rather strange to see all us long-haired freaks going into the hotel and up the stairs on the red carpet to the hall. Only around 300 people showed up, but yet again many more people in this hall wouldn't have been great at all, as it was quite packed already.

Finally the sounds of "Yearning The Seeds..." started and the band went into a really bashing version of "HEART OF THE AGES". I must admit that from the first seconds I felt a shiver down my spine. The visual side of the performance was stunning, fitting lights and effects, and after only 3 songs it was clear to me that I would never regret going all the way from Denmark to see this masterpiece of a concert. We got among others "White Rabbit" and "Mourning The Death Of Aase" where after the band announced they would play the whole "Omnio" album!! After playing half of the album it was time for a break (they already played for almost 1 1/2 hour). Maybe I should mention that

the first part was with the old line-up? And Ovl. Svithjod didn't growl at all this evening-even the old tracks were sung with normal vocals (which a certain part of the German audience didn't like). Time to go to the bar, where we earlier witnessed the horrible beer-prices (14DM for a normal glass of beer!!). After half an hour the band entered the stage again and played the last "Omnio" tracks. After that, with members of the recent line-up, a great mixture of "Strange In Stereo" material and cover-songs were performed. IN THE WOODS... even played two new unreleased songs called "I don't care" and "Beer" (especially made up for the occasion! Hell yeah, I would say - considering these beer prices!), and it is close to tragic that the audience will never hear these songs as studio recordings! As the final track arrived all members sat on the floor and played the famous Syd Barrett tune a moment of great joy, but yet it was easy to see a certain sad mood on stage. The sound was close to perfect all evening, and for those who missed it-I could only feel sympathy for you!

As a side-note, it was easy to see what worshipped cult band IN THE WOODS... was. People from such places as Germany, Denmark, Sweden, Greece, Poland and even Peru (!) had travelled all the way from their respective countries to witness the final testimony of this brilliant act.

An amazing evening, an amazing band IN THE WOODS... R.I.P."



SUSPERIA

Framed from an Old Italian horror movie titled "Suspiria" the name of the band has slightly been modified because of copyright legislation and, thus, here comes SUSPERIA. This new title brought luck to the five members since in a very short while they have received a contract signing for no more or less than four albums just from Nuclear Blast. The band's history is rather succinct but because of their quality music and of the fact that some members' name had quite a great resonance they had just obtained this profitable and attractive signing with the German label.

I am sure this debutant band could face an immense success while their first album would represent quite a "bomb" for all Black Metal fans.

But, above all, we should enter details dimension besides SUSPERIA's vocal.

Hi Athera and may it be a proper time for meeting you! I have information you work and thus your entire night is full. Perhaps the only proper hours for reading your messages should be somewhere in the evening. Am I right in this very situation? Where do you work? In fact who is Athera indeed? I mean age, real name, work and family. What is the meaning of such nickname? Is it just a name used for the stage, a name for a musician, artist?

"Well, hello there and thank you for the kind introduction to this conversation! You are right, I am working these days at my usual job as night watchman at a hospital in Oslo. I guess I will have to sacrifice my job next year to commit fully to the music, but hey, this is what I live for so it's worth it! My night isn't all that full, so I actually spend much of the night times answering interviews these days. Hmm... Who I am? Well, I'm a Norwegian musician in the mid-twenties, and my real name is Paul. I work at night every other week to make things go around, you know. My family is rather small, my old parents, my brother and my 2 black naked dogs... My nickname doesn't mean anything particular. It is just something I came up with while twisting my head around last year. I just thought it was simple and easy to remember, so I used it as my general artist name."

Tjodalv and his friend, Cyrus, under the name of SEVEN SINS founded the band in 1998. The project has turned into something very serious when Tjodalv left DIMMU BORGIR on March 1999; a few months later, on August, you came to get acquainted for the first time with the band. Differently said, because of Wacken Open Air Festival, because of MAYHEM band... and the fact you are a good driver (he, he...). You have come to know better the band. Haven't you? Please, relate a little that event...

"Yeah this is correct, it was a funny coincidence really. Because I was going to drive the van down to Germany with MAYHEM, but it's quite a distance so we needed a second driver. Tjodalv decided to join the trip just before we were leaving. And so we met up for the first time ever and started talking music (what else???) on the long road trip to Germany in August 99. Another weird thing was that both Tjodalv and me had known Hellhammer for a good while, but we had never met each other before this trip. So we went down there and had a great time at this cool festival. And it wasn't until we went home some days later that Tjodalv told me he was seriously looking for musicians to complete the new band of his. I then told him I was available and had been a vocalist for many years, and I was at the present time only playing in some band as a session drummer, so this was like just the right thing for me. Tjodalv also needed a bass player and a rhythm guitar player, so when I got home I asked my long time friend Memnock if he wanted to try this out. His immediate response was like; 'Metal to the bone band with Tjodalv behind the drums... YEAH!!!' So we went to a rehearsal the month after the Wacken Fest and brought a mutual friend of ours, Elvorn, to fill the role as rhythm guitar.

It all worked out just perfect, and we had some more rehearsals and after a while we aimed for a demo within the end of that year. We went to Pitfire Studio outside Oslo and recorded what became the 'Illusions of Evil' demo. This is basically the beginning of the whole thing."



Athera

After you realized how serious the two musicians were as far as their intentions were concerned, you contacted, at your turn, two members of your former band and so SUSPERIA reached its complete formula. Tell us, please, a few things about that band of yours you used to call "non-professional"; the style you wanted to approach, the circumstances under which you created it...

"Yeah, both Memnock and Elvorn were playing in the same band I did at the time. The band was called VANAHEIM, and they had been playing for some years without any success. And when their former drummer got sacked, I was asked to step in as session drummer, as I had been playing drums some years earlier as a hobby. This band was kind of epic-Viking-folk history-fantasy-'ride the horse of steel' music, and I have to say, it just didn't work for me. (MANOWAR are the only ones still pulling this off, he, he). It was OK to have some guys to play with and rehearse, of course, but the creativity just stopped and when you don't make a single song for over a year, it is not so inspiring or fun anymore. So I was kind of frustrated, and when I met Tjodalv suddenly and this offer came up, there was no hesitation at all! Memnock has been one of my best friends for 10 years and I have played with him in almost all my previous local-bands over the years, so it was just meant to be that we again would follow each other on the path of music. Elvorn was also a clear choice for the rhythm guitar playing part as he is one of the better guitarists I personally know. And the three of us got along great with Cyrus and Tjodalv from day 1 so this felt right! The music of VANAHEIM was

far to complex and I think the world is looking for more pure metal again, like the good old days. At least it looks that way... VANAHEIM is by the way history... RIP!"

Memnock is a bass player for almost ten years. The bands he used to perform within are more or less known such as METADOX, POWER HUNT, VANAHEIM or OLD MAN'S CHILD. Do you consider him so gifted indeed?

"I consider him very gifted. He has been practising steady all the time and bass is his love and affection, totally devoted, the very typical definition of a bass player he is! And since things started to get really serious he has been rehearsing 4-5 hours everyday, so I think he will turn out to be quite awesome in the near future. All my respect to him as a person and as a musician! The bands you mention are correct, and I have been playing with him in all these bands except OMC. METADOX was our first band together that we formed in 1991."

There were not so much rumours heard about Elvorn. What can you tell me about his musical activity, I have knowledge he is also one of your best friends, which should be his characterization from this personal point of view?

"Well, one thing about Elvorn that is quite remarkable is that he played with Mustis of DIMMU BORGIR in their old high school band: "VIDDER" (the world is small). But this band's history is not wide. Apart from that he was one of the first members of VANAHEIM from that band's start, until he left that band to join SUSPERIA. I didn't know Elvorn until I became a part of VANAHEIM in late 1997, but we are of the same character and type so we immediately got along very well. And we have grown to become very good friends yes. Elvorn's taste floats between old school Black and Power Metal,

and somewhere in between you can find METAL which he loves to play in a band, so SUSPERIA is just as perfect for him as the rest of us!"

Cyrus has performed in SATYRICON as well as in OLD MAN'S CHILD. Moreover he composed the entire SUSPERIA music. For almost twelve years he used to be a guitar player and I believe he still is one of the most respected guys of the actual Black Metal scene. Isn't he? What else should my readers find out about Cyrus? What is your opinion concerning the music he perform in SENA ANIMA project?

"Cyrus is a remarkable guy. He actually makes most of the music in SENA ANIMA too! But their music is totally different from SUSPERIA's. It's more like semi-Industrial/Alice in Chains kind of music, but quite cool. The thing is that he has so much on his mind when it comes to music, so many ideas. And in a strange way he can create two totally different concepts and styles. If you didn't know it you could never tell it was the same guy making the music for two different bands. He doesn't even have to choose between the bands when he comes up with a great riff, which is going to use it, because he doesn't favourite either band when it comes to music making. He sets himself in different moods when creating music to each band, so everything is separated in the creating process. We are not at all concerned about him making music to his other band, he has played there for over 8 years and will keep doing it. We know he will make just the right music for SUSPERIA no matter what. He had much of the "Predominance" stuff in the makings when the rest of us joined the band last year, so all the credits are on him. But in the future on coming albums there will be contributions by others, Memnock, Elvorn and myself, we'll see what happens. We have nothing to worry about in the coming time, cause Cyrus spends 80 % of his time constructing great music and working on ideas in his home studio, so I'm really curious to see what he comes up with next. I have heard some outcasts of some of the material we will feature on the second album and it is fucking awesome!

When it comes to him being respected in the Black Metal scene I think you are right. He hasn't been that much in the spotlight before and never had his own really successful band. But not many get to work with great bands like SATYRICON and OLD MAN'S CHILD you know. And you need strong discipline if you want to play with SATYRICON, they are extreme. But I think people are aware of his talent, or else they wouldn't have used him as a session player in important periods."

Tjodalv is by far the most famous member of the band. Moreover he had founded, besides Galder, REQUIEM, which later changed its name into OLD MAN'S CHILD. If not being so wrong his name figured also on this band's latest album "Revelation 666". Tjodalv performed at drums on DIMMU BORGIR's legendary debut "For all tid". What kind of person is Tjodalv? What are his behaviours next to you? Do you think a skills like comparison with Hellhammer would be inappropriate for Tjodalv? My question is motivated especially by a certain fact from your past when you also used to play drums.

"Yeah Tjodalv was asked to perform on some of the tracks on OMC's latest album just for old times sake, and the fact that Galder needed his thundering drums to complete the sound. Tjodalv is a great and crazy person. We have become close friends since we first met each other, and we have much in common personally. He is a responsible and stressed guy with a lot on his mind, and ALWAYS occupied with something, be it whatever!!!... hahaha. He is apart from this also a very good father for his daughter. I can spend hours and hours on the phone with him everyday when there is something going on with the band, planning the future, writing lyrics, discussing or dealing with different contracts. We are a good team together when it comes to the administrative part of playing in SUSPERIA. Hellhammer and Tjodalv are sometimes rehearsing together to exchange ideas and become better individual players, but you can't compare the two. They are so totally different when it comes to the style, and they have a different insight to drumming. Tjodalv is more 'straight ahead, pounding, hard-hitting' & fast drummer, whilst Hellhammer is more of a jazz drummer really. Hellhammer has studied many forms of drumming and he has also played for more than 16 years. Tjodalv is a bit younger, but I personally think Tjodalv is a great drummer. And he has evolved so much since he left DIMMU, so the future will be exciting... Yeah I played drums for some years so then I know how differently each drummer is playing, and you develop your own style. And Tjodalv is extremely good at what he's doing if you ask me."

And once I mentioned of Hellhammer, I should also say something about the older project, MORTEM, founded at the end of '80's, and registered quite a success, in 1996-1997 period when you, Hellhammer and Darken intended to go further... yet, what did really happen?

"In the winter of 1995 I met Darken while he was looking for musicians to start up a project called POWERHUNT, which later both Memnock and I joined for a year or so, then the project died in late 96. It was then, after POWERHUNT, that Darken introduced me to Hellhammer for the first time. Hellhammer had just before this re-united MAYHEM and was eager to play a hell of a lot. So I asked him one day if we shouldn't also re-unite MORTEM with at least some of the original members. So Darken, who was the second vocalist in Mortem in 1991 after Marius' departure, was to play guitar and I

was to do the vocals and second guitar. Memnock on bass and Hellhammer of course on drums. We rehearsed some MORBID ANGEL songs in early 1997 and started to work on some new material. But suddenly things started to happen with MAYHEM again and Hellhammer had no more time to spend, so the project was cancelled."

Yet, let us turn back to SUSPERIA or, in better words, to SEVEN SINS. On September 1999 you began the rehearsals while on December you already recorded "Illusion Of Evil" demo, which featured five tracks. Press presented the material under such description: Norwegian Symphonic Black Metal, perhaps also due to the synth and Mustis' piano (DIMMU BORGIR). It was used to be said SEVEN SINS was a reply to DIMMU BORGIR or OLD MAN'S CHILD. What do you think of that? Comment a little, please. How did this demo sell out?

"The reason it was called 'Norwegian Symphonic Black Metal' is clearly due to the fact that Mustis contributed on synth and piano, and also the fact that Tjodalv came almost straight from DIMMU BORGIR. We didn't want this label; we were not going to be another symphonic BM band. We had decided from the start that we would not have any synth player nor use synth in our music. But we asked Mustis to play on some demo songs just because he is a brilliant musician. This was maybe not the best thing to do at the time, but we couldn't imagine that we would immediately be labelled this way! People will think differently of us as soon as the album is released, the demo



belongs the past now. I don't feel that the new music has any resemblance to OLD MAN'S CHILD or DIMMU at all, so we will hopefully get rid of that shit, all respect to mentioned bands... The demo was in the beginning only meant to be sent to record labels and such, but as soon as the word hit the street that Tjodalv had a new band, the interest became enormous. And we decided to print 100 numbered copies and send them all over, to magazines and other medias. We also printed and sold some demos at the two first shows we had in Oslo. Everything is now sold out and people are still asking for it from all parts of the planet, especially after we launched our official website. Many mails drop in everyday where people ask for the demo and that is fucking great! We are considering doing a reprint for sale just to promote our band even further, but the promotion disc for the "Predominance" album is right around the corner so maybe people are more interested in that one soon, we will see..."

This demo brought you to possibility of choosing the label you wanted to sign with. And you really had quite great tempting offers: Century Media, Avantgarde, Last Episode... But you have decided at Nuclear Blast. Why so? What should be the real meaning of "the most advantageous offer"? Is it about much more money or promotion? Do you compose/play music on purpose of gaining money? Or do you combine pleasure with business, art with usefulness or ideal aspect with reality? Please develop your motivation!

"Yes the response was fucking amazing, we could not believe it!!! In only a few weeks we got 10 offers from different labels all over, what was happening?? But Nuclear Blasts offer was by far the best we got, so we went into negotiations with them. Even the head of the company called us personally to congratulate on the demo and to tell us he really wanted us to come to the label! After some months of talking and discussing with Nuclear Blast, we came to a solution that suited both parts, and the final deal was made. The word "Advantageous" could mean so much! We are not of course in this only for the money, but for the pure joy of creating and playing music and being able to promote your music all over and get to play for as many people as possible. This is the most important aspect. But of course, nobody can do this without money, and it would be so fucking great to one day be able to quit my normal daily job to fully concentrate on the music and give 100% to SUSPERIA. It would be a dream to be able to live of the music and the thing you love to do; playing it! But I am not interested in selling my ass to become a millionaire, if I wanted this I could easily create some boring techno/pop music and shit. But this would provide me with no joy and give me absolutely nothing! I would rather be a poor rocker than a rich stockbroker... get my point? (A little pathetic, I guess-ed). One of the reasons we signed with Nuclear Blast is their ability to promote our music worldwide. In my opinion they are the biggest and best, and can do so much for us. Besides it's very honouring to be on the same label as the big bands you grew up listening to; HELLOWEEN, MANOWAR, DEATH etc. I don't understand all the hostility towards Nuclear Blast from the so-called underground people!!! What is the underground anno 2000?? Is it underground to not use synth and overground to use it??? Do you get kicked out of the underground the moment you start selling albums and become successful just because people discover and like your music??? I think the underground today is made up of a small group of people wanting to be like the old guys of the Norwegian Black Circle that started the whole thing in the late 80's (MORTEM, MAYHEM, DARKTHRONE, EMPEROR, EURONYMOUS, GRISHNACK etc...)

What is the hostility against big selling bands all about really??? If you were a young musician, did you walk around with a dream of one day only playing one gig every third year for 17 people and not selling any albums at all, having the worst crap-kind of sound possible just because it's 'SO EVIL'??? I know I am pissing off a lot of Romanian readers right now, but seriously... I have nothing against nobody, but I wish all the fucking bullshit would stop and that people could just be open-minded. If you don't like a band, fine, don't listen to it. But don't start some shit about calling people "sell-outs" or some stupid shit. "Just in it for the money and blah blah blah. It's not how it is! Let America have their stupid rap-metal and support all the European bands playing all kinds of different metal. I mean there is no logic in here... People liked DIMMU during their 2 first albums and all of a sudden when more and more people liked their following albums, then it was no longer 'cool' to like DIMMU, and everybody turned against them!!!!!!!!!!!!!!!!!!!! Heeeeeello... I have no respect for this, sorry. If we are successful with SUSPERIA, don't call me a 'sell-out', cause I would play the same music either it sold 2 million or 200 albums. I play what I myself like and enjoy, and if other people like it and buys it... well, I am glad! Nothing more to it! We chose Nuclear Blast cause they are fucking great at distributing your music and send you on tour so that you can present your music to metal fans of the world..."

Although it is a name defining a Bible aspect, better said, making notice of greed, lust, first sin... the fact there also was another German band using this name, determined you to give up SEVEN SINS' title. Do you feel regret for such giving up? The new name is of certain resonance as well while its significance produces a feeling of an immeasurable dimension with no borders, deep endless void. Who was the person who choosed for such title? Is there any other significance for this term?

"No, we don't regret changing the name, they actually did us a big favour, cause I think SUSPERIA looks and sound much better. I am a fan of many different kinds of horror movies and I remembered an old movie called 'Suspiria'. Memnock checked the dictionary to see what it meant one day ('deep breath' or something), and we found out that you could write the word differently, with an E. And in the complex language of Latin the meaning of the word also changes, into: 'deep endless void', which was just perfect for us so we took the name! It's not easy to come up with a decent name these days, but I think we chose right when we took this one, it sticks to people's minds as it seems, and that's cool."

The date of May 25th represents your first gig besides RAGNAROK and ALSVARTR in front of three hundred persons. How was it like? Did you feel nervous, emotions?

"Yes this was our first ever gig together and we were really excited to see that so many people showed up, it was practically full. This was great since this was kind of a presentation show for our new band. We were of course nervous before we went on stage due to the fact that we had never done this with each other as a band before. But there was no way back, so we just entered the stage and gave it all, and we bursted of energy cause it was so

much fun to finally be on a stage with a band that was so "complete". The best feeling I ever had, at least when it comes to comparing different bands I have played live with. All the emotions really came afterwards when we sat down backstage and realized everything had gone just as we wanted, and finally the "birth" of the band was overwith! It was a good feeling and many people told us the response was enormous, so that was the best!"

The second concert was with GAMMA RAY, right?

"We got a call from *Scream Magazine* when we were in the studio where they asked us if we wanted to be special guests at their upcoming 10th anniversary party. We of course immediately said yes. The gig was to take place 2 weeks after our return from the studio so this was perfect. Great publicity! (Or should I say... 'sell-out'?? hahahaheh... just kidding.) Well we came, prepared and went on stage as the first of 4 bands. It was quite early but the hall was quite crowded, about 500 people (It takes 1500). The atmosphere was great and we gave it all again, as we will keep on doing every time!! Mark my words. We played for 30 minutes and was chaired of the stage, great night! Drank some beers and watched GAMMA RAY..."

You have finished recording the album at the beginning of November. Having such professional musicians such as Peter and Lars I believe it is impossible that the recording or mixing to turn out not to be at least perfect. What kind of pleasant or unpleasant events do you recall next to Abyss Studio? You have spent more than a whole month inside that studio...

"Yes and a long month it was. We grew even closer as friends and specially a band, but there were also professional and personal disputes along the way. It is a special situation to spend everyday together living in the same house isolated from the rest of the world you know, but it was an interesting experience and we had a lot of fun and a great time of our life. And it was such a joy to wake up every morning and walk down to the studio 300 metres away and watching your own music take on its form in this huge professional studio wit such great persons involved in making it all happen. Lars & Peter are two very great people to work with and they are totally crazy. The whole thing had just this special surrounding to it and it inspired us to work hard as hell. They both offered great support when we needed it and I am grateful for all the fun we had. A common thing these days is to say "Abyss sound", and I can understand what people are talking about, but I am so satisfied with this production. It sound very un-typical for Abyss and the sound is just so fucking powerful and aggressive, just the way we hoped it would be. The first 3 weeks of the recording I spent a lot of time completing and writing the rest of the lyrics I didn't finish before we left. And it was a good thing to have the music around you in all these forms all the time, cause it gave me great inspiration to write. Some changes were made in the music along the way and that gave me new ideas to work on the lyrics. Some curse haunted me though when I was supposed to start the vocal recordings. I got dead sick from the flu the first day of recording. But Lars (recording engineer) had a good idea.... He drove me all the way into town (30 minutes) and we went for the liquor store and bought some Whisky (of course Black Velvet of Canada) and then went back and played some card games during the daytime. After many drinks I started to feel better and my throat cleared up, so we went for the recording room again, and we just kept on going into the night recording when we first got started, worked like hell."

The album's name is "Predominance" and encloses ten tracks. I am curious to find out why this particular title?

"As I was going deep inside my mind one night writing lyrics in the studio, the word *Predominance* came to my mind. It means 'higher power/mighty force' and it just struck me right away!!! I checked it with the guys and they were also looking for a short eye-catching word, and immediately liked my proposal. After measuring this with other suggestions it was clearly the one that we thought suited us best for the debut album. It's a word that says really nothing, yet it also says it all..."

Among the ten tracks, "The Hellchild", "Of Hate We Breed" and "Illusions of Evil" are older ones, figured also on the demo, the rest are new ones. I find quite a fundamental change the absence of piano and synth, yet there can be distinguished a few studio effects. Why did you give up synth? Do you consider any risk of being labelled such as a DIMMU BORGIR 2?

"It was never meant that we should have a synth player. We decided when we started that this music and this concept worked much better without synth. And also the fact that there are too many bands using it these days, so we would maybe have become "just another" if you know what I mean. The reason we asked Mustis to play something on the demo was only due to the fact that he is so good, and it was fun to see what he could create with our music, and how it would sound with an additional instrument on top of the already recorded work. Just an experiment for fun really, cause we could not possibly know that the demo was to become so very popular and circulated. It sounded great on the demo, really atmospheric, but listen to the album and you will see what I mean, it works just as well without it, with some minor adjustments of course. Had we known we would be talked of this soon we would probably not have used him on the demo, cause some medias have

already had the nerve to call us DIMMU 2, and that's not good at all, and definitely not correct, something they will find out when they listen to our album."

The new compositions oscillate between Black, Thrash, Death and Heavy Metal, extremely aggressive but in the same time also melodic. So is your voice too, while reaching a clean level as well as Black or even Heavy. Is it somehow exactly what you desired for this album to be like?

"Yes. It was. We have a wide variety of songs on the album. It's nothing pre-planned in a certain way of visions or something: it's just how the different songs have turned out really, through weeks and weeks of rehearsing in the months before the studio. But I feel it's a good thing to have some different songs on an album. Because there is nothing more boring than an album full of songs sounding exactly the same, like if you have heard one then you have heard them all. It's a bad sign if people turn off your CD before it's half played. So this is done partly for the listeners enjoyment and our own. It will be exciting to see the audience response to the different songs. Maybe we get an idea for the next album how people would like to see SUSPERIA. Not that we can just follow the people in their opinions, we have to make the music we feel we like too, but it's good to have an idea of which type of songs the majority like. Maybe some type of songs doesn't suit our concept in people ears, and so it will be great to hear what people have to say and we await the judgement."

Why didn't you make an option for female voices? I believe it is quite fashionable and, moreover, many bands record amazing success due to such strategy... and mostly during the live performances. On the other side, male voices chorus seem to be more powerful, more expressive.

"As I have said many times before, I have nothing against female vocals if they are used in the right way. But it's clear that female inserts in our music would not be appropriate. It wouldn't work, and you also have the same factor as synths, that it is maybe also a little 'worn out'. When it comes to strategy, I think we will rely on ourselves to hopefully become known in the scene. I feel it's cheap to use something you really don't have to just to get success; this would shine through in my ears. Male voices I am fonder of, and maybe we will use it in some ways in the future. Choirs like on the 'Carmina' opera/musical play is amazing. Something in that vein would be great and powerful in the right parts of the music. If we feel our music needs something sometime on the next album maybe, we will experiment to find out what works and what don't."

I have heard rumours regarding Hellhammer appearances as a guest on the album. Was the "THE KOVENANT" tour the major reason that stopped such collaboration? Do you consider like being a good idea for other musicians to participate at realizing other bands' albums?

"It wasn't something we planned only for publicity, it was merely for fun. We early came up with an idea of having the two drummers play synchronized drums on one track just to make it sound cool and weird/psycho. Other people would maybe see his appearance as a gesture to help us getting famous or some shit. This is wrong. You have to remember that Tjodalv, Hellhammer and myself are close friends, so this would have been something we did for fun as friends. But I guess this is hard to understand for the general crowd, who just see Hellhammer as the drummer of MAYHEM and not as a person with friends too! So it's maybe best it didn't happen. And yes he was on tour with THE KOVENANT when we recorded. Would though have been an original idea to play synchro drums, so maybe we will do something funny some other time (if no one rips the idea now then... hahaha). I don't mind friends doing guest appearances for others, but too many short time 'all-star' projects are not so good."

The album shall officially be released in the middle of March. What can you tell me about the cover or booklet?

"The album will be released on Monday 19. March 2001. And the cover and booklet design is done by Rune Tjvold Mediaworks in collaboration with me. It will be a quite special cover we hope will catch people attention when they see it in the stores, but I don't wish to go any further on the description of the cover. It will anyway feature all the lyrics and pictures of the guys. The booklet will have 20 pages."

I believe tracks' lyrics are your field as well. What are the themes you developed inside and where from did you get inspired? And I hope the answer is not: politics!

"Not at all politics!!! I couldn't care less for politics, I hate it! The lyrics I write are inspired from different events and situations in my life. They are all different but yet some of them have a thin red line through them, speaking of the same theme. I do not write hard core satanic lyrics at all, but I tend to criticize Christianity and their moral views. Some lyrics are made up of pure fantasy and some are fictionalised stories of something weird or mystical. Some lyrics I wrote without listening to the music, but others I have written whilst listening to some songs I thought they could be used in. One time I had

prepared a text to one song and tried to make it work, but after a while it didn't. So I gave up and just for fun tried it to another song, and on the first take (pre-production faze) it worked as hell!!! It went right into the song, as it was made for it, awesome. Most of the lyrics were ready for the departure to the studio, but I had to write 2-3 lyrics in the studiohouse we lived in. So while the other guys were doing their own stuff at night I locked myself in the kitchen, turned off the light, pored the usual whiskey and just sat all night listening to the pre-prod stuff and writing and writing. It worked after a while when I really got into the mood of the songs. Cyrus has his own feelings put into his music, and I like to fulfil it all by putting my own feelings into it so it becomes complete. It will take too long (as I babble along all the time, hehehe) to describe all the lyrics in detail, but here is one example; 'Journey Into Black' is about a man standing on a hill and suddenly he sees a diffuse face in the horizon calling out for him. And for no reason he knows of, he closes his eyes and dives off the cliff. When he wakes up in a strange place he realizes he has been chosen for a role in the afterlife, or hell as it evolves into. He is chosen to lead a colony of slaves..."



Another important element should be gigs. You have already prepared yourselves for some. The most impressive tour must be the one you shall perform besides DIMMU BORGIR. What do you expect and desire from these gigs? Do you take in consideration any possibility SUSPERIA would finally perform on stage using make-up? Some are saying make-up should be a warrior status, a pagan expression... Do you think make-up could reach any other connotations than terrible acts?

"Yeah, the tour you speak of is called '2001 Metal Odyssey' and is a festival tour of 14 gigs through 8 countries on quite big stages. The bill features: DIMMU BORGIR, IN FLAMES, NEVERMORE, LACUNA COIL & SUSPERIA. This is a great opportunity to promote ourselves right after the release of our album, and we get to spread our name to so many people! We will also support DIMMU on their official European Tour in April/May/June together with a still undecided middle-act. I look very much forward to especially this tour, will be fantastic. SUSPERIA will never use make-up on stage that's for sure. We are not a pure Black Satanic band you know. We play Metal, that's it. I think it looks pathetic when I get hundreds of flyers every month with young teenage bands from all over the world using

extreme corpsepaint to look more "evil" than the next. So this would be totally wrong for us to do at this point in life! I have respect for the guys who started using it, and may they forever do it! IMMORTAL is a classic and would not be the same without their classical make-up! But it comes to a point where too many use it and it becomes ridiculous, you see? And besides, as I said, we are not spreading some Satanic message either!"

I quite enjoyed your site and I assume fans begin to ask for more and more questions and information. Such a real opportunity this new technology? It makes us more and more lazy day by day. We even come to forget how it is like a hand writing. Our discussion, this very interview... we develop... Do you feel different?

"I agree with the laziness, totally, when it comes to net-shopping and getting all the stuff delivered on your door and shit. But it's more positive than negative I think. Cause when you have a lot of administrative work as I do; it makes it all much easier. I can communicate with the whole world from one single computer and this is a fucking great advantage, you must agree?? (Ohhhh, yessss!!!-ed) Imagine you and I doing this interview (which must be the longest ever made I think, hahaha!!!-the best conclusion of this chat, I guess, ha, ha-ed) by handwritten letter and snail mail!!! Would work, but this is so much more comfortable if you ask me. I have nothing against handwritting, but in these cases of interviews and stuff, you need timesaving things like technology. For example; if you suddenly decide to ask me some more questions, just mail it and I mail you back in 5 minutes!!! This is the advantage I am speaking of, highly appreciated.

Not sure if I understand what you mean about feeling different during this interview, but apart from it being a very long and interesting and deep interview with very heavy questions, I feel good!! Hehe... The site by the way will be heavily updated and changed when the album is released. Maybe follow the concept of the cover artwork a little more, and it will feature much more!"

I understood the relationship you had with DIMMU BORGIR was pretty good. How do you appreciate their new album's sound?

"Yes, after I met Tjodalv and we became friends I have also gotten to know and become friends with all the DIMMU guys. We are all of the same kind, he, he. I have yet to hear the finished album. As I write this they have just come back from the studio. I have spoken with them and they are really satisfied and it will be brutal and fast. And from what I heard when I went to their last rehearsal before we both left to our respective studios, it sounded good."

What can you tell me about Nordic Black Metal Scene? DARK THRONE seems to be the single band that continues to remain classical without those coloured effects of the new millennium. Is it desirable a return to clear aggressive Black Metal without atmospheric and progressive shades? Right this moment I have listened to a new AETERNUS track, "Burning The Shroud" and Ares' orientation is rather Death Metal. Although aggressive I find quite fascinating this track. Otherwise, ARCTURUS and MAYHEM have deviated, not speaking of ULVER, SATYRICON tends to Industrial... Is it good or prodigious such variety? DIMMU and CRADLE have even become subjects of jokes and laughter for some because of their commercial music and the circus they came to "perform"... Is it, maybe, because of the money?

"DARK THRONE will forever be DARK THRONE, they will never change. I don't know what to tell you these days really. Things go on as usual, bands are in the process of making new music for new albums. Hellhammer has done the drums for the new THORNS album as Snorre has finally been released from prison. Guest appearances also by Satyr. DARK THRONE will record a new album next year, with synths and female choir... (KIDDING!!!) Hahahah... SATYRICON are preparing for a new album. ARCTURUS are now recording their new album with the same people who played on 'La Masquerade...' This is what I know currently really. But I feel all the bands are drifting more and more apart, in different directions, which maybe is positive. I know ARCTURUS is going back to classical Black Metal, much more back to 'Asphera Hyemns Symphonia'. And we for example, are heading towards the pure aggressive metal stage, though not so Black.

Every band must be allowed to play the music they like and perform the show they like. If people see it as circus... too bad. I can't speak for CRADLE, don't know them. But I know DIMMU are in this to play the music they enjoy and put on a great show for the crowds entertainment. (I thought this was what music was all about, but maybe I'm wrong?) Money, money, money!!!!!! ARRRGGHH... Everybody always asking about money! One simple answer to this; you cannot realize your dreams with the music without money. When you are forced to quit your job to spend most of your life

touring and recording and rehearsing-rehearsing-rehearsing it must be fucking obvious!!!! You need money to make things work and to survive!!!!!!!!!!!!!!!!!!!!!! And I can assure you, neither CRADLE or DIMMU are millionaires, they make the same money as if they would have a normal job at the local McDonald's!!! And did you know, it costs the bands at this level about \$35.000 dollars to make an album!?!?! This is what you make in one fucking whole year if you are an educated student with a good payed job!!!! Think a little about that..."

Often Black Metal is associated with religion and here from all kind of confusions are to be made. I know you do not believe in Satan and either in God. You rule your own world under your own laws and concepts. It we have just touched "sins" subject before, let us see if there are any differences. To lie, to steal or to kill are at least major sins from Christian point of view. What is your personal regarding upon such concepts? Do you need for certain standards when passing through difficult critical moments of your life?

"Let's say it like this; I would lie for good friends and if needed, I would steal if it would save my life and I would kill to protect myself and others close. Sin or no sin from whatever viewing point... I don't need any standards made up by someone I don't know of to get through tough times, not at all. I can take care of myself and deal with every situation there and then in the way I feel is right. If something gets critical I don't fall to my knees praying to some higher forces, no. I wait what happens and deal with it. Among the conservative people, metal in any form will be associated with negativity and Satanism, that's just the way it is, thanks to some individuals that stepped a little too much into the spotlight with their statements, read; Church burning/murder... People can have the attitude they want, I don't care! I just think it's funny to laugh my ass off when I meet 15-16 year old hardcore black metallers acting SOOO evil and making a total fool out of themselves when they sit there trying to not smile and look so evil talking about their satanic evil unholy underground band, he, he sorry but I can't help it. I just met somebody like that. He had a tiny little fresh knife-scar on his arm, and this was supposed to be SO cool and evil, ha, ha. Give them a couple of years on their ass and they will learn how things work."

You were and still are and definitely, shall be a TESTAMENT fan. Would you be honoured or find attractive to be invited as a guest to perform music besides this band? What else do you listen to, read... what hobbies do you enjoy having in your spare time?

"Perform with TESTAMENT????.. Hmm... Let me think... YESSSSS!!!!!! I would be fucking honoured!!! These days I listen to the latest IN FLAMES, BORKNAGAR, HYPOCRISY, TESTAMENT. Else; always SLAYER, MANOWAR + the great classic 'Keeper of the Seven Keys part 2' by HELLOWEEN! I never read books, in fact I have only read one book in my life, Stephen King. My hobbies consist of hanging with my friends, sex and general enjoyment. I also practise my voice a lot. Watching horror movies and playing paintball whenever possible is also a hell of a lot fun."

Athera, I do thank you for the hours you let yourself "bewitched" during this interview. I truly hope for SUSPERIA to follow exactly the path initiate desired and may it never interfere changing of line up or conflicts between members. What shall you do for The New Year's Eve? Perhaps besides a beautiful woman?! I believe you must fulfil somehow this "deep endless void", isn't it so? Farewell, my friend!

"PUH!!! Fimished?? I was just getting warm!! Haha, no seriously than to you too for all the hours you spent constructing this grand interview, it was very interesting and we must have set some sort of world record in length, great! You really provoked forward my inner feelings and meanings to a lot of things, and this is good journalism which I like! Was nice talking to you and hope to meet you next year when we hopefully come to your country! I can promise you as far as things are now, that we will never change the line up. We work very well together and we are all good friends, and we want no changes either. Some conflicts will always come in some form when you work so closely all the time as we do, but nothing we cannot solve! I have no plans for New Years Eve yet, but last year we had a big party at Tjodalv's house, maybe the same this year too? I am free now, but yeah, I like the company of women very much, but I have one special at the moment... This deep endless void will finally be filled with some great times in 2001, when we release the album and tour the planet and meet new people! Thank you again and have a heavy new year Romania!

On behalf of all the guys,
SUSPERIAN regards,
Athera,"
The 11th of December, 00

AGHORA represents one of the few actual bands that ignore all musical currents, standards or fashion. This should probably be the very reason this album did not manage to attract the American labels interest. So that "Aghora" has been released at Dobles Production in the beginning of 2000, a label ruled by Gustavo Dobles, the father of the band's leader, guitar player Santiago. Hardly this year Europe showed interest for the five musicians work and thus the collaboration between Code 666 and Season Of Mist conducted to the official re-release of this debut.

Right by my side is Santiago, the one who gained the fame of being the band's brain.

Hi my friend, I hope I find you in the right mood for an interview. Was I wrong in naming you the "brain" of the band?

"No, I think I am more the Pituitary gland in the endocrine system known as AGHORA. But I guess brain is better!"

I have become obsessed by an idea. You were born in Venezuela, live in Miami and feel influenced by Eastern cultures... I just cannot see the slightest connection. Can you help me? Does Caracas represent anything for you?

"Well, I grew up in the United States. Venezuela hasn't really influenced me other than my family and my inherent Hispanic cultural traits. The eastern stuff I guess comes from past experiences either in lucid dreams or previous incarnations."

The idea of setting the foundations of a band came to you about 1995 year. Robert Svaboda was the writer who determined you to name the band AGHORA or, more precisely his book "Aghora: Left Hand Path Of God". Unfortunately, I cannot say I read the book but I suppose you can relate a little what particularly enchanted you regarding the style of Aghora's life? Is it because of those secret occult practices?

"Not really the secret cult practices. It was more the extremity that the aghoris would live by to achieve enlightenment. Also the idea that life is all-good and everything is a benefit towards your own personal growth. So 'Aghora' really is a divine concept towards evolution. In the beginning it was heavy accented in Indian mythology but now I have taken more of a Taoist approach in life. All is for balance. AGHORA as a band seeks balance and flow."

You play the guitar from more than 14 years and, besides musical education you received at Berklee School Of music, you also had another teacher, a guitar maestro, Paul Masvidal, well known from CYNIC or DEATH. What memories did you keep next to him?

"Paul taught me a lot about jazz. But usually in class we would end up talking about CYNIC, touring experiences, or Yoga. He is really a great person and very friendly. He was always extremely generous with knowledge whether it is on guitar or yoga."

What events do you feel like already had established a bond between both of you? How is it like to have a teacher at his size? Do you recall some pleasant comic memories? I know "Focus" continues to be one of your most desired and preferred albums. I myself consider CYNIC an unique chapter of music-at least up to my own scale...

"I think the funniest memory was seeing when I got back from Berklee. He had short hair and huge muscles! He looked like a dude in bay watch or something! I didn't recognize him. I really enjoy CYNIC. It is indeed one of my all time favourite musical experiences."

I have heard Paul and Sean Reinert have already settled the foundations for a new project, AEON SPOKE. How does this band's music sound like?

"Yeah, they are working very hard to release this stuff. It is very cool music. It is a lot like RADIOHEAD and PORTISHEAD."

If mentioning of Sean Reinert, let us reveal some more details. He used to play in DEATH; "Human" was one of the best Death Metal album of all times, he also played in CYNIC. For the more, he also released an album besides DREAMTHEATER. For the moment he is in your band drums player. What can you tell me about him? What kind of man is he? As a drums player he is definitely a maestro...

"Yes he is indeed very cool! He was not on any DREAMTHEATER album. I think you have it confused with the Rush tribute album. Sean is one of the nicest human beings around. He is a very warm person. Also an incredible walking talent! He can sing, play piano, and compose for all instruments. He has always been a good friend of mine."

Sean Reinert collaborates with Sean Malone for a long time since the two of them were playing in CYNIC or DEATH as well. GORDIAN KNOT is now another project belonging to both of them. Can you land me some details about its sound or orientation?

"Well I have not heard any of the new GORDIAN KNOT but I am sure it is good."

Sean Malone featured as guest on your album; his bass distinguished itself

even from the very first tunes of AGHORA music. What should be the connection between you and Sean? Perhaps, the fact Paul was your teacher? Are you satisfied with what he performed on your debut album?

"Sean Malone and I also met at the same time that I met Reinert and Paul. I stayed in contact with Sean Malone and began to cultivate a friendship. However we have never been as close as Reinert and I have been over the years. He played bass because he enjoyed the music and he is a friend. He couldn't join the band due to his commitment to his solo projects. I am very satisfied with his playing. He is one of the best bassists I have ever heard."

I know Sean Malone used to have also a solo project CORTLANDT, is it so? I have no information so far... I understood Sean had prepared himself for a doctorate in Music theory, am I right? Do you intend to follow the same path?

"Cortlandt is the title of his first solo CD. No I am not at the moment interested in a doctorate degree. I think I would prefer making albums. If I do go back to school it will be either for sound engineering again or something cool like Chinese medicine!"

Charlie Ekendahl is the other guitar player of the band and he also has quite some years of playing guitar... He started when he was 13 years old in Spain and then, after leaving Sweden in favour of USA; he even founded a



Death Metal project, MENDACITY. What can you tell me about your colleague?

"Charlie is a very smart guy. He studies sound engineering as well. He plays classical guitar great! He is also one of the nicest people I know, very generous and giving. We both attended different schools but met at a guitar store."

Danisha Rivero is band's vocal and in the same times your sister. Mezzo-soprano or jazz studies have nothing in common with Metal or Rock. So, where from such idea of enclosing her into the band? She provides an original and innovative note for your sound...

"Well, she is the ingredient that makes AGHORA! She completely balances out our sound and makes it enjoyable to listen to."

You live in Miami. You know some of the best metal performers, how did it happen for you not to decide playing Death Metal? Florida is the realm of Death Metal, Morrisound Tampa, DEATH, CYNIC, ATHEIST, THIRD WISH... How is it like to live just right here?

"Everyone and their mother play Death Metal down here! Also I am not a big fan of Death Metal vocals. The only bands I like in this style and have huge respect for are MESHUGGAH, DEATH, DILINGER'S ESCAPE PLAN, SADIST."

Let us make more references at Florida. Did you vote?

"I did not vote. I feel bad about this."

I remembered another thing. You and Sean Reinert besides another legendary character, Steve Digiorgio, intended to set the foundation of another different band, am I right? What did finally happen?

"It's a project we still hope to do. At the moment all our schedules are too busy. It is intended to be a fusion project."

We did spin around DEATH. Tell me, how does Chuck Schuldiner feel? Is he feeling better? I wonder how do the former band colleagues regard him now?

"I am sorry I don't have any information on him. Steve Digiorgio told me he is fine. But I don't know. I have never met him."

Sean Malone did not figure in the initial formula, the bass was played by Andy Deluca (SYMPHONY X). You started all together, you also were colleagues at Berklee, and you performed together on the first demo but after awhile something happened...

"Things just didn't work out. As a musician he is an amazing player. As a person he was a bit distracted. He is a great guy. It just unfortunately did not work out."

Which are the differences between the first demo, the second and this very album? I understood the tracks are following the same line excepting the fact at the beginning you orientated much more for the atmospheric... abundant keyboard, help me!

"The demos are just that... demos. They were recorded terribly with no budget what so ever. The album is a lot more mature in sound. Also the songs are more polished and evolved."

We should refer a little to music as well, especially the debut album. Why does it carry the "Aghora" name? Didn't you find another title? Was something else, more special, intended to express?

"The album represented us as AGHORA's debut and it's the first impression of us so we called it 'Aghora'."

The album was released at your father label, Double Production. Was it so difficult to find another label to promote your music? What other releases of this label can you mention?

"My father and I both opened Dobles Productions to secure the rights of the band and to maintain full control of the artistic integrity. Other labels wanted to make us change our vocals and our sound. They wanted us to fit a mold that has already been done before. Also for the amount of money that was being offered to us it was simply not worth it. It is harder in the beginning but financially its more secure to do things yourself and to have other record labels license and distribute your music."

These nine tracks are extremely various, combining different diverse styles Progressive, Fusion, Metal, Power even Jazz. Where from such ideas?

"Why choosing for expressing yourselves through such music? It is an Avant-garde yet absolutely enchanting style while Danishta's voice is at least excellent. The music came to me the way it is heard. I didn't try to make it 'Jazzy' or 'Progressive'. It all came together in my head as individual pieces that contained different forms of expression. This is why it flows. Sometimes bands tend to try too hard to sound in a certain way. It is not natural this way. AGHORA has always been in search of the flow of things. Without good vibes nor strong sense of freedom the music wouldn't sound the way it does."

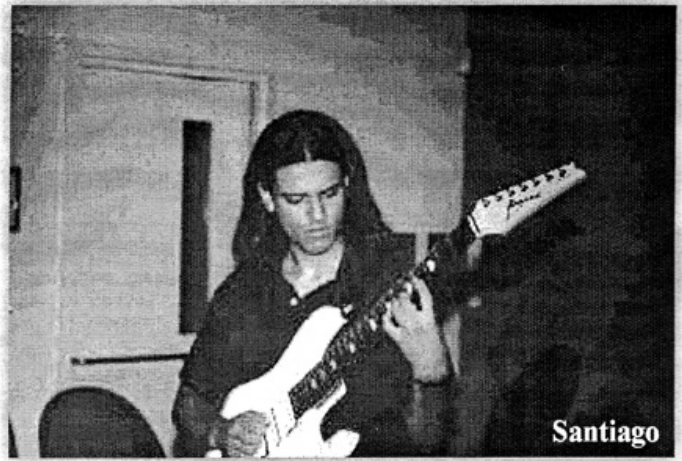
"Existence" and "Jivatma" at their most are incredibly amazing... drifting one's minds away. Is Frank Zappa an idol for you? I do find many such influences. I also understood BJORK is another reference point for you.

"Thank you very much. These two pieces are very special to me. Frank Zappa is definitely one of my all time favourite artists! 'Jivatma' has a lot of 'Shut up and Play your guitar' influence. Bjork is a goddess. She sounds so organic and natural. She definitely has inspired Danishta and the whole band."

If speaking of lyrics, please describe the concept of the album, each track and its inner significance. Why didn't Danishta write them? In most cases the ones who perform vocals are those who composed the lyrics...

"The lyrics are based mostly on eastern philosophy. They express inner awareness, self-realization, and human potential, self over the ego. They are also based on a lot of personal experiences and films. It should be required for AGHORA listeners to view the following flicks: The Matrix, Japanese anime classics Evangelion (neon Genesis), Ghost in the Shell, Ninja Scroll, Dragon Ball Z and GT series, Aliens trilogy, Little Buddha, Last Temptation of Christ. A lot of ideas had been inspired from these movies and stories. Due to time and schedules conflicts, I did most of the writing for this album. The entire lyrics and vocal melodies were written in a few days."

The CD is presented into an elegant digipack state, enclosing band's history and other video images with the members and also a demo version of



a track; there are a lot of details and information. Are you satisfied with it?

"Absolutely! It is a lot more than I expected. Code 666 has done an incredible job. We are very happy with it. It also sounds better than our U.S. release."

How did you come to get in touch with Code 666?

"They contacted us and have been great supporters from the beginning."

I know you listen to Indian and Middle Eastern music. Should we expect the appearance of new exotic instruments for the future album? What do you think of DEAD CAN DANCE?

"I am definitely experimenting with new sounds, and new instruments. Indian music and oriental music is very pleasing and intriguing. I love DEAD CAN DANCE. Lisa Gerrard has one of the best voices I have ever heard."

You practice Yoga, martial arts and gym. You definitely are a healthy person, aren't you? Is it a relief practicing all these "sports"? Do you consider yourself a Guru, he, he? May Yoga reach a status of a religion? What can you say, do you think of yourself as a person who respects Christian dogma?

"I am no way a Guru! I would not want the title of master. I don't think mastering something is possible anyways cause things always evolve. Besides any true master would be someone you least expect! It is never the obvious. Staying healthy and being in balance is very important to me. I love practicing and teaching yoga and meditation. It definitely fills my inner self up. The martial arts (Jeet Kune Do, Kali, Muay Thai), Gymnastics and rock climbing really give me an edge and a lot of strength. I hope to be a real martial artist at some point in life. I don't see these things separate from my guitar playing. They all compliment each other and make Santiago who and what he is. I think my goal at this point is to be a modern 'Shaolin'!

As for the Christian Dogma, I respect Jesus Christ as a true teacher and master but I do not subscribe to any organized Christianity. I don't think Jesus Christ intended his teachings to get twisted nor interpreted into what is now called Christianity or Catholicism. If you look closely his message was similar to that of the Tao, Buddha and all the masters that have ever come out of the East. To me there is no difference. We are all the same and come from the same source whether you call it god or universe."

What can you say about AGHORA's future? Shall there be another guest members, maybe Paul Masvidal or Steve Digiorgio?

"I am not sure who will be the guest. At this point it is too early to determine. I am trying to get someone like Zakir Hussain or L Shankar. The bass playing position has yet to be filled. It may be Steve or Chris Kringle. Not sure yet."

Markuz does an excellent job, your site is quite amazing containing lot of information. Congratulations! What is your personal opinion about this site?

"It simply Kicks ass! Markuz is amazing and extremely creative."

I know nothing about your gigs. Code 666 plans for a tour in Europe for the next months. Do you have more information?

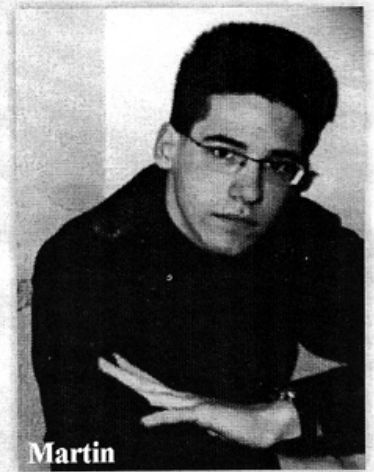
"Not yet. They are still working on a tour for us. It will be sometime in 2001."

We finally came to an end. I wish for health, inspiration and strength! What do you wish for the new millennium to bring? A house, a reach family, a recording studio or Yoga studio?

"A new AGHORA album! Take care everyone and thanks to you and all that support us!"

The 19th of December, 00

Enid



Martin

"This, my friends, is an old man's story; an old man who is looking back on his life, which could be similar to one many humans during gone days have dreamt and during those lying in front of us will dream of. It is my life. And I want to direct my warning words to all people whose striving is dedicated to be like I am. Although I've seen a lot, which only the eyes of a few will ever see, much of pain and misery overwhelmed me, which stays debared for most eyes. Now, listen to my words, which I send out for not being forgotten as the one I've never been..." This would be most appropriate introduction; in fact the very concept on which the entire second Martin Wiese's album is based. It is about "Abschiedsreigen", an excellent conceived and interpreted Fantasy Metal. The project was founded on Spring of 1997 by Martin and Florian Dammasch. The spark which determined its setting up was **SUMMONING** second album. But, for deep understanding, we should directly enter the subject.

Hi Martin. It has been almost half of year since you recorded this new album and three months since its official release. How was it received? Do you regard it differently now? Perhaps with more critical eyes?

"How it was received? Well, yes, hmm, good question. A very good question I would say. The few ones I've read so far were quite positive reviews of the album. Only one voice (female) commented on the CD with the help of one word: 'embarrassing'. I'll not comment on that, may the ones who did actually listen to 'Abschiedsreigen' come to their own opinion towards this word.

As far as my thoughts about 'Abschiedsreigen' are concerned, I must remark that I still like the music. That hasn't been so in case of 'Nachtgedanken'. I still like the production, although it might have become better if I had more time for the recordings, but while remembering the time of only five days of work I must say: a quite good result."

You own a respectful musical education and your only true life is music, everything goes and gets explained through music: 13 years in piano, 4 in classical vocal performance, 5 years in organ and 2 in music theories and composition. Do you consider your relationship with Florian the very reason to determinate you to give birth to a metal project? I know by that time (when you were 17) the only one who was involved and initiated in metal was Florian. Am I wrong? What significant memories do you recall of those times?

Martin: *"You're absolutely right. Florian indeed was my only connection to metal - and without Florian ENID would not exist. Definitely. Significant memories? Well, I remember some strange sessions of which I won't publish any details, because these may cause image-problems (if we would actually have an image, hehe). Only so far: They were quite funny and the results of them are still."*

Enid represents the name of the most beautiful virgin who lived on Arthur times. Merlin, the magician, was also another character who inspired you a couple of years ago. Yet the real shock came along with "Minas Morgul", a monumental achievement of **SUMMONING**. I still remember I received this album from Richard Lederer (Protector) a few months before its official release, on tape. What I meant was I still appreciate "The Passing Of The Grey Company", a track which represented, and still does, the most remarkable musical sequence of Austrian band. I would like to find out exactly how did you manage to combine **SUMMONING** musical influences with Merlin stories, what did precisely determine you to choose for such expression? Thus, your first four tracks made their appearance enclosed in a demo entitled in fact "Enid". What is your actual point of view upon these tracks?

Martin: *"The fact is that we never really wanted to combine **SUMMONING**'s musical influences with the legend of King Arthur. The idea was just to make music which was in the style of composing nearly similar to **SUMMONING**'s. That was the first idea out of which ENID was actually brought to life. But already after the first works I felt bored by writing such music and created own specialties. I have to mention that I wrote the music before we sought for fitting text-material. The music should have been the most important thing, not the lyrics. Our opinion has been that the legend of King Arthur must have been the best fitting (atmospherically) story. These facts are some I don't like from today's view towards ENID's history. This has*

been one reason for me to combine text and music in a more detailed way in 'Abschiedsreigen'. My point of view upon the demo-tracks? Well, I like their atmosphere, their charm and their special sound. But musically they are only the beginnings and one can hear that..."

After almost half and a year since this demo is released, also appears the second one, "Nachtgedanken", very well received all around. In no more than a couple of months this second material is officially released as your first album at CCP Records. It is a medieval album with a touch of Atmospheric Black Metal (in **SUMMONING** style), aggressive yet although extremely melodious passages even Romantic from time to time. I can also distinguish a saxophone. Was it a joke? How does this album look like, now after almost two years since conceived and released?

Florian: *"You're one of the few listeners recognizing that the sax in 'Nebelthron' was actually a joke, congratulations! The whole song is nothing more than some ironic piece of music you know, there are so many bands using samples of wind, rain, tempests or whatever, so we had the idea of trying out to write a short song in which the samples are almost as long as the music itself. If I remember right the whole track was invented, written and recorded within half an hour or something. Actually it's no serious track at all. Concerning my relation to 'Nachtgedanken' today, I've to admit that, usually, I prefer old material mostly, not only referring to ENID. In a way old recordings have so much charm that cannot be created today, and as I'm a very nostalgic character seeing things of the past a bit glorified sometimes, also 'Nachtgedanken' for me becomes better and better with every day passing by. As you've said, the recording has its own, in a way nearly chaotic charm. In my opinion the songs are mostly very moody, I like especially 'Of Wisdom's Shadows' or 'Intransitority' and of course 'Nachtgedanken', the title track. As with a lot of albums I connect our debut to certain happenings, certain moods and so many nice details that it's nearly like a time travelling while listening to that album. Sorry, I can't be too objective here..."*

Martin: *"Oh, oh, oh, oh... mistake, young friend! 'Nachtgedanken' was during its birth planned to be a demo-CD, right - but only for the use of presenting the material to labels. CCP, our favourite label, was interested, we signed the contract and released the material. So 'Nachtgedanken' has never been a demo!! Maybe one can misunderstand that due to the tape version of the album, released by Elven Witchcraft from Latvia. The sax? Of course a joke. But nobody seemed to have understood it in fact. Some voices actually interpreted it negatively. 'A sax in a metal-song! UURRRGHHH!'. But actually that was the way it should have been understood. As not fitting, as joking, as nonsense. Even the title was meant to be funny, relating to the 'band' BERGTHRON. I learned from that. No more jokes on albums, people won't understand them... I still like the album, although I must remark the really bad sound. No, not really bad, but not fitting. The possibilities of my small Wiesensound homerecording-studio were not that vast ones. The material was OK, especially the melodies were quite memorable, but the style was a little bit too monotonous for my nowadays-ears. I've tried to improve that in 'Abschiedsreigen'."*

Martin, The mixing and recording of these eight tracks are rather not perfect but I sincerely appreciate the sound certain charm. I find lyrics treating subjects like fear of the dark, life after death... which seem not to have much in common with the band's name. Have you decided to give up or

leave behind all those legends? If so, why didn't you change the name of the band either?

"Change the band's name???? If I had done it, I would have destroyed the whole history of ENID's music and would have been forced to start completely new. And why changing the name? The name is still fitting. I still try to make the most beautiful music... (he, he, I try!)"

I have read positive and negative as well reviews regarding "Night Thoughts". Yet generally speaking; it turned out to be a very successful album I still listen to with great pleasure. But I just remembered I forgot asking you about that two tracks recorded right after "Enid". Was that 7"EP released any more?

Florian: *"As you maybe have heard somewhere or read on our website, this EP called 'Der Tag Zur Nacht Sich Senkt...' ('The day sinks down to the night...') will be released as a picture single (!) in January 2001 by a little, but very dedicated German label called Ketzer Distribution. It's quite an amusing story actually... The two songs (the title track and 'Sturmritt' ['Stormride']) were recorded between the demo tape and 'Nachtgedanken', exactly in the end of December, 1997. We had received the offer of releasing a 7" EP via a German tape label called FOG OF THE APOCALYPSE, that has been running by Lord Asgaqlun, the former guitarist of DUNKELGRAFEN, who's now playing in VILKATES. Unfortunately 9 months after we had delivered the recordings and the rough layout for the EP, nothing was released at all. As we were tired of investing time and energy into that enterprise, we decided to cancel everything and received the material back. Since that everything has been buried somewhere in my room... then, it was late summer 2000, Alex (who's the owner of Ketzer Distro) mentioned that he's still waiting for the release of that EP well, I had to disappoint him, but asked him if he wasn't interested in putting it on himself. He was indeed! The material on that release is already quite in the vein of 'Nachtgedanken' very fast drum computer, a lot of piano, but no choirs have been used yet. I particularly like the rough atmosphere of that half-professional recording everybody who's going to listen to will understand what I mean. At least I'm extremely proud of seeing it finally published in such a noble packaging!"*

Everybody was waiting for a new ENID album but I suppose your affirmations from "Mandrake" magazine concerning your relationship with CCP conducted to a great... deadlock. Is it somehow because of the fact truth can really hurt or did you simply exaggerate in affirming your points of view.

Florian: *"Well, the truth maybe lies somewhere between the extremes. I've to say that I'm a very emotional character if something for me really looks like being unfair or something, it's possible that I run mad because of that. At the time when that interview has been made, I was really disappointed about the fact that it was nearly impossible to buy 'Nachtgedanken' in a shop for example and about some more details as well. Probably I've expected too much of CCP which they could not fulfil. With the distance of over a year I've to apologize for my behaviour: it was really unlucky to talk about that in an interview and it was indeed not decent. Of course truth can hurt as well, that's right. It's probably clear that nobody is perfect, and that's what I'm striving for all the time... so I'm definitely waiting too much from everybody around me, that's possible. Generally I'm still of the opinion that, if something really doesn't go too well, everybody should have the right to criticize the work of the other side that's natural and may support the process of a positive development. What I've said was too undifferentiated to be real criticism, that's right if you like so, it was exaggerated. What is a pity is the fact that much of the misunderstandings arouse from a lack of communication between the label and the band. I just hope that both CCP and we will be able to improve our cooperation in the future."*

Over passing and eliminating the conflict was quite a remarkable fact since on April 2000 you succeeded recording the new compositions and, this time, down in a very professional studio besides Claus Prellinger. Why did the album recording take no more than four days? Was it because of a limited budget or did the synth eliminate the necessary time required by a recording when using real musical instruments?

Martin: *"You're quite right with every of your words. Let me combine them better. The synths did eliminate the necessary time required for a recording with real-life-musicians. But we had to use the synths because of the budget, which was actually not that high, because 'Nachtgedanken' did, as CCP said, not sell well, and because of the fact that we wouldn't have been able to find those musicians. Some trakes may have been better if we would have had more time, but... budget..."*

Let us speak about this new album music whose translation would be "the

round dance of farewell". It seems to be more peaceful, melancholic, with pronounced Folk Classic Romantic touches, but also fresh; successions Black Metal like. We can enjoy a more complex, diverse album; I would rather say the first which detaches from SUMMONING influences, with plenty of atmosphere and embracing more and more of Symphonic. Am I wrong? What is your personal view upon this album? What do you think of each track? What should be each track inner significance?

Florian: *"Actually you've already mentioned the main points of the album, at least how I see them. The big advantage of 'Abschiedsreigen' is the variability and diversity of each track, that's creating a unique, universal and round album by combining a lot of different moods and styles. I know most of the songs since August 1999 as pre-versions and have listened to them almost 100 times I suppose and still I discover more and more details with every listening. It never gets boring it seems, in the contrary the album becomes catchier and just 'better' with time. Due to that it's nearly impossible to point out a certain track as my favourite one. Every single song has its own atmosphere, own style and is perfectly done if you ask me I think especially 'Erinnerungen', 'Meer der Einsamkeit', 'Bondage's Coronation' and 'Whispering of good-bye' have attracted me, as I prefer either fantasy touches or really elegic tragic music most. Generally I've to say that 'Abschiedsreigen' could not be what it is with one single track missing, because of the closed story-concept. You're right as well concerning the Summoning-influences there are just none, not a single similarity that I've recognized. People still claiming ENID was a Summoning clone really do not have the slightest idea about music..."*

Martin: *"Wow, Flo, brilliant [thanks! :-) Florian]. What is left for me to add? Nothing, because I don't like musicians praising their own works..."*



Unlike the precedent one, you expressed yourself in two languages. Why so? Should we expect also Spanish, French or maybe even Latin for the future?

Martin: *"Latin is a language which I did already use in 'Nachtgedanken'. But maybe we'll find Russian or Hungarian in the future... (hehe). Why I used two languages? Hmm, what do you mean by precedent? I only know a precedent in case of justice... I used for two languages in order to combine the two different speech-sounds, the consonantful and rhythmic German and the melodic English language. Another reason could've been that more people are able to understand the album's messages. Even the introductions make it possible to understand the content of the German texts."*

How could you present the tracks' themes for those who might listen to your music without having the possibility of reading the lyrics? The former album was an expression of your own inner personal experiences, emotions, the present one looks like following a story... Did I get the right picture?

Martin: *"You're quite right, but every lyric is in a way basing on personal things. If it hadn't, it wouldn't be emotional but would sound like some dead word-block. The fact is that the 'Abschiedsreigen'-story contains my feelings concerning the ideas and contents of the story itself and not my personal feelings only! This is something which has been misinterpreted very often. 'Abschiedsreigen' definitely is not the story of my life, but it represents my thoughts how such a life, such a story could be filled with life. That's the point. How could I present the themes of the tracks? Well, the storyline goes directly through the eight songs. The first song 'Erinnerungen' starts with the childhood of the old man. 'Weg der Weisung' remarks in a way the turning point of the man's life in general, where he describes his conflicts between his inner will and the outer pressure of the humans surrounding him. In the third song 'Reverie of youth in spheres of dream' the youth is described. A youth which is already the beginning of the way he didn't want to go and a youth that is characterized by wild emotions. The love-theme is worked out in the fourth track 'Meer der Einsamkeit', in which his conflicts destroy the only love he felt during his life. 'Zug der vergessenen Reiter' is the confrontation with the army the old man has lead in former times. He sees the soldiers passing in his dream. The sixth track 'Bondage's coronation' describes the false illusions of being monarch and of the monarchy itself. The end of life arises in track seven 'Herbststurm'. The old man feels his death approaching and sees the year turning for a last time. The last track is in a way the old man's requiem. His last hours are described and his sad thoughts and feelings are flooding together in a rushing stream of melancholic sound..."*

"Whispering Of Goodbye" is a track that has not even the slightest connection with the rest of ENID music. It is rather a "hit" which could any time enter any commercial music top. I must confess yet that, as far as the emotional "charge" is concerned, the atmosphere can overwhelm you from the very first tunes. Why did you opt for such track? What should be its

significance or place among the others?

Martin: "I think that the track is the best ending the concept could have. I must confess that metal doesn't fit in certain circumstances. The music should make the listener weep about the slain existence of the old man, of the slain hopes, of the vast disappointment. Its significance and place? The end..."

Moritz is an excellent drum player and even he attention me last summer this album should not be missed. Did he successfully "replace" a drummachine? Are you satisfied with his achievement? I find him more than an excellent drummer especially taking in consideration this is his very job considering as well he collaborated, and still does, with plenty (so many) bands.

Florian: "Again, exactly my opinion! What Moritz has done for ENID is more than magnificent and sometimes even for me it seems to be unbelievable. He has taught all the songs to himself and has recorded them exactly like they were meant to sound like. Moritz is in fact one of the best drummers I've ever heard, he's tight like a machine and I'm extremely proud that he played for ENID! Of course a drummer, and especially Moritz, is ten thousand times better than a drum computer, the whole atmosphere is different. If it's possible anyhow we like to play with a drummer in the future as well it's a pity, but Moritz has left us, due to his wish of having more spare time for his job and private life. Anyway, that's just understandable and we wish him best of luck!"

Maria Dorn is the person who features on a few of this new album. She is known also from STARDUST (ex-AGONY). There can be noticed she took music lessons, her voice is powerful and, in the same time, extremely attractive. Shall you invite her for the next compositions? I know it is hard for her to live in Vienna; even during recording time it was quite difficult. But, from my point of view, I can assure you it was worth making the effort and her collaboration indeed.

Florian: "Hm, actually you answer your questions yourself, haha. Yes, also Maria has done a good job on the album, without any doubt. She really had enough to do during the time of the recording, still she found the time to join Martin in the studio and contributed to the album, for what we are extremely thankful of course. If we invite her to join ENID on a possible next album no idea about that, really. There's no new material finished yet, so I can't say if a female vocalist will be necessary to interpret it. Sorry, nothing more to say about that..."

Have you listened to STARDUST? Maria told me that once a few members left this Gothic Metal project everything would split out. They even were close to release the debut at Ars Metall. What can you tell me about all these events?

Florian: "Maybe it's better to ask STARDUST themselves about these happenings. Everything I know about it is that they have recorded a pretty long album with old and new songs. The new ones, in contrast to the Gothic songs of earlier times, should be rather soft. Well, until now that album is not out, to be honest I do not know what's going on there. I do not care too much, I've to invest enough of my energy into ENID. The old Stardust promo tape (from 1998 I think) was a fine release, nothing more otherwise we would not have chosen Maria to join ENID. My personal opinion about the development of the band is that they're probably not a union or an intact band, otherwise they would not change their style into such a different direction, drop their old name and so on. Well..."

Florian represents the band manager or more correctly said "optical conception and organizational support". What should be the meaning of this? The site presentation seems to promote a kind of excuse Florian would like to express regarding the fact he does not participate performing at any instrument yet being an active member of the band. I sincerely do not get the point. I would like to understand what should be his role and place into this band if not playing any instrument. Were, maybe, some other persons asking about Florian collaboration and relationship with ENID? I understood he started taking guitar lessons...

Florian: "I expected that question to be honest... and I expected that you would not understand the meaning of my words as well, as it's honestly hard to get. 'Optical conception and organizational support' is of course only a more extensive and better sounding description for 'has done the layout and organized everything a bit', if you like so. Hm, I tried to state my point of view on the website as explicitly as I can, maybe that is not enough. What I wanted to say: ENID consisted of Martin and me from the beginning on, it was my initialisation that started the project, and finally I am of the opinion that it would not have functioned to run such a project without our cooperation. I admit that it's probably not understandable for persons outside ENID, and

most likely my words sound pretty arrogant, but I just can say that they are NOT meant like this. I still hope some day people will comprehend it... if anybody likes to discuss that, please feel invited to contact me. At the moment I'm indeed learning the old songs of ENID on guitar, but I'm not taking any guitar lessons, as I do not have time or money for that. I'd say I'm a kind of autodidact in a way not the best one, but I'm really trying hard. Therefore we can be optimistic (?) that I'll be in the shape to play rhythm guitars for ENID in the future."

Martin: "Yes, I must admit that Flo is really trying hard. He really shows to have performed steps towards the right direction, which should be the goal of performing ENID live on stage. Hm, something to add? No, because Flo already said everything. Stop! One thing to mention only. Flo indeed is the second (or the first) half of the name ENID, doubtlessly (if the word exists, who knows?). He has been one stone of the building and will it ever be... (what will you pay me for having said this, Florie?) [well, let's say I won't kick you out of the band. OK? Ha, ha! Florian]."

I noticed the album was dedicated to Ute Dammasch. I wonder the album concept, that dying man who faces Death and its implications... might be, somehow, related to Florian's relative?

Martin: "Yes, of course. The name Dammasch actually leads the thoughts into the direction that Florian's relative is concerned. I must say that the music wasn't written on the background of Florian's mother's death. It was just the fact that Florian was emotionally that moved by the music and the text-contents that he wanted the album being dedicated to his mother..."

Martin, your voice is rather powerful... extremely strong and, in the same time, baritone. Don't you think a male chorus (like those in churches those choirs, would intelligently even magically contrast with a female one, coloratura sopranos... all featuring on an ENID background? Differently said, the sound would become sonorous... more resounding while, the atmosphere might reach certain impetuosity. I can even imagine this album sound amplified... not performing only two voices but 20... a perfect magnifying!

"What could I say? This isn't a question, this is a hymnus towards my voice. And this voice speaks softly: Thank you, friend. (Welcome, it's reality!-ed). Only so far: DO YOU KNOW HOW EXPENSIVE COLORATURA SOPRANOS ARE? Even more expensive than a Russian glitter-prostitute. And a choir? Not with our budget..."

I understand you find quite difficult to replace your computer with professional musicians. That should be the reason it is rather impossible to perform live. That should be the reason it is made some attempts with various friends (NOCTE OBDUCTA, DRACONIS SANGUIS, ORDO DRACONIS). Land me a few details concerning these endeavours. How would ENID live look like? Should we expect pyrotechnical effects or females dancing around fire?

Martin: "YEEEEESSS. Naked witches dancing around a crackling fire and a chicken baking on a stick over the flames... WOW!!! No, I must say that it's very difficult to perform ENID's music live. Not because of the fact that I wouldn't replace my computer for real musicians but because of the extremely vast work and the extremely high number of musicians that would be needed to play everything really live. Remember: I am no computer-freak who only composes compu-music, but how should I make this ENID-music sound? Should I rent an orchestra which costs nearly 300\$ per day and member? But there are some plans to perform ENID's music live. We are just working on arranging a line-up consisting of a drummer (which we actually not have found yet in our region), two guitarists, one bassist and myself of course as the clean-vocalist and keyboarder."

Perhaps it is rather too soon for approaching this subject; yet tell me, please, how do you think the future compositions would sound like? What can you tell me regarding the future of the bands, your plans? Shall it remain a solo project or perhaps become indeed a band? And I mean from composition point of view not as far as interpretation is concerned. If collaborating with other musicians your freedom of expressing your thoughts might become limited or somehow oppressed... don't you think? Do you think of other guests in studio? Perhaps Protector or Silenius? Shall your future album have the same circumstances of being released at CCP as well? Do you see it as a possibility?

Florian: "As I most likely won't compose any songs for ENID in the nearer future, I'm not able to answer the first part of your question (actually nobody is...). I just hope that ENID will sound more powerful, direct and breathtaking, with the intention to create images in the head of the listener, just like on the demo for example. To find a line-up for ENID is definitely my personal next aim I'm trying to reach. So far I've found a bass player/singer



Florian

and a lead guitarist, both of them are beginners but very talented. I'm pretty optimistic that the plan will work out, the 'chemistry' between us so far is fantastic. We're only missing a local drummer, that's necessary to be able to rehearse regularly. About the point that Martin is going to lose his total freedom in the case of compositions: I myself would like the idea to have some more influences on ENID's music, at least if the ideas of the other members are fitting to Martin's main work. I do suppose Martin will remain the mastermind and the head of ENID - but why should we build up a band if there are only other members to act like robots and play what you want them to play? A band needs to 'live' inside and act like a band, that's what is actually worth to be achieved. We'll see how the situation develops in the future. It will need a lot of time to get new structures into ENID and you should not expect a new full-length album before the beginning of 2002."

Martin: "No Protector and even no Silenius. Not because of these guys, but we've tried so hard in the past not to have been put on the same platform with SUMMONING, would it be a good idea to let those musicians appear as guest-musicians? Yes, yes, of course. Flo would like compositor freedom. The thing is: he never did compose really! He doesn't know what it means to compose. Composition doesn't work the way like this Oh-hey-I'm-having-a-riff-let's-take-it-a-dozen-times-in-turns-style. The compositor freedom often represents no real freedom. In the case of ENID it would look like I'll stay the main composer - just because of the fact that no one within the band could take over this job. I'll be open to any ideas coming from the other members though; I would be a tyrant would I ignore them..."

What is your personal opinion regarding the other bands who have signings with CCP? Do you feel like making any preference at all? Which should they be?

Florian: "As I've the task to review some of the CCP releases now and then it's hard enough to judge about that. I try to be as objective as possible for me, and I do think I'm fairly successful in that. Bands that I particularly like are RIGER, old THIRD MOON, old DORNENREICH... the new releases of CCP are pretty OK, but nothing really outstanding to be honest. At least each band has a good production and a well done outer look, you won't find total crap among them. Another advantage of CCP's is the fact that they do not care about trends or certain styles, but release whatever they regard as being worth to be released."

Florian, I understood you also collaborated with DIES ATER, ORDO DRACONIS or NOCTE OBDUCTA. What can you tell me about this? What should be your true personal regarding about these bands' music?

„Actually a co-operation between ENID and members of these bands was a former plan I had developed to bring ENID on stage. Working together with Moritz showed up that it must be possible to gather a band consisting of musicians coming from different places in Germany and even the Netherlands. I decided not to try it though and better search for musicians in our regions. It's definitely desirable to rehearse regularly, and that would not've been possible with a guitarist coming from the Netherlands (400 km), a bass player from Germany, a second guitarist from Frankfurt (600 km away from us) and a drummer from Berlin (400 km distance). The main reason for thinking about operating with musicians from these bands was the simple fact that they are personal friends of mine who like ENID and are very dedicated and gifted musicians. The instrumental qualities of each band are extremely high of course their own music sounds like that as well. ORDO DRACONIS have recorded their debut lately. I haven't listened to it yet but according to their mcd, In Speculis Noctis' it can only be wonderful. NOCTE OBDUCTA have recorded 4 albums so far, each one with an own charme. The band and the performance is becoming better and better and I suppose the mastermind Marcel is really one of the best performers and songwriters in Germany. Finally, DRACONIS SANGUIS are yet unsigned and have a new promo (or demo?) to be published. To be honest, I liked their former works a lot more, they have become a bit weird in their structures and I rather prefer a catchy style. Nevertheless, very good band."

I shall point out some subjects I would really like you to develop now: AFFABRE, ELVENKNIGHT, OLD MAN'S CHICKEN, STURMKOENIG, "Magacinum Ab Ovo".

Florian: "Oh dear..."

AFFABRE is the monument of our very beginning... moody instrumental music with classical structures. We released a demo in the end of 1996 called 'Pyramus et Thisbe', everything done by Martin alone of course. The idea

arouse from a Latin poem we had to translate and work out to a kind of theatre play back then when we were pupils. Martin had to compose some background music, and that turned out to be pretty well sounding. After that demo, he created some new songs until May 1997, but we were not sure about the vocal parts and everything, so we decided to quit the project. One or two months later we started ENID... by the way, we had a song called 'Silvery Threads' that was pretty atmospheric and planned for the second demo. Believe it or not, this song, with another lyric and some new instruments today is called 'Whispering of good-bye'...

STURMKÖNIG is nothing more than the name I wanted to use for my project, in which I planned to work with themes from a book called 'The Dragonbonethrone', in which the Sturmkönig ('Stormking') is the main threatening character, the 'evil' so to say. Unfortunately I had to realize that I am not able to write own songs that are good enough to be released, so I left the idea behind. Maybe later, who knows...

ELVENKNIGHT is a project of Holger (a friend of us who's something like a bard and has written a lot of own songs, which he plays and sings on LARPs, RPGs and other meetings) and Martin, who are arranging Holger's songs together. It sounds a bit like medieval music, with acoustic guitars, classical keyboards layers, flutes and clean voices. I've recorded one song as well with electric guitar, but I suppose that one is the first and last song with which I've contributed to Elvenknight. I'm just of the opinion that it's best to concentrate on ENID and let Elvenknight be an acoustic project.

OLD MAN'S CHICKEN... another project of ours, but nothing more than fun. We recorded some short songs in different styles with lyrics about chickens, released them on a demo called 'Carpe Huhnem' in May 1999, and that was it. The sound quality is pretty good and considering the fact that I had played bass for two weeks back then (all strings are played with a bass!)

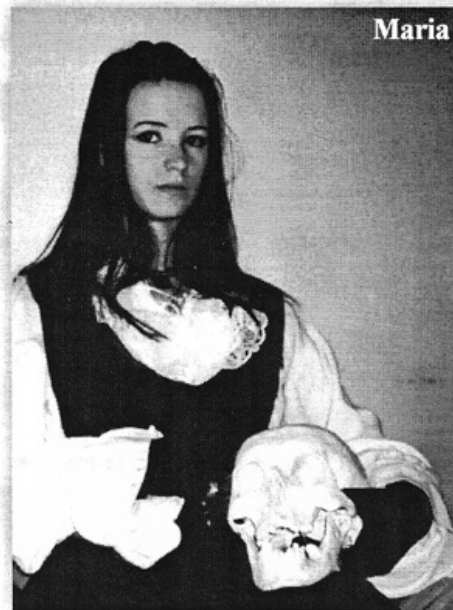
we can even be a bit proud about the result of our sessions. You know, sometimes it's just necessary to get some distance to the main priorities.

And finally, Magacinum Ab Ovo is my fanzine that I'm running since the beginning of 1997. I've published 5 issues so far... well, I just like the idea of supporting other bands and be in contact with people thinking similar to me. It's a big hobby for me, it's stressy and expensive sometimes, but I will not quit as long as I have inspirations for it. Still I have to say some more..."

I know you write for "Ablaze" magazine. How do you feel when "working" there? How is it like to write for a metal magazine? What can you tell me about German Metal Scene? Did you find any bands whose sound to resemble with ENID? Do you think it could have already appeared some ENID imitations among metal bands?

Florian: "How is it like writing for a magazine... I've never asked the question to myself, it's pretty strange for me to talk about that. In general it's nothing new for me, as the journalistic part of the music business has always been as important for me as the music itself. Mostly it's a nice job, not much different from writing for my fanzine. I just try to be as good as

possible, no matter how many people read it in the end. Some people may guess the editors of bigger magazines enjoy certain privileges or something that's definitely not true, not in the case of 'Ablaze'. Everybody who's working for 'Ablaze' is a fan of the music, not a paid journalist! We are in a way a big family and a team as well, gathering our passion to support the music we love so much. Interesting about that job for me is that you have the opportunity to learn something about both sides, the band side and the magazine one, which is very positive in my eyes. To sum it up: working for 'Ablaze' is fine, a bit stressy sometimes (like everything) and it supports the growth of my learning process and my spiritual development. German metal scene is a theme we can talk about endlessly... personally I have the impression that we have some established bands (NAGELFAR, LUNAR AURORA, MENHIR, FALKENBACH...), a lot of very promising newcomers (GRABNEBELFÜRSTEN, OBSIDIAN GATE, NOCTE OBDUCTA, DIES ATER, SECRETS OF THE MOON, DRACONIS SANGUIS, ODRÖERER, GRAVEN...) and unfortunately some bands that gave up or never got the chance to show their whole talent, like MAYHEMIC TRUTH, NOCTURNAL DESIRE or INFESTED CARRION. Apart from that, in every scene you have a shitload of crap, and that's the same in Germany. It's not necessary to mention them by name... what especially gets on my nerves are these right wing extremists trying to play music and by that destroying the purpose of Black Metal and honest music in general. Horrible... Honestly, I've never found any band willingly sounding like ENID so far, not a single one, not even similarities. Martin has the right to claim that he's writing totally unique music in my eyes! OK, some similarities do exist by accident I suppose, with for example 'Autodafé', a song from the first Riger album



(remaining on 'An Myrddhin', a song from our demo). Somebody once told me HROSSHARSGRANI from Austria sounds exactly like old ENID, but I can't judge until I haven't heard it. Actually I can't believe that somebody can't be so crazy to get inspiration from ENID... it would be flattering for Martin though!"

If referring to the music you composed and lyrics you wrote I incline to believe you prefer SF literature. Is it so? What do you enjoy reading or listening? What kind of movies do you watch?

Florian: "I'm not writing any lyrics, I'm probably the worst poet you can imagine, ha, ha! Well, if I have time to read I rather prefer fantasy themes or books about history, mythology and such stuff. I'm pretty much into Egyptian history for example. The best book I've ever read was the aforementioned 'Dragonbonethrone' saga, with a whole of 4000 pages and written much better than the Lord of the Rings. Really, believe it! You should try it! Due to the fact that I receive a few dozens of new albums every month, it's nearly impossible to listen to my favourites regularly... at the moment I especially like the new Belphegor, Ephemeral Duath from Italy, the first Setherial, Dissection, some Nocte Obducta advance stuff, Rhapsody and some more. A few of my all time heroes are of course Summoning, Bling Guardian, Black Sabbath, Limbionic Art, Samael, Emperor, Sear Bliss, Empyrium and a lot of others... sometimes I prefer classical composers as well, the 5th and 9th of Beethoven, excerpts from The Ring of Nibelungen, Grieg, Chopin or soundtracks of various kind. Concerning movies my taste is pretty commercial I've to admit. My favourites are 'Gladiator' and 'Braveheart', I really can't say which one is better. 'Blair Witch Project' had a genius concept and a more than fantastic atmosphere... the classics I love are of course both 'Conan' movies and 'Das Boot' because of the atmosphere (again...) and the music. I like comedy as well, like Monty Python or almost every Leslie Nielsen movie ('Naked Gun' for example). Life is hard enough..."

Martin: "Because of the fact that both Flo and I have nearly the same interests as far as literature and films are concerned, he (as always) hasn't left so much space for me to add something. In the case of literature I read some classical at the moment. Musicwise... well, apart from metal and classical music (in addition to the Flo I'm fascinated of operas (Wagner f.e.)) I'm interested in blues and jazz as well, especially from the field of improvisation there."

Your site was settled on-line exactly in a day/night of Samhain. Do you believe in the significance of this day/night? Or do you find symbolism a different kind of practical and commercial reference? Can you define art as a religion? In this case, do you consider yourself a religious person? What about other different cases, generally speaking... are you a religious person?

Florian: "Very interesting and very good question! To start at the very beginning: sending the page online on Samhain was actually the Duke's idea. He's the webmaster and he still needed some time to finish some details, so he fixed the date three weeks before. It's striking that you've recognized that... Referring to Samhain I do not have any stronger feelings... actually every day is like the other, if it's called Samhain or New Year's Eve or whatever. It all depends on what you make of it, in this case every day can be special. But as I'm not a witch or anything the day isn't special at all for me. Symbolism in every case is a more than fascinating idea. If often think about certain happenings and search for a symbolic meaning, and it's not seldom that there are indeed regularities within these happenings that can't be explained rationally. I believe in a strong force within nature, in something that has the overall control about mankind, this planet and maybe more... I would never dare to call it 'god', I do not pray to it and I do not feel like its sheep or something. Some people call it 'fate', and that may be a quite well fitting expression. For me that do not mean that every single second in your life is pre-destined, you do have the possibility to lead your life into certain directions, but there are happenings that seem to be pre-destined indeed. So, you may say I am a religious person. I believe in powers in nature and even in my own individual power but I am not willing to let somebody dictate me what I have to do unless I can influence it. Art is no religion for me, definitely not. It's something fascinating, but nothing you can live after or believe in. The talent to produce art is given by accident to some chosen people, and other people may admire the results of this talent and maybe be jealous about it, but there's no reason to make a religion out of it. I really love certain expressions of art, and sometimes the power within it overwhelms me, but at the same time I feel that it's only a minimal part of the forces ruling within nature..."

Martin: "Art as a religion? Nonsense. Religion in general? Nonsense. But art could be a replacement for religion, if one wants to define religion (as I do) shortly as an imagination with which the inventor could gain power over a mass of people. The independent individual will not need a religion. From my point of view religion is restricting and in its purest form the personified conservativity."

Duke of Darkness did quite a wonderful job when fixing your site. I

believe it is one of the most elegant and indeed complete sites I have seen in the last couple of years. I assume it is a site at least "ready" to face a new millennium. Isn't it so?

Florian: "I can only thank you for the compliment and at the same time refuse to accept it for me alone the main idea and all the work goes back to our webmaster, the Duke. We are very proud of being able to present such a site to our fans and everybody else, indeed. When collecting material for the homepage I wanted it to be as complete as possible, and I think we've succeeded in that. 'Facing a new millennium'? A new millennium? And? Does it change anything? As I said, we try to be as perfect as possible, no matter if there's a new millennium, a new pope or a new taste of jam to celebrate. I just hope the site is in a way 'timeless', that's what I approached."

Let us prepare for entering the new millennium the readers who lectured this number are already entered the Third Millennium. We did not yet. Tell me, is there any word of regret for this century of this millennium we almost passed? Do you have hopes for the future one? How would you desire the new millennium to be?

Florian: "What should I actually regret? I haven't done anything yet that was important for the development of the world, so why should I regret something? I'm mainly responsible for myself... by the way, I almost never regret anything you can't change it anymore! By making mistakes you only learn faster and get better prepared for the next attack of your 'fate', and that's very positive. If there's something to regret, mankind should regret its existence. Sometimes I wish the largest part of mankind would vanish from the face of our earth, really. Unfortunately that's pretty unrealistic. My honest personal wishes for the coming years are to stay curious for the undiscovered facts, healthy enough to discover them and strong enough to stand these facts... and hopefully as many people as possible having their parts in my heart will stay by my side until then. All global wishes are pure nonsense I only believe in my own power and what I can change with it. Mankind will never change."

Martin: "Why is mankind that arrogant to hope anything for its little existence in relation to the vast powers of nature that are surrounding their narrow-minded heads? I don't like philosophising about things one could not change. Mankind will never change if it doesn't change itself. The power of the individual is steadily reducing so that in the future mankind may be (if it doesn't reduce itself) one mass of equal sheep, lead by the dictatorship of one commercial power. Everyone should fight against such an development which is steadily growing in our society..."

I do thank you for accepting this interview and I wish all the best for you. Do you think my magazine's readers found out all about ENID concept, at least all they should have known? Did we forget to point out anything? What should be the purpose of an interview in your opinion?

Florian: "In my eyes the purpose of an interview should be to attract the listener and leave him/her informed and with a smile of pleasure after the lecture. Your interview was maybe the most complete one I've ever answered. I hope my contributions were not too boring. Yes, I do think everything of importance is already said... if not, everybody should feel free to ask personally. For contact addresses, please have a look on our website at www.enid.tsx.org or www.sung.at/enid. Thanks so much!"

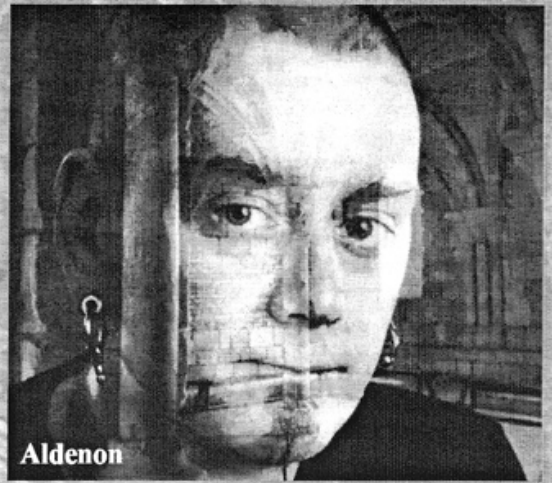
If I ever propose you to join me on my spaceship for travelling the whole world and Universe on my money, of course, he, he... where would you like us to stop for the first time? I wish you enjoyed a full of satisfaction millennium!

Florian: "Ehm... where do they have the best white wine, Chinese food, warmest and most comfortable beds and cheapest but good living standards? Melmac? No, if I could take some persons with me I'd like to take a flight to Australia, with a route where I could visit the moon and Venus before. Yes, that would be nice. Make sure to call me soon enough before we take off, OK? (Of course... I guess in a couple of days you'll receive my signature)"

Martin: "WHOOOOOO!!! Because my life is worth a lot for me, I wouldn't even enter the spaceship. What would be if a gigantic black-hole slurp us up? What would be if space-police would catch us because we got over light-speed? What, if the Lord itself would burn our souls because he doesn't want us to leave our galaxy? What, if we get a lack of fuel? Should we piss into the tank and remodulate the hyperdrives towards crystal-piss-tachion-power? And what would happen, if we find out that hell really exists, in the middle of our galaxy and the Black Lord, the horned one, the beast, the devil, the Antichrist all in one stirs in the vast pot of the ever lost souls? OK, end the fantasy here. What a question. Where would I like to stop for the first time? On the moon, to visit the ground I just bought yesterday to build up my new space-jam-session-Wiesensound-studio..."

The 18th of December, 00

COPH NIA



Aldenon

"I am the Lord of the Double Wand of Power; the wand of the Force of Coph Nia-but my left hand is empty, for I have crushed an [sic] Universe; & nought remains." AL III: 72... would be the quote from "Liber Al vel Legis", or, better-said and known "The Book Of The Law", written by Aleister Crowley (or Aiwaz entity); it might be regarded as the very origin where from Aldenon Satorial's musical project started. I can assure you COPH NIA definitely is an excellent Magik Dark Ambient project while their debut album "That Which Remains" should be considered one of the most amazing surprises this year had to offer. Yet the most accurate details you ought to know exactly from the band's leader, Aldenon, who worked for elaborating this album for more than five years...

Hi, my pal! I believe I might confront myself with a genuine "Thelema's" disciple? Do you see yourself as Jack Parsons' reincarnation? Is, maybe, Crowley a model for you or to your music or even to your very life? His philosophy, lyrics or sarcasm might have been representing somehow a different kind of ideal adjusted to your nature? You may develop the subject as you really consider it proper especially regarding your spiritual connection with his character and his writings.

"I have a genuine and sincere interest in Crowley and his works, but that doesn't mean I swear by Liber Al or the other holy books of 'Thelema'. His works have definitely affected me and my outlook, and that on very different levels. From the mere 'fuck you assholes' to the very sublime and spiritual. He is a model in many ways and a tremendous source of inspiration, but I do not 'worship' him. As for me being a reincarnation of Parsons; the world is full of idiots who claim to be reincarnations of Crowley or whoever. I am not another one..."

"Coph Nia" term sounds rather mysterious. Is there a difference between the quoted title and the real inner signification of what Coph Nia means to you?

"As you mention the name sounds rather mysterious, and it is indeed shrouded in mystery. Except for a bunch of numerological interpretations I have not found any explanation to shed light on what it implies. I chose it for what it really is - a Mystery."

Let us speak about the album. Why this particular title? Why did you need for five years of isolation in order to realize and conceive this album?

"The title is from Liber Al and the full passage reads: 'Remember all ye that existence is pure joy; that all the sorrows are but as shadows; they pass & are done; but there is that which remains'. It's one of the most beautiful phrases I know. It took about five years for the album to see its present form because the first four and a half years I didn't have any label to kick my butt; I have a serious problem with finishing a piece. 'Our Lady...' is a perfect example. I have been doing minor adjustments every now and then for ages, but it sounds very much the same today as it did a couple of years ago. It has proven very fruitful for me to have some sort of deadline. Otherwise I would probably keep perfecting my compositions forever."

The tracks are Ambient, Dark and reach Ritualistic touches even religious. Do you think I might be wrong? Where from such great inspiration? What does it make you compose such music? What do you need conceiving this music, what spiritual costs should we talk about when up to this fascinating material?

"A few glasses of red wine and some pathos will usually do the job... Seriously, it differs a lot from time to time. Some songs drain me totally; others just happen by synchronicity, or by accident, as it is vulgarly known."

"Doppelganger" for instance was totally built up around a given concept during a long span of time, while 'The Scapegoat' just came to me while experimenting one night. I have also devised a somewhat dubious method of letting certain visual stimuli be transformed into raw creative power. It does

the trick for me but would probably be considered rather bizarre by some."

"Sanctus" seems to be the most "digestible" track; perhaps the softest, the more melodic and magical one you enclosed on the album. Clara's voice is strong and colours differently the album in comparison with the general view of it. I can even distinguish why DEAD CAN DANCE influences. What can you tell me about this very track, what personal signification would you express regarding this track? Has it, somehow, a special meaning for you?

"It has indeed a very special place in my heart. It is a musical interpretation of the beauty inherent in Sorrow and Pain. I can't cry you see... That's a defect in my psyche and I suppose this is my way of crying. I knew the piece needed lyrics in Latin, but any Latin words would have sufficed as the ritual in question is of no special significance for me. Many people have compared COPH NIA to DEAD CAN DANCE but I'm not terribly fond of them really. Sure they have done a couple of great songs but I find them a bit boring."

I have read a review where your voice is criticized as well for this particular track as for "Opus 77". What do you think? Could your voice be considered rather epic or Narrative than Dark? I would enjoy also your own point of view.

"Yes this guy thought I sounded like 'a metal fan trying to use a normal voice but keeping the metal monolithic spirit'. I have no idea what he meant by that and I frankly don't care. 'Opus 77' and 'Sanctus' are very epic/narrative respectively, but I assure you that my voice will portray utter darkness when called for. The future will prove this..."

"Our Lady Of The Stars" reminds me of the glorious beginning times the famous LOVE IS COLDER THAN DEATH experienced. I can also affirm such track definitely steps out the regular standards, especially since I find that the No-Classical note overwhelmed the entire sound. A weird track, isn't it so?

"Perhaps it is neo-classical - I don't know. It is very 'pompous', and intended to be so. I knew I was in for trouble; the album being very varying in styles. But I want to be able to use COPH NIA solely as an expression of my will. I won't start a new side-project each time I create a piece that sounds a bit different than the ones I've done before."

The rest of tracks may be compared with LUSTMORD, SEPHIROTH or RAISON D'ETRE. The album atmosphere is so profound, so fulfilled that only a special rather unique state of mind would allow one to listen to or to understand it. What should be your subjective view upon this album? How do you regard the entire album note? From my personal point of view, I find that the variety of all tracks leads you, for a moment, to a belief that harmony is missing the concept; different influences seem to be forcefully attached to the Ambient background... In fact, I want to say "Doppelganger" or "That Which Remains" are Classical Dark Ambient tracks while the others up mentioned earlier reach other completely different dimensions. Can you

help me?

"I view the whole album as a journey. A full cycle. (What a disgustingly pretentious expression!). It requires the listener attention, both conscious and subconscious. I hate using the word 'subliminal'. I'm not saying 'I make very deep music, that puts the listener in a trance and subconsciously reprograms him/her and removes all the blockings that modern society has installed in him/her.' That sort of jargon is bullshit. I use subliminal to enhance the intended effect of a song. This is pure and plain Magic and I know for certain that it works."

Do you believe in the existence of duality? Can you conceive duality and contrasts living "peacefully" together?

"I believe in duality as it is manifested in the universe. But more over I believe in Unity beyond Duality."

I find at least impossible not to remark the outstanding amazing images you presented in your booklet. I firstly recognized, with no doubt at all, Louis Lenoir's hand. I am a big fan, true admirer of his photos. How did you manage the contact Nephtys? I must confess these images confer to one exactly the right necessary mood capable to be introduced into the album atmosphere; they can assure one the ticket for listening to your music in the most comfortable way possible. Would there exist any other relationship between your music and these photos?

"Most certainly. I stumbled upon his images by accident and he was more than willing to let me use his photos. I owe him a lot of gratitude for that. I had been tossing my hair with the artwork for weeks but when I found his pictures everything fell in place. I found them to be exactly what I wanted. Both solemn and deeply erotic."

What should be what you desire from this album and which might be the future of your project? When do you plan a new album or, perhaps a new gig? I understood you sustained almost five live performances yet pretty unsatisfactory. How would a gig look like, in your view?

"I will release an EP in a couple of months. This will be a bit more aggressive than the debut. After that I will start working with a new full-length album. I'm not sure in what direction I will move, musicwise. But hopefully it will not take another five years for the next album to be finished. I am also considering live performances for the upcoming year, but not until I am certain that I can provide an interesting show. I don't want to be another 'one guy crouching down behind some gear and tweaking some knobs'."

I have information you had to face quite a dilemma when signing with the label. What may have determined you to refuse the signing with World Serpent in favour of CMI? Which were the reasons?

"Two reasons really. Most people I consulted thought I would get more exposure on CMI. The other reason was purely geographical; I'm from Sweden. Altogether I am very convinced I chose the right label. The album has sold about 2000 copies in 4 months, and that's a lot faster than I had hoped for."

"The Scapegoat" was released also on other compilations. Why particularly this track? Should be considered the most representative?

"It is actually on one compilation only. On the 'Dark Seeds Sampler The Sowing'. It is a totally different version I created exclusively for this compilation. I consider all tracks on my album to be equally representative of COPH NIA, but I think 'The Scapegoat' sort of raises a question..."

I did not touch any aspect regarding the other members of the band. What can you tell me about Clara (your girlfriend), Claudio and Asa?

"With the risk of disappointing you I must declare that there is no band anymore. It died out years ago. The band COPH NIA was hastily put together for a local live performance. We did a couple of shows but then I got fed up. I hate having to rehearse in a band. The only member I still collaborate with is Claudio, as he writes some truly great lyrics. COPH NIA is a solo project and will probably stay that way. I am however open for collaborations."

Now, if revealing some details about your colleagues, I believe it is time to explore a little your personality. What do you enjoy doing when having spare time? What is it that you do for earning your living or simply do day after day, each day?

"I manage a prepress bureau. I've been in the prepress business for some 15 years and I have always enjoyed it. It is a stimulating environment and I make good money. So, I work with Macs all day long and when I get home I create music on my Mac."

I feel you do not really enjoy speaking about your former musical project, ERA VULGARIS. Why so? I would appreciate if you had tried a description of it. How would you picture this project? Does it sound so pathetic? Which are the connections you explored next to Rock'n'Roll?

"It's shit! It is really me trying to minimize whatever new artist I discovered at the moment. I wish I had the guts to burn the tapes, but guitars I like to wallow in my own filth!"

As a "Internet" seems to definitely be a fast and practical mode of communicating with the fans. Who is the person who takes charge of your site? What news can you land me about your site. What about "Manifesto", whom you addressed it?

"I administer it on my own, which means it is updated very sporadically. But I have big plans for the site this year. (Ever hear that before?) I sketched on the manifesto for a long time, but manifesto means words, so why not a manifesto that proclaims the uselessness of words..."

I understood that besides Crowley you used to prefer Israel Regardie's and Kenneth Grant's works. I assume it's about occult themes. What can you tell me about these authors, especially, who does attract you to them?

"Israel Regardie for his credibility and Kenneth Grant for his insanity. Regardie wasn't as bona and bizarre as Crowley, and therefore boring to the average occultist; Kenneth Grant on the other hand is way out there. He was lost in the tunnels of Set a long time ago."

What we had to talk about music that influenced you during all these years, CURENT 93, ORGANUM, VAGINA DENTATA ORGANUM, SUEBIC TV, might be considered a few examples. From what I have read you don't listen to anything close to Metal, am I right? Why so? Which could be the explanation?

"I know a lot of people enter the Dark Ambient (whatever that is) from the metal scene. I have no connection with metal whatsoever. I'm from the purely industrial angle. I was a Goth kid back in the 80's when I first discovered PTV and a whole new world was opened before me. And for each new artist I discovered my foundations were shattered a little bit more. Concepts like Music, Sound and Noise were suddenly very difficult to define."

"Holy War Pt I" must have been enclosed on the album. What did happen? I've heard this track will appear soon as EP on CMI, too...

"Many people have expressed their discontent that Holy War I was not included. But it was a bit too aggressive and 'in your face' for the statement I wanted to make with the album. It will be released though... Watch out for CMI.93 in March."

"If you had asked me 10 years ago, I would simply have responded that: Religion is for imbecile, weak suckers who don't have the guts to take responsibility for their own lives; but it's not that simple. The love of

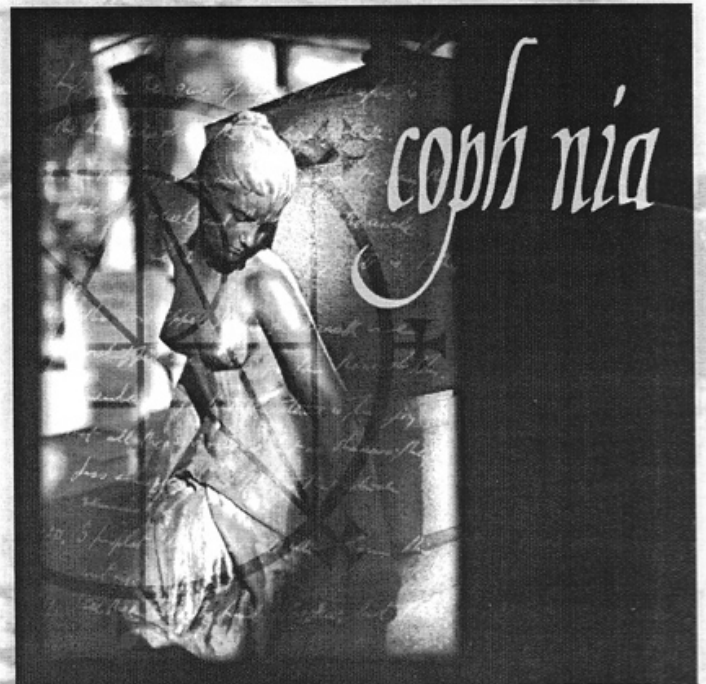
God does not have to imply the rejection of the self. But then there's the eternal question: What is God?" As you can remember, it is your own affirmation. Could you develop a little this idea, who is God, who might be?

"My answer regarding the manifesto above should apply here to... I do not wish to perish with the dogs of Reason."

Taking the risk of not finding out all about COPH NIA, I put an end right here to our chat. Why is Aldenon Satorial such a hopeless romantic person?

"God knows..."

the 3rd of january 01



This band had not, unfortunately, enjoyed a great success until now also the music they performed was, by far, extremely original. The reason I decided Ingar to present himself the subject I have chosen and proposed giving up questioning him, was the very fact he felt much more free to express his thoughts, ideas and the required details without my constant intervention. He is a person who can appreciate freedom of speech at its real values. I hope you would be satisfied...

Crest of Darkness

HISTORY

"I started up with CREST OF DARKNESS as a side-project when I was still a member of my former band CONCEPTION. Many people were quite surprised when I released the mini-CD 'Quench My Thirst' in 1996; CREST OF DARKNESS doesn't have very much in common with CONCEPTION. Anyway, I have always been very much into the darkest and most aggressive genres of metal. It felt natural for me to do this kind of project... It was almost like a need, I had to do it! I do like to call the music of CREST OF DARKNESS for SATANIC METAL... For me it felt like entering a new era starting up working with this project! It must be said that I did spend some great years with CONCEPTION, and I learned a lot in this years; both musically and business wise. Still I felt that something was missing... I had a lot of ideas I never could use in CONCEPTION; compared to what the other members wanted was my idea far too extreme. It seemed like all of us (in CONCEPTION) had different thoughts about the future at this time, and we decided to split up! This happened in 1998. It was nothing dramatically with this... we did the only right thing I think.

Well, after this CREST OF DARKNESS has been my main-priority. Before we splitted up with CONCEPTION I had also reached to release a full length album called 'Sinister Scenario'(1997). This album together with the MCD was released on the Norwegian label Head Not Found. With these releases we got a very good start with CREST OF DARKNESS I think.

Nils Harald Mæhlum who played the drums and was also the producer of these first releases has been very important for the band since the first beginning. All the recordings of CREST OF DARKNESS have been done in his studio (MLP Studio), and the two latest albums have also been produced by him together with me.

Another person I have to mention is Lars Christian Narum. He's playing all the keyboards on the two releases, and about the half part of the keyboards on 'The Ogress' album. A great musician!

These two first releases I'm talking about were most of all products of all the ideas I had kept through the latest years with CONCEPTION. I didn't have a clear concept behind these releases, but I knew that I wanted to make music in my own special way... I wanted to make songs based around my own thoughts and visions. For the first time I could use a lot of inspiration from my Satanic belief. I wouldn't do any kind of compromises at all. Because of this way of thinking I feel that that both 'Quench My Thirst' and 'Sinister Scenario' keep a high level of originality. You can like them or not, but these releases still mean a lot for me... they were the 'first steps' of CREST OF DARKNESS you know! I will absolutely recommend people who are into the music of CREST OF DARKNESS to check them out... it's an important part of the CREST OF DARKNESS-history!

After the Head Not Found period I made a new record-deal. This time with the French label Listenable Records. I'll come back to 'why' later.

The first release on Listenable, 'The Ogress' was a BIG step for the band. It was first with this release I felt that we really started to get a name. On this album I did work together with some old friends... Arve Heimdahl (drums) and Khan (melodic vocal parts on two of the songs on the album) from CONCEPTION appeared on this album. Lars Christian Narum did the keyboards together with Jan Petter Ringvold. This was also the first CREST OF DARKNESS release with female vocal-parts done by Kristin Fjellseth. With 'The Ogress' album we released the first album based around a certain concept. You don't find very much of the historical facts by listening to this album, but it's still based around the true story about a female mass-murderer called Belle Gunnes. This woman was always in my mind when I wrote the lyrics for this album. I won't go very much into each song... I never do that. It's often negative I think to explain everything... the songs should live 'their own life' I think! Anyway, I can tell you a little bit about Belle Gunnes... also called 'The Ogress'. I needed a strong character for the 'background-story', and Belle Gunnes was perfect for this. Belle Gunnes was born in Norway, but she immigrated to America in 1881 when she was 22 years old. Many years later they found about fifty corpses buried on her farm. Most of them was killed with cold blood by Belle Gunnes, but she also 'took care of' corpses for a local mafia... (You should know that she's probably best known as 'Indiana Rose'... I tell you this in case you want to find out more about this woman). Personally I think that Belle Gunnes was very much a picture of what a human being can be able to do in the most extreme situations. In many ways we are very much driven by instincts, and I believe that the Beast is very much alive in all of us. I won't say that Belle Gunnes was a typical human being (she was far too extreme for that), but she is neither as extraordinary as it seems like. In the title-song 'The Ogress' Kristin is 'playing' the role as Belle Gunnes. In this song Kristin's vocal-parts give the impression that Belle could be quite attractive and seducing, and that's also a part of the truth. In between her vocal-lines my Black/Death-vocals comes in like a contrast, and I'm telling the listeners about another side of the



reality. To make you understand better I should perhaps tell you a little bit more about Belle Gunnes: - By advertising in several newspapers both in America and Scandinavia Belle tried to get in touch with men with the purpose to 'get a husband to share her life with', as she said. This man had to be quite wealthy because the only thing she was really interested in was their money. She made the men believe that they could show her their seriousness by bringing some of their money to her. I will make a long story short: - Belle did really fool a lot of men! As soon as the unlucky ones came to Belles farm this woman killed them!! At her farm she had a special room where she cutted the corpses in pieces. After this 'procedure' she buried them on her farm...well, THAT WAS THE OGRESS!

Now it's time for presenting the new release called 'PROJECT REGENERATION'!

When I started to work with the new album I did have a few basic ideas. First of all I wanted the music to be more aggressive compared to the former albums, but I also knew that I wouldn't change too much... I wanted to keep a lot of variations (different themes) in the songs. When it came to the lyrics I did have a few ideas about writing about a futuristic fantasy-world, and I did want to paint a pretty scary and dark picture of this world. Well... that was the start. A lot of people are afraid of what the future will bring, and I'm with 'Project Regeneration' probably letting all their worst visions become a reality. You might say that I'm playing a little bit with people's fear. It also lies some much deeper and more serious thoughts behind my lyrics... it's always like this: I do always have a kind of message in my songs. I do believe that it is, and always will be a fight going on between different interests. You could of course dream about a world where everyone was living in peace, sharing everything... Personally I don't believe it will ever be like this. It lies in our genes the fact that we'll always be fighting for what we think is right... and with the 'moral' on our side it seems like most of us are capable to do the most horrible things... like killing each other. I do believe that the rulers of the world in the future will be the strongest parts of the mankind (like it has always been)... the 'survivors' as I'm sometimes calling them. When all comes to all we are acting pretty primitive; we have kept a lot of our animal instincts. But this fact isn't only negative, as many seem to think, you see; I'm now talking about the instincts which are absolutely necessary for surviving.

For me is 'the animal instincts'/'the will to survive' very much associated with my own Satanic belief. On the new album is of course the rulers of my 'futuristic world' Satanists... I'm painting a very cold picture; that's right, but you know that I'm associating myself with the rulers of this fantasy-world (and that's not so bad)... and everyone else can also become a part of this society (you're all welcome!!) ... but at last; DON'T forget that this is fantasy... or?"

THE DEAL WITH LISTENABLE

"It was mostly because of economical reasons I decided to quit HNF and go to Listenable. You see... Listenable simply offered me a bigger budget for

concerts here in Norway this year. Hopefully we'll do a tour in Europe next year, but I have nothing concrete to come up with for the moment.

When we're talking about concerts; Yes, I consider playing concerts as a form of art. You certainly need some special talents to become a good artist/band live in concert! ... I guess you need a combination of being a good musician and a good actor. It's of course pretty different these things from one musical genre to another, but in 'Rock'n Roll' is making a good show very important I believe... it's important to give something extra to the audience!!"

THE FUTURE

"CREST OF DARKNESS will continue playing as long as I live! That's how I'm feeling right now. I've already got a good start with this band, but I have much higher ambitions! I'm living a good life together with my family, and that gives me a lot of inspiration and power to keep on working really hard!!

When it comes to myself is the most important thing to live each day in full! You never know when it's over, and my way of being given 'eternal life' must be perhaps through the memory of me and my 'brainchild' CREST OF DARKNESS! It's my responsibility to get, as much out of my own life as possible, and it's also obvious for me that my family must be given the highest priority! I can't be really happy myself if any people in my family are suffering in some way or another. Far too many people are expecting others to take care of them... make life comfortable for them. I believe that we have to take the biggest responsibility ourselves... it's hard for many people to be aware of this!

The future for the mankind... do we have a future? I'm not too much positive about the human beings, it seems like the mankind have a special need to destroy everything around them. On the new album I'm dreaming about a future... but that's after 'Project Regeneration'."

The 19th of November, 00

PS. THE LATEST NEWS ABOUT MEMBERS

"Kristin wanted to leave the band because of personal reasons. I do believe it was getting more and more like a problem for here that she was very often confronted with my Satanic belief, and also the fact that I'm presenting CREST OF DARKNESS as a 'Satanic Metal-band'. She's not sharing my belief, and I guess that I'm in many situations acting far too

extreme for her. Well, I'm just doing what feels right and natural for me, and CREST OF DARKNESS 'my brain-child' - is just a result of my own thoughts and visions... CREST OF DARKNESS is almost like a part of me, and I couldn't do this any different... as you probably understand it was actually only a matter of time before Kristin was out of the band. It's no hard feelings between us, but we are definitely living in two different 'worlds'. You might wonder why I wanted to play with Kristin in the first beginning. Well; -I thought the contrast between us (on several levels) was a good standpoint for making interesting songs, -that it would give the song something extra. I would have done the same today, but I do respect the choice of Kristin in this case... for her it felt wrong to continue playing with CREST OF DARKNESS... others can like it or not.

Then to Jan Petter; He did leave the band after a serious talk I had with him some weeks ago. Here's the story; Beside of spending three, four evenings with me recording the keyboards and also spending a couple of days writing two of the songs together with me I haven't seen him more than a couple of times the latest year. He's always busy with different musical projects. He's a good musician, and with no doubt important for the final result of the new album. Still it didn't feel right when he never showed up for rehearsals with the band while Akke and Fredl0s are working really hard. I'm not angry at Jan Petter... he did a great job on the new album I think, but he feels just so 'far away' from the rest of us. He's never been a real part of the band.

Anyway, I have never worked very close with neither Kristin or Jan Petter. The basic of CREST OF DARKNESS lies in the trio; me on bass/vocals (also guitars live), Akke on guitars, and Fredl0s on drums. After I have written new songs we do normally start up rehearsing with this 'trio'. When we (after a certain period of time) feel ready for it we go in the studio for recording a new album. When we recorded 'Project Regeneration' Kristin or Jan Petter didn't know the songs at all before I started up working with them. They came in and did their 'things' when most of the other recordings were finished. I like to work like this... that's no problem. Its easy to tell them what to do because they are both great musicians, and they are of course also laying pretty much of themselves into the recordings.

I'm telling you this because you should know that CREST OF DARKNESS is staying very much alive also without Kristin and Jan Petter. They are as I've said several times before great musicians, but they are not very much involved in the creative work."

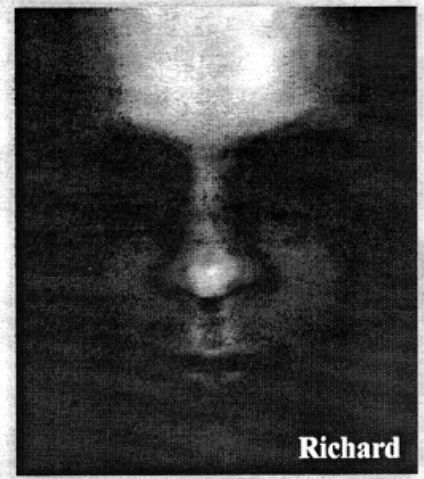
The 14th of December, 00

Now ... you are tearing yourself from the wall.
Departing towards it, the dead sun.
You're washing yourself of blood and ... bone wax.
The above shadow is palely watching through us.
Plants and steam.
Clouds upon the vacuous seas.

THY VEILS
<http://www.mp3.com/thyveils> thyveils@innocent.com
<http://www.ebony-orchid.net/thyveils>

Richard Lederer is one of the most remarkable and impressive members of Austrian underground scene mostly because of his DIE VERBANNTEN KINDER EVAS (the name came from Renaissance Choral Booklet and means "The Banished Children Of Eve"), ICE AGES or SUMMONING projects. Yet during his almost ten years of intense activity there were many other projects he participated in such as: PAZUZU, GRABESMOND, WELTENBRAND, SANGUIS ET CINIS, WHISPERS IN THE SHADOW. Richard develops a personal opinion regarding other musicians absolutely exquisite and interesting: "I prefer making projects of different music styles than to make one band with many different styles in it..."

The first interview I performed with him was 5-6 years ago when DVKE was completely unknown. Since the second album of his project, ICE AGES, was recently released (to be more precise, exactly on my birthday, the eleven of December) I had decided to contact Richard once again to challenge him to another discussion, only a few days after the night between the millenniums...



Richard

Welcome into the New Millennium, my friend. Do you feel some nostalgia for the one that has just passed or some hopes and desires for the New Millennium?

"For me the New Millennium has not a very important meaning; the days after the millennium are like the days before. I didn't divide my life into the time before and after..."

How did you spend the New Year Eve? Have you enjoyed all lights and fires from the sky?

"I prefer to spend such spectacular day in a very unspectacular way; just to meet friend talk to them and drink a lot champagne another sorts of alcohol, to get me into the New Year mood..."

We have not spoken to each other for a long time. Do you still listen to the 5th Symphony of Gustav Mahler and Vivaldi's "Stabat Mater"? When should we expect a new project to follow exactly this line?

"My musical taste didn't change very much, and I still like the music you mentioned above. But I have to say that I focused more and more on Dark, Hard and Electronic music. But even in times when I listened very often to classical music, I never ever planned to make music like that. This kind of music was maybe an inspiration for me, but never my musical aim. In opposite: on the third DVKE CD (apart from the very classic voice) I tried to go into a less classic direction."



Let us take it all at its time but not chronologically as we might lose ourselves among details. ICE AGES represents for you an imaginary morbid world, a dead one without warm or sunshine. It seems like Ashley chose the name, am I wrong? I wonder if this project is an echo or a replication to your "obsessions" you used to have a few years ago, LEATHERSTRIP, EVIL'S TOY or MORTAL CONSTRAINT?

"I still listen very much to those bands. They represent best kind of music I like most, and you could describe my music as an echo of these bands, but I think ICE AGES has got some main differences to them (except MORTAL CONSTRAINT). ICE AGES is far not so straight in the rhythm, and the songs are not so refrain orientated. For me it is more like Dark Wave, which uses Hard, Electronic sounds than EBM (the kind of music that for example LEATHERSTRIP belongs to). I think that ICE AGES uses many similar element as most EBM bands, but I use them in another way. In EBM music the intention of the power of the drums is more to let the people move on the dance floor in a Dark Gothic pub; but the power of my drum and machine-sound has the porous to let your hear froze and to let your mind fall into a deep, dark future world."

Although the band was founded in 1994, your first album "Strike The Ground" was released in 1997. Why? Ray (PAZUZU) composed the lyrics and the album was released at Oliver's label, M.O.S. Records... Can you comment a little that period, about the album?

"The answer is, that the process of the first ICE AGES was very difficult. At the beginning I didn't know what kind of voice I should use, and had no one when wrote the lyrics for me. Due to the fact that I am not the person who likes to deal with things like searching for a label and making promotion... I didn't put much effort to find a label (I never even sent a demo cassette to any label). Then some year later I met Oliver, who listened to ICE AGES and wanted to make a contract at once; the first ICE AGES was released."

Your new album "This Killing Emptiness" features a more complex sound, even more Electronic but following the same EBM, Industrial and Dark Wave influences as the ones before. Yet I find that SUMMONING or DVKE (first album) influences are rather fading, even fader and fader. What should be your personal regarding? Do I mistake myself?

"This is strange; in the last time I heard many people saying that there are quite many SUMMONING and DVKE influences in ICE AGES (I never heard this before). I really can not say anything to this subject; maybe some tunes are close to my other projects, but at least the sound is very different."

There are two tracks that remind me of the melancholy DVKE used to mesmerize me with as well as of SUMMONING. It is about "Heartbeat" and "This Killing Emptiness". Is there any specific inner significance of you regarding these tracks?

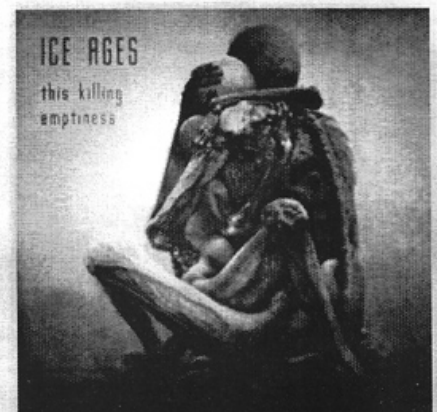
"'Heartbeat' is for me the song that sounds most close to SUMMONING; but it wasn't my aim to make a SUMMONING-sounding ICE AGES song. I just started with a very slow, a simple rhythm and added more and more rhythms to it and the tunes changed, so that in the end the song became very complex and pathetic. 'This Killing Emptiness' is surely the song that most people like best. The process of this song was very short; I sat down before my keyboard, started playing a tune, and found a vocal melody to it at once. A short time after this the song was finished."

This album is the first one that owns lyrics composed by you. Should I understand that in this present case lyrics have a certain sense or personal meaning for you? You used to have a different point of view next to this aspect a few years ago. Is it true there are present also some lyrics performed by Grom?

"Lyrics were always important for me; I just think that the music is even more important on a music CD. The fact that I wrote my own lyrics for the first time doesn't mean that lyrics are now more important than before; I am now able to write them. In the past I tried to use a too rational way to write lyrics, so I always failed. Now I can let my brain relax when I write lyrics, so that I can create moods and pictures with the words. But anyway I prefer the lyrics of Grom. Especially the lyrics of the song 'This Killing Emptiness' are great!"

Beksinski seems to be quite an important painter to your scale of values. Tell me, does this cover hide a significance of itself or did you intend to stake on the visual impact so that it would pull out all the reactions required?

"When I first saw the picture of Beksinski I thought immediately of ICE AGES and especial of the name of the title 'This Killing Emptiness'. This picture looked really lonesome and empty, and



it also spread a strong morbidity. I asked the painter if I could use it and he agreed."

The new album was released at Draenor Productions while the rumour ICE AGES might have signed with Austrian label had become louder and heard only a short time before it would have been released (3 or 4 months). What did happen for the real? Did you confront yourself with too many offers so that you might have found difficult to decide which label you should opt for until the final decision was made?

"No there haven't been so many contract offers for ICE AGES. Due to the fact, that ICE AGES is something very different to my other projects it is very hard to make prognoses about the sell of it; so I guess that the label bosses were afraid of the risk. I had a chance to sign with an open-minded Techno label, but due to the fact that the 'This Killing Emptiness' has got absolutely nothing to do with Techno, I decided to sign the Draenor contract (although on the other side Draenor has no experiences with Electronic sounding bands; but in past I made very good experiences with it)."

Tell me, what feelings did you experience when you recorded the material in your own studio? Can you tell me difference between Tonspur and Nachtschatten?

"For me recording in my own studio and having the possibility to change the sound on my own, is one of the strongest feelings of freedom I ever had. In the past I had to explain the sound mixer (who didn't know the music, or maybe even didn't like it) how I would like my music to sound; now I have everything much more under control. I can take as much time for each recording I make and repeat or improve an recording as often as I like."

Did you ever take in consideration the possibility of ICE AGES not to remain a solo project? Maybe you have thought of Tania or Michael to join in... have you? What is it that you desire for this project to offer you?

"I never thought about adding any person the ICE AGES. I don't see any need for it. The music of ICE AGES shows a cold, inhuman future world full where the very emotional voice of Tania wouldn't suit at all. This is the same with Michael; his pathetic tunes would also not suit to the lifeless mood of the song. Apart from that it is very necessary for me to keep the strict boarder between my three projects (bands). I don't want them ever to become a mixture of each other."

I noticed you made the ICE AGES web site. I wonder, didn't you find a fan of yours who would gladly perform such activity for you? Why not Grom? How could you find time as well for this demanding "job"?

"Don't you like it? (It is very interesting page, it was a simple remark-ed). I just made it because in the meantime I have enough knowledge to make own web pages, and I am very satisfied with the result. I think it expresses very much the coldness on the future mood of the music; where as the makers of the SUMMONING and DVKE pages make much more romantic fantasy pages, which wouldn't suit to the music of ICE AGES. I think it is very comfortable to be able to make a web page for my own music, because it enables me to update the page as soon as a new news arrives."

Tell me, how do you regard Martin's and Michael's project? Do you like what they have done? What is your personal opinion?

"The name of the band you are talking about is KREUZWEG OST (www.kreuzwegost.tsx.org). In this project Michael and Martin use mainly samples from old films about the Second World War and speeches from the time of the 'Drittes Reich' and also from other countries of this time combined with a few tunes. This project is surely a very provoking one, because people could easily mistake the meaning of it, and think that Michael and Martin try to propagate any fascistic messages, but this is surely not the case. They just want to shock people and maybe let them wake up."

Another significant project besides ICE AGES is embodied into DVKE. I suppose this one discloses another frame of your personality which is the peaceful, melancholic side... let us name it "the human side" of you. But at the time of its birth, DVKE was your project but Michael's, too... Am I wrong? In time the project had become yours alone so that you could express yourself at the highest emotions...

"You are right. DVKE started together with Michael and now Michael is no more member of it anymore. But on the third CD Tania joined DVKE and also added some very beautiful tunes to the CD; so it is still not possible to say that DVKE is a solo project of mine. But you are right, that DVKE reflects

the 'human side' of me while as ICE AGES' reflects the cold inhuman side of me."

I might even affirm the project was a different kind of reply to your passion of listening with great pleasure other bands such as STOA or LOVE IS COLDER THAN DEATH. Can you develop the idea if I was not mistaken?

"I always liked the bands you mentioned, but many of the DVKE songs were already finished when I first heard songs of those two bands; so I wouldn't really call DVKE as a reply to them."

DVKE was founded in March of 1994. Besides Michael, on the first album that was released in April 1995, there also were present other two female voices, Julia's and So Nora El Shammah's. Those 70 minutes of music were released at Witchhunt Records, a label which, at that time, used to release exclusively avantgardist albums... How did you manage to get in touch with its boss, Peter?

"This was the work of Michael. He was always the person who was more engaged in sending demo-tapes to plenty of labels. One day Peter from Witchhunt Records wrote us a letter back, in which he wrote the he would like to send us a label contract, and a while later the first DVKE CD was released."

Travelling back in time, I feel I need to ask you: how do you see your debut now? Have your mind's eyes become more critic? Do you think there might be a lot much more mistakes than you have noticed at that time? If up to my opinion, I must confess I found it quite good while Dark Wave note was very well outlined, don't you think so?

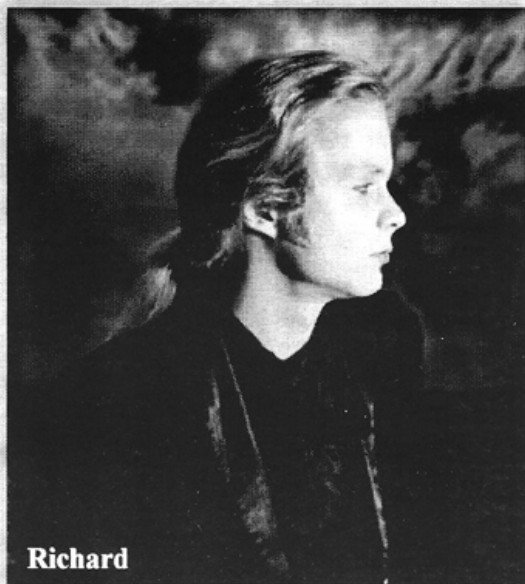
"I still think that the first DVKE CD was very good; although I will surely never make an CD sounding like that again. The debut reflects the musical beginning full of unfinished ideas and short tunes. I think even

if I would intend to make music in the style of the first CD again, I wouldn't be able for it, because in the meantime I collected so much musical experience that I have forgotten how to start to compose without knowing very much about the structure of tunes (it was a bit like painting a picture and being blind..."

Here we came at "Come Heavy Sleep", an album which did "strike" the entire musical scene. The melancholy and nostalgia you managed to express through those tracks attracted also another kind of listeners than the usual ones. Beyond any comparisons with the previous ones, how do you presently picture the album? I guess it is one of the most romantic Classic Dark Wave albums I have ever listened to... "Misery" is one of your mother's favourite track...

"On 'Come Heavy Sleep' I was able to create many long tunes for the first time. There were less short tunes repeating very often, but instead of that more complex polyphonic structures in the songs. I tried to make sad a lonesome tunes with soft orchestra sounds; and didn't take much care about any power. I think this is what made the album so romantic."

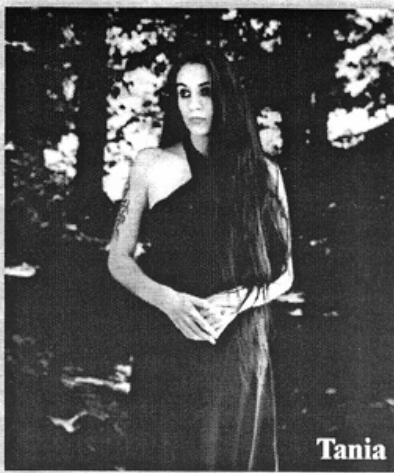
Although you declare yourself unsatisfied with the collaboration you had with MOS Records, this album might have registered such great impact perhaps also due to a good promotion of a certain quality, don't you think so? You released as well a video tape, an interesting merchandising... Where do I possibly might get confused and confusing? Why haven't you chosen Napalm from the very first time? You and Max knew each other quite very well...



Richard



Tania



"I am very satisfied with the work of Napalm Records (I sold more than 2 x CDs than with MOS). The reason why I didn't release the DVKE from the beginning under Napalm Records is, that in the past I thought that the metal audience would not like the kind of music DVKE make. I thought that getting an image of being a member of SUMMONING could bring disadvantages to DVKE. But I was wrong: I simply underestimated the openness of the metal audience for DVKE, so I decided to go to Napalm

the release of 'In Darkness Let Me Dwell'. On the next DVKE my voice will be surely more powerful, but I don't think that it will sound as powerful as the voice of Tania, but this is no disadvantage at all. I sing the more quiet melancholic parts, whereas Tania sings the pathetic parts; I think that this is a good contrast and brings much interesting variation to the music."

How did you meet Tania Borsky? I understood she came from Czech Republic. Are you good friends? I wonder, did Tania use to listen to this kind of music before being involved?

"Tania was born in the Czech Republic but moved to Austria at the age of 7. I met Tania in a Gothic night in a pub in Vienna, and after a short time we started talking about music. She told me that she sings very often and I asked her if she wouldn't like to sing as live support for DVKE. In the meantime Tania is my girlfriend and member of DVKE."

I find quite extremely weird that more than half of DVKE fans are from Germany, then Italy, Mexico, Russia. What about Austria? Did you face hostility or indifference?

"I don't know the reason for this, but I hardly received any letters from fans in Austria. I don't think that the reason for this could be any hostility; I think it is because a band from a foreign country has more fascination for a person than a band, whose members the person maybe knows personally."

What can you tell me about this project's future? When do you plan to release a new album? What should be its future sound? Do you intend co-opting other members? What about instruments, do you think of using something else besides synth?

"At the moment there are no new plans at all. The next album will be surely a new SUMMONING. I am not planning to add any new members because I don't see any need for this. I also don't want to include any 'real' instrument to DVKE, because I don't want to pretend I make classical music. I am very glad about the synthesiser-orchestra sound and I think that using a real instrument in DVKE would only make the work unnecessary complicated. I don't like the ideas of combining real instruments with synthetic ones. If I would ever have the opportunity of 20 absolute professional musician which do everything as I say and anytime; then I would maybe think about this, instead of using synths. But due to the fact that this is not possible I am very happy with the possibilities of my keyboard."

If the first two projects are exclusively yours, SUMMONING is one that you share with Michael. In fact we have arrived at Fantasy world of elves and gnomes, no human... So, Protector and Silenius. Is there any particular significance of these nicknames?

"There is no real message or story behind these names. We just didn't want to use our real names because in SUMMONING we do not play the roles of humans; so we don't want any human names for it."

Tell me, what should be the meaning of that pentagram presented in your logo? I have heard connection with eternity... And the logo is excellent, too. Who was the person that conceived it?

"I drew this logo right at the beginning of SUMMONING. I just used a pentagram for it, because I wanted to make clear that SUMMONING is a Black Metal band. In the meantime while SUMMONING have changed a lot since the debut, the connection between the pentagram and the music didn't exist anymore; but anyway I don't see any reason to change it. It is part of the SUMMONING history and many people surely recognize a SUMMONING cover because of this logo."

Silenius once said: "SUMMONING is meant to be a musical translation of a dark and destructive aspect of this world". I am aware this project belongs mostly to Silenius but I need to know what are your feelings and opinion regarding SUMMONING? Do you emotionally invest at the same level as for the other projects of yours?

"Yes. All my three bands are same important for me. I spent as much time with each SUMMONING as I do with DVKE or ICE AGES. The only difference is that in SUMMONING Michael brings the basic tunes; but the effort to let a SUMMONING song sound like a SUMMONING song is also very big."

When talking about Black Metal I find at least awkward and far-fetched to associate it to SUMMONING. Its style is rather Theatral and Magic Fantasy Metal. Should such sound require a special definition? What should be that, in your eyes?

"I leave it up to the listeners to decide what name for our style suits best to the music of SUMMONING. The reason why I still use the name Black Metal for the style of SUMMONING is that the vocals still have this Black Metal feeling (even if my vocal style has changed a bit on 'Stronghold')."

"Minas Morgul" reached for me the status of the most shocking album. Tracks such as "Marching Homewards" or "The Passing of..." were quite of genius and brilliant. How can you analyse this album? What are your

Records/Draenor Production this time."

During the period of 1997-1999 I haven't heard much of you, in fact almost nothing. What happened? What should be the reason you kept such silence? Some, many persons even thought your projects did dissolve themselves.

"Honestly I don't have a very good ability about the short past. I really don't even know that this time was musical so empty. Maybe it was because I was also bass player in the band WHISPERS IN THE SHADOW (a band of a friend of mine) where I gave some concerts."

Year 1999 approaches you listeners with great amplitude, an amazing surprise entitled "In Darkness Let Me Dwell", an album more bombastic and forceful than the ones before. The female voice is quite changed, Tania did make the proof of her special sublime qualities, mostly through its voice power but also opera's touches. It is more than obvious that she passionately studied music. I must say it is your first album that accomplishes a certain exquisite equilibrium. The bombastic sound of instruments harmoniously gets into the resonance with the exceptional female voice. What do you think of this album?

"I am very satisfied with it. You are right with the word equilibrium. Now that Tania is singing in DVKE the female vocals are no longer the accompaniment of the instrument; they lead the song. The reason why the new one is the most powerful is, first because of Tania's powerful voice second, because I wanted to use more drums and tympanies for my music again. Like the second ICE AGES I also recorded this DVKE CD at home in my own studio; so I was not able to increase the power of the tympani very much."

It is the first DVKE album recorded in your own studio. I assume you find it the closest to your soul, you exposed yourself to such a great effort to achieve such an impressive result. Am I right? I know the photos were shot by Tania, lyrics featured belonged to Dowland and Shelly.

"On 'In Darkness Let Me Dwell' I focused more on the quality of the single tune, and later combined additional tunes to the first one (on 'Come Heavy Sleep' the single tune was not so important; it was the summary of all tunes). You are right that the photos of the booklet were taken by Tania. In the inside of the booklet you can see photos from a castle in Czech. This castle is in the small town Pernstejn, and it is the same castle where the film 'Nosferatu' with Klaus Kinski was made (btw, you will find plenty of well known pictures if you watch this film). On the cover there is a picture of a gravesitone in a very old graveyard in Vienna (were people have been last buried 150 years ago). When the (colour) photos were finished I manipulated them with my computer to give them this old, morbid mood; so that they suit better to the music of DVKE. Like on the second CD I used lyrics of Shelley again, because I think that he wrote the most suitable lyrics for DVKE that I know. I also discovered the lyrics of the song from the Renaissance composer John Dowland which also had a very suitable mood for DVKE."

Are you really pleased with the contract you signed? Napalm Records is now a big label...

"I am very satisfied and the album sells much better than every other DVKE album."

I must confess Tania's voice casts a shadow on yours. I would not say it eclipses you but it is quite close to.

Yet I understood you lately took a few lessons. Could you appreciate how your voice would sound in the future? Shall it become as powerful and almost an opera one as Tania's?

"You are right her voice is much more powerful and stronger than mine. She is learning singing for more than 3 years. I started learning singing after

personal considerations?

"Of course this album is the most important in the history of SUMMONING, because it created the fantasy reputation of SUMMONING, which we still have. It was a great change comparing to the debut, and we really enjoyed the independence which we gained on using a drumcomputer. We could manage a much more bombastic drumsounds and now it was possible to make slower and more powerful songs."

Then it followed "Dol Guldur" and, right after, a MCD, both of them pretty well sold so far. Tell me, sincerely speaking, don't you find weird if not quite shameful that "Dol Guldur" was sold better than "Minas Morgul"? In my eyes, "Dol Guldur" is nothing else but a copy of the previous one which did not manage to reach the same impressive frame...

"In my opinion you are right. I know most people prefer 'Dol Guldur' to 'Minas Morgul', but I think that this is because those people got to know 'Dol Guldur' before 'Minas Morgul'. I guess that 'Minas Morgul' increased the reputation of SUMMONING very much; and the follower earned the success of 'Minas Morgul'. In the time after 'Minas Morgul' the meaning of SUMMONING became more and more important to me because I missed the some changes in the music. But since I began to make music for the last CD called 'Stronghold' I felt this deep lost passion for SUMMONING again (which I had lost a bit before). I have heard that some of the older fans miss the 'soul' in the new music, but I know that there is more soul in it than ever before; just in a bit different way."

Nevertheless I find "Trapped and Scarred" quite an enchanting track so much for SUMMONING version as for ICE AGES. What do you think?

"I am also satisfied with this song very much; although I prefer the ICE AGES version; maybe because it was the first version, and because I put much more time in it than in the other one."

Following history course I must say that after calm and silence there always can be expected the storm and to be more precise "Stronghold". It is an album as explosive and outstanding as "Minas Morgul" with the only difference that it is now oriented rather toward a strange dimension. The guitars are more expressive and Heavy than before. Moreover, the experience you performed with Tania in "Where Hope And Daylight Die" should be feature also in the future, shouldn't it? What is the actual impression of yours regarding this album?

"I think that the changes you mentioned above were absolute necessary to keep the spirit of SUMMONING alive. I meant to make the sound of 'Minas Morgul' over and over again, would kill all inspiration in ourselves (maybe Silenius could live better with this than I could, but I needed real new elements in SUMMONING). The guitars are much louder than before, but anyway I think they kept a special SUMMONING style in the riffs and didn't make ordinary metal riffs (the are much more melodic). I would describe the difference more in the sound than in the tunes; I just played many of the tunes, which I would have played with the keyboard in the past with the guitar instead."

Tolkien was the basis of your texts. What can you estimate for the future, shall it be the same?

"I guess we will keep the Tolkien theme; but this is more Michael's job."

I have been hearing you had already finished two tracks. If so, could you appreciate the future sound of your new album?

"There is still not releasing date fixed at all, and I can not say much about the future sound. I am just planning to combine the innovations of 'Stronghold' with older elements. I mean that I will keep the more complex guitar style but add more orchestra sounds and tympanies to the future songs."

Silenius figures also in other projects such as MIRKWOOD or AMESTIGON. What can you tell me about them? What is your sincere appreciation regarding these projects?

"MIRKWOOD is not really existing (I got lost somehow). AMESTIGON is pure Black Metal which sound like the very first Black Metal band; raw but yet melodic. I recorded the Demo from them in my studio and I like it, although this kind of music is not the kind I listen to nowadays."

Austrian musical scene has been often defined by others as one belonging to elite. What do you think?

"I just think that the Austrian music scene has more individual bands than other scene."

What significance did you (or still do) assign to bands like: PAZUZU, WHISPERING IN THE SHADOW, GRABESMOND, WELTENBRAND, SANGUIS ET CINIS (your "fight" with Evangel)? If describing in few words their music which ones should they be?

"I just made the music for the first PAZUZU CD and some songs for the second. In WHISPERING IN THE SHADOW I played the bass guitar and composed the bass lines for the first 2 CDs. It is a kind of ritual Dark Wave with spoken words instead of singing. I have got nothing to do with GRABESMOND. Silenius just made a song for a GRABESMOND demos one day on my keyboard; this is all! It is Dark Wave created with synthesizers. I made many of the vocal tunes on the second WELTENBRAND. Due to my problems with MOS and due to my lack of time and the long distance between Vienna and Liechtenstein; I stopped this collaboration. It is a bit like DVKE. Oliver the mastermind was always a big fan of DVKE; and actually the DVKE debut was the reason why he started with WELTENBRAND. I made most of the music for the first SET CD (I didn't have a fight with Evangel; I just disagree with his habit to use other people for his carrier, and then treat them like dirt after their work; nothing more). The music is Gothic with plenty of 80's Heavy Metal influences. It is not my kind of music."



What does a friendship mean for you? Can you make the difference between real friendship and mate ship? Do you consider politeness a sign of wisdom or a way of hiding one's character?

"For me friendship is very important, but mate ship is surely even more important. I think there are 2 different forms of politeness; a fake one and a real one. I meant that a person could be polite because he respects other people and treats them like he wants to be treat. But a person can also be polite because he just follows simple institutionalised habits and doesn't even know the reason for them; this is a fake kind of politeness for me, which only purpose is to hide the character."

Are you interested for actual Austrian politics, maybe? Do you see religion as a form a manipulation?

"I am surely not the most political engaged person in Austria but I know what is going on in my country. To say it short; I'm not a fan of the politic situation in Austria, because I am definitely not fan of any fascistic tendencies and so I don't respect a party that often plays with such tendencies. Austria is still far away from any of kind of fascism, but I don't appreciate even the smallest tendencies. Religion is for me just a form to escape from reality."

OK; music has also this purpose, but in opposite to religion I know that it is not the reality and that there is the world of the music and the real world. In religion people think that their religious fantasies are reality! Apart from that religion means to obey a higher force. I simply prefer knowledge and understanding to believing and obeying (a God for example)."

Richard, at your age of 15 you owned your Rock band, then you played in MARLIGNOM a Thrash/Death Metal band; you also featured as a guest on so many albums I cannot even count; you studied drums for four years; you also took canto lessons; you composed music during almost 15 years of such creative activity... you even tried to study graphical design for two years... all in all do you feel grown old? Could you imagine or could you picture a complete view into which you might immortalize the most important and touching moments those 15 years marked inside your soul? If so, how would it look like? Would it be perhaps an expression resembling to a church fresco? Can you describe or put into words the expression of such picture that means 15 years of your life?

"Sorry but I think my ability to deal with English words is not good enough to manage this very difficult job to express such a picture. I hope you don't mind. Sorry I would have to be a real brilliant poet to answer this question."

I guess it should be enough for this life... maybe into another one we shall enclose other details... We both got tired. I hope on 10th of June you would be congratulated from all over the world by your fans... so that your site Guestbook to have reached the maximum dimension... Is your birthday, isn't it?

"You are right, this date is my birthday. Thank you for the interview. It was quit a lot of work to answer it, but at least I enjoyed it very much. I hope you are satisfied with the answers."

Till later,
Richard"

The 6th of January 01

"Imagine ORPHANED LAND to be the white dot in the whole black space, the world of metal & darkness, and at the same time it's the black dot in the white space, the world of god, religion & pureness. You can clearly see that ORPHANED LAND

Hi, Kobi. May we find each other in best conditions as ever! As the up mentioned presentation revealed there could most clearly be distinguished the fact that the only term which might accurately define and characterize your band is *paradox*. Is it somehow a desired aspect for such term to be effortlessly perceived by any uninitiated person who might get in touch with ORPHANED LAND' musical concept? What should be the inner connotations of paradox in your own point of view, your intimate perspective? Please, help me by landing a few details able to justify such idea. I would also want you to connect all that details with the symbol-concept of yin and yang. Moreover, do you think the name of the band might have any contextual relation with such ideas and views?

"Hello my friend, what a nice question, usually I'm used to the standard routine opening questions!! I guess you are right, ORPHANED LAND is a paradoxical band, it starts from the name 'Orphaned Land' which reflects a paradox to the name 'Holy Land' it continues with our lyrics (making Metal and praising god) and concepts ('El Norra Alila - God of light/Evil of the night'), I think that a paradox is a strong and a very interesting way to make your point. I think that paradox creates some kind of Harmony and circle closing between the original message to the opposite one. when you know ORPHANED LAND is a paradox to the holy land, when you think about it you start to think about the holy land first, then you think and understand why we see it as an ORPHANED LAND - one point leads to an other point - the second point is the total opposite of the first point, same goes with the yin-yang symbol - you can find two different sides on this symbol a black with a white dot and the opposite of it, it's two halves that create 'The One' - a harmony between Black and White. This is ORPHANED LAND - in our music God dance Tango with Satan (check the lyrics of 'The Evil Urge'), one half cannot exist without the other..."

Let us enter some few particulars and implicitly turn back in time with almost ten years ago. In 1991 RESURRECTION makes its appearance, a project that one year later transformed itself into ORPHANED LAND. Can you travel back in all those times to remember how many members you were, what kind of music you used to listen to and to compose? Do you pleasantly recall that period? Then, how else?

"I remember that we used to listen to brutal Death Metal and we wanted to create the same so we did RESURRECTION, then we felt like we are recycling every bulshit that has already been made by the ones that were before us, we wanted to create something more original and we discovered it someday when our bass player Uri played us a new riff that he wrote which was totally oriental and then we knew that we would make Oriental Metal - again paradox, new instruments with old instruments. East meet West or whatever, then the name ORPHANED LAND has appeared."

I understood you played along TIAMAT and CATHEDRAL. What was public's reaction? How did you feel when performing besides these two bands? What was it like?

"It was exciting back then, to learn to feel the crowd and the stage for the first time and when you are a kid and making it with one of the Headliners in the scene it was surely one hell of experience, reactions were great!! We felt great! I remember that a lot of people came to us after the first shows and told us that we would be the band that might represent Israel in the Metal scene, we really beloved in it as well and it gave us a lot of strength."

In 1993 your single demo is released, "The Beloveds Cry" a material that enjoyed and reached quite a success, am I wrong? Correct me if so. Do you think this demo might have been the reason you came to sign with Holy Records? Tell me, please, what were the conditions of this signing?

"You are absolutely right, 'The Beloved's Cry' was a big success and it is the main reason for our past contact with Holy Records, we did two albums

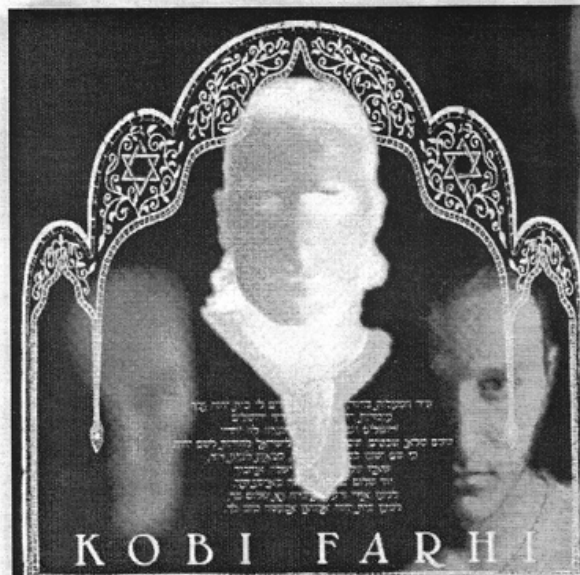
illustrates as a bright shining spark in the black world of metal music, where in the heavenly world, ORPHANED LAND remains as a black band, coming from the world of darkness, the metal music world."



for them, regarding the conditions I prefer not to comment on this one."

"Sahara" is your first album and no one can deny it really represented quite an explosive unique material on Metal Scene. I consider it one of my soul albums. How do you regard this album these days? You had two female voices and used traditional instruments that created a fascinating mesmerizing sound... please, offer me some details. How did "Sahara" come to life? Why did you choose for such title? Tell me all about "Sahara"'s history. Did you find that necessary to enclose entirely demo's tracks on this album? Why so?

"I will always have strings feeling for every creation we made, it reflects a period in our life, 'Sahara' will always be dear to me, I can remember the first time I saw it out on a CD, I looked at it for 3 hours without moving, I read every word maybe 20 times!! 'Sahara' was a risk to us, we were experiencing things that had not tried before on Metal music and we didn't know what might be the reaction and result, I'm glad we succeeded. The reason we have chosen this name is for several reasons: The situation in the Middle East is like a storm on the Sahara desert (song no: 1 'The Sahara's Storm') and it's also a very oriental title for a Metal album so it's like a clue of what is going to be the root of the album, we also decided to put pictures of Synagogues, Mosques ect. And it all was a big lesson for us; the demo songs were re-recorded for the simple reason that they are good songs in our opinion that needed to be exposed on a CD."



Two years later a new album is released, "EL Norra Alila", an album much more complex and less melodic. What can you tell me about it? Once again paradoxical elements are fundamentally present..."God of Light...Evil of Night"...

"Indeed it is more complex than 'Sahara' but I don't agree that it's less melodic. I think it's more melodic, especially the vocals, the concept is stronger as well and really paradoxical: 'Shir Hashirim' (in Hebrew: The song of songs) is one song uniting 3 prayers of the 3 monotheistic religions: Judaism, Christianity and Islam into one united prayer. For me the album is very strong and means a lot and he is a very important step in my evolvment."

Is this album a religious one? The references that lead to the same God yet regarded differently in Judaism, Islamism and Christianity are extremely visible. For

example, "Shir Hamaa'alot" has nothing in common with Metal music... Yet generally speaking, is ORPHANED LAND a religious band? Or do the members of the band believe so intensely in God? Do they have indeed such strong beliefs?

"In a way it is, there are a lot of prayers and praising in a lots of aspects, but the album is Dark as well; a song like 'Of Temptation Born' is a song that speaks about God forsaking Human or Man forsaking God as an outcome of temptation - one of the strongest powers of Satan. Regarding 'Shir Hamaalot' I guess you are right, it has nothing to do with Metal, ORPHANED LAND is not just a Metal band, it is a cultural folk band as well, 'Shir Hamaalot' (sang on the album by David Sasi - Yossi's father) is a very special song taken from the Book 'Tehilim' which was written by King David (Jerusalem is the city of David) and it speaks about the love of the Jewish people to Jerusalem, it speaks about the memory of Jerusalem which was carried by the Jewish people for 2,000 years when the Jewish were spread all around the world beside Israel. I can translate you some of the lyrics: 'Shir Hamaalot for David, Our feet were standing at the gates of you, Builded Jerusalem, the city that was united together... may there will be peace inside of you and salvation in your castles, for my brothers and friends I will pray for your joy, for the house of god I will pray for your Joy...'. By the way, we are not religious people in the normal way that society defines it, we create our own rules and beliefs, it is another kind of religion. ORPHANED LAND's message is our strongest belief!!"

Tell me a few things about the guest musicians you invited on this album and about the new instruments you used.

"OK, We had **Ibrahim Salman** - a Master and one of the leading Qannun players in the world, he is a blind man in his 70's I think... simply amazing (the Qannun is like a table with 50 strings), we also had **Avi Agababa** - who makes all the percussions: Dumbek, Duff, Darbuka and more... these are the leading and main guests. we will definitely be honoured to welcome them again into our next Album 'MABOOL'; We will add more instruments to the next album like Santur (similar to the Qannun but different - originally comes from Iran) and Saz guitar (originally comes from Turkey) played by our Guitarist Yossi."

What did happen after this album was released? I know you did receive a lot of offers while by far the most attractive one came from Century Media. Did you argue with Holy?

"Yes, indeed we have received a lot of offers, I guess that we made something fresh to the scene and naturally a lot of companies were interested. we did not argue with Holy Records, it is natural that a band should move on and progress, this is the nature of things, like the fact that a boy leaves his parents house when he grows up into another house, of course that Holy were disappointed they supported us a lot and for that I will thank them for a long time for it and I believe that if they do want the best for ORPHANED LAND, they are understanding our move."

Right after the signing with German label the silence slightly conquered your camp. Several changes started to become imminent so that in a very short time Matti and Sami left the band... you had a few trials with Megal (MERCENARY), Yossi left too... The band began to disintegrate...

"It's true that we had some conflicts inside the band, the final result is that we still have Sami and Matti as composers to the band, all of us agreed that this is what they do best, we added a new female vocalist and we are looking for a new drummer, I think that every band had these crises and I thank god that we are still together and united, the only problem is that the reality in the Holy 'Orphaned' land of Israel (ALDIAR AL MUKADISA in Arabic - song no: 4 in 'Sahara') is very hard, you have to work very hard to make a normal way of leaving and today we are not children like we were 10 year ago, we are on our own so the time that left for the band is much less than in the past, but my strongest hope is that after our next album we will have the possibility to concentrate on our music and messages we want to give to everyone that might be interested..."

Yet finally from the old formula, Yossi, Uri and you are the only ones left. Is this the nucleus of the band? Who was the one who desperately struggled the most for the band not to tear apart?

"I think it came from all of us in a way, we always felt that ORPHANED LAND is a very special thing we did and were proud of, we always felt that we go some kind of gift to succeed to spread our message in such an interesting way, I think that ORPHANED LAND will exist forever, even if we make one album every 20 years!!"

Soon Itzik becomes an active member in the band and Shlomit is chosen as band's female voice. What new elements do you think these changes would bring in your sound? Shall be your sound much more different?

"All I can say it is going to be a one concept piece of album divided into 10-12 songs, it is a rage prophecy album, telling the story of the Flood in many aspects, I will not say more... I can't wait to see this album coming to life."

Your demo was re-edited. Land me a few details about this release... Even more, tell me how many samples of all your CD's did you sell so far? Can you say you have become reach because of selling the music you conceived?

"We are far from being reach from our music and it is not our strongest desire, we did released our demo 'The Beloved's Cry' on a re-issued cd version, the result is great!! It sold thousands and it includes a rare live CD-Rom bonus of 'Seasons Unite' from 1993 and also a mixture of rare Photos,

flyers and posters from the past!!! This is especially for collectors!!"

You are gifted with a very good voice whose inflexions confer a certain charm to your music in an absolute resonance and harmony with Yossi's guitar and traditional elements. Where from such genuine inspiration?

"Thanks for the compliments, I really don't know where we got the talent, I guess it's a gift from god, we do have a lot of inspirations and this is not from music only."

You gained a respected envying place on Metal Scene as you are considered a cult band although you have released only two albums. Why do you think there is such extreme interest for ORPHANED LAND? Where from?

"Mainly it's because of the fact that we discovered a new way to make Metal with oriental music, a thing that has not been made before so clearly like we did I believe, originality is the best way to mark yourself as an artist, we got tons of unbelievable reactions from all around the world especially from Turkey where they are familiar with oriental music and metal and it fit to them great!"

What can you tell me about the Metal Scene that exists in Israel?

"It's not that big but it's nice, we have SALEM the first Israeli metal band, there are something like 5 bands that succeeded to release an album, the only problem is the army and more things that avoid bands from progressing, we don't have here any fanzines or radio shows for metal and it's a pity."

How is it like to live in Israel? What about that war between you and Palestine?

"Well, it doesn't seem so good, but all I can do is to contribute with my little message into this world, I believe in the good end..."

Please, let my readers find out a few details regarding your members...

"I'm 25 years old, I run a record company named MDMA MUSIC, Yossi - 26 years old, work @ Microsoft, Matti - 24 years old, unemployed, Uri - 25 years old working on a record store..."

During your hard difficult indeed times of your life to whom you believed in and trusted: God, yourself or destiny/fate, that karma you build with your own bare hands...? Please, develop the idea.

"When you believe in something, there will be always a test which is coming to test your belief, to see how strong, true or maybe false it is, I am a strong believer of my truth and I think that a belief is the strongest tool a man could own against every war he is fighting inside himself or outside, I will try to be Metaphoric: try to think that you have a dream that you wish to achieve, see it as a shining long dot in the dark space, you start to walk to this

shining dot of light, but still you walk on the dark, so you fall, you eat shit you have doubts or I don't know what but still when your belief is strong you can eat the shit and the dark together because every step you'll make is bringing you closer to achieve your dream, I think that the way to the light is full of shit but it's worth it."

If you were to choose between yesterday and tomorrow, what would you prefer? In other different words if you had to choose, and it would definitely be possible for you to make that choice, between the millennium that had just past and the new one we nearly entered... what would you choose for?

"I prefer here and now, but since this was not one of my options, I will leave it, I prefer the last Millennium first because I want to know first where we all came from and only then I will be ready to know where we are going..."

I do appreciate for this interview. A few words addressed to all your fans... for all that believed in you and still do... as a farewell.

"Thanks for the very interested questions, I do hope to update you very soon regarding the new Album 'MABOOL' - The storm still rages..."

The 9th of January 01



Gothica



Alessandra

A great surprise for me should be considered this Italian band. Actually this is Roberto Del Vecchio's (Keyboards, voice, bass, percussion) and Alessandra Santovito (voice, keyboards, percussion) project. Their music promoted fits perfectly with the band's name and the influences they experience are very diverse, from myths and old legends till death and sorrow. In other words, GOTHICA features a successful combination of Classical, Ethnic and Dark music but reaching a singular, quite original manner. We shall find out what lies behind this mysterious name with the very help of the ones who represent GOTHICA.

So, Hi Alessandra, Ciao Roberto! What can you tell me about the way a simple normal common day goes by in your life? What meaning do you attach to the concept of normality?

"Besides cultivating our various artistic passions, I attend foreign languages and literature at university while Roberto works in a glass factory. I can attach a different value to each instant of a day according to my mood. According to me 'normality' exists only in our mind. Routine isn't 'normality' but it is a nightmare. Everybody has his strange personality beyond the person. Everybody hides a shade of his character which we could appreciate or disgust."

We are entering the Winter and it seems like everything, each peculiar detail, vibrates on the same note your music does. Even the album's cover sends us to darken realms, sad grave melancholic lands. The characters figured on the cover seem to hurry for a GOTHICA open gig. "Cloister Cemetery in the Snow" might be a proper place for such activity to be performed... am I right?

"We would like our music to provoke the same feelings and the same atmosphere of our cover. We would love to have such a murky background when we rehearse, it will be really evocative! Friedrich has a strong symbolic style and a predilection for the theme of death. Since his early operas, there were disinterred graves, crosses and funeral processions in the snowy landscapes. His abbey portals in ruin symbolize death and are doors which lead to afterlife, to eternal life. We chose 'Cloister Cemetery In The Snow' as cover of our CD because there are some of the main Gothic devices in it: the snowy winter, the abandoned graveyard, the ruins of a Gothic cathedral, the bare trees. This opera is a meditation on the perishableness of existence, underlined by the fact that in reality this masterpiece doesn't exist anymore: the painting was destroyed during the World War II."

But, giving up the jokes, let us try to unveil the mystery that surrounds your name. Are there some other reasons you chose Gothica name for? My first links are literature and architecture, am I wrong? If so, please, express your motivations. In fact Gothic should be regarded rather as a cultural phenomenon (music, cinema, picture, sculpture, literature...). Please develop the idea the way you picture the whole range of connotations Gothic concept gained during in time...

"We chose the name Gothica because it encloses our predominant tastes. Gothic Revival opens the way to Romanticism with its devices. The Gothic castle par excellence is not an ancient one but is Strawberry Hill, which is a small pot pourri of strange and eccentric objects coming from a lot of nations. It was built as his residence by Horace Walpole, who wrote the manifesto of Gothic literature and the first recognized Gothic novel 'The Castle of Otranto' in 1764. Our music, like this Gothic castle, is a mixture of various kind of arts, sonorities, it is a visionary, mysterious and romantic music."

While listening to your music I felt "devoured" indeed by confusing thoughts and emotions, some of them rather opposed one to another. The Romanticism seems to unceasingly struggle within the Darkness, within the sadness and despair... within the universal solitude. The old medieval note confounds with the classical one and the instruments sound at least strange, rather unconventional, voices are embracing multiple inflexions, from time to time, reaching oriental tunes, the dramatism makes its presence through the lyrics... Which should be the sources of inspiration that conducted you to such music? Do you think that my description could reach, for the least, a small part of what you initially desired for the listener to experience? Is it

some how a little bit of what you intended to transmit? Do you believe I should be considered a "prisoner" of your sound?

"Each experience that we have gained, everything we read, the world and the art that surround us, inspire us to create, we transform our suffering into music. In this album a great source of inspiration have been Pre-Raphaelite art and the Gothic Revival. Your description of our sound is effective and appropriate. I would like to consider you as a prisoner of our music in the sense that it has penetrated you and now is an integral part of your life."

You often are compared with DEAD CAN DANCE, ATARAXIA or MIRANDA SEX GARDEN. I shall overview these influences, no doubt, later. For the moment I feel to say "The Pure Nymph" carries my thoughts up to ELEND, it is the male voice, which resembles so much with Alexander's. What is your opinion? Am I right?

"I listened to ELEND's first album, but I didn't like it. Founding synonymies is subjective, often we have been fairly compared to bands that we didn't know."

As far as Alessandra's voice is concerned I assume it is normal to be compared with Lisa Gerrard (DEAD CAN DANCE) and here and there with Francesca Nicoli's (ATARAXIA). But I believe Alessandra's voice is rather stronger, much grave or "operal" not so "warm" soft, don't you think? I know she does study opera...

"I study opera singing but I experiment very much too and hope my voice sometimes is warm as well. I listen to many different kind of singing styles and I search for inspiration in them."

The Ethno rhythms are once again a powerful connection with DEAD CAN DANCE band. Where from such reminder of Asian civilizations? What is the origin of such connection?

"I have always loved Oriental culture and its music because my fantasy is stimulated by what is different and ancient. I listen to ethnic music from all around the world such as: African rhythms, Bulgarian chants, Goran Bregovic, Ravi Shankar... Besides, several great composers like Philip Glass have been inevitably ravished by Oriental sounds."

Greek Mythology is another fundamental element of inspiration for you. Proserpina, Penelope, Medusa have become principal characters in your lyrics gravitating around gods and ancient legends... Where from?

"When I was a child, I read some Greek mythological and epic stories and I fell in love with them. Now that I am grown up I'm still in love but the myths have a deeper symbolic meaning for me. This passion is often renewed by artists like John Keats and P.B. Shelley who draw inspiration from this same spring for their timeless masterpieces."

And, now, since we came to "Penelope", "Proserpina" and "Medusa", would you be so kind to describe a little these tracks?

"Penelope is waiting for Ulisses in the Odissey by Omer, whereas my Penelope is waiting for death. If you go on in reading my poem and know in rough outline the Omer's story, you will notice other parallelisms. But the most important thing is trying to identify yourself with the figure of this woman, who is suffering because she knows that her destiny is already signed and that she cannot escape from it. Penelope can only wait and erase all her dreams. She resembles to those who, sometimes in their lives, have lost the hope and even the pleasure of dreaming. As regards Proserpina, I feel not only charmed but spiritually near to this figure. Her labyrinth is our labyrinth, Proserpina is victim of the ineluctability of life. The relationship

between Proserpina and Nature is also interesting: when she is in the underworld on Earth it is winter. Misanthropy is symbolized by Medusa in our homonymous song, this feeling hisses slowly, overshadows our minds, changes us into stones like this mythological subject. If you would like to have other notions about our mythological characters, you can find them in our web site <http://GothicaHomepage.cjb.net>"

"Stagiona Oscura" is the first track on the album and I find it a perfect door for entering GOTHICA universe. It seems to be the most dramatic one and closer to opera from any other tracks, am I wrong?

"Well, actually in 'Stagione Oscura' the presence of drama is strong. I sing in Italian and there is in my lyric an echo of Leopardi sadness or Verdi tragedies but it is nearer to chamber music."

"Lost In Reverie" is another new track, without lyrics, but featuring a whole new dimension and direction. Should be considered a preamble of your new compositions?

"Maybe some of our new compositions could have the sonority of 'Lost In Reverie'. Anyway we leave all our doors open to new ideas."

If taking a whole complete album picture we could appreciate it as a collection of tracks: two from the first, seven from the second and finally another three new tracks. Under these circumstances we can consider "Night Thoughts" quite the new album. Isn't it so? What's your opinion?

"'Night Thoughts' is the rape fruit of the music we have composed till now plus some new tracks and melodies, in fact we have revised most of the old songs. The title refers to the atmosphere and to the fact that this album is composed of twelve songs that are like twelve thoughts about death and life, dreams and visions made during the night when a soul is in intimate relationship with the self."

The lyrics are preformed in three languages: Italian, English and Spanish. I understood Alessandra composes the majority. Yet what should be the connection between you and Dante Gabriele Rossetti or Gustavo Adolfo Becquer's poems?

"I adore these artists because they are able to infuse me fully with their feelings. In some of my lyrics there is a similar sweet anguish and morbid attachment to the idea of death."

"Diadem Of The Night" is a track I find the most poetic one figured on your second demo "Proserpina". I wonder why not included on this very CD also? Should there exist a certain reason or motivation?

"It is one of our favourite too, we decided to include it in our next CD. We have good ideas to enrich it."

I must admit the sounds your instruments produced are original and fascinating as well. And I know you have invited special guests to play the flute, oboe, violin, drums... Who are they? Do they embrace the same musical direction as you did and still do? Which should be the hidden purpose for using such instruments? Are they really important for your personal sound or simply just complementary?

"Roberto and I take care of every aspect of GOTHICA and compose all the songs. The guest musicians are friends who played our music in studio. We like to use several instruments because each sound transmits a precious different emotion."

I want to express my entire admiration regarding the booklet's artwork. Congratulations for such an extraordinary outcome. Yet I cannot help myself in noticing the fact female entry is dominating the images. Is there any certain reason you promoted female aspect or is it aleatory?

"These paintings are so mysterious, enchanting, they are of Gothic or Pre-Raphaelite style. The Pre-Raphaelites usually used female images not only because the woman has always been important in artistic imagery but also because she embodies various spiritual and artistic meanings with her grace. Woman represents the balanced symbiosis of material and spiritual existence yearned by humankind. Furthermore, four songs have female characters to which we have combined the respective portraits."

What can you reveal to me about the signing with Cold Meat Industry, is it a profitable one? Have you received other offers also besides CMI's? Could

it be too early questioning you about band's future? Yet I dare expressing my curiosity, how would you desire for the band's future to be? Do you intend playing also in another different projects?

"We don't like to talk about our contract because it is too early and because we don't want to show purposes for the future that could remain only ideas, anyway we would like to compose a soundtrack for a film or a play. Yes, we received other offers and as regards other projects, now we are intended to give all our strengths only to GOTHICA but if it comes a very interesting proposal of collaboration, we could accept."

I noticed your site was elegantly conceived and elaborated; all those who wish for entering your music universe have to firstly read about the three gods' mythology... like a first unconditioned step they need to face. What do you think, should be the site's purpose and meaning?

"We built the site to make our music and part of the cultural universe which inspired us known, to thank some artists of the past for the numberless gift they are giving to us."

I assume you use to listen too much classical music. Are there any other musical preferences? What about literature? Do you feel attracted to Metal Scene by any chance?

"We listen to a lot of different kind of music. Among our favourite ones there are Dark Wave (JOY DIVISION, SOIUXSIE & THE BANSHEES, BAUHAUS, the first CHRISTIAN DEATH...), Ethereal (DEAD CAN DANCE, COCTEAU TWINS...), ethnic music, classical music (Bach, Mozart, Vivaldi...), soundtracks (Goblin, Philip Glass, Michael Nyman...), We like many Metal bands (MY DYING BRIDE, NAPALM DEATH, FEAR FACTORY, GODFLESH...) and have played in local Metal bands in the past. Our first demo tape is very near to Doom. As regards literature, it is impossible to list our favourite artists because they are numerous. We can't

bear to omit somebody! In any case, we'll write out some of our 'heart of hearts': William Shakespeare, Edgar Allan Poe, Luigi Pirandello, Hermann Hesse, Michael Ende, Mary Shelley, Guy de Maupassant, Franz Kafka, Aldous Huxley, Walter Pater, George Orwell..."

As you know here are only a few days until we enter the new millennium. A possible source of inspiration? How do you picture the world? Do you think the new millennium might bring huge changings for the entire humankind and planet also?

"Men get old but not get better (Oscar Wilde). I hope this aphorism will show itself to be wrong."

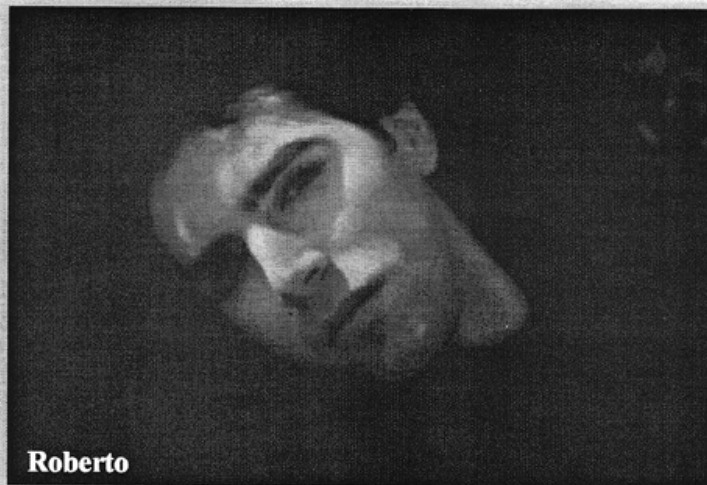
Tell me, have you ever thought of a definition for art-concept? Which would be the most appropriate art definition you had ever experienced on your own? Can you tell me where does Alessandra & Roberto-person end and where from does the artist Alessandra & Roberto begin existing? Is there a certain infallible border which separates the person from the artist (an earthy god)?

"When I read the artists' lives I always learn something but sometimes I'm disappointed about their life styles. As regards us, I think it is the same, often I haven't a good opinion of myself as a person, certainly I prefer my spiritual side. Art is an unguent which soothes the sores of life. Deep in ourselves, we never stop being artists because we can't help thinking at art, which is our reason of life. Even thought outside we don't easily disclose our feelings and ideas and we tend to hide our true ego."

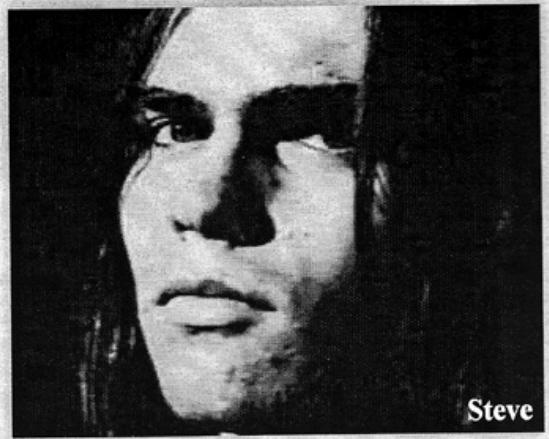
I am afraid it is time for us to find an end. I do appreciate your kindness and I wish you all the best you could ever bear, nothing more or less. Yet, before finishing, I need to ask you one single question. There is a term that obsessed me when listening to your music and I really desire to know what is the personal meaning you gave that term. Thus, what is the significance of "sublime" term? Might there be any connection with GOTHICA concept?

"Yes, there is a connection. In fact we would like to provoke a sensation of sublime in the listener, the same emotion you can feel in looking at a gloomy vision, in reading a fantastic or horror tale and above all in reading a Gothic novel. Edmund Burke (1729-1797) inspiring himself to the treatise by Pseudo-Longin, defined sublime in 'A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful'."

The 10th of January 01



Graveworm



Steve

Melodic Black Metal style is one of the most appreciated ones among Metal fans especially if regarding live performances where the atmosphere is more than enchanting and amazing. A band that attracted almost everybody's attention last couple of years might be the one embodied under GRAVEWORM name. Perhaps the up-mentioned attention is due also to the fact Sarah Deva used to sing inside their band. But now the time the six musicians should impose themselves on Metal Scene by their own has come and I believe "Scourge Of Malice" shall definitely be the most appropriate way of accomplishing this goal. I have decided you should find out a few details regarding this album right from the band's guitar player, Stephan.

Hi Steve. You have just released a new album and now you can prepare the big tour you shall sustain next month. It seems you can enjoy quite a busy beginning of a New Millennium. Don't you? What are your plans as far as this year is concerned? What do you intend to achieve during this very year?

"Hi Doru! Yes, we have to prepare for our tour in February with VINTERSORG, DORNENREICH, SUIDAKRA and DARKWELL, but it's not a big tour. We'll play eleven shows across Germany, Austria, Switzerland and the Netherlands. We have to work a lot on the new songs, because it's our first Headliner tour and that means 90 minutes of pure headbanging. But first of it, we practice for our Release Party of the 'Scourge of Malice' album in Bruneck (Italy). It's our first show in our hometown since two years. A lot of press will be there and our record label is very curious to see our new liveshow. Then we play two Headliner shows in Germany and Austria. We hope to play some other tour with a very famous Headliner band after the tour with VINTERSORG. There are still a lot of negotiations to do. I think, that we will play the 'Dark Wave Gothic Meeting' and at the 'Wacken Open Air' in the summer 2001."

Introduce our readers into GRAVEWORM's realm...

"We started with GRAVEWORM in the late 80's as a Technical Death Metal band. We covered the songs from CANNIBAL CORPSE, DEICIDE, BENEDICTION and PROTECTOR. We were very enthusiastic in the sound of the first melodic Death Metal Bands like Crematory, Anathema and Paradise Lost and we took synthesizers in our sound. We started slowly to make our own songs and in 1996 we signed at Serenades Rec.

We recorded our first demo called GRAVEWORM with four songs. Our record label checked the market, because nobody knew the Band. The reviews were all positive and we released a 12" blue Vinyl EP 'Eternal Winds' with two songs of the demo tape. Both releases are sold out. In 1997 we recorded our first full-length album 'When Daylights Gone'. It contains the new-recorded Demo tracks with five new songs. Then we played the 'Out of the Dark Festivals IV' with CREMATORY, THERION, LAKE OF TEARS and DARK. On that festival we met Sarah Jezebel Diva (CRADLE OF FILTH, COVENANT, THERION), which was carried away by the music of the song 'Awake'. We decided to make an orchestral remake of the song with female vocals. The song is on our Mini CD 'Underneath the Crescent Moon' with two new songs and a cover-version from HELLOWEEN, 'How Many Tears'. Our second full-length album 'As the Angels Reach the Beauty' was recorded in 1999. The songs on it are faster and heavier as on the previous CD's. We went on tour with MYSTIC CIRCLE, SUIDAKRA and STORMLORD and a few months later with AGATHODAIMON and SIEBENBURGEN. In the autumn we started the work for our latest album 'Scourge of Malice' which will be available in Jan. 2001. I'm very proud of all our releases and I think we improve our style with each new album."

What should be the significance of band's name? Is there any connection with Michael Slade's writing "Ghoul"? I believe there is a certain character... Or perhaps, it has to do with those GRAVEWORMS from Marry Shelley's "Frankenstein"?

"Actually, the one who gave the GRAVEWORM his name has left the band and only Didi is still playing with GRAVEWORM from that period. I don't know what it means, but I know that he was a big BENEDICTION fan and there's an instrumental song called 'Graveworm'. The name doesn't match very well with our music, but it's a very easy name to recognize or pronounce."

You initially affirmed that GRAVEWORM played Technical Death Metal. Was somehow fashion the main reason that might have convinced you to change band's musical orientation?

"Yes, I think so. We were all Death Metal fans and a lot of them were interesting in that new style. It was something new to mix that Death Metal voice with female vocals, new instruments and real melodies. GRAVEWORM had serious problems with the line-up as well and the new members accelerated the change."

You can consider yourselves lucky since Serenades Records had proposed you a deal only after assisting at your gig? What is your personal opinion regarding this event?

"Serenades Rec. was ready to finance our album without any demo tape. They saw our gig with the German band DIE SCHWEISSER and the next morning, we hold a contract in our hands. Without Karsten from Serenades Records we probably couldn't get a contract, so we owe him all what we reached until now. It was very risky, what he did, because he (and we too) didn't know, how's the work for GRAVEWORM in the studio."

You met Sarah during a festival and right after that you managed the record "Awake" track having featured her on. Do you think this collaboration has increased your popularity? I believe "Awake" should be the most appropriate example... Don't you think? Am I wrong? Shall you also collaborate in the future?

"We gained a lot from the work with Sarah. She is a very professional musician. I don't know how much increased our popularity, because we couldn't write names like CRADLE OF FILTH or THERION in our publicity. As if that wasn't enough we didn't sell a lot of 'Underneath the Crescent Moon' because the price in store was almost the same as a full-length album. So I guess a lot of our fans don't even have an idea who's Sarah Jezebel Diva. I would invite Sarah for another studio session immediately, but it's very expensive for our little label and Sarah is a very busy woman."

You sustained a tour beside bands such as MYSTIC CIRCLE, AGATHODAIMON and SIEBENBURGEN... What was the atmosphere? What was it like such tour? Can you remember any funny event that happened during this tour? What can you tell me about the public?

"The atmosphere was very familiar. SIEBENBURGEN, witch was in the same tour-bus, are very funny guys... We had party till sunrise every night. We listened old Rock classics like SKID ROW (!!!) and all of us screamed and banged. (Best wishes to our pour bus-driver!) AGATHODAIMON was very quite in their own bus. There weren't many people at the shows, but three and a half week of party compensate for everything. Funny things? It's difficult, because we were always drunk and we found everything funny. The guys from SIEBENBURGEN HAD DRUNK her Wodka-Orange with vitamin effervescent tablets, because the Orange juice ran out. We had a party in Spremberg (Germany), where Markus (voc) from SIEBENBURGEN bedded with a girl, that he got the bigger breasts than her. Well, Markus is a very slim guy, and so she accepted. To compare them, they had to lift their T-Shirts at the same time. Our bass player took a picture and at home we could see the results."

What can you tell me about GRAVEWORM live? How does it look like on the stage? Do you wish for new improvements?

"Our fans said that we're much better on stage than on our records. We don't care about mistakes on the stage. We bang our head all the time!"

Let us make a few references regarding the new album. Did you face any problems during the recording? Land me all details. I understood you used Gregorian chant, some strings and a Scottish warpipe...

"On 'As the Angels Reach the Beauty' we had strings as well, but only a double bass, viola and a violin. This time we had two violins and a violoncello more than the last time. The classical musicians were very surprised about our music. They couldn't imagine playing with it. We didn't have serious problems during the recordings. For Eric it was the first real recording session and he was very nervous. We had problems with the finances, because our producer didn't get the money, our label sent to him. That's why we couldn't do the mastering in Sweden. We were too late with our work and Serenades Records couldn't press Promo CD's. They had to copy a few days our Master CD with a normal PC!!!"

I guess this album is heavier than I got used with so far yet as melodic as the previous ones. Why? Is it because it might sound much better live? What other differences between the new tracks and the former ones can you point out?

"We missed the guitars on our previous records. The dominant keys played all the important melodies. We use to write most of the songs on the synthesizers and this time we played melodies composed for the keys with the guitar. The track 'Nocturnal Hymns' on 'As the Angels Reach the Beauty' was the first step for this change. The new songs sound much better live, because we have two guitars and why should we play in the background? We can play all the two-part melodies live. And that makes a full, rich sound."

Please, try to describe as much as you can in details this album: tracks, lyrics, music, voices, concept...

"'Dreaded time': it's an instrumental song. We will intend to use it as Introduction for our Shows. It's played only with Keys and kettledrums. It's our soundtrack for a medieval battle. The silence before the massacre. I think, that you can hear the strain of thousand knights that will attack any moment. Very epic, monumental song."

"'Unhallowed by the infernal one': It's my favourite song on 'Scourge of Malice'. We just played the song on a few gigs in Germany and it kicks ass!!!"

"'Abandoned by heaven': It's the last song we have written. The track is on a few samplers in Germany, because it's very simple and easy to re-enact. It talks about a fictive character that has to survive without his usual deity."

"'Descending into ethereal mist': It begins with a string intro and develops itself in a very experimental track. We made some very quite acoustic accompaniment at the verse. Perhaps someone can't hear it, but that's what we want."

"'Threnody': it's the first song from our new guitar player Eric. It's an acoustic track dedicated to his friend that died last New Year Eve. I find it very depressing, but it ends with a harmonic distortion guitar solo."

"'Demonic dreams': I can hardly wait to play that song live on stage. It's a slow track that reminds some songs from HYPOCRISY. It grooves! I don't know what the public will do. Headbanging or jumping?"

"'Fear of the dark': It's our version from the classic IRON MAIDEN song. I really love the violin parts in the beginning and the Scottish warpipe solo in the middle part. It's the fastest song on 'scourge of malice'."

"'In vengeance of our wrath': Another fast song, but with a lot of interludes. Our drummer is very proud of the double bass on the verse. Hahaha!!!"

"'Ars Diavoli': song with the Gregorian chant. It's the introduction for the last song. Ars diavoli should pillory the Christian rites in the medieval monasteries. All that 'ora et labora' was nothing than a brainwashing method. Who's good and who's evil?"

"'Sanctity within darkness': It was the first song we have written for this album. It's the most brutal song that we have. A very personal song. When I wrote that track, I had some serious problems in my privacy and I hated everyone. That's my soundtrack from that period."

How important are keyboards to create feelings and emotions in a song?

"For me the keyboard is a perfect instrument to write songs. It's very difficult to create very deep emotions with an electric guitar. That's why we make the most parts with the keys. When you're trying to make that feeling

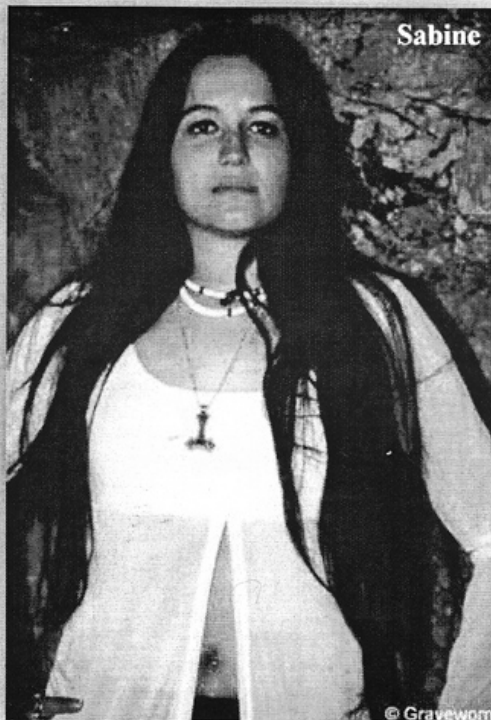
deeper, you have to use real instruments like real violins..."

"Scourge Of Malice" cover is a very interesting one, are you fascinated by themes such as "The Beauty and the Beast"? It seems like vampiric subjects are not unknown to your approach either... Can you explain what should be the meaning of the cover?

"The cover is from the same artist who made the cover artwork for the 'As the Angels Reach the Beauty' album. We love painted covers and we're all very fascinated by fantasy artworks. I think Luis Royo is one of the best airbrush artists. The cover has a lot in common with our music. Everything has two sides. The good and the evil Yin and Yang. So the beautiful girl on the painting turns out to be a vampire and kills her scourge with her dagger. In our music, we use melodic violin parts close to aggressive Blast parts."

What are your desires concerning the album? What is it that you wish for this album to bring you? What could you tell me about the signing with Serenades Records? Do you have any intentions to transfer your contract to other bigger labels, such as Century Media or Nuclear Blast?

"I hope that we can sell a lot of copies, to play a few festivals in the summer. We love it! Serenades Records is a very small label and we know, that we can't demand a big European tour. Festivals like 'Wacken', 'With Full Force' or 'Dynamo' are very important for us. Yes, we have some offers from other record label, but we have to record another album with Serenades Records. It'll be a long time before we have to decide. In the last four years we had a friend in Karsten, boss from Serenades Records. He came to us for holidays and we had a lot of fun with him..."



The old formula of the band has vanished, only Didi remained. He is the eldest member of the band, 28 years old while Sabine is only 21. Though, both of them prefer Melodic Black Metal. Should I understand Didi does not listen to Death Metal anymore? Don't you think there is a very important difference of age between them, perhaps even too significant not to create some communication problems?

"Yes, Didi is not listening to Death Metal anymore. He loves the old stuff, but now he's more in Melodic Music. The difference of age between him and Sabine isn't very problematic."

The rest of the members are rather at the same age (25) but they listen to different kinds of music. For example, while you use to listen to Melodic Black Metal, Eric and Martin prefer Hardcore and Crossover. Should we expect the battery sound to follow these two lines? Do you think there is any chance for us to get "electrocuted" or "Powered". He is an electrician... so anything could be happening, ha, ha...

"Ehmm... Electrocuted? Ha, ha... No, for me is not a problem, that they prefer another style of music. I think, the groove in the typical Hardcore riffs are something new for the Black Metal style and with Eric as new guitarist we

will have some new influences in the rhythm section. But nobody has to renounce to the proved Double Bass Lines. We're still a Melodic Black Metal Band..."

How does your guitars "communicate" with Eric's? To enjoy listening to Hardcore is one thing and to play Black Metal should be another... At least strange...

"Strange? No. Eric writes Metal riffs like me. We didn't have any problems to write songs with him. At least, he wrote typical GRAVEWORM hooks like the rest of the band."

I know as well you listen to Classical music. Can you disclose your preferences?

"Yes, I really like it. I love monumental symphonies like Mozart's 'Requiem' or Beethoven's 'Mondscheinsonate'. They were all musical genius! I'm trying to put some classical themes in our music. That's why we used violins, viola, cello and Doublebass our last albums. When we get some bigger budgets we will use a small orchestra, but now it's an impossible dream."

You, Stefan and Sabine are still students. Do you follow the same University? Are you studying by chance exactly what you want for the future to practice?

"Well, I'm not studying, but Sabine and Stefan are following the same

University in Innsbruck (Austria) I guess, that they're studying the right stuff... Ha, ha, ha!"

Please, enumerate five guitar players you admire or you would prefer joining your band.

"Kai Hansen from GAMMA RAY; Lahio from CHILDREN OF BODOM; Both guitar players from IN FLAMES and Peter from HYPOCRISY."

What kind of emotions do you look for in music and which are the 5 albums that have changed your life?

"I'm looking for depressive emotions like sadness, helplessness, loneliness, isolation, sorrow and grief. Don't ask me why!!!! The following albums have nothing to do with my actual music taste, but they had pruned various periods of my life: EUROPE 'Final Countdown'; METALLICA '...and justice for all'; BLIND GUARDIAN-'Somewhere far beyond'; DARK TRANQUILLITY 'The Gallery'; all GRAVEWORM records."

Do you think that all the influences that are present in today's Black Metal (Gothic, Symphonic) are a good or a bad thing for the entire Scene?

"I think, that the different influences in the Black Metal Scene can help to extend his popularity. The Death Metal music in the 80's was very intolerant. They had no melodies, only rhythm and aggression. I hope that the Black Metal Scene can survive a little bit longer because you can use any instrument you like amongst the normal line-up."

Were there periods in your life in which you were sick of music and wanted to hear only silence around you?

"No! Ha, ha, ha... Was the answer to short??? Not even after the tour

with SIEBENBURGEN and AGATHODAIMON (25 shows!)"

Do you think that dreams can give hidden messages, that later might give you the possibility to use for writing your lyrics?

"I hope not! I had a dream last night, that I had a tattoo on my arm. It was a duck...! So tell me what's the meaning of it!!! Should I write something of that? Ha, ha, ha... Stefan writes the lyrics. Perhaps he hasn't such strange dreams. I went drunk to bed, yesterday. I think, I should stop to drink..."

What do you think about face paint, spikes and inverted crosses?

"True Black Metal Bands have to wear spikes and leather. Inverted crosses? Why not? The war paint looks cool on the stage, but when you meet this guys backstage, it looks a little bit ridiculous."

The biggest contradiction of our society is... religion, maybe? Good-evil, what do you think?

"Yes, sure. That's the main topic in the song 'Ars Diaboli'. All that glitters in the churches isn't gold. There was (and is) so much shit in the organisation... Through aeons popes and priests get rich at the expense of others. It's like our central thread."

That's all. Thank you for the interview and good luck in your tour. Any musician has its own trademark telling itself from the others. What do you think is Steve's main characteristic?

"Haha... I don't know. I'm a very nervous guy. I'm dying every night backstage. Is that enough?" (Yes, I guess-ed)

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Opeth

This band history has deep roots in time and also inside my soul. It began pretty long time ago with year 1994 when it happened that one ordinary day I found into my mailbox a parcel from Mike Akerfeldt; a nice guy who announced me I was holding in my hands a tape which recording was the reason Lee Barrett, at the that time the boss of British label Candlelight, let himself convinced to offer this band an advantageous contract. All I had to do for listening the tape I have done and then I started to continue my initial work at my desk, to be more precise I was preparing intensely an exam I had to sustain for University right next day. Since the very first tunes of the single track which characterized the band sound entered my personal home universe I realized that the exam I had was already compromised and it would have been more than difficult than I could have imagined; I was sure than it would be in vain to study any longer because there were no chances for me at all to have succeeded passing it. That was a wise strategy indeed because the day after I found out that only two mates of my section were so lucky to have passed it. Despise all these "insignificant" details I had the time of my life. I enjoyed peacefully listening to an original innovative and extremely music... away from any shade of stress. I still even nostalgically remember those moments and I have to admit it has been more than six years since then!

I had to face quite a storm inside myself thinking if I should, or not, make this interview. OPETH, it happens -more or less- to be one of my soul bands I am very fond on... That is the reason I had still have doubts; any remark of mine might be or may seem exaggerate to all who cannot feel the fascination of Progressive Melodic Death Rock... Unfortunately or fortunately (it is only up to you since I have already made my choice) the decision has been made and now, dominated slightly by a nostalgic aura I try to get close to Mike again...

Hi Mike, I hope finding you in an appropriate condition. It was been SIX years long since our first contact! How do you feel these days... older? More mature and serious... much sober than you were six years ago? Or maybe you got fat and bold, he, he... Did you? Who was Mike Akerfeldt six years ago and who is the actual Mike Akerfeldt? If accomplishing such comparison between "then" and "now" can you sincerely disclose yourself and answer a tricky question... would you presently do or act in the same way you used to six years ago? Would you follow exactly the same path you did with no regrets at all?

"I still got my hair, but yes, I'm a bit fatter now! I pretty much stand for everything we've done so far. I don't regret anything really. I think each of our CD's represents an era in our history. When the first album came out we we're a young band with many expectations. Now we're on the 5th album and obviously we've changed in many ways,

both personally and musically. But I can still relate to what I wanted in 1994."

With your special help we shall try for the moment to turn back in time, ten years ago. By that time you and your former band colleague, Anders Nordin used to play in a Death Metal band, ERUPTION. Do you think I exaggerate if reminding you all these details or do you find a proper reason for relating even more data regarding this project of yours?

"I don't think back that much to those days, but we sure had a good time. All I ever wanted was to be in a metal band and that was a good first-time experience for us. Every musician knows what I'm talking about. It's in the past now but I still remember ERUPTION to be a pretty cool part of our history. We did some Death Thrash songs that were very naive, but kind a rough. We rehearsed all the time...no gigs,



no demos."

David Isberg was OPETH leader. Although initially he decided to finish this point off, a few time after David thought better of it and continued. And all that happened because of you and Anders. Am I wrong? If so, correct me! What were the circumstances under which you and David came to play together?

"David formed OPETH in 1990... Actually OPETH and ERUPTION were going at the same time. The old members of OPETH were pretty much below average musicians. I got in contact with David because I cared for good music... for brutal music with finesse! I was into CANDLEMASS and BATHORY + KING DIAMOND. Dave was into SAMAEL, VOIVOD, CORROSION OF CONFORMITY and stuff like that. We met around the usual circumstances... young kids interested in the same kind music usually meet eventually. At the time we were a handful of guys interested in extreme music so we all knew one another. David quit OPETH in '92 as he was auditioning for this band called LIERS IN WAIT. I'm not sure he got the spot, but that band's not around anymore."

I know you looked for a new needed member so that one year later there came a new name in your band, Peter Lindgren guitar player. Where did you meet him? Why did you choose for him to join your band?

"We had girlfriends that knew each other at the time, so we hung out a lot. He had this Thrash band that rehearsed next to us in the youth club. I asked him to play bass with us as we had a gig with ASPHYX and DESULTORY. He did, and later as the guitarist we had the time quit, Peter switched gears and became the new guitarist. I always thought he was a good player and I guess that was my original plan."

At the beginning of 1992, the band's leader decides to leave the band. Why so? Didn't you understand each other? Did you fight or... What did actually happen? Do you regret not playing together any more in the same band?

"As I said he wanted to join this other band. The rest of us had been thinking about the band situation for a long time. David could hardly work with at times, and quite frankly I thought my screams were better having been the vocalist in ERUPTION. He had some connections + some image and that's pretty much the main criteria for any singer. He didn't write music and I could write lyrics as well so his leaving wasn't really a great loss for the band. He's cool though and we meet once in a while. I believe he's a DJ and a chef now... in London!"

Since in ERUPTION you were the vocal I assume it was not difficult to take over such function and thus you became in fact the band's leader. Why didn't you change the name of the band? And now let me remind your answer at my question regarding the significance of the name, into the first issue of "Kogaionon": "The mystery behind it is my own secret, and I would need far more pages than this one to tell you the story". I consider it has been some time since then and I had enough patience... there is a time, every time, for revealing and unveiling a secret... could you do now what you did not want to six years past? You have at your disposal as many pages you need and desire... Don't you think it should be the right moment for us to find out the meaning of OPETH? I hope your answer will be positive, right?

"I don't wanna tell you the whole story as it's too long and boring. Dave took the name from a book by Wilbur Smith called 'The sunbird'. OPETH was a forgotten city in the deserts of Africa where the inhabitants committed mass suicide. It was called the city of the moon. We kept the name as it had a good ring to it. No one else would have the same name... it's like 'Metallica'!"

After many exhausting rehearsals you recorded one single track in order to be sent at various labels which you did. The only offer you got came from Candlelight, didn't it? All these facts happened somewhere in the end of 1993, am I right?

"It wasn't an actual recording, just a reh-tape. I sent it to Candlelight who at the time had already heard us and we're looking to sign us up. Lee had got this tape from Samoth of EMPEROR with a OPETH track on there. As soon as they got my address they offered us a deal. We signed to them in 1993."

I also remember the tape you gave me enclosed as well as a cover version

which was released at Dwell Records as a tribute to CELTIC FROST. Did you really love this band? Did you listen the new Tom G. Warrior band/sound?

"Yes, I love FROST... I have loved for years now. We did the recording right after 'Orchid' came out in 1995 at Unisound. I've heard some stuff with APPOLYON'S SUN and it's OK, although not on the level of FROST."

During your debut album recording entitled "Orchid" Johan de Farfalla the bass player join the band. What can you tell me about your first recording into a professional studio, how did you feel? Moreover it was to be about no other than Unisound Studio and maestro Dan Swano...

"Yes, we'd heard of Unisound and obviously EDGE OF SANITY. We went down there in the spring of '94 to record. We're pretty anxious to release something having been a secret band for 4 years or so. It went smooth... we worked for 12 days which is to me amazing! Now we record for 2 months!"

The CD was quite a revolution on and for Metal Scene. The Progressive style you approached was very inspired mixed with Melodic Death Metal while your voice featured several promising inflexions. What is your point of view next to "Orchid" now after a long time since being released?

"It's still a great LP and a marvellous debut I think. We knew we were special even before it came out, but it was great getting some positive reviews... kinda a prize for your work. I think we started something with that album that many a band is trying to copy today. It was pretty daring in a time where black metal was the only thing!"

One year later you re-entered Unisound Studio and recorded "Morningrise" exactly in the same formula. This time the tracks are longer, the sound is dominated now by an extreme Progressive, acoustic passages, melodiousness and multiple inflexions of your voice change radically the

sound preserving a more profound and peaceful note, even much more classical. I even allow myself affirming that the Heavy rhythms of guitars alternate just with symphonic tents! The same goes with the tracks length, over 66 minutes concentrated in only five tracks among which "Black Rose Immortal" overpasses 20 minutes! Up to my personal opinion, it is the best OPETH album and the most complex one of this type of music during last couple of years...

"It's actually my least favourite album. I love it as my baby, but I think we were too pretentious with that release. It was obviously a very groundbreaking record for the time and there's some cool

tracks on there, but I think it showed that we were kinda far off track... at least some members... like Johan and sometimes myself. I wrote the major part of that album and I think it was something I needed to get off my chest really. Those were old songs that could have been on the debut. It worked out fine, but I think it was not the pinnacle of our career. It had a weak sound as well..."

Then the old good days have passed being replaced by difficult times, Anders and Johan left the band. Why did they leave? If not being mistaken, yourself had too some personal problems by that time... It was indeed a hard period for OPETH, wasn't it? Relate a little!

"Yes... it was tough... we fired Johan as he was not at all striving for the same musical goals as the rest of us. And Anders left due to other interests. It was a bad blow for the band and for me personally, but now afterwards I feel it was the right thing! I'm much happier with the band situation today than I was back then."

I forgot reminding the fact that by that times you also performed in other different bands as a guest musician. One of these bands was KATATONIA. What memories do you keep in mind regarding those times? Have you also participated in other projects? OCTOBER TIDE used to promote a resembling style...

"In KATATONIA I did a few shows as a guitarist + sang on a couple of releases. The most interesting thing I did with them was to produce the vocals for their last two albums. My best friend is Jonas of KATATONIA so we talk on a daily basis. Anders and me are also very good friends. In fact all of KATATONIA today are friends of mine. I care for their success and I want to



see them as big stars! He! OCTOBER TIDE had nothing to do with OPETH other than it sounded a bit like our early stuff and they borrowed my guitar to record!"

Returning to OPETH...in a very short time you became a trio due to Martin Lopez (AMON AMARTH) who joined the band, a very talented battery player. In this particular formula you entered Fredman Studio and recorded the third album "My Arms, Your Hearse" in 1998. The CD seemed rather hasty-as far as the conceiving aspect was concerned-and looked more brutal than the former ones; much more oriented to Death Metal even if pale shades of Progressive were present also. I noticed the track length started to modify while the atmosphere you have managed to achieve on the precedent one was absolutely absent. Yet, without really comparing it with the ones before I believe "My Arms, Your Hearse" is an album of quests accurately composed and arranged. Do you think I might be wrong?

"Partly you're right. It was what I wanted and what the band needed. We needed to do something else. I was sick and tired of the twin harmony stuff and the high pitched voice. I came from a Death Metal background and not Black Metal. I feel more comfortable singing in a lower key! I think this album is one of our best releases. It's a fucking fist in the face for those who thought we couldn't amount to anything more brutal than 'Nectar' or something!"

Right after releasing this album you gave Candlelight up for Peaceville. Why so?

"The contract with Candlelight was out and we were free to leave. Peaceville is a good label and that's basically why we chose them."

Under Peaceville signing you released your new album "Still Life" in 1999 with Martin Mendez featuring on bass, a very good friend of the battery player. What is your regard and personal opinion about him and his activity? Are you completely satisfied with the final outcome of yours "Still Life"?

"He's become a very good friend of mine. I care for all members like they're my family. Mendez was very silent in the beginning but now he's a smooth talker... getting all the chicks! 'Still Life' is probably the most perfect album we've done in terms of execution and production! And the songs on there are more close to me than all the others as it was the first time I wrote all the music myself without any input from the other guys. A personal goal!"

I know there came good times, extraordinary good times, in fact, especially regarding "live" activity. The climax should be considered the Milwaukee festival from July 2000. How was it like? Is the American public attracted to your music?

"The US people were crazy! We had a very good time playing there!"

After some re-orientations of internal affairs both in Peaceville and M.F.N. you finally succeeded to sign with the later that means that on February 26 the fifth album "Blackwater Park" would be released. Is a more profitable contract for you? You belong now to the same label as CRADLE OF FILTH does. Isn't it a little freaking this thought??? he, he, he. This band of theirs encloses now a very gifted Swedish battery player, Adrian (AT THE GATES, THE HAUNTED).

"MFN is a classic label in many ways, but they're also just a label. I don't care who else is on there as long as they take care of us really! We still have the same contract as we did on Peaceville, but it's OK! CRADLE OF FILTH are cool guys that has taken a lot of shit of late. They do their thing and they do it best of them all. They deserve the attention, they do smart marketing like any business really. All the underground bullshit is just talked by people who don't have the talent to reach out to wider masses. I've payed my dues to the underground, I've never kissed up to anyone in my entire life so I feel it's completely OK to become a big band, make lots of money and stuff. There are many shitty bands that are huge... still it's not due to the bands themselves... it's the consumer that makes a band big. People are easy to please, people are lazy and people don't have any tastes in general! Still if I could make a good living out of weak-minded people I'd be 'Hey!!'... myself... nah! I don't buy any bull that's served to me."

The new album has 67 minutes and 8 tracks of which one is a very short instrumental one. Are you pleased with the final outcome? Are there any major changes you felt like needed to be operated into the sound? "The Drapery Falls" proves once again that the voice is absolutely dissimilar...it seems like you focus on Heavy Metal...Which should be the proper way for us to regard and receive the album as an independent one or such as an element of a comparison?

"It is a Heavy Metal record... by all means! But it's different, not mainstream, not styled. Honest metal is what we do!"

The title of the album coincides with an obscure 70's Psychedelic Rock band. What can you tell me about this band and what was the purpose of choosing such name? Is there any connection either with the musical concept or texts? By the way, describe me a little these new track from both musical point of view and lyrics.

"This band released an album in the early 70's that's pretty hard to find. It's like DEEP PURPLE or something. I just took the name, as I liked it. It has nothing to do with the band really. New songs? They're great!"

The album was produced by OPETH and Steven Wilson a known character from PORCUPINE TREE and IEM. Moreover Steven features also on the album, doesn't he? Please, land me a few details and tell me if there were invited any other guest musicians.

"That's just Steven.... He's a very talented guy and somewhat of an idol of mine. He plays some piano, guitar and also sings a bit on the album. It was cool working with him!"

Travis Smith is the person who performs the artwork. It seems to be the same photographer as ever, am I wrong?

"It's the same guys who did the SL cover + pictures. Looks great!"

What is it that you desire from this album or for this album to be?

"I always get this question and I have started not answering it anymore."

I understood you sustained a gig in Switzerland. What can you tell me about this event?

"The Swiss gig was probably the worst we've ever done. The venue was this little barn out in a remote field. It was hilarious how they could book bands there. I'm sorry we couldn't do more and better gigs in Switzerland, as I love this country. I've been there many times on vacation!"

Your sound has nothing in common with any fashion at all... you simply are classic. What are your individual perspective and view upon the actual phenomenon of instrument infusion that can be heard at the majority Metal bands? Keyboards, Synth, Drummachine... not to be mentioning of female voices. Is there any opportunity on earth or sky that the new millennium might bring for me that day when listening OPETH in such version?

"Thanks... no we use what we've got. We like the classic set up. I don't care for machines, female voices or something like that. Once it was a cool idea, but PARADISE LOST took that one home with Gothic! Everything after that is just copycats!"

I found out you recently re-edited all albums of yours. Should I understand that you really had big sales? Have you finally managed to reach that moment of your life when to earn your existence from music? A few years ago you worked in a guitar store...

"I work once in a while in this record store selling LP's and stuff. That's one of my dreams. I'm thinking about opening up a small store myself! I make enough from this band to live sometimes, but I'm mostly in the gutter bleeding for the music I love! We don't sell huge amounts really, although I figure Candlelight wanted to cash in on this reissue business. We do too, but I think the idea is awful really!"

If remembering correctly at the time of "Orchid" you praised yourself with having a girlfriend, Sarah. Do you recall those days? Did you get married in the meanwhile? What other hobby besides music do you have?

"She was faithful to me and I left... he, he! No good memories (sorry-I-ed). I'm with a beautiful woman called Anna now. We live together, but we're not married yet. We've been together for 3 years soon! Hobbies? It's only vinyl LP's + playstation really! That's all I do!"

I have listened to a debutante Italian band and I think it is a promising one. The reason I mention about it should be the fact I find their music resembling with yours. Its name is MINDALETH. Have you ever had the chance of listening to it? Another band I believe could have some things in common with you is NOVEMBRE. Do you like the band?

"I love NOVEMBRE! They're friends of ours! I haven't heard of the other band!"

You used to enjoy secluding yourself into nature world... mountains, forests... Do you still use to?

"Yes... I use to take walks with Anna."

It would be time for us to stop here. I guess it was a kind of interview that captured much of your time, pretty much I suppose... I wish you for strength and health!

"You too! Thanks for the interview. I got tired towards the end though. Sorry about that!"

The 17th of January 01

In Etruscan mythology "Mantus" would be the equivalent for Hades, a god known in Greek mythology as the one who walks the dead or the guardian of death realm. Taking this idea for the basis, Martin Schindler has founded this project almost three years ago; the subjects he explored into music are erotic and rather dark. As the time passed Martin had become fascinated by Romanticism and thus, not after much time he contacted Thalia to feature the female voice of this project. As a consequence of their collaboration, last year was released the band's single demo "Wir Warten Auf Den Tod", a very well received one because of which he obtained Trisol Group's offer. For more details I contacted the very person who entirely represents this musical project, character who has to earn his daily existence not from music but doing on office work.

MANTUS

Hi Martin, I hope I found you in perfect condition. How is your work at the office? As boring as ever? How do you combine the pleasure with business? Can you do that?

"Hello Doru. First of all I've to mention that I just do that job now and then, that means three times per week for pretty good wages. Therefore I've enough time left for music and writing poetry and other texts, and it's a nice balance to meet other people and to regularly be forced to leave my four walls, in which I could lock myself for some weeks otherwise. Though, the job is extremely boring, I just have to type in certain numeric combinations into a computer. On my art this job has no influence at all - you can see that in the fact that I've never dreamt of my work or the people, and that says out a lot..."

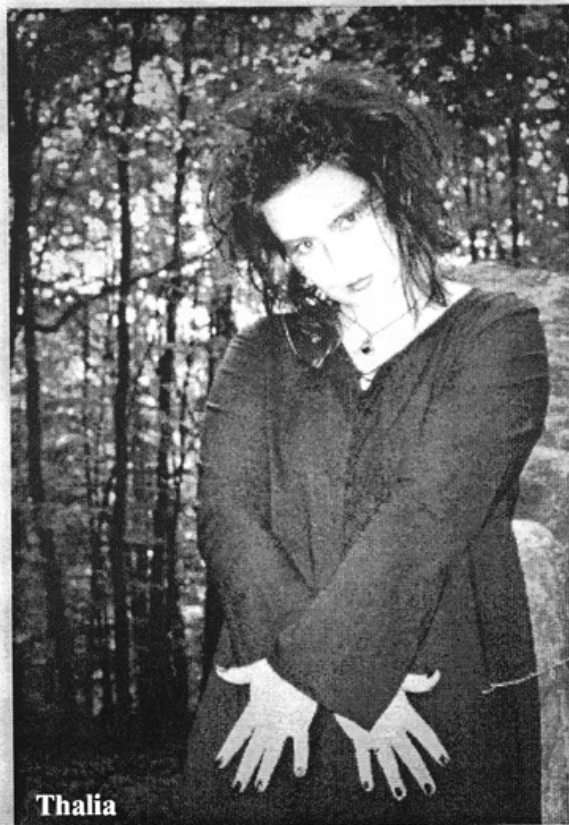
You are studying German and Philosophy. May I ask you where from such affinity for humanist side? Why not studying a real field of our existence, a technical one? When did you discover inside you that passion for ideas of ideals? When did you realize such attraction? I understood you first writings and compositions came to life almost ten years ago when you were only 13 years old...

"I've started studying in these fields and I was really satisfied with my decision, because these sciences have always interested and until now never disappointed me, due to the fact that I still find them fascinating in their views and working results. I had a lot of problems with my health, so I had to change my whole kind of living and was not able to be at the university regularly. This has led to the consequence that I don't go studying anymore. There's one advantage in that: as I earn some money through my work and am supported by my parents, I'm free in doing what I like best. I'm fetching my guitar when I feel like that and write lyrics when I have ideas, I can go on holidays and enter a studio. The disadvantage is: I'll probably never earn enough money from the music and there's no real perspective for my future due to that. I've always been a day dreamer who would never betray his ideals, that's why I've to say to myself: I'm still young, surely there will be a way to live a free and creative life while still being independent. A concrete job is not my cup of tea, as I'd decline in its banality, furthermore I'm totally untalented in crafts. I've learned to think and to feel and that's what I would like to implement. As long as I can think I've stood outside the society and the world affairs. For me the only way for people getting aroused out of philosophical views about the way of life on earth, stands in immortal ideals and the wisdom of books and works of art."

Let us slowly enter MANTUS dimension. Are you fascinated by Etruscan mythology? If gathering my few knowledge I own regarding this subject I can only remember this civilization existed thousands years ago before the Latin world was born, somewhere down Italic Peninsula, if not being

mistaken. Where from did such weird attraction take life? How did you fall in love with its mysteries?

"That MANTUS is taken out of the Etruscan mythology is practically more an accident and partly has the reason that this mythology is not so overused as others. When I started being interested in mysteries of other nations and their history, the Greeks came at first, followed by the Egypt's, then I tried to understand the Eastern nations and their religions - Buddhism still fascinates me and still is the most sensible religion in my eyes and finally, as I realized that I could not find any new elements in such mythologies, because they are just repeated in other forms and shapes. I came to the not so well-known nations, from which I usually pick out what I can use. My love for mysteries mainly comes from literature, where you trip over allusions, comparisons and motives from mythologies, and if you like to understand them you've to invest time into it. Even in magic and mystic literature you've to know a lot about that themes."



Thalia

Does Martin exist in spirit as that winged man with wild features and satyr's ears who guards over the graves belonged to all who passed out into death realm? Otherwise, can you read the feelings of the living ones through out dead souls? Do you believe in reincarnation as for as a spiritual emotions level is concerned? Do you think it might exist this strange game of transference from an emotional life to another existence where you inherit the former actions and also their motivations, good or less? Like passing from a legacy through a succession to another one...

"My strength lies in my ability to feel all the sadness and the pain that is existing in a human's soul; I believe I have an emotional link to all the cruelties of pain, lying hidden on this earth in various shapes. Joy, lust and feelings like that are hard to comprehend for me, only through hardest and deepest concentration, but the melancholy and the misery of every single person (that I feel for myself as well), brings me into other dimensions of understanding and to the gates of wisdom about our existence. Death for me and in MANUS is the synonym for sadness as the point where the human soul leaves the realms of a sunny day on the earth and enters the spheres of the

underworld. Here, in my realm of silence I'm able to slurp up the thoughts and feelings of mankind and turn them into beauty. Death becomes a tragic experience of utter sadness and at the same time becomes a happening in life, in which you can be reborn after the cleaning of your soul. E. A. Poe once said, it would be naive not to believe in rebirth today, and that's what a lot of scientists say with differences in the way to believe. It's probable that something, 'beings' couldn't vanish into thin air after a certain time, but that the energy (or whatever you like to call it) enters the width of the universe. This life-energy is the soul, and if it re-enters the level of earthly life is certainly a question of believing. I personally believe that within some declivable 'whole' our romantic views are of highest worth and do have the

right to exist as a possibility, because our horizon defines itself through our belief."

"MANTUS hides itself into the philosophy of romantic nihilism". Be kind and explain what you meant and develop the idea. And moreover, please, define "passion" and its role among living ones.

"You could certainly fill a whole book about the idea of 'romantic nihilism', maybe I'll do that one day. One could see that idea as a whole philosophy of life as well, which fills every corner and all fields of existence. It's based on the following sight:

There are three levels existing on which people can be identified. The outermost is a neutral 'case', the absolute objectivity we can't reach and on which we do not have any influence; Nothing is existing here. Its construction is a-logical and beyond our imagination.

Following is the middle level, consisting of human beliefs and fears. That level is romantic; gods and worlds beyond exist, everything imaginable is possible and desired.

The third level is direct catchments of the human being. Here we have laws and rules forming the all-day-life and the community. The human will determine the form of the conditions on earth. Differences and no all-ruling truth exist, everything is variable.

All levels are directly referring to each other and when you're putting the word 'passion' outside, you can make clear the references, because 'passion' implies everything concerning feelings and presentiments. The middle level would not be fulfilled and life on earth would change suddenly. A feeling of emptiness would spread and a touch of objectivity or consciousness would enter. Passion resists death and feeds the spirit of life with strength undreamt-of. Passion makes everything more worthy and fascinates by her urge to express feelings. Without passion mankind would drown in sadness and life itself would lose some of its truth."

Taking your words in account and your lyrics also, although I found quite a difficult task understanding the language, I drained a single conclusion: you were not exactly the happiest person I know or, perhaps it is not the joyful events which inspire you, but rather death, sorrow, suffering, pain... I can also perceive a slight self-irony. Am I wrong? Land me, please, a few details about lyrics, you can also try describing the tracks and each one's history; it would be perfect if coming from you, their creator.

"Generally I handle very carefully and honest with my lyrics, self-irony can be found very seldom. Due to the fact that I often write about sad themes, you should understand the words the way I've meant them. Only with 'Wir warten auf den Tod' (we're waiting for death) there's some irony, because in my eyes that self-pity and glorifying of dying sometimes is not suitable; that waiting is a hopeful vegetating, but it demands a smile sometimes we can't get enough of waiting and this state nearly becomes a comfortable fact. On the last album the themes were, as the title suggests, mainly 'Liebe und Tod' (love and death) and that partially did arouse from the fact that this CD has been a collection of my best songs of the last three years. So it seemed to me that a general title would've been best fitting. At this part of the interview I'd better like to deal with the themes of the new album, because it won't take a long time until its release. It's a concept album exclusively dealing with the themes 'madness' and 'saying farewell', and so the title will be 'Abschied' ('farewell'). We'll be challenged with farewell in all its forms; so here again love and death, but also madness, fear, anger and beauty will play a role. By the way, at the moment we're working on English translations, to upload them on our homepage. I think we'll completely rework our site until the release of the new CD, to build a forum for listeners from abroad as well."

This kind of poems I suppose might be written and composed easier if experiencing a trance... drugs... Do you consider drugs a way of being released from normality even from banality, quotidian common existence? Are you using drugs? Do not misunderstand me, I would not affirm the lyrics seem composed under such influence... on contrary they are inspired indeed.

"At first I like to say that the lyrics I'm writing today are not directly linked to drugs. In former times I've consumed a lot of drugs, mainly psychedelic ones, but Marijuana and alcohol as well and I've drawn a lot of knowledge and many personal truths from them. Nearly my whole youth through I've written poems and lyrics that have stood under the influence of drugs. I used a very different, more experimental language. I think, the confrontation with drugs and another side of the things is sensible and important for the individual development, assumed that one is strong enough to face that surreal world. One day I realized that drugs are only a perfect illusion of life, and that you can't come forward by a permanent use. Today I'm living the exact opposite. I'm not taking any drugs anymore and I'm not drinking alcohol as well. I even go that far that I condemn its use, because it distorts feelings and thoughts. It hurts the honour and the pride of a human being to daze the pain by artificial means. Though, I like to remember that time, when I listened to Punk and Hippie-music and dreamt of a nice new world in which you wake up, are stoned and like to embrace the whole world."

Returning to literature, especially the poems and novels you wrote during the years: "Kinder der Nacht", "Jesus Antichrist", "König Midas"... What can you tell me about them? When do you plan for publishing them? What subjects do you approach in these works?

"When we're renewing the homepage, we'll install a link to a special site, that is dealing with literature exclusively. There we'll present the novels and poems as well. 'König Midias' (king Midias) deals with mystic themes like the 'Rosenkreuzer', Christendom, magic, alchemy and philosophy. It's about a professor at an university, who is finding the way from the grey everyday's-life, the philosophy of an university, the nihilism and naïve imagination of a general death to a romantic way of life, to life and to love. 'Kinder der Nacht' (children of the night) is as well mystic, but easier to read, due to more telling elements. It's about destiny, love and death and how six different characters find together at one place, spend the night together and which effect that happening has on their lives. The collection of poems 'Jesus Antichrist' will be worked into music in next year, in cooperation between ENDRAUM and MANTUS, and one can be curious about that. Until now I've sold the books in a limited edition, but if I'd feel like that one day, I'll certainly contact some publishing houses of course."

I also know you are fascinated by art into all its shapes and representations: picture, photography or sculpture. As far as literature is concerned I understood „Foucault's Pendulum" should be one of the books, which captured your mind. What is it that you like so much at Umberto Eco's writings? What about Baudelaire?

"Umberto Eco simply is one of the very few genius men that are able to fascinate the reader by an enormous knowledge and feeling. In that book he treats EVERYTHING that has ever been in mystic, magic and secret societies in such an understandable and all-embracing way that you should read it three times in order to catch everything. Don't forget that 'The name of the rose' is a genius book as well that is gripping the reader as well. I nearly had to laugh when I saw the movie to that book, which is that, ridiculous that it must be embarrassing for the makers. During the last weeks I read some works of Wolfgang Hohlbein and I've to say that he's able to write as well. At the moment it's the turn of 'Brjussows's: Der feurige Engel', it's not disappointing, too. Baudelaire is the master of course. Gloomy, depressing, evil and beautiful; furthermore I understand his view and his philosophy of life very well."

Let us turn back to music. Romantic Dark Wave might be an approximate characterization of MANTUS'sound. Would there be present other influences? I might have not notices in your sound?

"The album 'Liebe und Tod' for sure is romantic Dark Wave, but there are no tendencies to existing sounds. MANTUS develops into a slightly different direction at the moment. On the new album we'll only use real instruments, nearly no electronic elements. Four guest musicians will take part (2 guitars, bass and drums) and the sound will become a bit harder and more demanding. A bit less romantic stuff, though the melancholic synths will stay and the male/female changing vocals as well. Right now we've recorded a new song called 'Julia' for the ORKUS COLLECTION 2, in the new kind of sound, and I'm very satisfied. There are more Gothic elements and less Dark Wave."

The tracks are pleasing to the ear and, although played in German, create a certain peaceful state of mind. At least "Erinnerung" reminds me of Angelo Badalamenti's music from "Twin Peaks" soundtrack. Did you intend creating a special mood for your listeners or it simply expressed your feelings?

"I'd say that both plays a role. Of course I try to state my feelings, but I like to create a mood that expresses the particular feeling of life. I use the German language because I'm of the opinion that it can be a very poetic language. I'm able to express myself a lot better as well. The moods always align to the lyrics. 'Erinnerung' seems to remind people of different things, maybe due to the fact the title 'Erinnerung' is well chosen. I think the music has something classical, and through the soft, nearly childish-erotic voice that song creates the picture of a girl sitting on the window and looking dreamingly, into distance."

Please, let my readers find out some details regarding your instruments. I distinguish acoustic guitars, innovating keyboard...

"Actually we've used the well-known usual instruments, the drums have been sampled. But on the next album everything will be different..."

What role should have "Spiegelwelt" and why the gate number 99? Is there a special significance I cannot perceive?

"Well, that's such a thing... you can't think of any sense and only regard it as getting on your nerves to play through to 99; of course you can see a certain symbolic meaning in these numbers. A few examples: between track 10 and 99 there are 88 tracks silence, each is 6 seconds long. 8 is the symbol for infinity, 88 is the opposite (lately I've been asked if it was a hint to

88=HH='Hail Hitler'; of course that was not my intention and I had to explain that I'm rather coming from the other side of the sea... but it's nice to see what you can interpret into several things if you like to. That's a part of romanticism as well.). 99 is the godly unity, the 6s describe the devilish way to that (listen to the text of 'Spiegelwelt'). 'Feuer' has 5 letters and is the fifth track. 'Erinnerung' has 10 and is tenth and so on. The main idea simply is that 'Spiegelwelt' doesn't fit into the rest of the album concept and was therefore chosen to stand a bit outside."

"Esmeralda" is the most entertaining track of the album and I assume "live" would reach a great success, even became a club hit. Tell me, how do you picture MANTUS performing live? Would it be possible?

"Nice that you think like that. I already have some concrete visions how to perform the music live, though we won't play concerts in the nearer future... the first problem is that we don't have musicians."

I am definitely curious why choosing the name of the album "Liebe & Tod". What should be the connection between Love and Death you wanted to point out? Isn't it a too vast horizon you have chosen for expression? What can you tell me about the significance of the cover?

"I don't think that the title has a too vast horizon, because it's not a complete essay or something but only a 'summary' for the themes within the songs. Due to the fact that the lyrics nearly exclusively deal with that theme I do think it's OK to you use the title. I connect both words, 'Liebe und Tod', to beauty, and the combination of both is before all tragical and beautiful, as life is as well. The imagination of an undying love is very worthy for me. Death can be cruel, but love can own the power to defeat it. Since some time I'm cooperating with another artists (IRA), who's taking the photos for me and designs the covers as well. I do think that the cover is absolutely fitting to the theme, because it leaves spaces for speculations: the girl will be attacked by death, suddenly visited by him/death so that she can't escape anymore; the girl will be stimulated by the presence of death and unknown feelings of love will open to her... etc."

Your label compares the sound with LONDON AFTER MIDNIGHT's. Is it a shame or an honour such comparison? Which are your feelings next to it?

"I don't know exactly how the label came to idea of comparing us to LONDON AFTER MIDNIGHT; if several people feel like that it's surely a great honour for, as it's a great band. Though, we differ in our sound, in the songwriting and in the lyrics, so the comparison is not too perfect."

The CD booklet is quite distinct, remarkable and the photos were taken from "Melatenfriedhof in Köln" and "Pere la chais in Paris". My personal impression is that the images fit perfectly together with both music and lyrics. I only feel like missing an erotic shade, certain sexuality... like this aspect could never be a part of the whole view? Am I right?

"We have used only photos which mirror the Christian mythology or show some shades of their motives. Any religion is so complete that words like Liebe and Tod always play a central role. The pictures have been chosen according the songtext it's referring, so you can interpret a lot of things into these pictures, to interpret the context in the right way. I prefer a very passionate view and so I am of the opinion that for example the picture of the crucified Jesus in 'Herr der Welt' hides a certain erotic component within even more if you read the text. It's the same with the girl in 'Erinnerung' and the half-naked woman in 'Stimmes Gebet'. You always have to consider a bit that these are sculptures from a graveyard, and you seldom will find any obscene material there."

Thalia is 26 years old and she recently finished Law University. Where did you meet her? How did you convince her to play besides you? Perhaps, you share the same ideas and love the same concepts do you? Did she ever play in other projects also?

"Yes, Thalia has finished her studies and was pretty good, so her professor suggested her to write a doctoral thesis. As she's not really interested in a job

she's doing that since a short time. I've known Thalia my whole life through and she has always been an important part of it; we got through a lot of things together and had a lot of fun as well. When I decided to include a female voice into the project I spread notices and sought for a fitting person who would be able to express the lyrics in a sensuous and erotic way, but that was not too easy. One day Thalia was at my place and we recorded, actually just for fun, a duet together. She's not the person who's feeling comfortable in that dark scene, and musically we do not agree too much. But as she had fun with it, we recorded a demo cd with her voice. When I received the first feedback her voice and her expression have been praised a lot, and our further label Trisol has been enthusiastic about her. Since that day she's become a part of the project. As far as I know she has not been singing in any other bands. At the moment she's starting to write her own songs; if those ones will be released under the banner of MANTUS or if it will become a project is not sure yet."

What should be the explanation for the fact you appeared on so many compilations so far?

"There's a label called Zoomshot Media that is releasing only compilations and is directly linked to the 'Orkus' magazine. One day, when I was roaming through Cologne and without any success tried to find some labels (of which the greatest part had already been vanished), I got the tip to try it at Zoomshot Media. As they have their bureau in Cologne as well, I took a demo cd along to them and sent a cd directly to 'Orkus' at the same time. I've been welcomed very friendly and they promised to find a place on a sampler for me, because German acts are very much in demand at the moment. One week later I was called the chief editor of 'Orkus' had listened to the demo cd and was enthusiastic about it, and that the demo version of 'Herr der Welt' was going to be featured on a sampler called 'Schattentanz 1'. Well, and that was how everything began. Later Trisol contacted me and wanted to sign a contract with us, and since then the label managed all sampler contributions. Most inquiries come from 'Orkus' by the way, because they're releasing a lot of samplers and like our music so we can be found on almost every sampler."

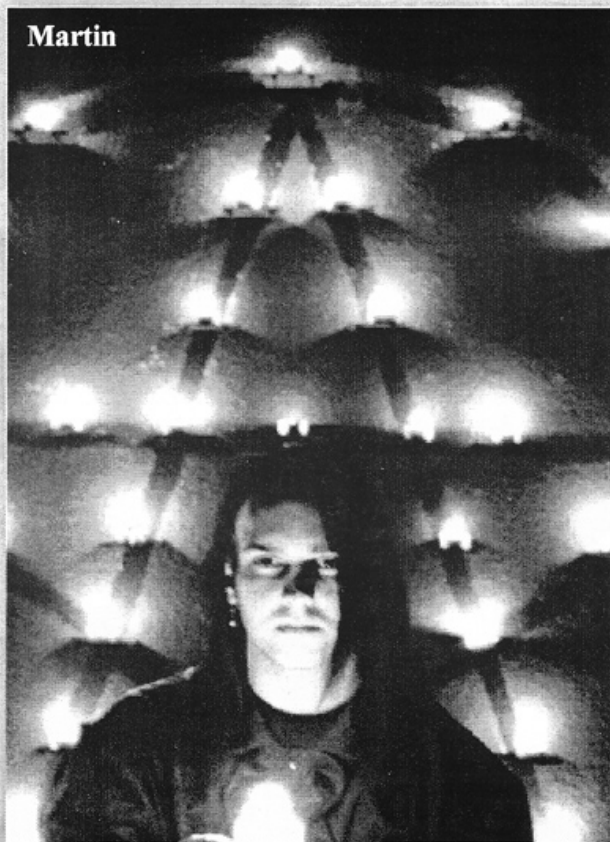
As far as your musical preferences are regarded I could enumerate: L'AME IMMORTELLE, SOPOR AETERNUS, DAS ICH, ARCANA, THEATRE OF TRAGEDY, DREADFUL SHADOWS, WITHIN TEMPTATION or APOPTYGMA BERZERK. What is your opinion concerning Gothic Scene? What about Metal Scene, which is a more brutal one?

"Actually I don't like the metal scene too much, because their protagonists appear strangely to me and because there are only a few metal bands being independent and full of ideas. If that is

the case, these bands mostly use influences from Gothic and Dark Wave. One exception is acts use classical influences, like THERION or NIGHTWISH that's pretty interesting as well. WITHIN TEMPTATION or old THEATRE OF TRAGEDY is something really special. I like that 'the beauty and the beast' scheme, underlaid with melancholic guitars and synthies assumed that both voices have the necessary feeling. Actually I feel at home in the Gothic scene, because it's very diversified and you can meet a lot of different styles. It's probable that most of the bands seriously think about their lyrics and take care about how they come over. I like the fact that there are a lot of newcomers getting their chance in the scene. Surely, you can't live by that music and you are forced to own money somewhere, but that, on the other hand, has the advantage that you can keep your ideals and are able to what you really like to do, without caring about sales rates. The 'real' scene probably will stay independent and a minority, and that's fine the way it is."

What do you expect from this album? How do you wish for MANTUS future to be? Do you see any possibility for MANTUS to turn into a trio or maybe a quartet?

"Expectations and wishes develops from time to time of course, but actually I've already reached my personal aim with the album: to having the possibility of offering my music to a lot people, and that world wide. It's always nice to receive letters from France, Rumania, Argentina or the



Netherlands, from people who get inspired by my lyrics and my music, who find again their feelings in it, and what's very important who pay attention to my art. The goal simply is to improve that development and to reach as many people as possible; Maybe once there will be a complete band, but at the moment it doesn't look like that, because I'm writing the songs myself and am supported by guest musicians in the studio."

Your site is featured in German. When do you plan for an English version? Have you ever taken in consideration the fact English language could attract much more fans and therefore might allow many people to know your project?

"As I already said, probably there will be an English version of the homepage for the next album, with the same contents like the German site. To be honest I did not expect so much feedback from foreign countries, so we made a German site at first."

The modern world we live into is dominated by capitalist lies, by the illusion of Heaven on Earth and also technology's perversities. We became more and more lazy and static. We depend on automatic machines, computers... The concept of Natural is replaced day by day with artificial or synthetic practical yet cheap and dependent aspects. Where do you think we straight our steps? We are entering slowly the Third Millennium. Are you fascinated by the idea? Do you think or imagine someday, one of these days, we might even communicate with aliens?

"I think we'll go on moving into that direction for quite some time; everything becomes faster and better, more little and more compact, more structured and easier. By progress people are slowly but for sure lead into a state being restricted in their minds and body, until one day everything is supervised and controlled and the consciousness is blended by stimulus satisfaction. I still hope that people recognize their stagnation and that their own believed progress is scooped out. I hope for a radical changing and re-structuring of the development, that the human being looks inside and not only outside and detects the truth that lies hidden in himself/herself. Our near future of course aims into space. I can imagine that there will be colonies on other planets in the not too far away future, and even the



probability to find intelligent life is relatively high. What is wrong is that people concentrate on outer wisdom (like exploring space and discovering other forms of existing) in order to go forward to other dimensions of thinking. I guess we have to start with ourselves to provoke such a big development of our consciousness."

If you believe in Christian religion then you can any time conceive the warning end of the world is approaching sooner and sooner... Or, in better words, life on Earth comes to an end. Can you imagine a new Noe would survive this time using a spaceship while transporting himself to other planets? But, eventually, what do you consider he should take with him when trying to save? Perhaps a MANTUS CD (simply joking)? If ever confronted with an absolutely hypothetical situation of definitely leaving this continent, where would you choose to go? Which realms? And what would you prefer taking with you?

"Well, a very hypothetical question. Music always is an important part of life and should always play a role, as well as all other forms or art. The most important in life are the thoughts of people, that's way books probably are the most valuable that mankind has. If it's about total destruction and a re-start, I think we should not take along anything from the old world, at the outside but the belief in ourselves."

I do appreciate the attention you paid to me. I desire for your soul always to be followed by a strong will and maybe, this way, you shall live forever! Yet, one last question, could life be considered a prelude of death? And death liberation... a relief... a way of leaving pain behind?

"Surely death is for now the long awaited end of pain, and the way of suffering leads to a world of silence. As long as you live, you should face the conditions of being with passion and strength. Important is to become conscious of your existence, in order to estimate life and death the right way.

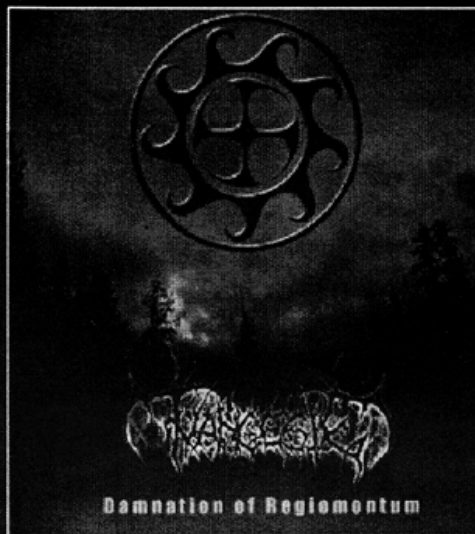
I thank you, Doru, as well for your interest and hope you'll chase the way of MANTUS in the future."

Florian Dammasch translated the interview.

The 7th of December 00

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VALGALDER RECORDS
www.valgalder.com

This band was founded in 1992 under ETERNITY title by Radim and Richard Chrobok. After its first gig in 1993 the band changed the name into LOVE HISTORY and right after recorded and released "The Astral Silence of Blooming Virgin Beauty" demo. It would have been, of course, quite very simple for me to perfectly introduce you into this band history but I strongly believe it would be more appropriate and correct if asking one of the members, Radim, all the necessary details.

Hi, my dear friend, and may we successfully have entered the New Millennium! How did you spend the night between the two millenniums? Have you visited Paris or Hawaii on such special occasion? I guess money doesn't have to be a reason for a negative answer, after releasing your debut at The End Records you should be OK, financially speaking...

"Yeah, of course! Being signed on THE END RECORDS means to be rich within a month after the album's release. You can't even imagine how much money we have at the moment! Have you ever tried to have a bath in dollars? No? It's just amazing, I do it everyday now! In spite of all those bucks we have earned I didn't spend the turn of the millenniums in Paris or Hawaii simply because I don't like celebrating this stupid 'event' so much. I see no reason in travelling abroad only because there's a big New Year celebration in the streets! Annoying! We had a nice quiet evening together with my girlfriend and 3 friends with only a little drinking of red wine. No huge parties here because I hate them!"

My presentation took an end exactly at your first demo. Exactly a little all those times; how did the material sound like? A few details about line-up, gigs that you may have performed, feedback... I have heard the demo was sold out in over 2000 copies. That is quite phenomenal, comment a little the situation!

"Yes, it sold over 2000 pieces, but we've lost control over the selling numbers a long time ago. It's never been released as a profi done original tape, just copied to the old and sent tapes and that's natural one loses any control over such a mess. Somewhere about 4 years ago there were about 2000 tapes out but the number has increased since then, obviously. Retaining of those 'old times' (well, it was around '93) I must say that it was a pretty nice period. We had no big problems, we didn't care about any labels, distributors, flyers and stuff like that. It was more 'free' time, I would say. We've grown to more serious and responsible people... now busier with own lives. I felt more relaxed back then, but it has something to do with my whole lifestyle that's quite hectic now, unfortunately. Back to the band, though. There was a good steady line-up of people who were good friends and spent a lot of time together. We played the shows and didn't care about how many people appeared one certain night. We always did our best on stage (if we weren't too drunk, that also happened a few times, he, he). I'm not saying, though, that today the things are worse with the band and that we don't do the best on stage or so... but something has changed after the years. Attitude maybe? Not to better nor to worse... it's just changed."

In 1994 you record another four tracks that had figured in next year autumn at Northern Darkness Records. What were the reactions for "Desires" MCD? How was it received? Why did you feature a different changed line-up?

"It was received rather positively. As far as I know NORTHERN DARKNESS RECORDS sold about 1500 MCD's that isn't quite bad number for an unknown band we were back then. On the other hand, most of reviews we received were coming from people we were in personal contact with. We never got any reviews from the label, any comments from people who might have wrote them. There was a contact with ex-N.D.R.'s member Max, but not as close as I've got used to the nowadays' situation between the band and our current label THE END RECORDS. As for that line-up mess... there was confusion and we did a big fault because we featured the pictures of some people who didn't even play on 'Desires' album. They never appeared at any LOVE HISTORY's release actually... before or then. We thought that a new line-up would work. It didn't and split after several months. You know 'Desires' was recorded in January '94 but released only in autumn '95. In the meantime, a majority of people who participated in the studio recordings left the band and suddenly, when we were about to prepare a booklet, we didn't have any pictures of those old members and actually we didn't even want to feature them in a line-up any longer. We thought it would be better to feature the pictures of the new members. Wrong idea, I can say... after 6 years. I must

add that even the line-up, that had the photos in the booklet of 'Desires', wasn't valid at the time when 'Desires' MCD was released! It was changing so quickly."

As if here weren't enough changes in line-up so far... You, moreover, considered you did not decided to leave the band (in Spring of 1995 year) for an entire yearlong. Was it so? What did really happen? What was the real reason you left the band?

"We had so many rows with Richard, my cousin with whom I've found LOVE HISTORY those long years ago. It was a typical 'cabin fever', we couldn't stand each other, we couldn't talk, couldn't agree on the same musical direction... it was very hard times, I must admit. The band split to the 2 halves. I left the band and thought everything will be OK and I can breathe anymore. Yeah, I could in the beginning but I started to miss LOVE HISTORY after several months. In fact, we didn't meet with Richard during that period and thus our relations have cleared up and got better again. In autumn '96 a line-up of LOVE HISTORY consisted of Richard (guitar, vocals) and Radek 'Zurkis' (keys) and they were about to record a brand new material for 'Galileo, Figaro-Magnifico...' album. I joined them again as a guest firstly, because I didn't intend to return in the band as a full time member. Thus, the album has been made... Richard and Radek as the main members with the help of several guests. I fully returned in the band

during '97/'98 when I felt that I really belong to LOVE HISTORY."

One year later, in 1996, you return into the band and record besides Radek (keyboard) the new opus "Galileo, Figaro-Magnifico...", also released four years later!!! At the same label as first MCD and at Shindy Productions as tape. What happened? You conducted quite a crusade without any restraint against Northern Darkness for a very long time... Have you made up with the label for the present time? Let my readers find out a few details about this material also, please.

"First of all I must say that we haven't made up with Northern Darkness Records so far. To do that they would have to change their attitude completely which sounds like a good joke to me. What's behind that? Well, we recorded 'Galileo, Figaro-Magnifico...' in December '96, offered it to Northern Darkness (because we didn't have any deal with them back then... a deal for 'Desires' was made for that one particular record only) and they agreed to release it too. There were some personal changes on the label during '97 so everything seemed to be delayed till '98, when we finally started some negotiations about the release. Still we didn't have any deal signed with them, but we sent them a DAT and a ZIP (with graphics) nevertheless, simply because we had a deep trust in them. In autumn '98 there was still no result so we wrote them that we want to cancel any cooperation and we asked them to give us back our DAT tape. We haven't heard from them since then... so far! They didn't react to our contacts: still they released the album, in spring 2000, though. With no deal, no permission! Almost 4 years later! Of course they didn't send us even a few free copies of the album until we warned them to pass the whole cause on a court of justice. Only then they were kind enough to send us 100 free CD's. Imagine that they haven't invested a penny in the recordings but still made a profit out of the CD. Fuckin' thieves, in my eyes! As for the 'G.F.M.' material I have to admit that it's got too old. 4 years delay... it's too much in this music scene that develops quite quickly. I'm sure it was quite an innovative stuff in '96/'97 but nowadays it's too common adding such kind of ambience to heavy musical background. It was a very atmospheric album with only 5 'typical' metal songs and the other ones being more in the ambient synth/acoustic guitar kind of stuff. I must admit that it took me the years to get into that album and relate to its mood! Anyway, a few CD's are still left at my address for 12\$ (incl. postage)."

The new contract seems to be a lot much more serious as the ones so far, probably because Andreas is by for the kind of honourable man. Am I right?

Love History



Do you have something to judge or reproach concerning Andreas and his work as far as your band is involved or else?

"Actually, there was no contract with Northern Darkness so even a bad deal would mean a good step to us, ha, ha. Seriously, a contract with THE END RECORDS is very good. It guarantees us total freedom in music and graphics and the studio expenses paid (up to certain amount, that is rather good, though). Besides, there're no demands from the label (as well as from us) such as a duty to play the tours or so. We are free to have our band as a hobby... of course a pretty serious hobby. I hope you get a clue what I want say. We wouldn't like to be under any pressure to go on tours and to record one album a year and stuff like that. We are free to record what we want and anytime we want. That's the best thing with THE END along with a total support we get from them, of course. You're right Andreas is a honourable man! I've been in touch with him for almost 3 years now and we used to write each other perhaps everyday. I appreciate that he's honest enough to say what he doesn't like. That is the way he convinced us to re-do some vocals on the new album before a final mix. We realized that he was right with his suggestion. The result sounds much better now. On the other hand, he wouldn't force us to do that if we didn't want to. A cooperation with THE END is like a dream to us when compared to N.D.R."

In my opinion the fact your label is American is quite a strong disadvantage and you know why? I find extremely difficult and over hand for the label to organize for you tours. Correct me if I am wrong. But, generally speaking, what should be the advantages and disadvantages of signing with a long distanced label?

"You aren't wrong. But who said that we're interested in doing the tours? We would do a tour maybe, if we got an offer, but not too long one. All of us have their steady jobs and studies and if talking for myself I would never leave my good job in order to go on tour. And you know some tours take more than a month and that's a period I would hardly get the free days for. So, no real plans for touring. Once I asked Andreas about this and he answered that arranging a tour in USA would be very tough as well for all 7 members of LOVE HISTORY. There's nothing about the gigs in our contract, by the way. Some of the disadvantages... hm, especially a distribution and promotion over Europe. It's hard to get a market here without an official division or distributor. It's getting better constantly, though. With communication there's no real problem anymore after I got an e-mail box which I can check everyday. Sending the stuffs by a surface mail is a pain in ass. It's slow and expensive but of course we have to do that sometimes. That's a disadvantage. Advantage? A good coverage of promotion and promotion in The States, ironically. A good studio budget that any Czech label would hardly afford to pay us. Dedication and 100% support."

You have released "Anasazi" in November. Are you pleased and satisfied indeed with the final outcome? Do you think it enjoyed a successful receiving? Are there any aspects or details you would feel like changing now?

"Receiving was (and still is, of course) very good, as far as I know. Maybe I get only the positive reviews from Andreas and the bad ones end in his trash, ha, ha! In fact, I'm surprised A LOT with how many people like this album and consider it an innovative piece of work. I didn't expect so many great words, to be honest! As for my personal satisfaction... yes, it turned out to be a good record in my opinion, but who am I to say that? As always, some things could have been better, but have you actually heard any musician saying something else? I'd change a few drum parts. No big changes, just a few accents, different strokes... I'd add a bit more of clear vocals in some songs, but on the other hand it might be over done then, so... hard to say. I'd change a guitar sound for sure. That's all from me. I think that other members have the same problem: they would change something of their own parts but in general we are all very satisfied with the result. We're proud of it! No wonder, because it took such a long time to finish it - from Nov '99 till May '00."

The album's title has deep connections with Indian tribes, harmony...

"Anasazi was Indian tribe that lived in the pueblos, carved in the rocks of Grand Canyon. This title is like a symbol... the Indians managed to live in a harmony with nature and the fact they disappeared with almost no trace left makes another symbolization, just putting a question like where human kind is going on? Isn't the same going to happen to mankind too? However, our lyrics don't deal with any themes connected to the Indians... there's just that symbolization."

I must say the tracks could be entered up into the same style, Doom Death Metal Atmospheric, yet with a lot much more powerful Progressive influences. The tracks oscillate somewhere between melodiousness and aggressively, the same goes for the voices, the synth fills the sound, guitars are rather Heavy, while here and there acoustic passages are present, the battery features very different uncommon successions... a sound more than complex. I assume the question becomes a standard one already, but please, do your best and present us all the details regarding this album: lyrics, music itself, concept, instruments (there are some of them quite weird), cover, mixing, recording...

"I talked about the lyrics a bit already. We tried to make a kind of concept, to elaborate on the mankind's development through the ages, but at the end it is just a few texts referring to certain time periods. We didn't manage to make

it the way we wanted it to be. Anyway, it's no big problem. I think everyone interested should read the lyrics because giving everything on paper is way too easy for potential listeners. The clip we talked about may give an idea too as it refers to those modern confusing and busy times, that 'Lost' text should be about. Music's developed since the past but still I'm sure one could hear the bits of typical LOVE HISTORY there. I mean especially in the melodies, that are very important in our music. We don't limit ourselves to Doom or Death Metal, we listen to a variety of musical styles and we want it all to mirror in our music in a certain way. Joining everything together would be a mess, of course. I think, though, that we managed to incorporate some unusual (in Metal music) elements without being too chaotic. There were a few untypical instruments used, such as a flute (in 2 parts) and a Jew's Harp. Jew's Harp is a little instrument, made of a brass 'string' that is anchored in a stainless steel frame. It gives a resonance that is amplified in a mouth! A player can influence a tone with his mouth. You can hear this instrument in 'Korbel' song in its whole first part as an accompaniment of the acoustic guitars and percussions. You can hear also some bongos in the last instrumental songs, as an accompaniment again. Cover has been done by our good friend Helena. We told her what the lyrics are about and she had an idea of a prehistoric stoned animal in the dark blue colour. We like it a lot, it fits the concept with its symbolization. Some people may not like the painted covers of this kind because it's not so 'in' anymore but we always admired the painted covers so why not to do it then? Recording and mixing was one great relaxation... well, not really. Of course we had to put a lot of effort in the recordings, but still we liked to stay in a studio. We were quite sad when we had the last final mixing day because it was really good and funny to spend those weeks in a studio. It's CITRON studio that was very known and representative a time ago. Today there aren't so many bands recording because the technical qualities of the studio aren't as good as needed anymore but on the other hand there's a nice environment, outstanding recording room, very big and with a beautiful natural hall, great flat to live in and stuff like that. Technically, it's 24 tracks SONY with huge SSL full auto mixing console. No digital recording, pure analogue stuff!"

Introduce me the new members, the actual formula. Do you think it might be permanent? Would you struggle for its stability? You were just telling me how difficult it was to play music because of such long distance that exists between two of them and the rest...

"I'm not afraid of its stability at the moment. One never knows, of course, but I think that every member likes to be in LOVE HISTORY and I must admit that we are pretty well on human basis, unlike in other bands I have ever been in. Besides me and Richard, two oldest members, there's Paul on guitar. A fine young drinker and a good musician. He is the 2nd oldest lasting member. Hanka is my girlfriend and firstly she was asked to help us with synths at the gigs only. Anyway, she stayed as a full member. She's been in the band since summer '98. She was involved also with other bands before. Cepel is a bassguitarist who played in quite known band (locally) called MASTER'S DEATH long years ago. Then he stopped playing music for a few years and returned to bass guitar only after we asked him to join us. It happened in autumn '99. Mark 'ET' is an opera singer (bass), as well as Lada (soprano). They joined the band only during the recording process maybe a year ago. Lada was more or less guest but we asked her to join as a full member and she agreed. Thus we can work with our singers' voices from the very start of the creative process now. I can say we are the good friends in the band and that's the most important thing, I think. Each time I'm going to Ostrava I'm looking forward to meet these people. That's really cool, I think. I'm really glad with this line-up, honestly! About that long distance... yes, Hanka has been living in Prague for the whole life and I had lived in Brno for 4 years. I've moved to Prague 3 months ago. However, the rest of the band lives in Ostrava, that's about 350 kilometres far from Prague. Wouldn't be a big problem if I had a car but I don't have any. Travelling by trains is so exhausting and expensive. Unfortunately, we can't rehearse as a band too often due to this fact, but the part that is based in Ostrava practices 2 or 3 times a week, they create the new ideas and we practice everything together then. Its slower way of work but what should we do? None of us is going to move due to the band, so..."

The CD encloses also a videotrack "Lost", perhaps the most entertaining one of the album. Who was the one that had such great idea? Do you still have that portable CD player, he, he?

"I don't know whose CD player it was, actually. Maybe of one of the directors? I wasn't present at all recording sessions because they were all taken in Prague and around and I lived in Brno at that time yet. Only Hanka cooperated with the clip makers closely and she was also a kind of supervisor. It was all the work of JEHLAN FILM. An idea for the clip script has been done by the directors with the help of the band. The guys were totally into the process and the whole cooperation was very creative. In the beginning they were just the guys whom we asked to make a clip for us but it's turned to a nice friendship since then. By the way, it was their first video clip work ever and they also never listened to such heavy kind of music. Still, you could hardly say that when watching the result! If any band is interested in taking a nice and cheap video clip in Prague write me and I can give a contact to the guys of JEHLAN FILM."

How do you picture your band's future? How would you precisely want it to be like? The style you approached represented quite a fashion but almost 5-10 years ago... Wouldn't you think it might get extremely difficult for you

to sell your music now when everybody tends to Black Atmospheric, Power or Electro? Have you ever thought of taking in consideration this aspect? If so, do you appreciate imminent a re-orientation of your sound? What would you prefer?

"No, we haven't ever thought about this aspect. We don't care if somebody thinks we don't play enough modern music. I don't think our music is ageless but still I'm sure we've managed to incorporate something a bit new into the typical Metal sound. Or maybe I shouldn't believe all those reviews that say that too? As for any fashion... I've been doing music for about 10 years now. It's not that much, but rather enough to be sure that I don't need to jump on any bandwagons. I've been playing more or less similar music during the whole decade, of course developing and incorporating more and more influences. Why should I change to something that's considered modern? I better play something that I like with the touches of development within my musical tastes. You name all those Black Atmo, Power, Electro and other shits. It's OK to listen to it all but playing just one style only because it's so fuckin' popular... no, no, it's not my way! You are free to say that our new album represents 5-10 years fashion, but I can disagree with you, on the other hand. Tell me how many bands did have courage to add piano, pop synths and moods, ambient moods let's say 7 years ago? I'm absolutely sure we are able to share the bits of everything in our music, without being chaotic. Because you know, that's another trend today, to melt everything together insanely. I had been doing that 4 years ago in other band and nobody cared, because everybody was into Black only. Today it's very 'in' to produce as diverse records as possible (style wise) but I'm somewhere else again. I would like to create something that's more about the compact songs, not the extra long and difficult to listen to compositions, nor the easy 3 chords shits. Something between, that needs an unorthodox listener but that can appeal to wider scale of people. Not the Metallers only. And I don't mean to wimp out into some pop shit, of course! I'm sure we managed to start a good way with the new album but of course there's a lot to do yet. We are at the beginning and be sure, we'll make our style to evolve our style. I've heard some of the new songs that the other guys have done already (Hanka is doing some music too, on piano only) and I feel it's like a good following of 'Anasazi'. The strong melodies are still there, but it's heavier in parts or softer in other parts. I've marked a lot of Folk music influence in the new songs and it's an orientation I wouldn't defy to continue. Of course in a heavier vein. It's too premature to talk about it, though."

You have been a MY DYING BRIDE and ANATHEMA fan but in the same time you have been listening to Death Metal and also Rock music and even psychedelic music of 70's with the same pleasure. Why such a diverse scale of musical styles? How does it fit to your personality?

"And why not? Nobody in LOVE HISTORY cares about the styles! We can listen to everything that appeals to us, be it Boney M or Bach. No fuckin' limitations! I hate to see blind people who listen to one style only. It's so mindless! There's so much more beautiful music in the world! You know what, when I started to listen to Metal music I was a very hard fan of Death Metal and I couldn't accept anything else. I didn't have any other fave band. It lasted for about 2 or 3 years. Not longer, fortunately. Looking back at that period I say to myself that I was so stupid because I missed so much great music. For me there isn't any Metal music, or Pop or Funky or Jazz or Rock... there's only good and bad music. Bad music is the one that I can't accept. There's a lot of really BAD music in metal scene! Being 'true' to one style is not a mark of pride in my book but a stupidity! Maybe this diversification influences my personality, maybe I'm a schizo or what but I don't care as long as I don't feel limited myself."

You and your girlfriend Hanka have also played in FORGOTTEN SILENCE, another legendary Czech band. Can you describe that period? I understood you had to face a lot of problems and inconvenient events; you really suffered. Please, correct me if being wrong and explain what you had to endure all that time.

"I don't have much to say about that period. It was good in some points but turned to lots of disagreements between Hanka, me and the rest of the band. I wouldn't elaborate more on this. It's the past and it doesn't belong to the interview with LOVE HISTORY. If there was any problem it was between me, Hanka and FORGOTTEN SILENCE, but surely not between the bands."

You owned your personal distribution, you take care of. What did actually happen? You helped many bands in many ways, you did the promotion activity for a Czech label... all these indicate that your underground spirit is still alive! Am I wrong? Develop this idea.

"I didn't own any distribution. It was a distribution of Krusty from FORGOTTEN SILENCE and I only tried to help him out with something from time to time. My involvement in the whole thing wasn't as important. Besides I always tried to help Redblack Productions to promote their titles. I didn't do much, too. Just sending a few promos around. I don't do that anymore not due to any bad relations to Redblack but simply because I've moved and don't have any close contact to them any longer. I don't feel any strong underground spirit burning inside me at the moment. I feel I'm quite hungry instead. Jokes apart, I should say I don't consider myself to be a part of any underground scene anymore. Is there any underground actually? I doubt. There's so much money and business involved in the scene now... pity to waste the words on. And I really don't care to be a proud part of it. Still I send the promos to the zines and I read them and try to support people who deserve to be supported but I'm not as enthusiastic as I was let's say 4 years

ago."

Radim, we know each other for more than seven years long... well, how do you personally view Metal Scene now? Almost five years ago or even more everybody's attitude was more friendly, affectionate... while in the present arrogance and pragmatism dominate, money rules the music world also... don't you think that somewhere something it might have been loosing constantly? Something it is missing and it causes degradation. How can you comment such change?

"You're right, Doru, in some points, unfortunately. I think I've answered to this question above, partly. That degradation is natural, maybe. Reminds me of communism, where people had to help each other and share common stuffs... you know (yessss-ED). Communism was a nice idea in the beginning but this society has not reached a level to use it in practice and I think it will also never reach. You know what fuckin' chaos communistic plague has done in our countries. And as I say, it reminds me of that 'underground scene' a bit. Transferred into other language. I would see current scene more capitalistic than it was ever before. Isn't it a natural progress then? The same as the communism has gone through? I don't say it's a good progress, neither bad. Bad thing is that we miss all those great friendly contacts we've ever had with other people into the scene. At least when speaking about my feelings. And maybe I'm the same as others... I don't know?!"

Do believe the New Millennium would allow us to afford being romantic or some innocent dreamers? Have you ever imagined how it would be like if cellular phones or robots might become the new sources of inspiration? Uhhhh..

"I'm not afraid that people will lose any romanticism, feelings like love... Some people may have problems to express it, which seems to be rather common in this industrialized material world even now. I can imagine that the phones or robots would be a new source of inspiration to somebody. I see so many people making love with their fuckin' mobile phones that I can't but believe that there must be nothing more important in their lives than a phone! If you talk about a source of inspiration like this you can't forget that there's always been a huge influence of this kind in the styles such as industrial. And if you listen and see a debut album of the Czech band DEMIMONDE, you can notice a lot of modern times technologies mirroring in their music, images, lyrics.... Just check them out, it's a great music for sure!"

Develop, please, the following idea under two aspects but one necessarily religious: if ignorance is a blessing why are humans still looking for knowledge?

"Doesn't give any sense to my irreligious mind... why should be ignorance a blessing? Well, I know, the Christians say 'the fool will be blessed', that's it, maybe. Christians have always been afraid of knowledge simply because with knowledge it is possible to explain the natural forces and to reveal there is no entity 'in heaven', very simply said. You know how the lives of several middle-ages scientists ended... only because they knew too much about a real science. The fools are good sheep for religions, because more people know less they believe. Fortunately, there've always been enough people who weren't afraid of religious forces and who tried to push the barriers of human knowledge ahead."

Thank you, Radim, for all these non-musical details. Returning to LOVE HISTORY, could your band be considered either a lucky one or misfortune? Perhaps lucky for not dissolving in 1995 or unlucky for releasing the debut after eight years of existence... How do you stand if picturing this reality?

"I haven't thought about it. It's not so important to me. I'm sure we should be happy for we had certain luck to rise again after so many troubles we went through in the past years. Misfortune periods were numerous but would it be any fun with just a luck all the time? We were lucky for not dissolving, that's the most important and if there were some fuck ups during the way it only made us stronger. We don't think like unlucky for releasing a full length debut CD after 8 years of existence because we had that 'Desires' MCD and, besides, I feel only now it's the right time for a full length CD. We've matured too much better musicians and we make music that has something to say, so to say. At least I think so."

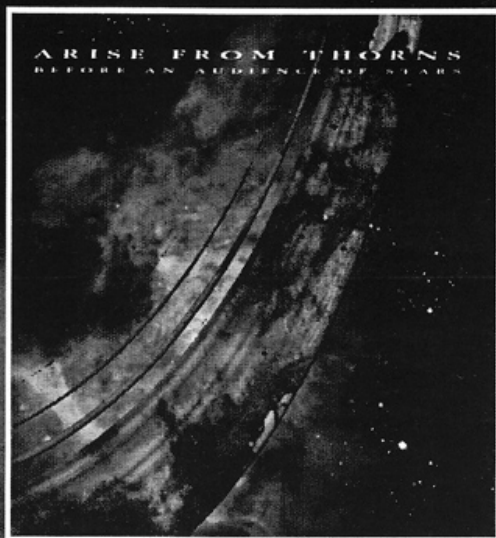
My friend, we stop here. I wish you for great health because it is the most important one and success! Yet before saying "good bye", tell me, why did you opt for such name, "Love History"? What kind of unbreakable strange mystery might hide behind and into this name? Another unknown and unexplored dimension?

"No dimensions behind that. Just a normal bandname that we still like a lot because it's not as common in the metal scene. I think it has something to do with both 'love' as well as with 'history', it depends on how people think about it and how it appeals to them. These two words attracted us with its charm first time we heard them... it was the name of one song of our friends BIGOTRY (DISSOLVING OF PRODIGY today). We asked them to accept that as our bandname and they agreed. It's been 8 years ago."

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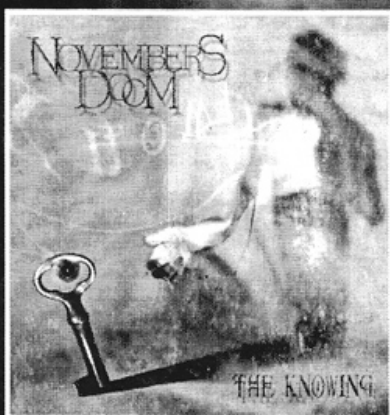
Merchandise: "Anasazi" CD 10\$/12\$(overseas); "Galileo, Figaro-Magnifico..." CD 8\$/10\$(overseas); "Galileo, Figaro-Magnifico..." MC 4\$/5\$(overseas).

The 18th of January 01



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Samantha

Sometimes words are pointless. No need for them to be present. When you have the chance of listening such a fascinating enchanting music with such full of strength sound, tragic emotional and romantic... I suppose it is rather impossible to succeed in achieving a correct truthful description, at least, as far as I'm concerned. In this very case here it comes, right from Australia - kangaroos' land a quintet which should become one of the labels' target sooner as possible. I invited band's guitarist, Samantha, to introduce you into VIRGIN BLACK's horizon.



Rowan

VIRGIN BLACK

Hi! I strongly desire, for a long time, I must confess, to visit your continent and I hope someday, in a couple of years, to travel. What else besides kangaroos might tempt me?

"Australia is unique in the way it is such a composite of environments. We have vast deserts, lush rainforests, and even snowy mountains. It truly is a fascinating country. (Not to mention our unique animals!)"

Why did Australia get known especially because of kangaroos? Are you pleased with this image you gained?

"In the past, Australia was scarcely documented overseas. With such a small amount of information being revealed, people would naturally focus on the most unique aspects. In recent times, there has been an increased awareness about what we have to offer. The main instigators being various art forms, particularly film, and the hosting of major international events. Gradually, people around the world are discovering a more complete picture."

There must be also plenty of reason for tourists to visit Australia... Can you recommend some places to necessarily visit if being there?

"I would have to say 'The Great Barrier Reef' in Queensland, 'Kakadu and Litchfield National Parks', 'The Blue Mountains', and 'The Kimberleys' are what immediately come to mind. These are all quite spectacular."

Now, if finding out a few details about the country VIRGIN BLACK comes from, let us know who Samantha Escarbe is. A romantic person of such almost cynical optimism that even reaches an absurd level. Do you think it might sound strange such affirmations of mine or maybe out of line and even erroneous?

"When I step back and observe my life, I realise that all those years have truly carried me toward this point. It's gratifying, after carrying so much along life's journey, to be able to let go of some of these things and express them artistically. But the most valued thing in my heart is to witness its effects and expression within other people. It is wise to be cynical, but it is also wise to control the depth of cynicism. In even the darkest of situations, some form of hope will always exist, no matter how diminutive it may be. (I have often thought of myself as a cynical optimist!)"

Where did this attraction for Metal come from? In fact, your influences oscillate between 70's Rock (BLACK SABBATH) and 90's Doom Metal (MY DYING BRIDE and ANATHEMA) or even Gothic (MOONSPELL) and shy touches of Black Metal. Yet I feel I must confess that the dramatic theatrical note of your sound carries my thoughts to DEVIL DOLL...

"For as long as I can remember, I have always gravitated toward a heavier sound. 'Top 40' never captivated me. Growing up, I tended to look beyond what was popular, and found a genre of music that suited my personality."

Do you like these bands? Did they possibly represent a source of inspiration for you?

"The bands which you mentioned are some I would find myself listening to. Though not so much to gain inspiration, but more so because they somewhat reflect my personality. In the same way as VIRGIN BLACK is a product of my character, so too is my listening. The music which I write comes from my own feelings, and not from an interpretation of somebody else's sounds."

Why VIRGIN BLACK? What does this name hide behind? What can you tell me about its significance?

(Rowan) *"The concept of the name 'VIRGIN BLACK' is a theme that runs throughout our art. In the same way as the title 'Sombre Romantic' represents a drop of hope and beauty in an ocean of despair, VIRGIN BLACK hints, at a chance to be pure within a world full of tyrants and victims."*

If at the beginning the band's formula was not quite stable it seems like for the time being the band had finally found the perfect line-up. Present me, please, your colleagues.

"While we have had member changes, we've always sustained a high level of stability. The members are Rowan London (vocals, piano and keyboard), Craig Edis (guitar, vocals), Dino Ciello (drums), and myself (lead guitar) have collaborated since the band's inception. Our newest member Ian Miller (bass, vocals) continues the stability and brings an added contribution of sound production."

I could not help myself in noticing the booklet photos into which all five of you are half naked...

(Rowan) *"Again, we were focused on the feeling rather than just a picture. We produced all the artwork on the album ourselves, and devoted the portrayal of vulnerability to these photographs. Everything on the album is linked. Sometimes subtly, sometimes obviously."*

I am not sure I could say anything about the make up some of you used: Rowan has a spot exactly on forehead, so has Dino and you also have one. Can you help me a little to understand the meaning?

"In most aspects of VIRGIN BLACK, there is significant depth and meaning to be found. Our bodily image is one of the exceptions."

You can be proud of having gained seven years of activity and existence although you only released two demos and his very new CD, all supported financially by yourselves. Do you think that the fact you come from Australia might be the reason the labels did not propose deals at all?

(Rowan) *"A more gradual rise in exposure was partly intentional, marked by the fact that 'Sombre Romantic' is the first release we are prepared to be fully judged upon. We have been patient enough to slowly build up to the point which we are at now. In the long run, our isolation may prove beneficial rather than detrimental, as it seems that many bands may be exposed before maturing sufficiently. You are certainly correct in assuming that there are greater obstacles to overcome, due to such a vast geographical separation."*

You had great opportunity and an amazing chance to sing beside big bands such as CATHEDRAL, ENTOMBED... What did you feel then? What can you tell me about such experiences?

(Rowan) "VIRGIN BLACK has also supported PARADISE LOST, and in my personal career I have played alongside bands such as KREATOR, PUNGENT STENCH, BOLT THROWER, and FEAR FACTORY. Through all these international successful acts, the personalities of CATHEDRAL's members are the most memorable. Honestly, while VIRGIN BLACK can be seen as a very extravagant piece of art, we adhere to an attitude that is humble and approachable. It was a great honour to play with these bands, yet we would easily derive as much satisfaction from a smaller, more intimate show."

How can you describe VIRGIN BLACK live? Did you use some special effects, dancing or ballet? Is it indeed a show "in se"?

"While we have spectacular visions of what the future will hold, we must always work within our available resources. Our first objective is to always be professional. We have performed an expanded theatrical version of 'Museum of Iscariot' and at times have used various visual aids, (though the best is certainly yet to come). As it stands, we have a reputation for creating an intense, emotional atmosphere through our passion and enthusiasm. I think this is the most important factor."

Can you present your former releases for all who had not the opportunity to have listened to until now?

"We have released a self-titled demo, and an E.P. entitled 'Trance'."

The music, cover, booklet, photos and lyrics, everything gather together so that it gives birth to a whole apt to preserve all the required harmony and magic of such title, "Sombre Romantic". Could you describe this album, its music, texts and message as you might have conceived their significance? What do particularity all these represent for you?

"One of the most important aspects for us was to have a continuing theme throughout the album, without necessarily making it a concept album. To describe the music... Germany's 'Heavy oder was?' said 'I've never listened to such a diverse album that is able to connect bombastically arranged classic Carl Orff, Gregorian choirs, Black Metal, Doom, Gothic and modern rhythms, in a way that an absolute masterpiece grows out of it.' For me personally, it is an album inspired by hope, and loss of hope; dreams, and loss of dreams. Life in all its splendour and horror!"

Classical influences confer a profound note for your music, no doubts. In fact I would rather say that both the complexity and tragical aspect are given exclusively by these elements of Classic music. What about Adelaide Orchestra? Where from did come such connection with Classic music?

"None of us are actually part of the classical scene, but have had the opportunity to work with genuine classical musicians. Initial contact was made through some of our previous musical studies. It is truly a great honour to have our work respected by such people. We feel that classical music is important for our complete sound, as well as contributing to the structure of our songs. Even some of our heaviest music will at times follow these structures."

Rowan's voice is imposing and quite original with plenty inflexions featured, oscillating, somewhere, between clear and emotional till extreme or even aggressive. Moreover you also use choirs. Could you imagine (for a parallel universe) VIRGIN BLACK existing as well but without vocals?

(Rowan) "Some of our songs are driven strongly by the vocals; though a lot of the music is written to closely follow the meaning and progression of the words, so as to describe the story accurately without text. All of the instruments (including vocals) at certain times become the main focus. Overall, I think the music is lavish enough to speak for itself."

There are two tracks I fell in love with from the very first listening, "Museum Of Iscariot" and "A Poet's Tear of Porcelain". Do they specially mean something for you? Do they have an intimate significance for you? Cello and the guitar sound pretty romantic and delirious, I am not sure if nostalgic or even depressive... Anyway, the guitar solos perfectly outline Rowan's voice.

(Rowan) "Both those songs are an encouragement to activate the spiritual side within people, and I do stress 'encouragement'. I wouldn't consider our words to be too confrontational, we basically speak what we feel and believe. Hopefully people find that they relate to it and can absorb the full impact of what everything combined in VIRGIN BLACK can bring. The two songs you mentioned are some of the most emotional moments for us, and fortunately it seems so for other people as well."

I understood the feedback was at least phenomenal. Everybody highly praised this CD. Yet you assumed quite an enormous risk to have invested so much time and probably money in order to accomplish the release of this material. Were you that sure of success so that you had taken so many chances? Can we say now that VIRGIN BLACK represents a profitable project for you?

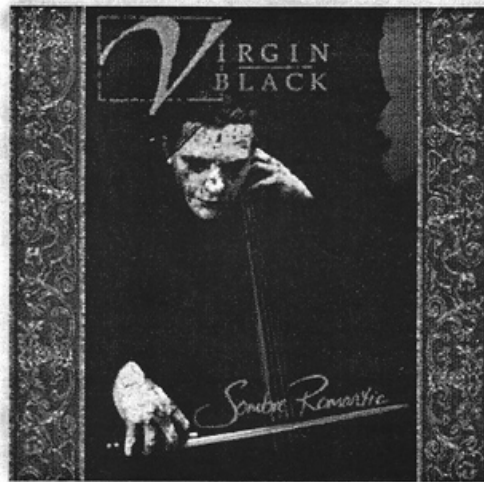
"Financially, this album was probably not too much more of a gamble than most independent bands. I feel the real risk centred around the type of music we were producing. From the time the album was written, it was clear that it would take something special to make it a monumental success rather than failure, as we had such a complex vision. We are overjoyed with the result, and it seems a lot of other people are as well. At the time of writing, the album is not actually officially released worldwide, but is available directly from us. Time will tell if it proves to be profitable."

What do you think are the most important and significant elements in your music? How would you describe the overall atmosphere of the music?

(Rowan) "Our attitude towards life comes through in our music. There is a lot in the world to make us feel sadness, fear and anger. What really creates a tear in someone's eye is not a sad guitar melody, but anything that mirrors the deep pain that they feel. So many people have said that our music is like the sound of their own aching heart, which in the end makes them feel valuable, not depressed. That is perhaps a feature that makes us different to others."

If covering the past while the present is already overwhelming us, what about the future? How do you picture the future? What do you wish to come true, what desires do you carry inside for the future to have fulfilled?

"At the moment we look forward to release 'Sombre Romantic' officially and hopefully have tours, particularly in Europe. As far further in the future, we have some plans that will be a little surprising but as we have no time frame as yet, we cannot reveal any details. Rest assured people will hear from us for many years to come."



What can you tell me about Australian Metal Scene? I have just listened to an AVRIGUS'album. What do you think about? How many people are present at a metal concert? What should be Australian masses musical preferences in general?

(Rowan) "Because of our small population, few underground cultures breed financial success. The Metal scene is no different, which is strangely a blessing as it is full of genuine people who demand high quality music. At our last live performance which was in our home town of Adelaide, there was around 450 people in the audience. That may sound unimpressive, but considering that NEVERMORE recently played in a club here to around 200 people, we actually are quite fortunate."

Do you think the universe could influence our life and in which do you feel yourself as a part of it? What do you think about movements, sects, the relation between religion and science?

"I agree that there are many circumstances and aspects which contribute toward influencing a persons life which are usually beyond ones control. But I also think that, we are responsible for the choices we make within those circumstances. I believe we exist in a material and spiritual world simultaneously; but because the spiritual world is such a mystery, it has been exploited time and time again. Spiritual truth is probably quite simple; the beauty of such simplicity and basic truths have endlessly been adulterated in order to satiate people's own selfish motives and desires. There are spiritual truths, and also scientific truths. Science and intellect do not necessarily need to oppose instinct. Perhaps the key to finding truth lies in a balance between these two sides."

Returning to music, which ones might be the criteria that guide you when buying a CD?

"The criteria will vary depending on the style of music. For example, I demand a lot more originality and emotional impact from a Doom, Gothic Or Symphonic band; where as the energy which an aggressive band creates is more important in their case."

What about a book?

"I enjoy biographies."

I thank you both for what you have composed and the patience you proved so far during this interview. Perhaps it may sound or seem weird but I would like you to tell me what is your wish for the fans to remember about VIRGIN BLACK when the band might not endure existing? All the best!

"I would like each individual person to remember and treasure the moment when they were most deeply effected by VIRGIN BLACK."

The 18th of January 01



BATTLEGOD PRODUCTIONS



BALTAK Kral Na Dva Svetoj -King of Two Worlds- BP006 CD

3rd release from these Macedonian Barbarians. 16 page booklet which is a continuation from the 2nd release Zaginatio Grad - The Lost City - Ancient Macedonian War Music throughtout the CD, maps and other important facts in the CD booklet. Will the Macedonian Empire Rise AGAIN ?



BALTAK Macedonian Darkness & Evil. BP001 CD -SOLD OUT -

Official Baltak Web page:
<http://mujweb.cz/www/baltak>



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MORTIFIER Darkness my eternal Bride. BP003 MCD -SOLD OUT-



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With Gorgoroth from Baltak on vocals and the member's from the Italian Black Metal outfit Mortifier. A great debut release by these two bands effort. Dark Melodic Black Metal.

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"Imagine a Metal band of a Doom Death character becoming hopelessly entangled with an orchestra, a piano and (I can dream) a massive pipe organ, throw in a choir and a solo vocalist and we're getting warm. I just hope that our listeners will regard our music as a sanctuary they can seek for some kind of salvation from the drudgery and dreariness of the outside world we're all destined to walk in these dying days..., now that's doom." This is the description of AVRIGUS music made by actual member Judy. AVRIGUS represents a name that should hide behind itself unknown mystical darkened aspects. As an irony this title was chosen aleatory by Simon (well known from the legendary Doom Metal band CRUCIFORM) during a phone conversation he had with a friend of his. In fact the title initially required was different but it finally ended to be represented by AVRIGUS. After a MCD released at Warhead Records, Judy Chiara and Simon Gruer offer for the beginning of this new millennium a new album released in Holland, at Hammerheart Records. In order to more easily enter AVRIGUS atmosphere we shall turn back in time with Judy's help somewhere in 1993, one evening travelling in a car and listening to MY DYING BRIDE, ANATHEMA or PARADISE LOST tracks to a car player.

Hi Judy! This was your very first contact with Metal music, wasn't it? What kind of times were those ones? What kind of memories are you still bonded with... Lewisham Hotel, Newcastle, CRUCIFORM band, concerts... Relate a little how you decided to set the foundations of this band and the way you actually did.

"Well not exactly, no, my first contact with metal came from someone who used to live in our house, and who introduced me to METALLICA somewhere round about 1988 (and plenty of SLAYER and KING DIAMOND as well). I became quite a fan of METALLICA and early in 1993 saw all three of the concerts they gave here in Sydney. Apart from being almost crushed to death in the front-row, (a place I inherited after the big guy in front of me fainted and was carted off) I'd have to say that since the claws of Death and Doom had not yet reached out to me, at the time I enjoyed myself enormously, in those early days of Metal innocence. But to return to the days of the Lewisham... It was indeed a glorious time, one of those special periods in the history of one's life, when a special world seems to open up just to allow you to enter a rich field of influence. For me it was a time of continual absorption of heavy sounds. I just loved those low-tuned crushing guitars. I used to describe it as 'the sound of a thousand cellos' and I'm still addicted to it to this day. CRUCIFORM was my favourite band at that time, with a highly original sound and today I still think there hasn't been another band I've heard that sounds anything much like them with the possible exception of local band ELYSIUM, who have been influenced by them. I recall a time when they supported PUNGENT STENCH at the Lewisham, (which wasn't really big enough to contain the huge crowd that turned up). I don't know whose fault it was, but CRUCIFORM was ejected off the stage, to make way for the PUNGENT ones, before they had had time to finish their set, which you could only say, decapitated their performance and left the crowd chanting 'Sanctuary, Sanctuary' (their most popular no.) To make matters worse, the PUNGENT ones subjected the crowd to an interminable Nuremburg-style intro that went on for 20 minutes. Devoted fans of CRUCIFORM were less than impressed, myself amongst them. Anyway, to move on to the formation of AVRIGUS... Later that year, when one of the members left CRUCIFORM, Simon joined as frontman, also adding the new dimension of keyboards to the band. As I was at every CRUCIFORM gig and knew the band members, I quickly got to know Simon, who introduced me to his favourite music and we got talking about our own musical ambitions which turned out to be practically identical. He'd been looking for a female singer and I'd been looking for a (heavy) guitarist to work with. But Simon had the added talent of being a bit of a technical wizard. Mixing bands for live gigs at the Lewisham gave him the skills he has put to such good use in AVRIGUS. So one Saturday night after a gig at the Lewisham we shook hands and closed the deal. AVRIGUS was hatched!"

You have been studying music theory for ten years long and have been singing in choirs for five years while instruments such as piano or organ were quite familiar ones. All this knowledge you have gained in your childhood period when following Dominican School of Nuns. How was it like to perform religious music? I refer to those masses...

"It was wonderful! Wonderful! But it was the only. I repeat, the ONLY good thing about being a member of the Catholic Church. I still recall with a

sense of longing the feeling of singing in a choir. I even contemplated joining one again a few years ago when I heard the local Catholic cathedral was needing members but when I called up, the nun I spoke to sounded like one of the bad-tempered old witches that I remembered from my days at boarding school in New Zealand and I thought... 'Nah'..."

What should be the significance of Catholicism in your own scale of values? Do you think there are differences to be made between various kinds of religion? Is there God or not, in your own inner view of life? Where should your person be placed in these conditions? Tell me, could be religion considered a sign for each person spiritual evolution or a way of stopping the natural course of gaining knowledge during a life time?

"Catholicism... ah, my friend, don't get me started! On my scale of values, say 0 to 10? Off the dial, at the zero end! Sure, I think there are some differences between some religions, say Christians compared to Hindus or Buddhists. Buddhism seems to be about the best of them, I find (although I'm a bit interested in Zoroaster myself at the moment) but even they are getting bogged down in the modern world, with Hollywood movie-star hangers-on like Richard Gere running around after the Dalai Lama smearing celebrity status all over him and Buddhists fighting amongst themselves over two potential heirs to the throne of Buddhism, although that's not what they call them. But what else do you call someone who's going to take over the reins of

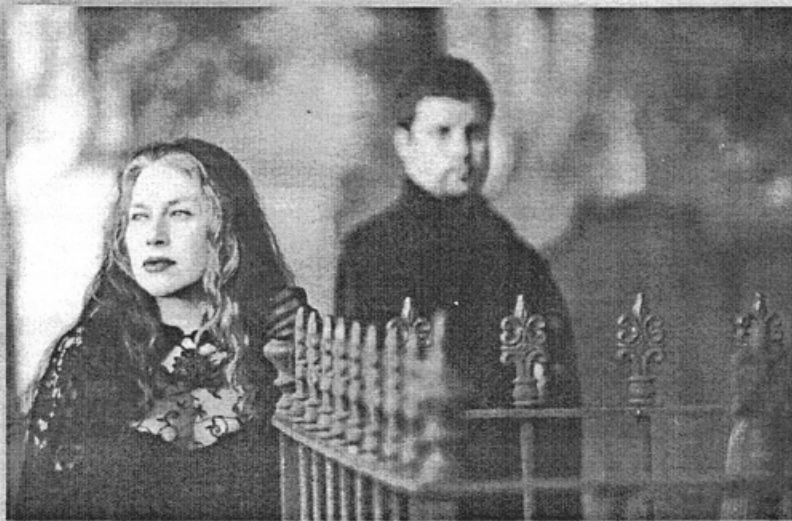
a multi-million dollar empire by inheritance? And of course, as a woman, I have to say where are the women in all of this religious nonsense? Arranging the flowers on the altar; dusting the pews; putting meals on the table for helpless 'priests'; occasionally ducking into the confessional for a bit of wicked forbidden sexual intercourse with their confessor (what Catholic woman hasn't at some time fantasized about doing a slow strip in the confessional?); hiding the offspring for about twenty years before blowing the whistle; and failing to protect her children, especially boys, from priestly predators! The best thing you can say about religion is, they have some quite good costumes and

I've sometimes thought that nun's habits would have far more appeal if they were just a bit transparent and a lot of appeal if they were very transparent, don't you, as a male, agree? (Honestly, I prefer to keep my mouth shut-ed) Personally, I always take a second look at any man in a dog collar. It's just the biggest come-on!"

Otherwise, you were telling me religion consisted in life, music, art and nature... Develop this idea, please.

"Yes, for me, religion means way-of-life; it's a devotional approach to life. Art and music are forms of worship, as indeed science should be as well, and as it was with people like Einstein, but not with these mad doctors who call themselves 'scientists' today. All my respect is reserved for Nature, which is all the God I need."

I dare keeping religion as a subject for one more question but this time reaching a touch of an extremely sensible aspect, at least for you. At your age of twelve you have lost two sisters and a brother into a drowning accident. How did you perceive that unfortunate event by that time? Did the Catholic dogma help you to pass over that painful regrettable period? I find at least stupid to consider, in times like that one, "God sent, God took, this was God's



wish/decision..." Do you see differently nowadays this aspect?

"Well that was a time when I felt myself slam into a brick wall of reality with great force. To wake up the morning after such a tragic event was probably worse than the day itself, which was a nightmare. I have never forgotten the sound of my mother's scream in the next room. And I have never forgotten the sight of my parents being shot up with tranquillisers, which made them suddenly completely unavailable to me and my two other sisters. I still don't know what the others did, but I ran from the house and without thinking, ran and ran 'til I reached the convent where the nuns who taught me at school were housed. I was definitely hoping to find some sort of sanctuary there as I knocked on the door. A stern-faced nun opened the door and I still remember blurting out what had happened and the bizarre feeling I had as she stared back at me with a completely expressionless face, as if I was lying, making some excuse, making it up. I suppose this was just their usual demeanour at school. Another nun rolled out on her castors in the background. The two of them stood there just looking at me. If they said a word, I don't remember it. Of course, my mind was somewhere out beyond alpha centauri, so one of them may have said something. Anyway I just turned around and walked off slowly, back to the yawning abyss that had become my existence. The Catholic religion was no help to me at the time although my parents leaned heavily on it. I've actually never been able to forgive the Church for the way they turned the funeral into one of their big, tasteless extravaganzas... Mary was six when she died and since she had been at school for a year, her little classmates were all commissioned into a choir to sing schmaltsy Jesus hymns. I'm a bit more tolerant and understanding these days that the people who orchestrate these events don't mean to hurt anybody by doing things this way. Or perhaps I'm just more resigned to the fact that there is no place in our culture for quiet contemplation when someone close to you dies, not in the early hours, days, weeks, anyway. But I sometimes get a little bit tired of the way that the practice of these rituals just grinds on relentlessly and is rarely, if ever, questioned."

I assume a lot of classic compositions were the foundation of your musical knowledge such as Bach, Mozart, Beethoven... How did you manage to combine the education you have reached in your childhood with Metal music discovered during your teenage period? Could you affirm the issue here is a certain attraction or revelation? I assume revelation is a religious term, isn't it?

"I fell in love with Metal as a serious art-form, I'm sure you can understand that. It's not so far away from Classical music, you know. I have a theory that the old masters were foreshadowing Metal hundreds of years ago. If you listen to Vivaldi's 'Four Seasons', for example, I think it's the 'Autumn' section, to my mind, it's pure Metal; well, not literally, of course, since they didn't actually have Metal instruments, but they certainly did their best with what they could get their hands on. And someone was playing me part of a Verdi 'Requiem' a couple of days ago - 'Metal' again, and those timpani drums were really going off as well!! Of course they didn't have the distractions and noise in the environment that we have in the world today. One of the things I love about Classical music is that it delivers to you the awareness of what it must have been like to have uncluttered head-space and the sense of a natural environment that had not been raped and pillaged to the extent that it has today. To my mind, metal is the most honest and authentic Folk music of this industrialised angst-ridden age. It takes aggression, confusion and hatred, for example, and transmutes them into something pure and even beautiful. This has indeed, been a revelation to me, and yes, I do experience it, especially when live, as a kind of religious worship."

You were born in England and grew up New Zealand while living in the present in Australia. Your parents origin is rather Irish than Anglo. I have information that quite not long time ago you visited Ireland. Do you still consider yourself European or become proud of being Australian denying your roots?

"I'm an immigrant to Australia and became a citizen as a matter of expediency. I'm certainly not proud to be Australian, what's there to be proud of? I retain my European citizenship and I would prefer to live in Europe; my heart is far more in Ireland than in Australia. Actually I would probably be there now if it were not for AVRIGUS. Simon loves Australia and would not be in any hurry to go and live anywhere else. We still have more to do with AVRIGUS but perhaps when we have completed another album I might move to Europe, at least for a while. In any case I prefer to regard myself as a global citizen."

How was it like to live in Australia? Were you at Olympics? Tell me, what should necessarily deserve to be visited on this large isle covered almost entirely by desert?

"Well, if you're an English tourist, coming from a place like Birmingham or Manchester, it's probably paradise. Just the sunshine is enough to make a lot of them go illegal just to stay here. The food is great, plenty of fruit, vegetables and everything you can think of in abundance; a lot of Asian food

(Thai, Japanese, Chinese, Malaysian,) Italian food, Mexican, African, you name it and it's not expensive. Australia is a consumer-culture, end of story. Sport is the national religion. No, I kept away from the Olympics which turned out to be surprisingly easy to do considering I live in an inner-city suburb. All the worshippers congregated at the various Olympic venues. Just the trains were full of sporty tourists. Nearly everybody who comes here goes to that big rock in the middle of the desert. I believe that Ayers Rock (as it is called) is beginning to wear out from having too many photos taken of it. If you come here, come to eat. I would like to live in Europe but come here for dinner."

Why can't you stand multi-national corporations?

"Do you really need to ask? Haven't they raped and pillaged your own country enough yet to be noticed?"

If regarding your person we found out a few details, about Simon I know nothing. What can you tell me about him? I only know he is really influenced by DEAD CAN DANCE...

"Simon is a technical wizard and a computer freak. He loves movies, computer games, spends a lot of his time in cyber space. Yes, he loves DEAD CAN DANCE and now that they have split, continues to get every album that has anything to do with Lisa Gerrard."

I believe it is time to speak about music. Your first album was entitled "Final Wish". What can you tell me about MCD? What is it to be said about its concept? How did it sell out? How was it received?

"'The Final Wish', like 'The Secret Kingdom', was not a concept album, although both of them might appear to be. It consisted of four tracks. 'The Final Wish', 'As Ivy Groweth Green', 'Desolate' and 'Flesh' were released at Warhead Records, a now defunct label, in 1998. It seems to have made its way to the four corners of the earth, got very good reviews everywhere and we received a lot of glowing reports and fan mail from many people. We never knew just how well it did. We do know the first run sold out very quickly and there was at least a second run but we were kept in the dark by Warhead as to just how successful it was before the label suddenly ceased returning calls and basically cut itself off from its bands, (leaving a lot of frustrated and angry people trying to get tapes and artwork etc. back)."

Your new album can be labelled as Atmospheric Dark Ambient with Metal touches and even Gothic. Your voice dovetails perfectly with Simon's, keyboard seems dominant while there still can be heard other instruments also providing sounds rather not quite familiar to be used in Metal Scene. Do you want to help me in describing this album?

"Well to start with, I think it is true to say there are more than a few 'touches' of Metal. And although there is ambience, I think it's more epic, like soundtrack music that is shaped into songs. There are more orchestral sounds than usually appear in Metal-oboe for instance, and horns. Every track is different from the last yet they all blend together to create this effect that everyone seems to think it is a concept. I do think it takes you on a journey, would you agree?" (More or less-ed)

You should be aware of since I myself can distinguish Doom Metal influences in your sound. Is it perhaps, the effect of all those years Simon spent in CRUCIFORM?

"There's not really anything of CRUCIFORM in AVRIGUS apart from the fact of Simon having been in both bands. And perhaps the fact that the opening intro of 'The Secret Kingdom' was written by Simon as an opening intro for a CRUCIFORM gig. Frankly, the others in the band didn't seem to notice Simon's talent. I always loved that intro and persuaded Simon to let me develop it into a song. The bands I mentioned earlier are the only influences, really."

"The music of AVRIGUS reflects my life-long search for only the most transcendental, exalted and mystical experience I can possibly find." What should be add to your thought? What new elements and aspects does this album bring so far and how would you like for the listener to perceive and understand this album? Perhaps a film music or soundtrack?

"This album was well under way when I said that and I don't really have anything to add to it. To have a track used for a film soundtrack has been a dream we've both had for a long time, if only because we'd like to hear something we've done on those massive speaker systems they use! I think I'd want to be careful just what sort of film any song of mine went into, however. I hate crappy Hollywood movies, for instance."

Let us refer a little to the album's tracks, lyrics messages...

"Okay, well, briefly: 'Solitude': is about the healing power of solitude, the living presence of silence. 'Dark Angels': the idea that the perpetrators of error must eventually see that error through their own experiences of the consequences of it and lead the way out of the chaos that they themselves have created. 'Veritas': a lament about precious time lost or squandered. 'Qliphoth': that 'choice' and 'freedom are not always what they seem to be.

'Flesh': the cruelty of attraction when you cannot escape it. 'Til Death Do Us Unite': about being more inspired by the dead than the living. 'The Grail': the story of my life so far.

"The Grail" is indeed a Gothic Metal song in old style of THEATRE OF TRAGEDY or TRISTANIA, embracing Classic tints such as Vivaldi hues, mostly because of the bombastic piano. What should be your opinion?

"I haven't heard enough of either of those bands to be able to comment, except to say that I think the only thing we have in common is female vocals."

The album's cover is one of the most attractive ones, one of the most enchanting and mystical images I have seen lately and I must confess it fits perfectly with the title of the album. So is the booklet, elegantly conceived featuring special photos... In fact, you very seem so fascinated by this art while Simon Marsden photographer is one of your favourite ones... Yet I cannot find his name enclosed in this booklet...

"Simon Marsden had nothing to do with any of these photos, that's why his name isn't mentioned. But incidentally, I sent him a copy of 'The Final Wish' MCD and he replied, saying he loved it and that perhaps we could work on something together in the future! Needless to say, I was thrilled!"

What is it that you wish from this very album? How was it received on music scene?

"So far, the response to 'The Secret Kingdom' from the music press has been extremely good, including reports from Germany of 'Orkus' magazine voting it 'Album of the Month' and 'Black' magazine giving it 10 out of 10. The Greek magazine 'Metal Invader' has put it in as no. 3 in its Album Soundcheck. I guess we're about to find out how the public will receive it. Our hopes are of course that it will travel far and wide and be well-received."

I forgot to ask you how you managed to contact Hammerheart Records? Didn't you receive any other offers? I heard something about a Nuclear Blast America proposal...

"I was introduced to Hammerheart Records by Uwe Schmidt, a journalist from Germany's 'Oblivion' magazine, whom I became friends with after he did an interview with me, following the release of the MCD. I met them almost a year ago when I was visiting Europe. Yes, we had had a few offers but Hammerheart had a special vibe, if you know what I mean. We heard from Warhead that Nuclear Blast America was interested in us, that's all."

I understood that there are other bands you prefer listening and respect beside ANATHEMA, BOLT THROWER, BATHORY or CRADLE OF FILTH. What kind of music do you listen to in the present? What should be your actual musical preferences?

"Firstly, let me set the record straight about CRADLE OF FILTH: Please don't put them in the same sentence with the others. What I said was, that my favourite track of 1998 was 'Cruelty Brought Thee Orchids', and that's only after that silly female rant at the beginning. I loved that one. When I listened to it, I could imagine this huge old ale-house, packed to the rafters with beer-swilling metal-heads and wenchers, frenetically dancing some crazy sort of head-banging, metal folk dancing! And I loved the keyboard track on that album. But that's it, I'm afraid. Nothing else they've ever done has touched my imagination. These days I listen to fragments of stuff, mostly classical. Since I entered an intensive phase of writing and composing myself, I don't want to listen to anything much; I'm always absorbed with my own ideas."

VIRGIN BLACK is another interesting project from Australia. Have you listened to their music? What can you tell me about Australian music scene?

"Never heard of them. I'm no expert on the Australian scene these days but you'll find enclosed below some words about Australian Scene wrote by my friend, Leo Thybault, E-mail: thybault@ausmetal.net."

"In terms of geography, Australia is a large country with huge distances between its major cities. As a result the Metal scene focuses around the capital cities of each of our states; although there is a degree of interaction between each city, each also has a distinctive character and a degree of independence in terms of Metal. The six most active areas for metal in Australia are focused around the cities of Sydney, Melbourne, Brisbane, Canberra, Adelaide and Perth. In Sydney, in terms of Black Metal, we have DARK DOMINION and SECRATAIN who recently released a split CD titled 'Bound in Blasphemy' through local label Indomitus Productions, and LORD KAOS; in the arena of Doom, aside from AVRIGUS of course, we also have LYCANTHIA, the lords of epic heaviness ELYSIUM, and DECAYED DIVINITY; and in the field of Death and Grind, MISCREATION and VOLATILE. Last but not least, Sydney is also home to the distinctive old-school Thrash/Death of GRENADE. In Melbourne, the most noteworthy bands include DESTROYER 666 whose third album 'Phoenix Rising' is available now through Season of Mist, GOSPEL OF THE HORNS who have a mini-album 'Eye of the Conqueror' out through Damnation Records, ABYSSIC HATE whose long-awaited 'Suicidal Emotions' album has just emerged on No Colours Records, and ANATOMY. Where Canberra is

concerned, one need not look much further than the mighty PSYCHRIST whose long-delayed 'Embrace Rapture in Disgust' emerged last year through another local label, Dissident Records; Canberra is also home to an up-and-coming Black Metal band, MYRDDRAAL, who have recently released a split-CD with overseas act GERNOTH. In Adelaide, some of the more interesting bands include the atmospheric metal of CHALICE, the insane Death-chaos of MARTIRE, epic Doom in the form of MOURNFUL CONGREGATION and the harsh Death/Black of DELUGE. A couple of Perth bands worth keeping an ear out for are IMPACT WINTER and PAGAN. Finally, in Brisbane, we have the Death/Black/Thrash fury of VOMITOR, the truly Dark and ominous Death of Misery whose latest album 'Curses' is available through yet another of our local labels Venomous Records, the Black Metal of ASTRIAL whose mini-album 'Summoning the Essence of Ancient Wisdom' is another of Dissident Records' recent releases, and the Black/war metal of URGRUND. Of course there are plenty of others who also could be mentioned in such a list as this... the info above only represents the tip of the iceberg of the Australian underground, but the bands mentioned are among those who are most active at this time.» (Thank you, Leo-ed)

I have heard some gossip connected to an event that happened many years ago and had as a principal character a SADISTIK EXECUTION member who stayed at your place...

"No, you've got that wrong. It concerns Keith, now frontman of Melbourne band DESTROYER 666, who was then in BESTIAL WARLUST. He wound up staying at our house with a girl who was living there at the time. About lunchtime on the Sunday he came wandering in, hung over from a night of hard drinking and no sleep, black make-up streaming down his face (not a pretty sight) and told us that he'd been wandering through the main streets of Sydney earlier that morning when he came to a church (actually a cathedral, it turned out), whereupon he ran down the centre aisle, stopped, let out a blood-curdling guttural Death growl, then ran out again. I leave you to imagine the impression he must have left on the congregation."

As you can remember, Kipling wrote: "In nature there are no rewards no punishments, only consequences" How would you develop such idea? Is nature a source of inspiration? What about suffering?

"Yes, as I said, one of my favourite quotations. What more can I add to that? It really says it all. Nature is to me, a never-ending source of wonder. The place and behaviour of humankind within nature is some thing I contemplate frequently. Suffering is a challenge, something to be hopefully transcended."

Each band has a longer life if performing on stage, if keeping in touch with its fans. I understood you firstly desired to direct and not only a movie. Tell me, in your opinion, what should be the role of gigs? How shall AVRIGUS live look like? Please, land me a few details about the movie you intend to make.

"Simon is making a computer-generated video. I would like to develop a sort of gothic opera in which to perform the songs of AVRIGUS. We keep in touch with the fans as best we can. I think we're the kind of band that might not have to perform live to 'stay alive' because you will take us into your room when you are alone, quiet and in need of comfort and upliftment and we shall come to you in a very real way!"

Do you believe there is life on other planets? I know you adore travelling, could you imagine now a trip in Universe? Who could be the person you might meet in Universe? Who would you like to meet?

"Um, yes, I think there is life on other planets; why wouldn't there be? I used to be able to imagine taking a trip in the Universe. Now I worry that I would miss certain people too much. How can I know who I would like to meet in the universe if I have not already met them? I am open to life. I will meet whomever I am destined to meet anywhere and accept my fate."

How did you spend the night between millenniums? What is it that you wish to accomplish this year?

"By myself, alone in a quiet house. I loathe New Year's Eve. I call it 'the mother of all Saturday nights' just as Christmas Day is 'the mother of all Sundays'. It goes against the grain for me to celebrate the cleaving of time. I prefer to live in a consciousness of cyclical time rather than chronological time. And this 'A.D.' nonsense needs to stop. I was particularly annoyed about 2001. We should have stopped time when it got to 2000. It was fun having a whole year of putting 00 on every form or bank deposit. It should have stopped right there, at 00!!"

Judy, thank you for patience and I end my questioning with a last one: which is anyway the secret kingdom of AVRIGUS?

"If you listen and listen to it you will eventually find out!"

I find myself in a very difficult and delicate position, I simply do not know how to begin this material and where from... In fact what should be the significance of MY DYING BRIDE? What should it represent indeed? History? A legend? A myth? Revelation? Fascination? Extremely hard to be said or pictured... except one single certainty. What Aaron Stainthorpe, Andrew Craighan, Calvin Robertshaw and Rick Miah have started in a Bradford nightclub named "Shades" one summer day (1990) -more precisely one June evening- has been influencing since then the entire Dark Metal scene for the last decade. Moreover, many of you suggested and asked me to perform an interview with this amazing vivid legend that still shakes the actual Metal scene. Taking in account the fact MY DYING BRIDE (besides PARADISE LOST) represents one of my soul bands through which I actually entered Dark scene, after so many years of Heavy Speed Thrash and Death Metal, I had no other salvation option but inviting MY DYING BRIDE's vocal, Aaron, right here in "Kogaionon" pages.

MY DYING BRIDE

Therefore, welcome Aaron. Could we have a trip back long time ago right in that nightclub from Bradford... So that you might present me the atmosphere you experienced then? Just like travelling back in time? What kind of music was it used to be listened to there? How did you meet the other members? I know you and Calvin used to sing in a band while Rick had already released a demo under ABIOSIS banner...

"We met in a night club in 1990 and decided to start a band because we had nothing else to do. Andrew & Rick were in ABIOSIS but they were not doing much, so decided to split with them and get together with myself and Calvin. We all met on a Saturday night and MY DYING BRIDE was formed on Sunday morning when we played together for the very first time. We were listening to bands like CELTIC FROST, CANDLEMASS, SLAYER, BATHORY, KREATOR etc... and we wanted to do similar music, but with a few different ideas."

In a quartet formula you had rehearsals for the first time in Fulton Studio. Do you recall some funny events memories that have happened during your first rehearsals? (I understand it would be quite an effort to travel so much back in time, but there must be something you kept inside your mind regarding these times).

"I used to really mess around in the very early days. Sing on the floor while reading porno mags, drink milk and spit it all over my body and the walls. I don't know why, I just did it. Our rehearsal room was next to the toilet and everyone who needed to use it had to go through our room. I used to put the microphone right up to the door and amplify the noises of people shitting. Stupid stuff eh."

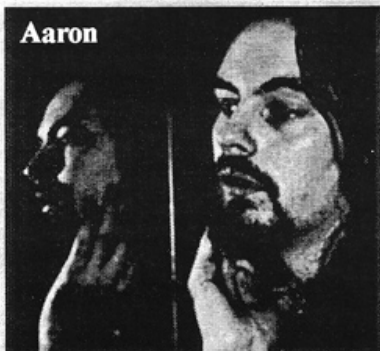
After six months of rehearsals "Towards the Sinister" demo is released, a material quite well received and right after that, a 7"EP "God Is Alone" at Listenable Records. This is the moment Peaceville makes its appearance and offers you a serious contract to sign. Did you know Hammy before? Have you received any other offers you might have refused except Peaceville's?

"Peaceville were the only label to offer us a deal back then. They were from the same area as us, so they naturally heard about us before any other label. I actually did know Hammy before he signed us, but that had nothing to do with the deal. Business came first."

We can say that beginning with this event MY DYING BRIDE becomes to be recognized indeed as a great hope and expectation of Britain's Metal scene. The bassplayer, Ade Jackson, joins at the same time the band. So is Martin Powell some time later, but as guest player, while he was still a student. In a short time after he decides becoming a full active member in the band. Therefore, for over five years long, the band releases some interesting albums keeping itself united under the some quite stable formula. We might say it represented the band's period of glory. What is your personal opinion?

What do you think regarding the materials you had released during that period?

"We did have a formula for a few years that did produce some classic albums. 'As the Flower Withers' was our first. A little bit noisy and the production was not too good, but there were some great songs on that LP. We are very proud of it because it was our first and it was quite different from what many other bands were doing at that time. The second was the now classic 'Turn Loose The Swans' which many people say is the ultimate Gothic/Doom Metal LP and probably our best selling one too. That record blew the scene apart and created something new. We had almost invented a new scene and people all over the world went crazy for it. Then came 'The Angel and the Dark River' which a lot of people are still saying is the greatest MY DYING BRIDE LP of all time. I love that record because the atmosphere is so dark and melancholic but romantic and exotic at the same time."



It all began with the tour you sustained besides DIO in America. Rick got upset (the official version was that he got sick), right in the middle of the gig and he simply left. What did really happen in fact? I heard that after that blackmail letters followed and even dirty words coming from his woman all regarding money problems... Did Rick perhaps confront financial troubles you could not help him with and your label neither?

"Rick left after the DIO tour. We were already back in England when he went. He always claimed that touring made him sick, and the DIO tour was a very long tour and he got very sick. He left us about 3 weeks after the DIO tour because he wanted to. He later tried to claim money back off us which was not his, so we told him to 'fuck off'. His woman wanted to take us to court because she was too stupid to realise that we didn't have any of Rick's money. We told her to 'fuck off' too. She was a greedy bitch and I hope she is dead!"

Did you feel regrets for losing such a professional drummer? Haven't you tried to get him back? Or, maybe, he would preferred to return into the band...

"Rick is one of the greatest drummers I have ever heard but he turned into an asshole because of his stupid woman. He was a great guy before he met her. She destroyed him. We would never have him back now."

MY DYING BRIDE had anyway to move over following its track and those Rick's place was taken by Bill Law, drums player in Death Metal DOMINION band. During the rehearsals Martin also decides to leave the band. This must have been another shock that has strongly shaken the band's stability. What did happen in fact? I understood Martin did not agree the new musical orientation of the band but I also heard some gossip connected to Music For Nations... I assume it is at least strange to leave the band just before the recording of a new album. It rather sounds like sabotage!

"Martin stopped coming to rehearsals so we thought he wanted to leave the band. He also told me that he didn't like much of the new material we were writing. We told him to leave MY DYING BRIDE, which upset him a bit, but I think it was for the best. He wanted something else to do so we told him to go and do it. It has nothing to do with any record label."

How do you picture now Martin's musical evolution? He played in ANATHEMA and nowadays he features in CRADLE OF FILTH. You are still friends, aren't you? He actually was present at one of your parties, was he?

"I was drinking with Martin a few weeks ago at a CRADLE OF FILTH gig and he was fine. We are still friends and we still hope to work together on a new project sometime in the future when we have some spare time."

Under such new formula you entered the studio and recorded "34,788%..."; an extremely weird title for an album... it seems like it was a Calvin's dream about mankind intellect... and intelligence... Why do you think the album was so criticized at that time by your fans?

"Because of the title and the cover artwork and the song 'Heroin Chic'. People saw these things and heard stories about MY DYING BRIDE turning into a Pop band, so they decided not to buy the CD. But there are only a couple of 'weird' songs on that record, the rest is pretty much typical MDB; misery and darkness. People should listen to it and then they will understand how dark it really is."

Let us return to Bill issue. It seems like not even this collaboration worked out. Tell me, was he that much stressing and nagging, the fan of insignificant details... a person who finds by any means everybody's faults? Moreover, he even wanted to write all lyrics... Is it true he sustained in public, I guess it was about a radio station, that MY DYING BRIDE was not a metal band but otherwise?

"Bill was very technical about everything which did become very irritating after a while, and we found him difficult to work with. He is an excellent drummer though, but too much like a machine. Everything had to be more than perfect. He did not want to write any of the lyrics though, I don't know where you heard that. (From Andrew's interview with David Knight-ed) I also don't know if he called us a non-metal band. I have not heard of that either. (Try to read the same interview-cd)"

In the end, I believe Bill left for Canada. Shaun Steels (ex-SOLSTICE, ex-ANATHEMA) became your new drummer. What can you tell me about him? What kind of person and musician is he? On "Serenades" he really did a great job, no doubts, I suppose an even excellent one... Do you have any comments?

"Shaun is a great guy and I can see him as a member of MY DYING BRIDE for a very long time. He is a great drummer and is cool to work with too. He's nice to be with and he has no stupid 'rock star' attitude either."

Beside Johnny Maudlin at keyboards, you entered Academy Studio and recorded your six chapter entitled "The Light at the End of the World", a well received album among your fans. Perhaps this fact happened also due to its sound which reminds of your early period of activity. After releasing such a Gothic album you suddenly adopted extreme passages, rather aggressive, featuring even Black tints yet Dark and depressive as well as so far. How do you regard this album in present?

"It is a great album and we all really enjoyed making it. We didn't want to do any weird experiments like we did in the past, we just wanted to write songs from the heart. It was an easy album to write for us, because this is the kind of sound we do best; Doom/Gothic/Death Metal. It has sold very well too, which is a great bonus."

I guess I forgot to mention also about other important member's leaving, your friend, Calvin. I understood he had to face some problems concerning his health... hadn't he?

"Calvin had nothing wrong with his health but other personal problem he had to deal with which were made worse by commitments to MY DYING BRIDE. He needed a lot of time away from us, to sort his life out, and after a few months we knew he would not return. He is a great friend of ours and is our tour manager too, so we see him a lot still. He has no interest in writing this style of music anymore, which is sad really because he is so talented."

Although he refuses to write morbid music anymore, he still listens to Ambient Trance music. Moreover, he is now your tour manager; hence he might be indirectly considered a member in the band. Am I wrong? Will he help you as well in producing your new albums?

"I don't think he will produce any of our albums but he will certainly be invited to the studio to help in any way he thinks will benefit us. He loves the studio and he may become a producer in the future."

After Calvin's leaving you rehearsed along Lee Baines (SERENITY). Why did you give up such collaboration? Must have been KHANG the main reason?

"Lee helped Andrew with some guitar parts that's all. He was never in MY

DYING BRIDE. We have known him for a very long time and appreciated his help."

Hamish Glencross replaces now Calvin. Is he a good guitar player? What is your opinion? Shall he involve himself too into the lyrics composing?

"Hamish is a great guy and a fantastic guitarist. He has also a good song writer and has been helping write the new material for the next album. He is not interested in writing lyrics though, just guitar riffs and melodies, which he is very good at. He works well with Andrew and they create superb songs together."

The last very important element in your new line up stands in the person of a beautiful woman who plays keyboards, Yasmine Ahmed (EBONYLAKE). But it seems like she is not quite an active full member in the band, but used only for live performances. Why so? I remember Martin started in the same conditions a few years ago...

"Yasmine helps us when we play live, but she is not in MY DYING BRIDE. She has her own band and is happy with them and also, we are not looking for a new keyboard player as a permanent member. She is great to tour with and has a very nice personality."

The violin was another element that got united with MY DYING BRIDE's specific sound as time went by. Yet, after Martin's leaving you also gave up using this instrument. Do you intend to use violin far the future? I can notice the keyboards are still to be heard...

"We may use violins in the future, if we can find someone who has the ability and attitude to work with us. Until then, we will not use violins."

Should we expect other traditional instruments or maybe even soprano or choirs? Shall we enjoy for the future a more complex sound than the one so far? Should we expect again Ambient interludes ("The Whore...")? What about modern elements and fashion?

"We really don't know what the future holds for us. At this moment in time we like the sound we created on 'The Light at the end of the world' so we are going to continue in a similar direction. I would love to do some classical stuff with real classical singers, but doing things like that makes playing live more difficult. If we had a fantastic song featuring lots of opera singers on the album, how do we do it live? It's far too expensive. I don't think the Ambient stuff will return though. We tried it as an experiment, and although we liked it when we did it, we don't believe it is part of the real MY DYING BRIDE."

I understood you planned for the summer to enter the studio in order to record a new album. I would like your fans to find out a few details regarding the new compositions, the new album's title you have thought about and any other specific details, please try to develop the idea.

"We have very little done to be honest. Just a couple of songs which are similar to the material on 'The Light at...'. We should have much more complete but every time we do a live show, we have to stop writing, and last year we did a lot of live shows. After the Peaceville shows in March, we will concentrate much more on writing the new album."

You had to face quite hard times a few years ago, especially until signing with Peaceville for another three albums. Do you think that Hammy's label splitting up from Music For Nations should be considered a step forward? I imagine you might be advantaged as well... Am I wrong?

"We were not really interested whether or not Peaceville split with Music For Nations, we were only concerned with getting the best deal for us. We looked around at other labels, but Peaceville always came back with a better deal. Peaceville are now working with a label called Snapper, so we will have to see if they are better than Music For Nations."

Last year Autumn "Meisterweirk" compilation first part chapter was released and included rare tracks but the most required ones among metal fans. Moreover, the compilation encloses a video version of "The Cry Of Mankind" track. What should be the purpose aimed by this compilation in your personal opinion? Perhaps to attract more other new fans? Or just homage of your ten years activity?

"'Meisterweirk' is simply a celebration of 10 years of MY DYING BRIDE, nothing more. I know that some people have said that bands only release records like this if they are going to split up, but that is not true with us. We wanted to celebrate a decade of doom, and felt that a compilation would be the best way to do it."

I observed the digipack was quite taken care of and elegant while the cover reached indeed a perfect "agreement" with your music. In fact, on both last albums you were the one who realized all graphic aspects. Moreover, you have now an excellent site, www.edenbeast.com. Can you offer me a few details regarding the ideas up mentioned? Is it just a hobby or you came to the idea you might perform a profitable job?

"I love to create images just as an interest really. I did the web site because some fans wanted to see more of what I do. I know some of the work is very abstract and difficult to see, but that's the kind of stuff I like. If a record

label want to buy my work, that's great, but I don't create new images for anyone. It's just a hobby."

When should we expect the second chapter of this compilation? What should be the names included on?

"I don't know exactly when 'Meisterwerk 2' is due for release. You better check with Peaceville. Some of the tracks are 'Some Velvet Morning', 'Roads', 'Catching Feathers', 'Sear Me MCMXCIII' and the video of 'For You' as well as other tracks from our past. I think it is better than 'Meisterwerk 1' for atmosphere."

In March you shall have a short tour entitled "Peacefest" around three European countries. What are your expectations next to this small tour? How do you picture MY DYING BRIDE live? Anyhow differently than we got used with? Do you think there will be adjusted or adapted tracks during live shows? Would MY DYING BRIDE sound different?

"We always try to create a dark atmosphere at our shows, and the fans love it. It is more difficult with the Peacefest thing because there are so many bands playing, but we will still play some pretty Doom stuff. We will be playing a lot of old classic MY DYING BRIDE like 'Turn Loose the Swans', 'Your River', 'The Thrash of Naked Limbs', 'Symphonair Infensus et spera Empyrium' and many more."

Tell me, where do you feel more comfortable, in studio or on the stage?

"Studio. I hate playing live. I get so nervous that I feel very sick and afraid. I love being on stage on the last song because I know it is almost over. It is very, very difficult for me."

Should we expect the future look of the band to be changed? Maybe short hair and make up... is it possible?

"I don't think so. We will stay pretty much the same until the day we split up probably. We may dress a little more theatrically and wear a small amount of make up but nothing more."

Andrew once said the followings about band's concept: "The ideology is very much the same, we are looking for sounds of darkness and despair, painting clouded pictures of a land steeped in the stench of a lovers death, while loving every minute of the loss. The fear of going out on stage is something I don't want to lose as the elation of playing a good gig is only 2nd to having ritualistic sex." Do you agree with him? Then, do you feel there are some ideas to be pointed out in addition?

"I fear the stage like nothing else. Andrew says he likes the fear because it adds a certain feeling to the performance, but I hate it. I would love to be confident on stage, and to command the audience with a positive spirit, but I can't. I guess playing live is like asking a girl you have liked for a long time, to sleep with you. You will almost always be disappointed. But I guess, you will be lucky every now and then."

There were moments in your life activity you censured your lyrics. Did you face times when to be obliged to censor your work also?

"I write anything I like and I have never censored anything, neither has the record label. My words are not extreme enough to justify censorship. Sometimes people might not like what I write, but freedom of speech prevails. No one has ever asked me to censor my lyrics."

What kind of music do you listen to so far? I know many your preferences were DEPECHE MODE, DEAD CAN DANCE, SWANS but also BATHORY or SODOM...

"That's true. I love all of those bands and NICK CAVE & THE BAD SEEDS, FLOWING TEARS, OLD CANDLEMASS & CELTIC FROST and a lot of classical stuff too."

What is your personal regarding about actual Metal Scene? Death Metal was replaced by Black Metal; the atmospheric passages started to suffocate the actual bands' sound; the Electronic frames became more and more obvious; everything turned out into fashion and finally everything caught daily life as an affair and nothing else but money and commercial aspect. ANATHEMA... is shadowed, PARADISE LOST has left Metal long time ago while THEATRE OF TRAGEDY re-orientated... How do you comment all these... What do you actually think?

"Everyone needs to experiment. To try new ideas and new areas. We tried many different things for a long time. Sometimes you get it right and

sometimes you get it wrong, but you have to try. If you do the same thing every year, everyone will realise you are very boring."

The fans probably do not know what to think about MY DYING BRIDE anymore. Why so? Perhaps because of the fact the old successful formula of sixth changed into a three formula, you, Andrew and Ade. Do you think it is still about 100% MY DYING BRIDE even if half of the initial line up is gone?

"We are definitely 100% MY DYING BRIDE. We proved that with 'The Light at...'. And we will do it again with the next album. Everyone loved 'The Light...' so that proves that we still have a lot of fans and that we are still capable of writing very good tracks. We also work very well with Hamish and Shaun, so the future is very bright."

Who had the idea of naming the band "My Dying Bride" and why choosing such title? Is woman an obsession for band's members?

"I came up with that name straight away. I wanted something dark and romantic. Something haunting and interesting. Many people have commented on the name over the years, which shows that it is something to talk about. It's mysterious and erotic and it fits the music perfectly. And, yes, we are obsessed by women, ha, ha."

In fact who are the members of the band when speaking of them outside music sphere? What kind of persons are they? How do they earn their daily existence? Are they married with children, perhaps?

"None of us is married with children. We all earn money in different areas but I am not going to go into that here because it's all very boring. We are normal guys really. No crazy asshole rock stars in this band."

Disclose yourself and tell me, what is your inspiration source when conceiving the lyrics? Could be "Happiness" concept a forbidden one among your own concepts? What should be the meaning of happiness in your life? Is it somehow only the opposite for "hopeless" or much more than that?

"I can't explain why I always write about the darker side of human emotions. I guess I find it much more interesting than the good side of humanity. Despite the fact that my lyrics have a very melancholic feel, I personally am a fairly happy man. I guess many people would imagine me to be suicidal and depressing, but I am not. Writing these depressing words cleans out my head of all its negative thoughts and leaves me feeling great."

Is Aaron an anti-religious person? What should be the significance of religion inside your world: an escape, limitation or a sign to mark your life? On "The Cry Of Mankind" videotrack the references, as far as symbolism is concerned, are directed to Jesus and his crown of thorns... develop, please, as you feel to...

"I find religion a difficult subject. It should be great but it only causes misery and suffering. Almost every war was started over different beliefs and fanaticism. For centuries we have murdered each other because we all think our God is better than someone else's God. It's crazy. Anyone who tries to convert me to his/her beliefs will be talking to a deaf man. I believe in nothing but my own capabilities. We will all die because of religion."

Not so long time ago you just affirmed: "I guess my worst hope would be to win a lot of money in the lottery and turn into a fat, arrogant pig". The bogus person up mentioned seems to be perfectly embodied in a politician figure... he, he... Yet, what should be the most desire you want it to come true?

"I have no great desires. I naturally wish to be happy with little cares or worries. A certain amount of money would make this possible but not millions. If I had a vast amount of money, I would no longer be the man I am today. I like who I am and I don't want it to change too much."

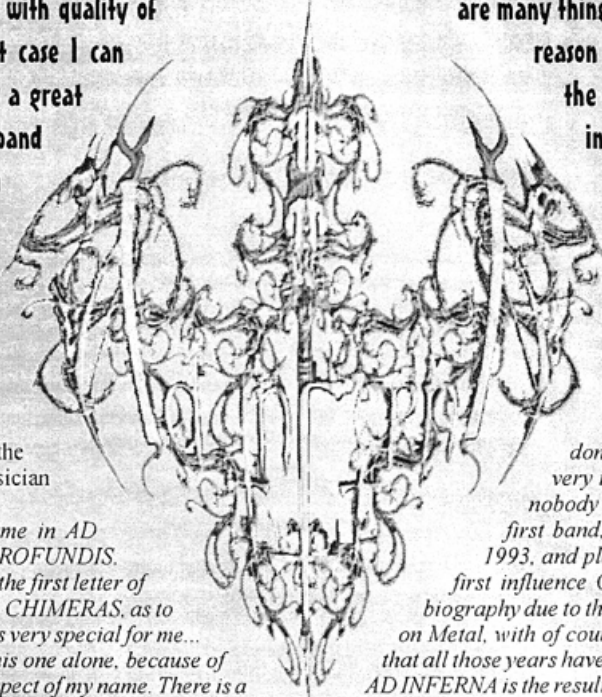
That should be enough. I do thank you for your kindness and I wish you for luck! SOPOR AETERNUS' leader once said: "Try to be true. Because with each lie, you murder some part of the world... as you murder some part of yourself." What should be your comments regarding his affirmation? Are you agreeing? So long, my friend...

"No. We all need to lie. It's part of living. Like it or not, we all lie all the time. Every single day. My last words are 'do unto others what they do to you. An eye for an eye, a tooth for a tooth.'"

The 23rd of January 01



France is not a country to praise itself with quality of much Black Metal bands. In this present case I can certainly affirm AD INFERNA is definitely a great hope and you should better not lose this band activity especially now as it signed with Skaldic Art Productions. Lots of you should already know that AD INFERNA is a DE PROFUNDIS project which has released, for the time being, two demos and an album at Nocturnal Music. There



are many things to be said about this band and that is the reason I decided to have a chat with Ian Bourquin, the one who is involved in AD INFERNA, as well as in VINDIRIS CHIMERAS, Morgaterrium (ex-Requiem) Records and recently in "Majestia" webzine. Thus, a young man who plays the guitar for more than 12 years while his first founded band was ARTEMIS, almost four years ago when he was only 17 years old.

Hi V. Orias Ablivian! What should be the significance of this nickname? Is it your musician name or artist name?

"V. Orias A. is in fact my main nickname in AD INFERNA, and since the beginning of DE PROFUNDIS. You surely wonder what is the 'V' before? It's the first letter of my second nickname, that I use on VINDIRIS CHIMERAS, as to know 'Vindir'. The meaning of my nickname is very special for me... 'Orias' is my first nickname, I have chosen this one alone, because of its symbol. 'Ablivian' is the most important aspect of my name. There is a long story behind this name... A long & old story that I prefer to keep for myself... But I can tell you that it's a kind of 'tribute' to someone. 'Vindir' means also a lot of things for me, as far it means the 'winter' on my own language!! I use to write 'V. Orias A.' right now..."

I understood you earned and still do your existence as a designer. Can you land me a few details? Is it true that you have worked for Season Of Mist?

"Yes, in fact I have worked for the French label Season of Mist, during a few months, but not in quality of a designer... I work as a designer for a French firm, and for underground bands, often for Italian bands. For the future, I would like to build up my own design studio, and I hope in the same flat and under the same activity of my young label Morgaterrium Records. I have not enough money to carry on my own wishes & projects right now. That's why I'm working a lot to make my wishes concrete... Time will tell..."

Although you live in France, you seem not to be extremely proud as majority is. Why so? Do you consider that moving in Germany would be a wise decision exactly on your taste?

"To live in France is very difficult I think for a Black Metal band, as AD INFERNA is. To play in France is also almost impossible for a French band. You have to travel a lot, and for the most times, over the east-lands. I don't say that France is a shitty land but our area is too peopleful, there are too different kinds of thoughts, and it's a bad thing right now. People react too with their own points of view... It's very hard for a Metal band to live there. I don't think that we will go up in Germany, but in Switzerland maybe, where we have a lot of friends, and a lot of contacts. Then, we will be not so far from our main relations, and to play won't be a problem. But, as you said, the majority of French bands seem to be proud, but the only ones I know often leave from there... Personally, I am also proud of my nationality, but not much to stay over here."

I have already started the questions without asking how did you feel for the present time? Have you slept well? Did you have an exhausting day? Are you stressed? How does a normal day (or maybe a night) from Orias life look like?

"Ah, ah... Good question in fact!! My life could be presented as an eternal devotion on my activities, and so, mainly on music. I spend all my days by working on AD INFERNA, VINDIRIS CHIMERAS and 'Majestia' Web Zine... As I said, I have not enough money yet to carry on as well Morgaterrium Rec., and then it's very difficult to spend my time on it, sad but true... Concerning my nights, I think these are very short, due to the fact that I'm working to earn money during the day, then the nights are mainly dedicated to the bands & the mag. All the days push me to make more & more things, and as my activities are growing up, I think my life will be more & more empty. However, I keep my tiredness for my Death where I will surely have the time to sleep a lot!! Unfortunately, there is not a lot of time for my girlfriend... But I think it's her choice also..."

Let us speak about music. Firstly it was ARTEMIS then SUSTAIN MY MISERY, all these happened in 1996. I understood the style you used to approach by that time was Black Doom Metal. Did you enjoy that combination of styles by that time and age?

"Of course. I don't deny my old music and my first influences. I think our choice was to combine the violence of Black Metal with the sad & loud atmosphere of Doom. ARTEMIS doesn't mean a lot of things right now, SUSTAIN MY MISERY a bit more, but not too important. However, today, I

don't regret anything. My first bands were anyway very interesting and make me evolving. Otherwise, nobody knows one thing: ARTEMIS wasn't my really first band, in reality my first band called EPITUM, in 1993, and played a kind of Heavy Doom, in the vein of my first influence CANDLEMASS. I didn't mentioned it on the biography due to the youth of this band, but it's in fact my first step on Metal, with of course bands like IRON MAIDEN... I really think that all those years have been a 'way to follow' for me, and somewhere, AD INFERNA is the result of all."

Year 1998 brings the first demo, "Severence", but under DE PROFUNDIS title which enclosed seven tracks for almost 40 minutes. I know the materials are not available any more yet what can you tell me about them? They are a part of band's history no matters what...

"'Severence' was our first demo, our first real product that allowed us to send some correct material to labels & magazines. And moreover, with this demo, we have signed for Nocturnal Music and then, released our first album 'Siècle de Cendres' one year later. Of course those first products are a tremendous part of our history. 'Severence' isn't available anymore, but I think I will maybe reprint a few copies in the future with Morgaterrium Records to make the people understand our first concept. Of course, when I listen to the first releases right now, I think a lot of things have changed, but the concept, our ideas, and our fight are always the same. 'Severence' is the product that I'm the most proud of right now. In fact, I have composed all the tracks, and I remember the reactions of the labels concerning the writing. In '98, it was really unbelievable for me to hear for example a guy of Nuclear Blast told that our music was great and had potential... It's different now, but I keep this feeling on my mind, and then 'Severence' will still mean a lot for me..."

"Siècle de Cendres" was recorded at the end of last year and it took more than an entire year in order to be available on the market. Is Nocturnal Music an unserious label?

"I don't think so, because bands like LET ME DREAM or UNDERTAKERS are completely satisfied about Nocturnal Music. I think my relations with Riccardo (label manager of NM) were excellent at the debuts, but maybe that I wanted too much from him. There were a lot of troubles with the master CD of our album and too much things have been decided at the last moments. I remember that we have signed the contract in the same time than ...AND OCEANS signed their own license with Nocturnal Music. And I can't tell you if the LP of ...AND OCEANS is available right now or not... About DE PROFUNDIS, I think both parts wanted more from each other, and the fact was each part couldn't provide more. But the album is finally out, and the contract is finished right now. This period allowed me to take some good decisions in the future, to take some more time for reflection. But once again: I don't regret what I did. And I would even thank Riccardo anyway to have given us the possibility to realize & to materialize our art."

This album tracks oscillate between Orchestral Symphonic Black Metal and Ambient, during 66,6 minutes and 11 tracks. What can you tell me about the album?

"Finally, the total playing time of the album is 65,3 minutes!! In fact, during the printing of it, a few blank seconds have been cleared, and then the 'psycho-Satanist' mark isn't anymore!! This album is full of emotions, of ambient & atmospheric passages. I wanted to combine again two kinds of styles, and I think this album is really apart. It's a different and rare style that we have made. Each song has a personality. Otherwise, I don't think that we will reach to play it as well once again, not because the technical or something else, but about the feeling there is. Even if we hadn't a lot of time to record it, we have tried to include as much sensations as possible. Our style has changed again right now, but I think we will keep the same approach about our music. And 'Siècle de Cendres' is a really good album for that. A storyboard about our own life, a long and great concept on the reality of each of us. Otherwise, even the title's tracks give you an outline of the album, of

our reflexions. Finally, and after a long time of hindsight, I am very proud of it. Because to tell you the truth, we were rather disappointed of it after the recording session, but now it's different..."

I understood your friends from ENIGMATIK were indeed veritable hostess. More precisely, tell me some details about your gig from Switzerland...

"Our gigs in Switzerland were so great! In fact, the Swiss band ENIGMATIK invited us to play on their country for two gigs where might play the French band YIRKON, ENIGMATIK & us. Otherwise, YIRKON didn't played, due to several reasons. On a previous question, I told you that we would surely come to live in Switzerland. In fact, we really like this country, for the people, the beauty of landscapes, thy special feeling you have to be alone far away from everyone... Very strange & rare sensation... All seems to be huge, to be clean & undestroyable. We have met a lot of bands, like YOUR OWN DECAY, EXIT... and of course our friends from ENIGMATIK that are for us, one of the best melodic Black Metal band ever heard. To play in Switzerland is so special, so disorientating... People like before having seen your show, and come to listen to your music, to see your band played, not to compare you to their own band you know, or to criticize you, like often in France... And moreover, you don't have some fuckin' problems during your live shows, nobody will try to catch out your guitar or to throw you a bottle of beer in the head... A lot of bands have got those kinds of troubles during French gigs; it's so pitiful... Sometimes, you wonder if the world is not a big psychiatric hospital..."

Concerning the members of the band, Invein was the first who left, then Sadneth. Was it a fight? Was Sadneth better than him? For the moment you are a three formula: Orias, As-Mody and N. Aboriim. What did happen with the others?

"It's a hard question that I hate to answer... In fact, Invein was the first REAL member to belong to DE PROFUNDIS, and the first to leave from it also. It was very hard to fire him. But I think it was the right decision, because he begun to be more & more get off from the band. Moreover, I think his extra activities were not compatible with DE PROFUNDIS. On the other hand, Sadneth has just left the band, so he isn't part of AD INFERNA anymore. To speak about him, I can say that he was not better, but more available, more implicated I think, more enthusiastic, but due to the fact that he wanted to make a side project, a band more personal, he decided to leave the band, and it's a choice that I respect. And I wish him the best. The whole band is then composed of myself on all guitars & bass, As-Mody to keyboards & N. Aboriim at drums & BM vocals. About the others? You surely want to speak about AST? He has left the band after 'Siècle de Cendres' for personal reasons. Actually, the line-up is I think not totally complete, and not configured for live shows, where we are forced to use machines, or session musicians. But even if I am not completely sure about that, I think we will have a perfect line-up for our album with AD INFERNA. In fact, several singers from different Skaldic Art's bands will sing on the album. I think to Thyramn from VINDSVAL, Markus from OBSIDIAN GATE & Vratyas from FALKENBACH on clean vocals. Moreover, we will call Marco from OBSIDIAN GATE as guest keyboard player, to play with As-Mody. So, the line-up seems to be perfect, even if it will be only for the first album. I think that we will have a definitive vocalist for the second chapter on Skaldic Art. But again, all those members will be confirmed rather rapidly, anyway before the studio session, at Tollhaus Studio, at Düsseldorf. Then, 'Art Chapter I: Blind Depths of the Muse' will be a grand marriage of talented guys, who will play in quality of guest-musicians, excepted me, As-Mody and N. Aboriim who are the only structure of AD INFERNA."

Well, we have finally come to speak about the past of your band name. The copyright has determined you to change it. Do you feel sorry for such compromise? DE PROFUNDIS had indeed a certain unique resonance. What is hidden behind this new title, what should be its meaning?

"I think you are completely right when you said that DE PROFUNDIS has indeed a certain unique resonance. And that's why we are not too much sad about the name change. AD INFERNA is far away from DE PROFUNDIS. Both styles are unique & completely different. DE PROFUNDIS is more oriented to the ambiance & dark atmosphere. Otherwise, AD INFERNA is turned over something very orchestral, almost classical, with a lot of tempo changes, a kind of modern Black Metal very symphonic & heartfelt... Even if the approach is almost the same as I said you, the concept and the result have nothing to do with DE PROFUNDIS. You can as well like a lot DE PROFUNDIS and so far hate AD INFERNA. And of course the contrary is possible!! I can't really know what will be the most appreciated, and I don't care... Both represents for me a lot, and I love the two styles, those kinds of 'psycho-compositions' full of ambiances and orchestrations. About the name AD INFERNA, I can only say that it means the 'travel to the Hell', in relation with DE PROFUNDIS, which meant the depths of the Hell for us. Excellent remark anyway!!!"

Listening the two new tracks I succeeded to make an idea about the new sound. It is more bombastic and Symphonic, having much more Classical music influences yet also Orchestral and majestic as well. A complex

modern Black Metal with deep roots in SIRIUS or LIMBONIC ART. Am I wrong? Do you mind the comparison I made with those two bands that have signings with Nocturnal Art as well?

"Well, in fact I knew that a comparison could be made from our new sound. In fact, we are now a bit near from those kinds of bands. Ah, ah, I can imagine the Vratyas' reaction by hearing once again that one of his bands is compared to Nocturnal Art's bands!! Seriously, I think as well as the other Skaldic Art's bands that we haven't any influence from LIMBONIC ART or SIRIUS. I really like those both bands, and I can assure that I will carry on to appreciate their work as long as they will play in their own vein. In reality, I think AD INFERNA can't be compared with any band, as far the music is unique. And the same for LIMBONIC ART & SIRIUS. Both bands can't be compared. We are all in the same way, but by keeping our music very personal and subjective. It's our mind reflecting on our album, not the mind of the other bands... Of course you aren't wrong, and many persons will surely think the same, but once again, we are AD INFERNA, not SIRIUS, and otherwise not LIMBONIC ART, even if I have a deep respect for their music."



A new element you introduced into 'Blind Depths Of The Muse' album represents Ratios' clear voice who is known as FALKENBACH. Was a perfect deal his participation on this album or did it spontaneously happen?

"First, I must tell that it's not 100% sure, and I think I have made a mistake by announcing a thing sooner. Of course, Vratyas is totally all right to include his vocals on AD INFERNA, but both don't know yet if all will be compatible you know. It's extremely difficult to include FALKENBACH's blood in AD INFERNA's veins. But perhaps it will be very great. Because I know that Vratyas is an excellent singer, but maybe he will think that his 'pagan' vocals won't hold on to our black metal. But it's a wonderful experience to enter. And if it works, then I'll think 'Blind Depths of the Muse' will be a very rich album, with a million atmospheres & feelings. The fact to combine my own images with the ones from the other members and moreover the ones of Vratyas is fantastic. But time will tell... We have to speak about that and to try it. But excepted the Vratyas vocals, I think the fact that some other singers will come to play with us will be also fantastic, cause there will only have excellent vocalists. I really like the vocals of Thyramn from VINDSVAL, his aggressively and his hate from his voice. The same for the vocals of Markus from OBSIDIAN GATE, more black metal and screamed, but also very impressive. N. Aboriim, our drummer, will also place his vocals, and then it will be a fantastic couple of voices..."

Now will find out some news from the FALKENBACH' leader, Vratyas. Hi my friend and welcome in my magazine! What did determine you to play besides AD INFERNA? Is there any possibility I might see you performing live besides them?

"A while ago the band asked me about adding a few clean vocal lines to the album. Now I will see if my clean vocals will fit to the songs and melodies as well as to the lyrics, and if so, I'll help them out for this album, but I'm neither a constant member of the band nor will I perform live with them. Maybe the clean vocal parts will be replaced by screams anyway, so don't take this fact too important."

Tell me, why should we wait so long for listening a new FALKENBACH album? Why does it take you so long? Are you too preoccupied with other things? Please give my readers all details regarding this project of yours. Moreover, offer me a few details about your new project, with Marcus (OBSIDIAN GATES).

"I was going to enter the studio before the end of last year, but an accident made this impossible. Right now it's not even sure if another FALKENBACH album will be released at all. Hopefully I will be able to make it some when in summer this year, but it's not sure yet. Maybe I'll have to use a couple of session members for the recordings, future will tell... The project you're referring to is VANADIS. It's an idea of Marco and me, because we started with it and soon turned out to be a very impressive kind of music. I really like the idea of making a demo or maybe even more with Marco and this project, but it's just an idea right now. FALKENBACH and Skaldic Art have got priority, so don't expect something of VANADIS that soon."

Your label has released some very extremely, I would say, interesting bands as ORDO DRACONIS, VINDSVAL, RIVENDELL, FURTEST SHORE or OBSIDIAN GATES. Which should be criteria are you guided by when making an offer? Tell me a few words about your releases, the future of the label...

"Well, first I get a demo to hear of course, so the first impression mainly is the music a band creates. If there's a band catching my interest I contact

them to make clear what they want to achieve, what they expect from a label and so on. I really care about the fact that a band has not just a to a group of skilled musicians, but also that the musicians behind the bands have to have the right attitude regarding art. All the bands are free to add their own ideas to the label, and they are free to decide what should happen regarding promotion, advertisements and so on. I want them to be able to realise their art without too many compromises in the end."

Thank you Vratyas and good luck with your projects! Orias, I have just had a little conversation with Vratyas. What should mean a signing with Skaldic Art? What would you be supposed to do? I know you accepted an offer for three albums...

"Absolutely. We have accepted both a contract for three albums. In fact, all albums represent three chapters from one book, 'Blind Depths of the Muse' is the first one, then 'The Grand Dark by Vinter Times' will be the second chapter and 'Spirals from the Museum of Chaos' the third. To sign at Skaldic Art for three albums is really a chance for us. A chance because we sign on a growing label, not too young, not too old, and which will become more & more important due to the work of the signed bands like OBSIDIAN GATE, ORDO DRACONIS, VINDSVAL... Myself & N. Aborim have got the chance to meet all the Skaldic Art's family and I can assure you that all the bands are so far motivated, so far growing and devoted to their music. I think the main engine of the success of a band is firstly its relation with his label. Then, the band can hope a lot, and then work as well as possible. It's the problem we have got with Nocturnal Music. Our relations made that we have never spoken about our future, about our extra-lives... Vratyas is extremely interested about us, about our lives, our activities... It's very great to work with someone serious and implicated you know... Moreover, the fact that he signed us for the three chapters shows us that we sign for a motivated company, which will be interested by our evolution. Vratyas didn't know at the debuts that our first album will be a three chapters concept, and I think he enjoys it right now. Moreover because we both know that we will release these albums together right now..."

Let us return to your music. Would you be so kind to introduce us into the album's concept giving us information about tracks, lyrics, the cover, the booklet and the sound as well... you can also mention something about other guest musicians... and everything we need to know about this very album.

"Well, about the cover, it's Twan of 'Brutalism' who made it. I really enjoy his work during the DE PROFUNDIS period, and also the work he has made for CANNIBAL CORPSE & IN EXTREMO... About the concept, I would like to tell you to be patient because as I said you, it's a grand storyboard of 3 chapters. 'Blind Depths of the Muse', the first one, is a long introduction of the book, and is finished by a track that announces the second chapter. All the tracks have been composed over the concept of the total book, over the story that was building up on our mind... The first chapter will be recorded in Germany, at Tollhaus Studio, in the early 2001. However, I can't give you a definitive release date, as far as I don't know it yet. The only thing that I can tell you is that the album will be fantastic, with our deeper feeling inside. I don't know yet how the recording sessions will be... Anyway, the total playing time will be around 50 minutes, much less than DE PROFUNDIS, but, it's justified, due to the fact that it's only the first chapter. The entire concept will be present in all aspects: cover, lyrics, photos, vocals, synths... I don't know if we will use machines or not (excepted keyboards...), but I can assure you that there will be real drums, and real guitars. I have never felt as much enthusiastic about an album. I would like this one to be available tomorrow if I had the choice!! But we have still a lot of work to complete the atmosphere & the majestic concept of 'Blind Depths of the Muse'. I have got the opportunity to see the artwork, and damn, I can assure you that this one is really wonderful, but I think you will know why a such choice of cover as soon as you will get the album!! That's done for the moment."

Why don't you enclose female voices?

"Female vocals are not really on our views... We don't like it's too much. Maybe some sentences will be spelt by a female voice on 'Blind Depths of the Muse', but no more. I think our album is not enabling to receive such vocals."

What did you desire for this album to be and what did the final outcome finally manage to be like? How do you wish for the band's future to turn out? What is it that you like most to happen in the future for your band?

"I remember the SUSTAIN MY MISERY's period when the only thing I wanted is to be known, to be signed by a great label, and so on... Today, I hope nothing more than right now, but I need some things. I mean that actually, we need some good promotions, good distributions, a moreover, some excellent relations with our label. The most important thing that a musician can hope is to be satisfied about his own music. And today, I am more & more satisfied. But one thing helps you to carry on, to make better & better: the unsatisfaction. The feeling you have when you know that you could make better... I think I will still feel such thing, but by keeping my pride about my previous releases. An album is a result of a long unsatisfaction. I mean that when you listen to your master for the first time, the 99% you feel the need to add some other things, to change some passages... until a guy

comes & listens with you and then says: 'hey, that's fuckin great!!!'. Then you think that you have made a good stuff, but not enough, and you make always better the next time. This feeling is essential. Then, with the help of time, with hindsight, you always know that you have made an unique thing, and maybe you won't be able to do the same right now... It's so special... And it's what I feel today..."

I observe some of band's members are using make-up. Tell me, does make-up have any special certain significance for them or does it simply notify an artistic impression? What is your general point of view concerning make-up?

"You surely speak about Sadneth (ex-vocals)... He has always wanted to make-up his face during live shows and photos. It was his own choice. I think he has understood the meaning of his own images about Black Metal. On the other hand, we have always used some corpse paint during live shows, and we don't regret that. In fact, corpse-paint is an essential physical aspect during a black metal gig. Personally, I don't like it too much, but I am conscious that it holds on to the image you have if your band could be classified as 'black-metal'. For me, it's a kind of 'mask' that you put to hide your real face, so you can conclude that you want to appear more 'aggressive' than you are in reality? I think that's why we can use it, but not too much. For example, I think it's not essential during photo sessions, cause you have to be yourself, and with the corpse paint, you seem to be any black metal guy... It's not the same on a live-shows, cause you have your own behaviours, your own kind of movements... On a photo, you are so static, and it means probably nothing. But as you know, I respect the fact that Sadneth used corpse-paint..."

You do not believe in Satan, you do not follow any religious laws or traditions, your only-single religion seems to be embodied in AD INFERNA. Do you think I might be wrong? Then... explain, please: what can you tell me about your colleagues, your hobbies, age, desires and aspirations?

"Well, about Satanists, I used to say that I don't belong to this kind of behaviour, but I don't deny it nevertheless. I respect all the kind of religions, even if I believe that it's one of the keys of destruction & stupidity. Otherwise, it's the concept of 'Siècle de Cendres'. Concerning my own religion, all is explained in AD INFERNA, you're right. It's my own kind to feel free my opinions. My life is, as I told you, turned over my 'activities', even if I think I can't describe those as 'activities' such these are so present, and represent 90% of my life. So, you surely understand where my aspirations & feelings are concentrated... I give VINDIRIS CHIMERAS a big place, as far as I spend a lot of time on AD INFERNA. 'Majestia' Web Zine is my own and only 'hobby' that I really enjoy to do. Otherwise, my computer is often my only friend, as the time I spend on it is important!! However, my guitar & keyboards are very important also, and when I'm composing, the computer is completely dead during two or three weeks, and sometimes more... I am 22 years old, and I think that my life will be short, so I try every day to make more & more things, in the case that I will die the following day. It's a good reflection, isn't it? Ha, ha!!"

Yes, in fact... Let us pass from AD INFERNA to VINDIRIS CHIMERAS and, in this case I might even say 'Hi Vindir!'. I have listened to the demo you sent me and I wrote quite a positive review down the precedent issue of my magazine. Where from did such attraction for Ambient come? Develop, please.

"The demo you have is quite old... But I will release soon the next songs of VINDIRIS CHIMERAS. Otherwise, this project has begun from strange sensations. I wanted to reach another horizons, to put off the mask Black Metal wears... It wasn't possible on DE PROFUNDIS, because the difference of points of view about the members. Then, I have built up VINDIRIS CHIMERAS, and made my own personal music, full of disharmonic atmospheres, incantations, bells, thunder, voices surrounding, on other words: my own spirit. In reality, this project exists since a long time, a bit time after the birth of DE PROFUNDIS... I like the fact that you make what you want, without any restriction, any guy to tell you that he doesn't like... I consider this project like my main sources, far away from AD INFERNA, where I compose by following a certain line. On VINDIRIS CHIMERAS, I follow nothing, but my ideas. On the other hand, thank for your words about the demo tape!! Time will tell if this project will be appreciated or not... But at first I want to materialize it by a lot of reflections and timework."

What should be the latest news regarding this project? What else do we need to know about this project?

"As I said you, one album, my first one with this project, and surely on an underground French label, called Habistes Production... Surely before the 'Blind Depths of the Muse' release, will be out the VINDIRIS CHIMERAS album, called 'Ceremonial Hecatombia'. The only thing you need to know is this project is reflection of myself, of my imagination. AD INFERNA is my mirror, but on its reflection, I can see the other members, and the image is in total harmony. The reflection of the VINDIRIS CHIMERAS' mirror is only

Morgaterrium was founded under Requiem name and so you released the two DE PROFUNDIS demos, but I know there were also some collaboration forms with ENIGMATIK too or even OBSIDIO. If up to my point of view these are two bands that sound very performant but it seems like they do not find enough luck to accede. What do you think?

"It's very hard for me to speak about Morgaterrium Records right now... As I told before, I haven't enough money to carry on in good terms. So, for the moment, Morgaterrium is sleeping. Concerning my collaboration with ENIGMATIK & OBSIDIO, I think they know my money troubles and as they are very motivated & clever, I think they can understand. I have spoken with one guy of ENIGMATIK and he told me that he could wait before to sign for Morgaterrium... A compilation was projected with OBSIDIO, ENIGMATIK, CARCARIASS, and other bands, but unfortunately, I must wait to release it... Those bands were projected as signed bands on Morgaterrium because I really like what they do; they are all very talented bands. CARCARIASS will surely find another label rapidly, as they have already signed in the past... But as soon as I have the possibility, I will make my possible to release the first album of both bands..."

What can you tell me about your label and its activity? What should be the latest news and releases as far as your label is concerned?

"Since I have released the two demos of DE PROFUNDIS 'Severence' and 'The Winter of Oblivion & Pain', nothing more has been out from Morgaterrium. Unfortunately, when you are a young label as myself, to release a product costs a lot, and you often don't cover your investments. However, I'm sure that if I sign the bands that I talked to in the previous question, I will reach to cover at least 70 / 80% of the expenditures. But I have to be very careful if I don't want to sink. Unfortunately, is that it will happen if I sign them right now..."

You have your own band, even two, in fact, you run a label and now, moreover, you decided to enter musical media world. So, welcome the club, my pal! 'Majestia' is a relatively new webzine but it seems like not being an inconvenient since you've managed to cover a lot of underground information. What was the very reason you started this webzine and what are your intentions and desires concerning this webzine?

"Well, I started this web zine due to the facts that I received for Morgaterrium a lot of bombastic stuffs from total underground bands. I was so frustrated to not sign them that I wanted to make something for those kinds of bands. Then I decided to build up a magazine, and otherwise, on the web. It's very great to hear more from the deep underground scene. I received sometimes some excellent stuff!! It's really crazy when you look at the cover and see that it's a self-production!! You have also some underground bands, signed under hidden & unknown labels, like TUATHA DE DANANN signed at Heavy Metal Records, FALL OF THE LEAF signed at Icarus Productions. All those bands & labels are so great, so sincere & honest that they deserve better than the actual underground scene. That's why I try to help them by creating such web zine... However, you'll find also bigger band like FALKENBACH, MORTIIS, DARKSIDE, ...AND OCEANS... For the moment, I enjoy it, and the bands that are in contact with me are very cool & sympatic... So, let's carry on. At least, I have not much money to spend on it!!"

I could observe you quite enjoyed long questions and your reviews are indeed profound. I would rather say that the first and the most important feature of your work is definitely high quality. What flaws do you think your work suffer from? What about you?

"Maybe I work too much, on too different kind of domains... In fact, Majestia is more & more important, even if I'm still working on it by free time, AD INFERNA is very important, and I spend 70% of my time to work on it. VINDIRIS CHIMERAS is also very important, so I try to work a lot on it. I have also a third band, called MORTE IN ARIES, but this one is still too small to be 100% implicated. And last but not least, I am as I said a designer, so it demands some implication to work as well as possible. Finally I can say that I should choose between all this activities... But for the moment, I manage to handle all, and I hope it will carry on. Anyway, I don't want to give up, life is too short to take the time for any rest. We have the death for that kind of day-off... I used to think like that... But maybe I'm wrong, and the death is just a kind of hell where you are forced to work every time, ah ah!! In that case, I will never have some rest, but not important..."

I have read an interview of yours and found out you preferred performing in studio rather than live on stage. If DIMMU BORGIR found out such thing, they would probably laugh at you. Why this particular choice? Are you an emotive person? Do you feel more comfortable in studio than on stage? What else should explain your desire? I consider that during a live performance you can play the tunes or eventually improvise new sequences... nothing else. But down in studio, there should be the creation... composing... place... like a sacred place. Are you still there? Please, reply, otherwise I am afraid I do the questioning and also I do the answering as well... Well?

"Ah, ah, yes, I am here, and I would say 'fuck you' to DIMMU BORGIR if one day I know that they have laughed at me. First, if I prefer the studio, it's not because I don't like live shows. I said that because the approach you have with your music. In fact, when you are in studio, the music sounds for you, and only for you. You are the master of the sound that resounded on your head. Then you can modify it, you can turn it to you, the music isn't still alive, but you will make it rising and living. It's fuckin' great to make something growing up, as you make your music as well. Live shows are very great because you give your art to people. But it's a different sensation... A guy of your band can make a mistake or something else bad, and then you are not master of your sound anymore... However, as I told you, I really like the live shows, but once again, the sensations are not the same. I like the feeling you have when you are alone, facing your art, reflecting & concentrated on your own work. Then, your hands can impress you, by the echoes of your investments. You're right, it's a place of creation, composition, yeah, a sacred place, and otherwise not offered to everyone!! Maybe DIMMU BORGIR prefers live show, but I don't care, they play in front of 10.000

persons right now, in that case, it's normal!! But you should ask them if they prefer to play in front of 100 persons or enter in the Morrisound studio during two months... I'm sure about their answer. Personally, I laugh at them when I see the band on French TV, by trying to charm the pretty bitches from people's stage!! Anyway, I'm sure you have understood me, because it's so simple. And I think a lot of musicians think the same."

Details about NECROS ROMANTIA project...

"I don't want to fuck up, but I think it doesn't exist anymore, or maybe outstanding. As-Mody has I think a lot of work in AD INFERNA and I don't know if he carries on or not. Sorry. However, it was a very great project, a kind of music-movie... Great."

The end shall always belong to you as far as we are talking about my magazine. I say this because I shall never be on the other side, that of those who write or perform music. The advantage is yours! I do

appreciate everything you have done such as according this interview, listening to my questions and finding time for answering and I sincerely do wish you for the best and success in everything you want! Yet, what is the meaning of art in your personal scale of values? Do you consider yourself an artist? If so or not... to whom I addressed my questions-the man Ian Bourquin or the artist Orias or Vindir?

"I think you can talk simply to me!! V. Orias A. is not another person, just another spirit... I consider myself like a musician, completely devoted to his art. I think everyone in the music domain could be considered like an 'artist', but it's not the name which will qualify the person, it's his spirit, his realities, his implication on what he does, his fights... For me, you can be considered like an 'artist' only when you have reached your own goal. I mean that you have released on a CD your own thoughts, your own images. Well... As I don't like that the question is longer than the answer I will tell you a few adding things: thanks a lot for that interview. I can noticed that you have found a special interest on my bands, and about my works. It was really interesting to answer... I hope you will enjoy our future releases, and then you'll understand my points of view... Ok, that's done. Thanks for your support and listen to our near album, you won't be disappointed, cheers!"

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DORNENREICH

I did my best to have an interview with this band in a previous issue of 'Kogaionon' but as things got too mess up I must have been waiting for such a discussion for an entire yearlong which finally has come to be true. In order to make Eviga's job easier and to spare him all common questions I decided to pull out a few statements he had in last couple of years. The materials were at my disposal because of Moritz Neuner's kindness, alias Gilvan. In addition to these materials there also will be present a direct and entertaining interview with Eviga.

HISTORY

"DORNENREICH was established in Winter '95 by Valñes (guit.) (formerly originally known as Dunkelkind). When I (voice/guitars/poems) joined the band in July '96 we both felt fit to work on our first compositions, which - indeed - were guitar-oriented due to the fact that Valñes played the second lead-guitar during those very first days. In April '97 we fortunately met Gilván (Dragomir) (drums/percussion), who completed DORNENREICH as a band. After only few rehearsals those four songs, Valñes and I had chosen to represent DORNENREICH on our first and only demo 'Mein Flügelschlag' ('The beat of my wing'), were finished by Gilván's drumming. Thus in May '97 we recorded the demo in our rehearsing room via simple four-track recording. We spread the demo (within promo-packages) all around the underground world and both the reactions of the press and those of private people were quite enthusiastic as for our emotional intensity and unique atmosphere. One simply can feel our entire devotion to music and poetry on the demo yet. In spite of the overwhelming reactions only CCP-Records offered a serious contract and due to our youthful unrest we signed it in July '97, because we wanted to record the new material - which we had already composed - as soon as possible. What is left to say is that - after the release of the debut 'Nicht um zu sterben' ('Not in order to die'), which we recorded during four days in September '97 - we immediately focused on our 2nd album, because at that time it was impossible to build up a live-line-up. Well, with our first album we received great reviews and reactions, which often emphasized our singularity for the future and then, in June '99, when we released our 2nd full-length album 'Bitter ist's dem Tod zu dienen' ('Bitter it is serving the death') I think we really managed to do justice to their enthusiastic prophecies."

THE NAME

"Translated to English it means 'Reich of thorns'. Primarily we chose this term to be our band name because of the boundless possibilities to interpret it. On the one hand it may reveal a dreamy and gloomy fairytale content and on the other hand there's also a link to anonymous cold of this earthly existence and society, though, there are countless interpretations left. Releasing our 3rd album we will unveil a further one. Thus, it becomes clear that the term DORNENREICH is an actual impetus for our creativity. Besides, we appreciate our band name as for its visual presence within our minds and the minds of our emotional companions."

THE MUSIC

"I'm emotionally convinced that our music sets free that kind of intensity, which one normally experiences within dreams only. Somehow we succeed in the overwhelming creation of a varied adventure throughout all emotional areas of our inner selves. Personally I think that the more we dedicate ourselves to our music the more our listeners get involved with its charm and with DORNENREICH definitely is an enormously high level of emotional dedication that flows among the imagination of ourselves and the one of our listeners."

THE LYRICS

"On our debut album my poems dealt with fundamental human feelings

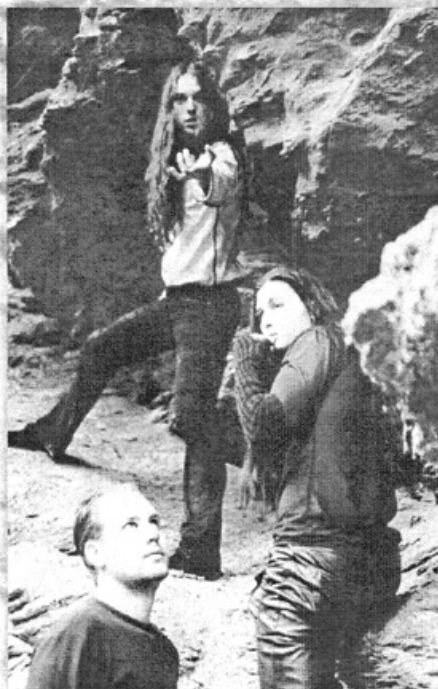
such as hate, which in many cases becomes that strong that the emotion seems to use the human being to enter this earthly existence. Moreover I dealt with the mystic character of 'the night', transitorise and will power. When it comes to our topical 2nd album the main lyrical theme is transitoriness. Besides the borderline between dream and reality, which I'm dancing all the time, and the some personal ways of coping with the loss of beloved persons are further topics of 'Bitter ist's dem Tod zu dienen' ('Bitter it is serving the death'). I would like to go into detail with the 'loss'-theme, which is dealt with, in the last song of the album called 'Woran erkennst mich deine Sehnsucht morgen?' ('Tomorrow Your craving recognizes me by what?'). The basic situation is that a beloved person died. The remainders can't cope with this loss, but maybe it's some kind of consolation when I say in the poem that one may discover the person out in nature, his strength in the mind, his smile in the circles on the surface of a lake for instance. Another aspect, which I didn't include in the poem (I wrote it in March '98), is now

coming to my mind, it's the process of observing a person in yourself and, thus, all those little characteristics (in your way of talking etc.) habits and ways of facing every single day your subconsciousness adopted from the person and added to your personality. The tiny one, every huge influences a friend can have on one's topical way of thinking and perceiving, that's what remains, therefore the beloved person survived within your personality - in a certain way and without endangering your own original uniqueness. One can see that I focus on archaic elemental experiences and emotions of mankind and obviously that's nothing new apart from my personal perception and aspect giving - but I consider it to be important that one is aware of one's basically motivations and 'edge-situations' in life, because man's original emotions and perceptions I deem to be the omnipresent fundament of every actual action. The German language we use, because primarily we have to be given the possibility to identify ourselves with the message of the poems. Naturally the identification is the best, when the poems give - at least - an approximate of your very own way of perceiving. Thus, one's mother tongue seems to be - let's say - the least evil, because finally the wisest or most beautiful sounding words or phrases lack your inner core. Via my mother tongue I'm able to hint on this core in an ambiguous, pun-relying and most personal way. Our music and poems are our life; consequently we try to be as honest as possible. Furthermore the German language

offers a harsh sound and is rhythmic indeed and that's for sure important when it comes to our creative intention. Concerning the exclusive character of the German language I've to tell You, that we intend to translate the song- and album titles and the key-message of every single poem to English starting with the forthcoming 3rd album."

INSPIRATION

"Apart from varied moods in nature our main source of inspiration is without any doubt our own way of perceiving and experiencing this earthly existence. Going into detail the psychic state of melancholy is a quite inspiring one. Besides we're just too thoughtful - sometimes it really hunts. Well, though, our highest aim is to create a unique style with DORNENREICH we're still enthusiastic about great music in general - that means we still dive into this music emotionally and we're not afraid to name



some - in our opinion - indispensable bands: GEHENNA, THE 3rd AND THE MORTAL, TROLL, EMPEROR, ULVER/ARCTURUS, COVENANT (THE KOVENANT), OBTAINED ENSLAVEMENT, EMPYRIUM, TENHI, SOLEFALD, DEINE LAKAIEN, BURZUM, GOETHES ERBEN, LACRIMOSA, KARI RUESLATTEN, SUMMONING, GOLDEN DAWN, DEVIL DOLL, THE CURE, KATATONIA..."

THE 3rd ALBUM

"Via their already third full-length album 'Her Von Welken Nächten' ('From The Faded Nights') DORNENREICH succeeded in drastically increasing the incredibly high level of inner emotional and expressive intensity, which has been the basic core of their former two albums yet: 'Her Von Welken Nächten' means an hour of lived dim-dynamic intensity within nine most varied whirl waves. By means of their playfulness, individuality and peculiarity, which reveals itself not only within utterly peculiar instrumentation and structuring but also within their variety of surprises and their extremely diversified vocal performance, they still do justice to their main intention of getting intensity across to the listener. Nevertheless DORNENREICH avoid style-stagnation successfully... With regard to the lyrics it is to say that they represent a conception, which makes a single human being perceive and recognize itself in a painsincere way within a dreamy-timeless, ominous and sometimes threatening forest night scenario (the faded night). This fictitious and fierce-romantic scenario is exactly the background in front of which the mentioned human being can't feel from itself in front of which it (self) seems to be its only friend, who is to be understood more deeply and for whom it finally pays to fight..."

Hi Eviga. Do you consider the up-mentioned materials are just enough to be complete? Is there anything else you would feel like adding regarding the period until leaving CCP Records? Why did you leave in fact? Tell me, how did you manage to sign a contract with Prophecy?

"First of all a big 'Hello' to you, too. Well, as for the up-mentioned materials I think that they give a good impression of both our fundament and our basic intentions. When it comes to changing our label it's to say that CCP-Records more and more turned out to be limited and not really into useful enthusiasm. Moreover the communication among label and band was far of being satisfying primarily because of their disinterest in a mutual cooperation, that is, while were certain 'artistic limits' for instance black/white booklet and insufficient time to record the albums in a professional way which is totally against

DORNENREICH's avantgardistic convictions. Apart from that there were indeed weak promotional activities and they were not able to keep up with the visual aesthetics DORNENREICH yearned for. Anyway CCP enabled us to record our first albums, which is to be acknowledged. Therefore, we then by and by contacted numerous labels in order to compare the different contracts. After all we intentionally chose general quality instead of commercial quantity, which some other labels would have been able to offer us. Prophecy Productions, however, appreciates and understands what DORNENREICH is all about that's the point, I think. In my opinion, they represent unconditional individuality, dedication, mystic imagination and omni-present aesthetics, loyalty and credibility. This opinion relies on the fact that I had the chance to get familiar with the people behind Prophecy before we signed the contract. Furthermore I have already observed their work for years and I thought highly of their conception myself all the time. Finally there's mutual respect and support which I consider to be most important."

Let us refer now to your new album. What can you tell me about the production details mixing, recording?

"The recording process began in March 2000 yet. In a local studio we did the pre-production, that is, Klick-Track, keyboard recordings and some guitar pilot-tracks. When entering the actual studio ('Klangschmiede E', Germany) in June, we started to record the drums and the additional (Jazz) brushes as well as all the acoustic, lead, rhythm and bass guitars, let's obviously say we created the core first. Then in September, we re-entered the studio to record the varied vocal lines and the strings that are, cello and violin. Well, actually the vocal recordings this time would nearly have driven us to an absolute nervous and physical breakdown. You know, for four days we have really dedicated every single breath to give the album it's unique

soul. In November we finished the album via the mix, which took five days of mere nervous terror, because every day we spent at least fifteen hours in the studio. We all, that are the producer too, got totally involved with the idea of perfection. We gave our very best. By the way, we mastered our topical album two times in order to do justice to its uniqueness. Now, from what I've reported it becomes clear that we worked extremely hard on 'Her von welken Nächten' ('From faded nights'). Approximately three weeks of recording stretched over six months. Furthermore, after we had finished the album as for the musical and lyrical side, we worked on the visual appearance of the album. We made about six-photo-shootings with two different photographers in order to provide each song with special photos of the band members, which are to visualize the basically message of each text. At the end we had a booklet featuring twenty-four pages and a limited edition-offering additional atmospheric photos on twenty-eight pages, which is quite something, right? In fact twenty-eight pages are the absolute maximum concerning the Compact-Disc-Jacket."

Mass media reactions were and still are to be rather incredible! Honestly speaking, did you expect such an enormous success and appreciation? Do you think that is also the label's duty?

"Of course we knew and felt that 'Her von welken Nächten' bursts with intensity and musical variety on an omni-professional level, but the fact that for example nearly the entire German Metal and Gothic media provided us with 100 % in their rating system, is an incredible honour for us indeed. It, however, is not that much of a surprise due to the fact, that our second album 'Bitter ist's dem Tod zu dienen' had already been appreciated, in a very enthusiastic way, by the worldwide Underground. Without any doubt Prophecy's promotional devotion is very important for our topical presence and we know that Prophecy's wide-spread activities are the exception to the rule... therefore we appreciate their zeal very much."



This very album is more complex than the previous ones but, in the same time, various and extremely fascinating. I rather say is an Avant-Garde album that melts originally Metal styles such as: Black, Death, Heavy, Power, Progressive while as well there are present Rock elements or even Atmospheric. How do you picture your own album as far as musical concept is concerned and not only?

"DORNENREICH represents sincere passion on every single release. Our three albums are a first trilogy of certain main trademarks: innovation, intensity, individuality, variety, extreme expression, surprise, mystic atmosphere, pictorially and competence and aesthetics.

emotional intimacy all within artistic DORNENREICH is soul bled. That's it."

Your voice's inflexions colour DORNENREICH's music in a certain very different way. Tell me, why did you sing in such unique undescrutable manner? Do you intend to enclose other vocals also for the future (soprano...)?

"You've already mentioned one main cause, why I and Valnes (who really sings) vary our voices: the voice 'colours' a band primarily. In our opinion the voice reveals the true emotional background, that is, the voice makes the listener doubtlessly notice whether the musicians get across credible passion to the audience or not, whether the musicians are true to the things the album should express or not, which I think is the case just too often. Thus, the voice seems to be the rather obvious soul of an album, that's why we emphasize our vocal variety and extremity, which in combination with our individual melody streams, harmony developments and dynamics gives DORNENREICH its unique insistence. To be brief, I consider it to be impossible to achieve such an extreme unique and touching vocal performance as with DORNENREICH when not being into its emotional honesty, that is, when we were recording the vocal lines we lived and suffered within every single syllable: Hearing DORNENREICH is feeling DORNENREICH. For the future we've many surprises yet, yes, many vocal surprises too, but I think we'd hardly ever have a 'guest-voice' or something. In all probability we will develop our own voices into new innovative areas."

Tell me, what is it to be said and found out regarding your new album? What should be the significance of the album's cover?

"It's all to be regarded in context with the conception of the album: The conception is that a human being is to look deeper into its own nature when

awaking in the midst of a fictitious forest-night-scenario (as it is mentioned above). The human being finds himself/herself on a philosophical journey of never-ending doubt and questions. For example there is this omnipresent transitoriness and solitude a human being has to bear. Being aware of one's uniqueness and individual identity (of thoughts...) means also to be aware of one's original loneliness when it comes to inner thoughts and emotions, which words often fail to deliver. It's all about discovering one's immerself, about trying to accept one's immerself in order to be able to face life and death in a truthful and sincere way. Therefore the front-cover shows this human silhouette stumbling through the 'falling fog' of this earthly existence with all its sorrow, grief, passion, mysticism, riddles and dim dreams. In fact the lyrical side of our new album is the philosophical development of archaic elements such as transitoriness, solitude, will-power and intuition. Thus also the artwork progresses and offers a connection between front and back-cover (which is symptomatic for DORNENREICH-artworks). On the back cover the human being is depicted in a more strong way, there's more contour as for the fact that the person finally knows its own nature and character better referring back to both strength and weakness of its nature. Besides, when it comes to describing each track I'm afraid that words would fail for sure, because each track is that full of surprises and original ideas, which are far off matters one may grasp by means of mere words... All I can add is that 'Her von welken Nächten' is an hour of soudbled dark-dynamic intensity as varied and as incredible as life's faces can be."

When do you think we should expect and hope for English version of your lyrics? Don't you think that German might be a handicap for many of your fans?

"Well, translations... that's indeed a hard chapter. It's a clear fact that I'll never be that familiar with a foreign language such as for example English as I am with my mother tongue. Therefore I'll hardly ever be able to translate them myself. And that's my problem, because that would mean that I would have to trust, for example, a highly progressed and poetryinterested English student. But, obviously, I'd never be able to judge whether his translations carry the essence (and the ambiguousness) of my original German version or not. My lyrics go in deep, psychologically and thus an English version would probably tend to have different messages in this subtle area. Consequently I'm rather of the opinion that no English (or whatever) messages are better than wrong messages, also because I'm convinced that the most important emotional aspect of DORNENREICH lyrics comes across to the listener in any case; due to the sensitive and truthful way we put the meaning of a word into its vocal appearance. What fits: Hearing DORNENREICH is feeling DORNENREICH and when you feel DORNENREICH you'll have already experienced the main intention DORNENREICH has spreading seriously emotional intensity. That's why I'm quite sure that the German language isn't a handicap for understanding DORNENREICH in foreign countries our vocal intensity relies on our mother tongue very much."

Tell me some details about your September 2000 minitour with MAYHEM in Germany...

"It was an interesting experience for us. You have to know that our first concert supporting MAYHEM has been our second gig yet, therefore we really have been astonished as for the euphoric reactions. Nobody believed us that we'd only played one other gig before this show. Numerous people we talked with after the gig told us that they appreciated our professional performance and the unique rhythmic intensity we create on stage. We actually worked hard on our live appearance via videotaping countless rehearsals and analysing it. Moreover we dedicated ourselves unconditionally to the 'intense moment' a concert should be, in our opinion. By the way, I absolutely adored the truthfulness and fanaticism Ares and AETERNUS got across on stage. Well, we've also been impressed by MAYHEM's live-performance. Finally, RED HARVEST was quite intense too."

You recently sustained live performances in Italy. How was it like? During a time of releasing two albums you sustained not even a concert... that should have a special meaning? But, tell me, what are the particularities of DORNENREICH live performances?

"From our point of view those shows were great, although the audience was lethargic definitely as for every single band, which, of course, is not satisfying. Above all I've to mention that we go on stage as those three

musicians DORNENREICH are, that is we've no session-musicians, thus no bass-guitar. The simple reason is that over the years it has by and by became clear for us that only we ourselves are able to represent DORNENREICH, because apart from the obvious musical skills a DORNENREICH-session-member would have to offer, there is also the important point of credibility, that is, charisma and personality. In short, DORNENREICH is no image one can wear like clothes. You know, Well, therefore it's all-obvious that it was nearly impossible to get across the complex arrangements of our second album on stage as three musicians. Furthermore the atmosphere of 'Bitter ist's dem Tod zu dienen' is too 'fragile' for the stage-situation, mainly (besides, with our debut we couldn't go on tour, because of the reason that we had to go to school still). Thus, with our topical third album we've more rhythm-guitars and wide synthesizer-spheres, therefore we are able to create enough power to go on stage as three people only. Naturally, the live-versions of all the songs differ with the studio-version as for the fact that 'Her von welken Nächten' is multi-layered too. Yes, the particularity of DORNENREICH's live appearance is that one can feel our dynamic devotion. We make intensity stream circulate. It's a whirl of honest and extreme energy and individual atmosphere. Our live-presence is total, psychically and physically."

I know there are expected a lot of gigs and a few important tours for the future. What are your personal expectations concerning these concerts?

"That's right, we'll play a German-Tour with VINTERSORG and GRAEWORM in February, then, before we'll leave for a West-European-Tour with MARDUK, BEHEMOTH and ...AND OCEANS by the end of March we'll headline a special three gigs Austrian tour. In May we'll headline another three gigs in Germany and we'll do further festivals and single gigs in summer. Possible there'll take place a third tour in autumn, but that's not sure yet. I in turn hope that all people out there will make our intensity flow within themselves. There's nothing more annoying than a lethargic audience. Thus, express Your emotions for the lived moment, for pure passion!"

Could you describe in a few words the band's members?

"Valnes, is nine-teen years old and dedicates himself to DORNENREICH exclusively, though, he gets his inspirations by reading books (Hesse ...) and spending time in nature, in the woods as well. This cult of natural atmosphere is also important for me, you know, spending time in nature enriches my life in general; it makes me feel the archaic pulse of the real life. Apart from DORNENREICH I'm artistically active in another avantgardistic Austrian band called ANGIZIA. For them I play all the bass- and acoustic-guitars. Moreover I'm quite into reading philosophical literature (Frankl, Descartes, Wittgenstein...) and expressionistic poetry (Benn, Trakl, ...). I'm twenty years old at least they say so. When it comes to jobs I've to add that Valnes and I are preoccupied with the band only at the moment. With Gilvan it's to say that he really got involved with all his further bands and projects (ABIGOR, KOROVAKILL,

DARKWELL, SIEGFRIED, ANGRY ANGELS), though, DORNENREICH has absolute priority, because of the simple reason that in DORNENREICH he is a real member, whereas in the other bands he more or less is a session drummer. And I'm proud of that fact, for he's an excellent drummer indeed, which is proved by his participation in all these very different bands."

I guess that should be enough. Good luck in your tours! How do you picture the band's future? What about the future of Metal music in Austria?

"At the moment we are already rehearsing new songs, which will reveal, once again, a further side of DORNENREICH in word, tune and visual appearance. Moreover we'll release home-video featuring studio-reports of the recordings for all DORNENREICH-albums, many different live-scenarios, interviews out of various periods (back then including corpse-paint...) and tons of CULT-surprises. The title of this video-documentary will probably be 'Dreier Dornen Dämmertage' (Three Thorns Dawning-days). We'll hopefully release it by December. In my opinion the Austrian Metal scene represents varied and skilled individuality, for that very reason this scene will stay interesting in future too."

The 29th of January 01



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FANZINES, MAGAZINES, NEWSLETTERS

ABLAZE - magazine, issue #32 (May/June) '00

Format: 84 A4 B/W glossy pro-printed pages, German language; **Details:** one of the best magazines from German territories, good and official interviews with: VADER, OLD MAN'S CHILD, ANCIENT WISDOM, MYRKSOG, LESHCRAWL, DEINONYCHUS, THROES OF DAWN, GLOOMY GRIM, JUDAS ISCARIOT, EINHERJER, FORLORN, DEGRAVED, VILKATES, OBSCENITY, 65 CDs and 25 demos good reviews, poster and CD included; **Periodicity:** every two months; **Comment:** interesting; **Contact:** P.O. BOX 16, D-15728 Eichwalde, LDS, Germany, Fax: +49 30 67549798, E-mail: ablaze-magazine@t-online.de, www.ablaze-magazine.de.

BEYOND - newsletter #17 '00

Format: 20 A5 B/W Xeroxed pages, English language; **Details:** modest artwork, only 25 underground tedious reviews and a few news; **Periodicity:** monthly; **Comment:** loathsome; **Contact:** Nicolas Arnaud, 22 rue Reniers, 1090 Jette, Belgium, E-mail: anicolas@hotmail.com.

BRUTALICA - magazine, issue #5 (Winter/Spring) '00

Format: 56 A4 B/W glossy pro-printed pages (colour covers), English language; **Details:** great artwork, short and official interviews with: MYSTIC CIRCLE, LORD BELIAL, NEVERMORE, BEHEMOTH, LOBOTOMY, WITCHERY, CENTINEX, DEEDS OF FLESH, CRADLE OF FILTH, IMMOLATION, SIX FEET UNDER, DARK THRONE, CANNIBAL CORPSE, PESSIMIST, ACID DEATH, BRUTAL TRUTH, FUNERAL WINDS, DEW OF NOTHING, DEATH OF MILLIONS... scene report, 35 demos and 120 CDs reviews, CD included; **Periodicity:** yearly; **Comment:** good; **Contact:** Chavdar Tzackow, Grigor Parlichev Street, Block.1, Appt.1, 5800 Pleven, Bulgaria, Fax: +359 64 800 544, E-mail: brutalica@intercom.bg, www.brutalica.8m.com.

DARKNESS TREASURES - 'zine, issue #1 '00

Format: 44 A4 B/W Xeroxed pages, English language; **Details:** simple artwork, common interviews with: IMPALED NAZARENE, IMPIETY, YRKOON, URANUS, EKKREMENT, CELESTIA, MISANTHROPE, IMPERIAL, BELENOS, BLIZZARD, JUDAS ISCARIOT, CHANTELOUP CREATIONS, MOONBLOOD, Romanian Scene report (very strange for me... hmmm... "Kogaionon" wasn't integrated in this Scene, pathetic and unprofessional article...), 30 demos and 35 CDs tolerable reviews... an underground stuff; **Periodicity:** yearly; **Comment:** likeable; **Contact:** Thomas Bernollin, 34 rue St-Desire, 39000 Lons le Saunier, France, E-mail: Lordazmoth@voija.fr, THE WAY OF FORCE DISTRIBUTION, Eric Palmier, 85 rue du Mont Baron, Bat.B, 74330 Epagny, France, E-mail: Lordpuke@yahoo.fr.

ETERNITY - 'zine, issue #13 (March/April/May) '00

Format: 84 A5 B/W pro-printed pages (Colour covers), German language; **Details:** professional artwork, good interviews with: OPETH, ARTILLERY, DERANGED, MY DYING BRIDE, CANNIBAL CORPSE, AMORBITAL, TENHI, SACRIFICIUM, ROOT, MISANTHROPE, FINNTROLL, SOILWORK, SENTENCED, LACRIMA CHRISTI, INIQUITY, DECEMBER DAWN, DESEKRATION, NECROPHOBIC, DARK AT DAWN, VERY WICKED, DEAD SILENT SLUMBER, NOCTURNUS, HECATE ENTHRONED... 42 demos, 12 fanzines and 150 CDs long reviews, CD included; **Periodicity:** quarterly; **Comment:** interesting; **Contact:** Katja Kruzewitz, Goethestrasse 62, D-12459, Berlin, Germany, Fax: +49 30 53010158, E-mail: eternity@heavy.net, www.eternitymagazin.de.

ETERNITY - 'zine, issue #14 (June/July/Aug) '00

Format: 84 A5 B/W pro-printed pages (Colour covers), German language; **Details:** professional artwork, good interviews with: DEPRAVED, DEATH SENTENCE, ANOREXIA NERVOSA, PENUMBRA, KRISIUN, SLLEPING GODS, DEFEACED CREATION, THRONE OF CHAOS, ASPHYX, ABRIGATION, PRIMORDIAL, GRIEF OF EMERALD, GODSTONE, RITUAL CARNAGE, FLESHCRAWL, OPERA IX,

IMPURE, ETERNAL TEARS OF SORROW, MOURNING CARESS, LEGACY OF HATE, FINAL CRY, SACRIFICIAL, ENDLESS... 35 demos, 15 fanzines, 120 CDs long reviews, CD included; **Periodicity:** four times in year; **Comment:** interesting; **GOLDEN LAKE** - catalogue, September/October '00 **Format:** 32 A5 B/W pro-printed pages, English language; **Details:** extensive mail-order catalogue of UG Metal merchandise and formal interviews with: UNSILENCE, NUNKTHUL, AUTUMN TEARS, DESCEND, DOWNFALL, DAYNG DAY... and a competition; **Periodicity:** every two months; **Comment:** likeable; **Contact:** GOLDEN LAKE PRODUCTIONS, 19 Castlehill Drive, Newton Mearns, Glasgow, G77 5JZ, Scotland, E-mail: serenade4@yahoo.co.uk, www.musicfans.to/goldenlake.

GOTHIC AND MACHINES - 'zine, issue #1 '00

Format: 32 A4 B/W glossy pro-printed pages, English language; **Details:** great artwork, official and modest interviews with: AMORTIS, PROFANUM, FLESHGRIND, LUX OCCULT, WILLOW WISP, ENS COGITANS, GLOOMY GRIM, EIBON RECORDS, YOUR SHAPELESS BEAUTY, ANCIENT CEREMONY, LACRIMAS PROFUNDERE... 11 demos and 40 CDs puerile reviews. The next issue will be finished in this Spring and it will contain a CD; **Periodicity:** yearly; **Comment:** tolerable; **Contact:** Cem Yucel, PK. 256-06443, Yenisehir-Ankara, Turkiye, E-mail: gothicandmachines@yahoo.com.

ICONTOMB - 'zine, issue #1 (Spring) '00

Format: 48 A4 B/W glossy pro-printed pages, English language; **Details:** excellent layout and artwork, very simple and official interviews with: GODGORY, DEPRESSY, VARATHRON, POSTHUMOUS, MALEVOLENCE, IN THA UMBRA, MONASTERIUM, TRAIL OF TEARS, HECATE ENTHRONED, PRIMORDIAL, INFERNAL DREAMS, Special Czech Scene Report (MANIAC BUTCHER, KRABATHOR, PANDEMI, ENTRAILS), 38 tapes/EPs 25 fanzines and 145 CDs short reviews, live report (MARDUK, ENTHRONED, ANGELCORPSE, LIBERTY 37, PARADISE LOST). The next issue will be out soon and it will also contain a CD; **Periodicity:** yearly; **Comment:** likeable; **Contact:** Hernani A.F. Rua Dr. Oliveira Salazar 23, 2425-044 Monte Real, Portugal, E-mail: hecatomb666@hotmail.com, www.icontomb.cjb.net, www.hecatomb.net.

IMHOTEP - fanzine, issue #4 '98

Format: 76 A4 B/W pro-printed pages, English language; **Details:** simple and classic layout yet excellent long intelligent interviews with: ABLAZE MY SORROW, VULPECULA, DARK FUNERAL, DARK TRANQUILITY, DEINONYCHUS, FUNERAL ORATION, EMPEROR, GEHENNA, IMPALED NAZARENE, LIMBONIC ART, LUX OCCULTA, ABSU, PUISSANCE, THERION, WITHERING SURFACE, RUSS SMITH, WARHAMMER, live report (OLD MAN'S CHILD, LACUNA COIL, MOONSPELL), 230 rather subjective reviews; **Periodicity:** yearly; **Comment:** interesting; **Contact:** R.K., Berglyveien 9, 1262 OSLO, NORWAY, E-mail: imhotep@online.no, Frank Hansen, Hagegata 46, 0655 OSLO, NORWAY, Sauli Vuoti, Varjakantie 348, 91980 LUMIJOKI, FINLAND E-mail: svuoti@mail.student oulu.fi, <http://www.blackmetal.com/~mega/imhotep/index.html>.

IMHOTEP - presents '99

Format: 24 A4 B/W printed pages, English language; **Details:** no layout, no artwork, simple format... this "issue" is -in fact- a kind of promotion made to some labels and fanzines, such as: "Oskorei" Magazine, Shiver Records, Near Dark Productions, "Descent" MAGAZINE, "Mimes Brunn" magazine, Necropolis records, Misanthropy Records, Velvet Music International, "The Mouth Of Sauron" 'zine, "Mysticum" magazine, "Gate Of Destruction" 'zine, Solistitium Records, Voices Productions, "From Beyond" 'zine, Supernal Music, "Chaos" magazine, Season Of Mist Records, "Moondance" magazine... but you'll find also enclosed an interview with LIMBONIC ART and 115 subjective reviews... **Periodicity:** perhaps once a life; **Comment:** not bad.

IMHOTEP - fanzine, issue #5 '99

Format: 48 A4 B/W printed pages, English language; **Details:** modest paper and layout but again very good and interesting interviews with: THYRFINGMYSTI-

CISM MAGAZINE, ANCIENT RITES, BJORK, ENOCHIAN CRESCENT, TRAIL OF TEARS, IMMORTAL, DARK FUNERAL, MORTEM, MOONDANCE MAGAZINE, DIIMU BORGIR, PARADIGMA, MIMES BRUNN, 180 subjective reviews... **Periodicity:** yearly; **Comment:** likeable.

IMHOTEP - fanzine, issue #6 ("Black Metal") '00

Format: 76 A4 B/W glossy pro-printed pages, English language; **Details:** original thorough layout, very captivating and exciting interviews with: SATYRICON, THYRANE, LIMBONIC ART, TARTAROS, MARDUK, SOULGRIND, SIRIUS, GORGOROTH, DARKTHRONE, OBSIDIAN GATE, THY SERPENT, and a very special 'view with BATHORY, almost 350 long yet subjective reviews, a competition... It's one of my fave 'zines! In March will appear a new issue, "Invitation", this time on 56 A4 pages and interviews with: KATATONIA, RHAPSODY, ENSLAVED, MORBID ANGEL, REBAELLIUN, SOLEFALD, more than 200 reviews... **Periodicity:** yearly; **Comment:** amazing!

LA LETTRE DE SAPPHO - newsletter #10 '00

Format: 12 A4 B/W Xeroxed pages, French language; **Details:** bad layout, very modest artwork, short interviews with: CHAOSTAR, THE OLD DEAD TREE, DELUGE, HEROIC FLAME, DEPRAVED, Australian scene Report and 40 reviews; **Periodicity:** put on ice for a while; **Comment:** loathsome; **Contact:** 11 rue du Quartier Neuf, 88230 Fraize, France, E-mail: sapphomusique@free.fr.

LAMENTATION - 'zine issue #12 '00

Format: 36 A4 B/W pro-printed pages, English language; **Details:** very short and official interviews with: DEAD SILENT SLUMBER, DELUGE, EISREGEN, INTO ETERNITY, MALEVOLENCE, MANIPULATED SLAVES, MARTYR, MORBIT, NADIR, NILE, NOCTURNAL WINDS, PYOPOESY, SCULPTURED, THALARION, THANATOS, TWISTED TOWER DIRE, UNHOLA and over 420 superficial reviews; **Periodicity:** yearly; **Comment:** interesting; **Contact:** Bechtel Ervin, H-7187 Majos, VII. U. 22, Hungary, E-mail: lamentation@matavnet.hu.

LEDO TAKAS - magazine issue #7 '99

Format: 56 A4 black-grey glossy pro-printed pages (colour cover), English language; **Details:** excellent artistic artwork and layout (Lars Jamne/Oskorei Graphix), official interviews with: DISSIMULATION, GEHENNA, JOE PETAGNO, KEEP OF KALESSIN, KRABATHOR, NEGURA BUNGET, ORDO EQUILIBRIO (the best discussion of this issue), OSKOREI PRODUCTIONS, SATURNUS, SLEEPING FLOWERS, SOLEFALD, SKYCLAD, WHIPLASH, "The Celts" and "Charles Baudelaire Special" articles, almost 250 critical reviews... professional magazine! **Periodicity:** yearly; **Comment:** thrilling! **Contact:** Tadas Kazlauskas, P.D. 3080, Pamenkalnio 28, LT-2026 Vilnius 26, Lithuania, E-mail: ledo@banga.lt.

LEDO TAKAS - magazine issue #8 '00

Format: 84 A4 black-grey glossy pro-printed pages, English language; **Details:** the same format and qualitative aspects as the previous one, good interviews with: AVULSED, BABYLON WHORES, BLOOD AXIS, BLOODSHEAD, DARKTHRONE, Descent magazine, EMPYRIUM, GALGENBERG, KARNNOS, THE KOVENANT, MACTATUS, MALEVOLENCE, MYRKSOG, PENITENT, PENTACLE, REBAELLIUN, SINISTER, THYRANE, articles about Celtic Tradition, Lycanthropy, Robert Frost, a few hundreds of critical reviews and free soundcheck CD... In March will appear "Ad Arma!" #1 magazine, English version, 80 A4 pages, featuring MORBID ANGEL, TORMENTOR, CANAAN, CLANDESTINE BLAZE, SKYFORGER, OBTEST, GRIEF OF EMERALD, MUSTA SURMA, THE RAVENOUS, VOMITORY, 80-ies metal special... more... + comp. CD - 1000 copies; April-Lithuanian version, Russian version; **Periodicity:** the last issue with this name; **Comment:** thrilling!

MANDRAKE - magazine issue #1 '00

Format: 52 A4 B/W glossy pro-printed pages, English language; **Details:** very interesting debut with good artwork and intelligent long interviews: EMPEROR, MAYHEM, LIMBONIC ART, MORBID ANGEL, ANCIENT RITES, YOUR SHAPELESS BEAUTY, ORDO DRACONIS, CIRITH GORGOR, SHADOWS

FALL, DETONATION, HERESIARH, SIRIUS, ENID, The Lusitanian Underground Scene, almost 60 in-depth reviews... In this Spring will appear the second issue, featuring interviews with: SATYRICON, AGATHODAIMON, MARDUK, ...AND OCEANS, EPHEL DUATH, VINDSVAL, WARLUST, CENTURIAN... **Periodicity:** yearly; **Comment:** excellent! **Contact:** Archimedesstraat 12, NL-2871 XL Schoonhoven, The Netherlands, E-mail: mandrake_mag@hotmail.com.

MEATHOOKED - 'zine issue #2 '00

Format: 64 A4 B/W pro-printed pages (red cover), English language; **Details:** not so interesting artwork and layout yet good interviews with: UNHOLA, ...AND OCEANS, BETHZAIDA, GOREWINTER, AURORA PRODUCTIONS, IMPERIAL FOETICIDE, RED HARVEST, GANDALF, JESUS MARTYR, CHORONZON, THE GREAT KAT, WOODS OF BELIAL, HERESIARH, IN THE WOODS..., THYRANE, SEASON OF MIST, MUSTA SURMA, JOTUNHEIM, MOTHER DEPTH, Baltic and Peruvian Scene Report, 330 excellent reviews... **Periodicity:** yearly (?); **Comment:** intelligent; **Contact:** Ville Sorvali, Porvoonkatu 37 B6, 00520 Helsinki, Finland, E-mail: wille@pp.htv.fi.

OSKOREI - magazine issue #4 '00

Format: 48 A4 black-grey glossy pro-printed pages (Colour cover); **Details:** amazing artwork, one of the best magazines' covers, official good interviews with: IMMORTAL, ARTILLERY, KAMPFAR, MYRKHAAL, POWER SYMPHONY, HATE ETERNAL, LIMBONIC ART, VINTERSORG, VARATHRON, THYRANE, REBAELLIUM, DEAD SILENT SLUMBER, MYRKSORG, EINHERJER, ESOTERIC, SHADOWBREED, THE BLEEDING LIGHT, 180 subjective reviews, CD included... In January 2001 has appeared #5, in the same manner with this issue; **Periodicity:** yearly; **Comment:** thrilling! **Contact:** P.B. 60, Sentrum, N-5807 Bergen, Norway, E-mail: mail@oskorei.com, www.oskorei.com.

QVADRIVIVM - magazine issue #3 ("Miss Death") '00

Format: 60 A4 B/W pro-printed pages; **Details:** puerile simple artwork and layout (no members' photo, no logos, no albums' cover, no advertising, only a few photo images) but fascinating manner of presentation, a great narrative guy with lots of interesting details and discussions with and about: TENHI, TORKULON, ENOCHIAN CRESCENT, TWILIGHT SYMPHONY, BABYLON WHORES, TIERMES/TEMPLE OF TIERMES, PRIMORDIAL, LIEGE LORD, KATATONIA, EINHERJER, DRAWN, FLEURETY, KAZUMOTO ENDO, SUBTERRANEAN, EMPYRIUM, "The Dedication Meter" original article and interesting reviews... **Periodicity:** yearly; **Comment:** innovative; **Contact:** Mikko K., Tarjan Teenkatu 7 F 89, 33720 Tampere, Finland, E-mail: antimetal@sunpoint.net.

RAVEN - magazine '00

Format: 40 A4 B/W pro-printed pages; **Details:** attractive artwork, specific intelligent & narrative discussions about: SADNESS & CHIVA, ANGIZIA, EMPYRIUM, SEAR BLISS, ENS COGITANS, ABIGOR, CROWN OF AUTUMN, RAGNAROK, DARK TRANQUILITY, PARAMAECIUM, MISANTHROPY RECORDS, DIE VERBANNTEN KINDER EVAS & SUMMONING, DARK REALITY, VALKYRJENS FUGLER' zine, THEATRE OF TRAGEDY, LUNAR AURORA, PARADIGMA... this issue represents a literary face of the trendy UG Metalpress; **Periodicity:** who knows? **Comment:** Recommendable! **Contact:** Timothy Dovgy, P.O.Box 29, 214 025 Smolensk-25, Russia, E-mail: raven@sci.smolensk.ru.

SEASON DECAY - 'zine issue #1 '99

Format: 80 A4 B/W printed pages, English language; **Details:** nothing special, nothing interesting, just another 'zine with very simple artwork and boring interviews with: ACROSS THE SCARLET MOAT, DESTRUKTOR, ELYSIUM, STARGAZER, ANATOMY, INHUMATE, LYCANTHIA, GOSPEL OF THE HORNS, DECAYED DIVINITY, UNSILENCE, ESOTERICA, "Sentinel Of The Satanic Empire" article about The Australian Church of Satan, ABOMINATOR, LET ME DREAM, MOURNFUL CONGREGATION, ANTICHRIST, CHALICE, MORTIIS, MISERY,

IMPACT WINTER, VEIL OF ANGUISH, RAGNAROK (UK) and 70 common reviews... the second chapter of "Season Decay" will be finished very soon; **Periodicity:** perhaps yearly; **Comment:** tolerable; **Contact:** MORBID ORCHESTRA DISTRIBUTION, P.O. BOX 413, Corral, NSW 2518, Australia, E-mail: astjik@hotmail.com, www.morbidorchestra.homepage.com.

SILENCE DIARY - 'zine February '00

Format: 12 A4 B/W printed pages, English language; **Details:** sweet stuff with pleasing interviews at reading: IMMEMORIAL, LUX OCCULTA, ANTICHRISIS, CENTINEX, DYING PASSION, ANCIENT CEREMONY, "Lamentation" 'zine, "Brutal Assault" open air festival, almost 120 good reviews but with small characters (6, 1 guess); **Periodicity:** twice a year; **Comment:** interesting; **Contact:** Petr Sebel, Mutenicka 7, 628 00 Brno, Czech Republic, E-mail: dismaldance@hotmail.com.

SILENCE DIARY - 'zine December '00

Format: 12 A4 B/W printed pages, English language; **Details:** interviews with MENZOBERRANZAN, FLAUROS, NASUM, NORDFROST (stupid), MIDNIGHT SUN, CULTUS SANGUINE, REDBLACK REC, 110 reviews; **Periodicity:** twice a year; **Comment:** interesting.

THE ORIGINAL SIN - fanzine issue #29 '00

Format: 52 A5 B/W Xeroxed pages, English language; **Details:** images and layout under any level of quality but you'll find enclosed only underground materials about: SINT JAMES INFIRMARY, CUBAN BOYS, MEW, RO-ROBOT, DEARDARKHEAD, STRAIN, WHISPERS IN THE SHADOW, KIRLIAN CAMERA, NAEVUS, and a few hundreds Wave/Gothic/Indie/Punk/EBM reviews; **Periodicity:** monthly; **Comment:** tolerable; **Contact:** Didier Becu, Jozef Guislainstraat 6, 9000 Gent, Belgium.

VAMPRIA - 'zine issue #4 ("Lilith's Dream") '00

Format: 40 A4 B/W glossy pro-printed pages and 24 A5 Xeroxed pages (only for reviews' chapter), English language; **Details:** a big improvement than the previous issue but only for interviews chapter (as far as quality of questions and, of course, of artwork and layout are concerned). The reviews chapter (almost 280) remained in the same format as #3, reminding of poor underground 'zines. In rest, everything is absolutely new attractive and interesting, such as the interviews with: ANUBI, ABORYM, UMBRA, AUTUMN TEARS, ILDFROST, LUNAR AURORA, MALDOROR, LOVE LIKE BLOOD, NAZCA, GOSPEL OF THE HORNS, THYRFING, FURVUS, DECAPITATED, NOVEMBRE, RASION D'ETRE, ULCUS, PRIMARY SLAVE, HATRED, "Non Serviam! Thus Spoke the Angel!" article, CD included... The new issue will be out in April; **Periodicity:** twice a year; **Comment:** excellent! **Contact:** Francesco Palumbo, Via san Clemente 106, 84015 Nocera Superiore (SA), Italy, E-mail: vampiria@inwind.it.

VELATORIUM - magazine issue #3 '00

Format: everything in CD-magazine (CD Rom track + 13 Audio track), it should be necessary just a PC and nothing else, English and Spanish language; **Details:** very innovative way to see a magazine, really! Manuel presents extensive interviews with: ANCIENT WISDOM, AS DIVINE GRACE, DETONATION, DIGITAL APOCALYPSE STUDIOS, ELYSIUM, FLESHCRAWL, GUIDANCE OF SIN, HADES ALMIGHTY, JUVENES, MORGION, PRIMORDIAL, PSYCHOMANTIAL, THALARION, THE CROWN, THY PRIMORDIAL, VITAL REMAINS, only a dozen of reviews and even advertising! The next issue will be out in July; **Periodicity:** once/twice a year; **Comment:** excellent; **Contact:** Manuel Romero, C/Sta, Justy y Rufina, #5, 41510 Mairena del Alcor, Sevilla, Spain, E-mail: velatorium@guay.com.

TAPES, TAPES, TAPES, TAPES, TAPES

ALKONOST (RUS)-"Songs Of The Eternal Oak" tape '00 (KETZER/BEVERINA)

Style: Sad Melancholic Pagan metal; **Details:** an excellent surprise, very bombastic keyboards, Black vocals, slow riffs, medieval atmosphere, the sound reminds of SUMMONING; **Comment:** amazing! **Contact:** ALKONOST, P.O. BOX 87, 423821 Naberezhnye Chelny, Russia, E-mail: alkonost-dp@mail.ru, KETZER DISTRO, Alex Hehne, Maunzengasse 1, 89584,

Ehingen-Risstissen, Germany, E-mail: ketzerdistro@hotmail.com.

ARGENTUM (MEX)-"Stigma Mortuorum" adv.tape/LP'01

(DANZA IPNOTICA)

Style: Dark Metal; **Details:** "Ad Interitum Funerbrarum" was one of the best Dark albums from Metal history and I still listen it with great pleasure. The new album is more darker and dense, full of obscurity, instrumental interludes, extreme dark vocal, haunting keyboards, barbaric drummer, majestic guitars, epic symphonies and Latin texts. It's a fantastic mixture of Black and Death with Doom Metal touches, in a slow dark manner. **Comment:** thrilling! **Contact:** Di Morto Mundi Hordes, 7a Av #574 Cumbres, Monterrey, NL 64610, Mexico, E-mail: astrum_argentum@hotmail.com, DANZA IPNOTICA RECORDS, P.O. BOX 100, 47034 Forlimpopoli, (FO) Italy, E-mail: ipnoticarex@tin.it.

BRAINDANCE (USA)-"Redemption" adv. tape '00 (DOUBLE EDGE)

Style: Progressive Dark Wave; **Details:** the sound is a kind of Gothic style with EBM and Wave touches, low powerful vocals, electronic instruments and Dark Melodic atmosphere; **Comment:** interesting; **Contact:** DOUBLE EDGE PRODUCTIONS, 215 Thompson Street Suite 11, New York, NY10012, E-mail: braindance@earthlink.net, www.progressivedarkwave.com.

CROWHEAD (NOR)-"Love Letter" adv. Tape/MCD'00 (NEODAWN)

Style: Depressive Gothic Metal; **Details:** ex-(RAGNAROK and SHADOW DANCERS) member (Rym, g, v) who performs a SISTER OF MERCY style, with lots of synth (Jonas Groth) and powerful clean vocals (Jo-Jinge); **Comment:** interesting; **Contact:** NEODAWN PRODUCTIONS, Christoph Ziegler, Pfarrer, Striebel, Weg 11, 88471, Laupheim/Untersulmetingen, Germany, E-mail: neodawnproductions@ngi.de, www.go.to/neodawnproductions, CROWHEAD, P.O. BOX 512, 1703 Sarpsborg, Norway, E-mail: crowhead@c2i.net, www.angelfire.com/nb/crowhead.

CRYPTHOWL (RUS)-"Tragedies Beheld By The Cemetery" tape '00 (OUIPIC)

Style: Atmospheric Black Horror Metal; **Details:** It's a Russian replica on CRADLE OF FILTH... storming guitars, grinding drums programming, whispers, growls male vocals, symphonic orchestral atmosphere, two seductive female voices, bombastic keyboards, lent & rapid rhythms, horror poetry lyrics... and attractive booklet; **Comment:** exciting; **Contact:** OUIPIC PRODUCTIONS, Michael Nickolayev, P.O. BOX 340, Kaluga-02, 248002, Russia, E-mail: ouipic@mail.ru.

DENIAL OF GOD (DEN)-"The Ghouls Of DOG" tape '00 (OUIPIC)

Style: Raw Black Horror Metal; **Details:** this is the re-release of their MCD from 1996, including now 4 bonus tracks also... nothing special to be listened to on this cassette, only furious Black Metal in old Scandinavian manner and female vocals in "Follow Those who died" track; **Comment:** interesting; **Contact:** Ustumallagam, Noerager 10C, 1.mf, DK-6400 Soenderborg, Denmark, E-mail: ghoul@get2net.dk.

DRACOHYPNALIS (CZE)-"Nobleness Of The Storm-Gatherer" tape '00

Style: Melodic Death Metal; **Details:** screaming and evil vocals, complex riffs, expressive drums yet trendy sound... professional printed booklet; **Comment:** tolerable; **Contact:** Martin Kaparek, K.Svetle 490/84, Zlin 760 01, Czech Republic, E-mail: dracohypnalis@seznam.cz.

ENSOPH (ITA)-"Ananke..." promo '00

Style: Esoteric Doom Progressive Metal; **Details:** male and female vocals, keyboards, grand piano, and programming, bass, a combination of different styles... I don't know, I prefer to listen to their previous demo "Les Confessions Du Mat". In March will be released "The Bleeding womb of Ananke" debut CD at Beyond Productions, a sound with more Industrial/Esoteric touches, without female vocals but with very complex and Progressive influences... **Comment:** likeable.

Contact: Giuliano Marzola, Via Altinia 123/G, 30030, Favaro Veneto (VE), Italy, E-mail: jogiuly@yahoo.com.

FESTERGUTS (RUS)-"Bloodsoaked" tape'00 (OUPERIC)

Style: Symphonic Black Death Metal; **Details:** Only "The Portraits" track seems to be interesting. Classical passages by intelligent keyboards... in rest, guttural male and shitty puerile female vocals, brutal music, fashionable sound; **Comment:** boring; **Contact:** Sergey Vasiliev, Nikitina 81/166, Kaluga 248003 Russia, E-mail: Festerguts@mail.ru.

GIRE (HUN)-"Energire" demo'99

Style: Avant-Garde Metal; **Details:** Industrial atmospheric background with harsh vocals, drummachine, excellent synth and Hungarian texts; **Comment:** likeable; **Contact:** Katai Tamas, 6900 Mako, Nyizsnyai 4, Hungary, E-mail: theatrumhun@netscape.net, www.telnet.hu/gire.

GOTHICA (ITA)-"Prosperina" demo'99

Style: Dark Gothic; **Details:** this demo helped them to sign the contract with Cold Meat Industry. The only track that is not featured on the debut CD is "Diadem Of The Night"; **Comment:** interesting.

IMMEMOREAL (SWE)-"Towards 1347" demo'99

Style: Black Death Metal; **Details:** this band has already signed for Blackend Records, so this demo (#3) is dedicated only for fans... the sound is great, fresh rapid riffs in Swedish way with Death vocals and good intro (keyboards performed by Morfeus/LIMBONIC ART)... In fact, the members are from ABLAZE MY SORROW, PROPANITY, THE INFESTATION and DEIFICATION; **Comment:** interesting; **Contact:** Blash, PI 5280, 44193 Alingas, Sweden, E-mail: blash@algonet.se, www.darkmetal.com/immemoreal.

IMMORTAL RITES (GER)-"Beyond The Gates of Pain" demo'99 (KETZER)

Style: Melodic Death Metal; **Details:** just common Death Metal with modern influences + "live" tracks; **Comment:** boring; **Contact:** Sasha Lorenz, Dollenstrasse 11, d-73553 Aldorf, Germany.

KAAMOS (SWE)-Promo'99

Style: Swedish Death Metal; **Details:** ex-A MIND CONFUSED members, but in the same manner, rapid riffs, aggressive vocals and intense drums... un-interesting sound for the actual Metal scene; **Comment:** boring; **Contact:** BOX 605, 13626 Haninge, Sweden, E-mail: kaamos@kurir.net, <http://members.xoom.com/kaamos>;

MOONSORROW (FIN)-"Tama Ikuinen Talvi" demo'99

Style: Melodic Black Metal; **Details:** trendy Black Metal but with a very fresh sound and rapid rhythms, lots of keyboards and screaming vocals; **Comment:** likeable; **Contact:** "Meathooked" zine.

MOONSORROW (FIN)-"Suden Uni" adv.tape/CD '01 (PLASMATIC)

Style: Majestic Melodic Black Metal; **Details:** very good debut, Heavy, Black and Death Metal touches meets with Folk Traditional Viking effects, a genuine mixture between BATHORY, HELHEIM, EINHERJER and DARKWOODS MY BETROTHED... cool vocals, majestic acoustic guitars and atmospheric fast keyboard passages; **Comment:** excellent!

NATURA IMMORTALIS (POR)-"Hall Of The Ancient" adv. tape '01 (COUNTER ATTACK)

Style: Dark Ambient music with a rhythmical structure and clear vocals; **Details:** Listening to the music you can hear armies of the immortals marching through the Aeons; **Comment:** likeable.

NIFERIU (ITA)-Demo'99

Style: Black Metal; **Details:** fast and raw Black Metal in Nordic way... fashionable music without any kind of originality featured; **Comment:** boring; **Contact:** Fabio Filippone, Fraz. Fontanalle 26, 20 St. Christophe (AO) Italy, E-mail: nefarium@libero.it.

RAVENS OVER GOMORRAH (USA)-"Darkly Melisma" demo'99

Style: Black Metal; **Details:** the band performs a very aggressive and violent music with Death touches,

furious vocals and good riffs... unfortunately, too short for expressing a correct impression; **Comment:** likeable; **Contact:** Mike Wortham, 13431 Shepard way, Santa Ana, ca.92705, USA, E-mail: heavenfalls@hotmail.com.

SERPENT OBSCENE (SWE)-"Massacre" demo'99

Style: Death Metal; **Details:** the second demo of the band, after "Behold The Beginning", very violent and tortured sound, Thrash additions, Heavy guitars, destroying drums, reminding of old KREATOR and SLAYER; **Comment:** likeable; **Contact:** Erik Sahlstrom, Soderbyvagen 16, 144 61, Ronninge, Sweden, E-mail: serpentobscene@hotmail.com.

SHADEWORKS (BEL)-"Lights Hiding in 8-D architectures" demo'00

Style: Astonishing Obskure Metal; **Details:** Gothic Avant-Garde influences, male and female (Fae from ICY WINDS) vocals, weird complex and different sound; **Comment:** likeable; **Contact:** "Beyond" newsletter.

TEMPLE OF SPARETH (GER)-"Elerion 541 Mabakiel" demo'00

Style: Technical Death Metal; **Details:** very strange sound, chaotic keyboards, screaming and evil vocals, Black/Grind interludes, haunting rhythms, slow apocalyptic passages, non-metal instruments; **Comment:** likeable; **Contact:** Christopher Brauks, Unnaer Str.32, 59174 Kamen, Germany, E-mail: chrisnemesis@gmx.de.

TOWARDS RUSTED SOIL (HUN)-"Forsaken In Fog" demo'00nj

Style: Avant-Garde Metal; **Details:** another project of Tamas Katai, in vein of GIRE, with haunting and intelligent keyboards/synth; **Comment:** interesting.

VESPERA (POL)-"Ostatni Spacer (Last Walk)" demo'99

Style: Black Metal; **Details:** very long "introduction" and "conclusion", acoustic guitars monotone, Black Metal background, fast riffs, grim vocals and Progressive shades; **Comment:** interesting; **Contact:** Dominik Wieczorek, Sanicka 78, 97-500 Radomsko, Poland, E-mail: vespera@poczta.onet.pl.

VINTAGE SOLEMNITY (TUR)-"Diablera" demo'99

Style: Occult Black Metal; **Details:** Progressive Speed Doom Metal touches, Asia Minor melodies, acoustic parts, fast riffs, narrative screaming guttural vocals, bombastic atmosphere; **Comment:** likeable; **Contact:** Orc Moon, PK 629 06445 Yenisehir, Ankara, Turkey, E-mail: vsolemnity@yahoo.com.

VINTERRIKET (NOR)-"...Gjennom Takete Skogen" demo'00 (NEODAWN)

Style: Dark Ambient; **Details:** Melancholic and Atmospheric Synth-soundscapes, in BURZUM manner; **Comment:** boring.

CD, DEMO CD, MCD... CD, DEMO CD, MCD...

...AND OCEANS (FIN)-"Allotropic/Metamorphic-Genesis Of Dimorphism (A.M.G.O.D.)" CD'01 9 tracks, 48'27"

(CENTURY MEDIA)

Style: Experimental Black Metal; **Details:** the new album is very complex, with different influences, futuristic sound, intelligent and innovative keyboards, fast guitars, shrieking vocals, aggressive bass, Techno Goth-Electro passages but with profound Black Dark Metal background... just a final mention: the members have now the following nicknames: Killstar, Tripster, 7even II, Plasmaar, Atomica and Martex; **Comment:** interesting; **Contact:** www.blackmetal.com/~mega/AO, www.centurymedia.de, www.centurymedia.net.

ABHOR (ITA)-"Nequaquam Vacuum (beginning of the great opera)" CD'00 10 tracks, 39'35"

(BLACK TEARS OF DEATH)

Style: Occult Black Metal; **Details:** ex-EVOL members (Rex Tenebrae and Lord Of Sorrow), this release isn't an official CD album, the debut will appear soon at X-Horizon Records, the tracks represent two demos. "In Tuo Honori Preparatum" 1998 and "Nox Isecuta Est" 1999. Nothing special, just underground sound, with bombastic keyboard and CRADLE OF FILTHY voice. A good choice is the "My Visions Of Nightsky" track, with CANAAN influences, Gothic and normal voice, depressive guitars; **Comment:** likeable; **Contact:** Via Roma 196, 35020 Arzergrande (PD), Italy, E-mail:

abhor666@libero.it, BLACK TEARS OF DEATH, CP 4565, 16149 Genova 39, Italy, E-mail: btod@inwind.it, www.blktears.cjb.net.

ABSORBED (HOL)-"Sunset Bleeding" MCD'00 5 tracks, 13'18"

(RESUSCITATE)

Style: Swedish Death Metal; **Details:** a band with ENTOMBED, GRAVE or CARNAGE influences, fast guitars and aggressive voice; **Comment:** boring; **Contact:** P.O.BOX 108, 7900 AH Hoogeveen Holland, E-mail: hedimi@rendo.dekooi.nl, RESUSCITATE RECORDS, P.O.BOX 324, 7900 AH Hoogeveen, Holland, Tel/Fax: +31 528 235526.

ACID DEATH (GRE)-"Random's Manifest" CD'00 12 tracks, 52'40"

(BLACK LOTUS)

Style: Death Metal with Progressive and Symphonic touches; **Details:** after "Pieces of Manking" debut, this new CD present us a fresh and power sound, with brutal paths and dark melodies, Heavy Guitars (in vein of SEPTIC FLESH), Technical interludes (CYNIC, ATHEIST or AGHORA) and a voice who oscillates between Death and Power/Heavy Metal styles; **Comment:** boring; **Contact:** P.O. BOX 31902, 10035 Athens, Greece, E-mail: savvasbes@yahoo.com.

AETERNUS (NOR)-"Burning The Shroud" CD'01 10 tracks, 52'10"

(HAMMERHEART)

Style: Dark Death Black Metal; **Details:** stuff with unreleased so far, rare and live tracks. The best track is "Midnatt Storm", it reminds me of "...Again Shall Be..." album (HADES), true Black Sorrow Metal! "Burning The Shroud" is the new track, with more Death Metal influences, very aggressive and brutal sound! All tracks were recorded in Grieghallen Studio; **Comment:** likeable.

AGALLOCH (USA)-"Pale Folklore" CD'00 8 tracks, 62'06"

(THE END)

Style: Epic Dark Sorrow Melancholic Doom Death Metal with Gothic and Symphonic touches; **Details:** after the "From Which Of This Oak" demo in 1996, the band with members from AEOLACHRYMAE, SUSURRUS INANIS and NOTHING signed for the American label. The correct description of the sound might be: a combination of cold, dark sorrow and natural oaken beauty. Long tracks, complex sound, majestic keyboard, Dark male voice, angelic soprano, Heavy guitars, depressive and dark passages (SADNESS). "The Painted Fire Across The Skyline" is the most complex and gloomy song; **Comment:** amazing! **Contact:** THE END RECORDS, 556 S. Fair Oaks Ave #101-111, Pasadena, CA 91105, USA, Fax: 626-403-2848, E-mail: theend@theendrecords.com, <http://www.theendrecords.com>.

AGHORA (USA)-"Aghora" CD'00 9 tracks, 54'51"

(CODE 666/SEASON OF MIST)

Style: Metaphysical Technical Emotional Metal; **Details:** Fusion, Progressive, Power, Technical Death, even Pop and Jazz Rock influences, only female voice, featuring Sean Malone and Sean Reinert from CYNIC and DEATH, an innovative and original debut recommendable for all CYNIC and ATHEIST fans; **Comment:** interesting; **Contact:** www.aghora.org, CODE 666 RECORDS, Via Billi 2, 40026 Imola (BO), www.code666.net.

AI SLING (ITA)-"Endless Cicle" demo CD'99 4 tracks, 27'33"

Style: Epic Symphonic Doom Death Metal and Black Metal touches; **Details:** Screamy male vocal, soprano, flute, keyboard, sorrow passages, depressive and atmospheric elements (EMPYRIUM) but also violent and fast Black Metal (DIMMU BORGIR)... without originality but with lot of atmosphere. A colour cover with an interesting booklet, a quality recording for a demo; **Comment:** likeable; **Contact:** Paolo Vidmar, via Scomparini, 33, 34100 Trieste, Italy, E-mail: aisling@jumpy.it.

AMEN CORNER (BRA)-"Darken In Quir Haresete" MCD'00 5 tracks, 25'22"

(DEMISE)

Style: Old Black Death Metal; **Details:** Simple, fast and aggressive sound, without modern elements, Thrash

influences, Satanic voice, bad recording and mixing; **Comment:** boring; **Contact:** R. Conselheiro Carrao, 1318, Hugo Lange, Curitiba/PR, 80040-130, Brazil, DEMISE RECORDS, P.O. BOX 325, Timoteo/MG, 35180-000, Brazil, Fax: +5531 848-4474, E-mail: demise@gtc.com.br, www.demise.com.br

AMETHYST (HOL)-"Dea Noctilucae" demo CD'00 6 tracks, 39'32"

Style: Gothic Black/Death Metal; **Details:** trendy music, male and female voices, atmospheric instruments, lent interludes, nothing special, just an excellent colour cover made by Niklas Sundin; **Comment:** likeable; **Contact:** Serge, St.Nicasiusstraat 40, 5614 CH Eindhoven, The Netherlands, www.amethystband.co.

ANAAL NATHRAKH (UK)-"Total Fucking Necro" demo CD'00 9 tracks, 45'33" (LEVIAPHONIC)

Style: Necro Metal; **Details:** Uhhhh! Fast Melodic Brutal Black Metal with extreme Black/Noise/Grind voice, speed riffs, crushing drums, an extreme and apocalyptic style! The future sound of this necromaniac band is: "faster songs, more insanity during vocal recording, more psychotic subliminal messages and necro chords..." **Comment:** interesting; **Contact:** www.leviaphonic.co.uk, www.users.globalnet.co.uk/~dhaner, Necrodeath Studios 15, Standlake Avenue, Hodge Hill, Birmingham, B36 8JR, England, E-mail: crushfuk@fuckyou.co.uk.

ANCIENT CEREMONY (GER)-"Synagoga Diabolica" MCD'00 8 tracks, 28'00" (ALISTER)

Style: Black Death Metal; **Details:** after one MCD (Alister Records) and two albums (Cacophonous Records), Christian Anderle prepares eight new brutal and aggressive tracks, with keyboard, male and female vocals, without Gothic or Atmospheric touches, just fast and demonic sound + one cover-version METALLICA, "Creeping Death"; **Comment:** likeable; **Contact:** www.ancient-ceremony.de, E-mail: devil@ancient-ceremony.de, www.Alister-Records.de, Fax: +49 6507 3035.

ANHEAD (CZE)-"Phases" demo CD'00 6 tracks, 27'13"

Style: Doom Death Metal; **Details:** the first demo with the members from ONEAIA and DESECRATE bands, screamy male voice (old CEMETARY), female Rock voice, simple keyboard, modest guitars, unoriginal sound with MY DYING BRIDE' background. "Oneaia" is a very melancholic and calm track; the female vocal is amazing; **Comment:** likeable; **Contact:** Robert Hales, Sokolovska 104, 180 00 Praha 8, Czech Republic, E-mail: anhead@centrum.cz.

ASTARTE (GRE)-"Rise From Within" CD'00 9 tracks, 51'02" (BLACK LOTUS)

Style: Atmospheric Black Metal; **Details:** This is the second album of an exclusively Greek women band, after a very interesting "Dancing In The Dark Lakes Of Evil" demo, 1997 and the "Doomed Dark Years" debut in 1999. Three superb women, without corpse-paint this time, with swords and Amazonian-warlike image (Xena, he, he) present nine Modern fashionable Black Metal tracks, with intelligent keyboard, complex sound, atmospheric background but still aggressive and violent! Can you believe the voices are also brutal and grim? **Comment:** interesting.

ARRIVAL (FIN)-"Icon Of Worthless" promo CD'99 2 tracks, 11'08"

Style: Melodic Black Metal; **Details:** The FLAUROS members present another musical project, two non-original but quality and dynamic tracks, with an Atmospheric hue and Heavy riffs. Soon they will release the debut at Edge Runner Records! **Comment:** likeable; **Contact:** S.Sinkkonen, Poretie 10 as.2, 80160 Joensuu, Finland.

ASP (GER)-"Hast Du Mich Vermissst?" CD'00 9 tracks, 43'25" (RICHTERSKALA/TRISOL MUSIC)

Style: German Gothic Industrial SynthPop and Classical with EBM and Rock influences; **Details:** Style between RAMMSTEIN and SISTERS OF MERCY, with a very strange sound, texts in German, Matthias Ambre has a powerful voice, mostly in hit club tracks, as "Sing Child"

and "Schwarzer Schmetterling", two antenant and melodic songs. On "Dancing" track the voice reminds me a little of DEPECHE MODE'vocal; **Comment:** likeable; **Contact:** www.schwarzer-schmetterling.de, RICHTERSKALA/TRISOL MUSIC GROUP GMBH, Ahornweg 19, 64807 Dieburg, Germany, Fax: +4960715737, E-mail: info@trisol.de.

AURA NOIR (NOR)-"Increased Damnation" CD'00 15 tracks, 51'39" (HAMMERHEART)

Style: Unholy Thrash Metal; **Details:** The members of MAYHEM and DODHEIMSGARD are featured now with 15 apocalyptic tracks in old Thrash way (80'), with live tracks and even Fenriz (DARK THRONE) as vocal; **Comment:** likeable; **Contact:** HAMMERHEART RECORDS/THE PLAGUE RECORDS, P.O. BOX 277, 6300 AG, Valkenburg, Holland, Fax: +31 46 4373800, E-mail: jhr@hammerheart.com, www.hammerheart.com.

AUTUMNBLAZE (GER)-"Bleak" CD'00 9 tracks, 50'32" (PROPHECY)

Style: Melancholic Trip Rock? **Details:** "DaemmerElbenTragodie" was the first album, Epic Dark Metal in early KATATONIA' way. Now Eldron, Schwadorf (Markus from EMPYRIUM) and Arisjel perform nine non-Metal tracks, with Rock touches, normal vocal, acoustic guitar, electronic elements, a sound exclusively dedicated for hopeless and isolating feelings. The title of the album is perfect to describe this kind of sombre but melancholic atmosphere; **Comment:** fascinating; **Contact:** PROPHECY PRODUCTIONS, Kurfuerstenstr.5, 54492 Zeltingen-Rachtig, Deutschland., Fax: +49 6532 945021, E-mail: info@prophecyproductions.de, www.prophecyproductions.de.

AUTUMN TEARS (USA)-"Love Poems for Dying Children... act III-Winter and the Broken Angel" CD'00 14 tracks, 40'55" (DARK SYMPHONIES)

Style: Dark, orchestral, neoclassical; **Details:** This is the third chapter of dramatic and sombre, charismatic symphonies, operatic and enchanting female vocals, duets, contrasts and medieval melodies. An excellent music for the fans of DEAD CAN DANCE or ENYA. The booklet is very attractive, too; **Comment:** amazing; **Contact:** DARK SYMPHONIES, BOX 547, Billerica, MA, 01821, USA, E-mail: darksympho@aol.com, www.darksymphonies.com.

AVRIGUS (AUS)-"The Secret Kingdom" CD'01 10 tracks, 52'20" (WELL OF URD/HAMMERHEART)

Style: Dark Ambient Atmospheric with Metal influences; **Details:** Another great band with a calm and meditative sound, male and female vocals, abundant keyboard, grand piano, acoustic and electric guitars. Gothic tendencies ("The Grail" reminds me of TRISTANIA band), Romantic and medieval pagan melodies. Excellent artwork, cover, texts, photos! **Comment:** amazing! **Contact:** AVRIGUS, P.O. BOX 344, Sydney NSW 2042 Australia, www.avrigus.com.

BALTAK (AUS)-"Zaginatio Grad" CD'99 9 tracks, 43'08" (BATLEGGOD)

Style: Crushing Black Metal; **Details:** fast and common music, in old school Black/Death Metal way with screamy vocals and predominant Heavy/Speed guitars. The lyrics are inspired from Alexander The Great and Macedonian legends; **Comment:** interesting; **Contact:** BATLEGGOD PRODUCTIONS, P.O. BOX 532, Kingsgrove, NSW 2208, Australia, Fax: +61 2 9750 9462.

BEHEADED (MAL)-"Resurgence Of Oblivion" MCD'00 5 tracks, 21'17" (MIGHTY)

Style: Death Metal; **Details:** "Soul & Dead" demo 1995, "Perpetual Mockery" CD 1998 (X-treme Records) and now this MCD. The sound is Brutal and Technical, ugly vocal (CANNIBAL CORPSE), powerful guitars... just Death Metal for fans of early 90's period... "We'll still be Metal when you have short hair, an ugly wife, and work 9 to 5..." **Comment:** likeable; **Contact:** David Bugeja, Pellikani Street, Tarxien, PLA 14, Malta, E-mail: beheaded@mindless.com, www.beheaded.dhs.org; MIGHTY MUSIC, Bergthorasgade 2, 5th, 2300

Copenhagen, S-Denmark, Fax: +4533141406, E-mail: info@mightymusic.dk, www.mightymusic.dk.

BELLENOS (FRA)-"Errances Oniriques" CD'00 8 tracks, 46'16"

(SACRAL)
Style: Melodic Black Metal; **Details:** the second album, a non-original mixture between Heavy, Death and Black styles with Atmospheric and melancholic touches, aggressive voice, melodic background, nothing special; **Comment:** likeable; **Contact:** BELLENOS, 31 rue R. Briquet, 62217 Beaurains, France, E-mail: belenos_nord@wanadoo.fr, www.multimania.com/belenosfr, SACRAL PRODUCTIONS, BP 11, 01660, Mezeriat, France.

BELPHEGOR (AUT)-"Necrodaemon Terrorsathan" CD'00 9 tracks, 35'26" (LAST EPISODE/ROCRIS DISC)

Style: Brutal Black Death Metal; **Details:** After two excellent releases, "The Last Supper" and "Blutsabbath", this band prepares a new set of primitive and raw Black Metal tracks with grim and violent voice, without modern passages. Just brutal! **Comment:** interesting; **Contact:** LAST EPISODE/SERENADES RECORDS, Bucher Weg 12, D-73529, Schwäbisch, Gmünd, Germany, Fax: +497173914973, www.last-episode.de.

BENÜMB (USA)-"Withering Strands Of Hope" MCD'00 32 tracks, 24'28" (RELAPSE)

Style: Grind Thrash Metal; **Details:** Uhhh! Diabolic vocals, crushing drums, brutal riffs, exclusively for US ATROCITY (R.I.P.) fans; **Comment:** likeable; **Contact:** http://get.to/benumb, RELAPSE EUROPE RECORDS, Brusseler Str.14, D-30539, Hannover, Fax: +49 511 8709 230, www.relapse.com.

BESEECH (SWE)-"Black Emotions" CD'00 10 tracks, 40'35" (PAVEMENT)

Style: Gothic-Electronic-Atmospheric Metal; **Details:** the first track, "Manmade Dreams" is Dark, "Neon Ocean" is ballad and the rest of the tracks have Gothic influences (in vein of "Godless Beauty"/CEMETARY), with male and female vocals, Electronic passages and commercial sound; **Comment:** boring; **Contact:** PAVEMENT MUSIC EUROPE, Bergshojden 42 NB, S-174 45, Sundbyberg, Sweden, www.pavementmusic.com.

BETHLEHEM (GER)-"Profane Fetmilch lenzt elf Krank" single CD'00 2 tracks, 9'15" (PROPHECY)

Style: German Dark Rock; **Details:** melodic elements, more experimental, with Progressive aura and morbid background, different voices, OPHITHALAMIA riffs, IN THE WOODS... bass, German lyrics, a new orientation of this Dark Metal band; **Comment:** likeable.

BLAZING ETERNITY (DEN)-"Times And Unknown Waters" CD'00 8 tracks, 68'28" (PROPHECY)

Style: Dark Metal; **Details:** an interesting mixture of Dark, Black, Death and Doom Metal styles, melancholic and aggressive passages, different voices, very attractive and complex Metal! **Comment:** excellent!

BLOOD STAINED HOST (ITA)-"Individual Theatre" CD'98 8 tracks, 47'19" (THE TWELFTH PLANET)

Style: Progressive Death Metal; **Details:** atmospheric sound, Death/aggressive and normal voices, Progressive shadows, modest originality... **Comment:** boring; **Contact:** Via Colle Luce 15, 65024 Manoppello (PE), Italy, TWELFTH PLANET RECORDS, P.O. BOX 22, 65012 Cepagatti, Italy, Fax: +390871563135; E-mail: planet12th@hotmail.com, www.twepla.com.

BROKEN HOPE (USA)-"Grotesque Blessings" CD'00 9 tracks, 39'03" (THE PLAGUE)

Style: Death Metal; **Details:** Old School American Death Metal, the project of Larry De Mumbum (EM SIMFONIA); True Metal for OBITUARY' fans. **Comment:** likeable.

BRUTAL MASTICATION (USA)-"Underground" CD'00 13 tracks, 37'30" (ARCTIC MUSIC)

Style: Death Metal; **Details:** this is a live recording album

with brutal voice (reminds me of Luc Lemay/GORGUTS), fast guitars, explosive drums... just another Florida band. **Comment:** boring; **Contact:** ARCTIC MUSIC GROUP RECORDS, P.O. BOX 23519, FT Lauderdale, FL 33307, USA, www.arcticmusicgroup.com.

BUIO OMEGA (AUS) - "The Dark Conquest" CD '99 7 tracks, 36'01" (BATTLEGOD)

Style: Barbaric Black Metal; **Details:** aggressive and rapid atmosphere, full of hate, apocalyptic voice (Gorgoroth/BALTAK) with HELHAMMER influences; **Comment:** likeable.

BURIAL SHADES (RUS) - "To The Fleshes Of My Livid Everything" demo CD '99 5 tracks, 40'13"

Style: Misanthropic Dark Metal; **Details:** very sad and depressive sound, with complex elements, angry vocal and Symphonic Black Metal influences, a WINTER replica in Russian way; **Comment:** very interesting; **Contact:** E-mail: dod666@mail.ru.

CANAAN (ITA) - "Brand New Babylon" CD '00 14 tracks, 69'51" (PROPHECY/EIBON)

Style: Melancholic Dark Pop; **Details:** after "Blue Fire" masterpiece debut, the ex-RAS ALGETHI band offered us the second double CD with more Ambient influences, named "Walk Into My Open Womb", and now the third chapter, fusion of Dark Experimental and Slow passages, with a Pop and simple voice (sorry Mauro!), a mediocre sequence entitled "Sperm Like Honey", a brilliant "Of Lost Desires" track and very promising new sound reflected by "La Simmetria Del Dolore". Nothing else matters! **Comment:** likeable; **Contact:** www.eibonrecords.com.

CAPTIVUS DIABOLI (ITA) - "Captivus Diaboli" demo MCD '99 4 tracks, 18'21"

Style: Progressive Atmospheric Metal; **Details:** heavy vocal, abundant keyboard and modest sound, with lots of RHAPSODY tents; **Comment:** loathsome; **Contact:** Dino Vicedomini, via Giotto, 19, 80026, Casoria (NA), Italy, E-mail: dinovice@hotmail.com.

CARPATHIAN FOREST (NOR) - "Strange Old Brew" CD '00 12 tracks, 40'03" (AVANTGARDE)

Style: Norwegian Misanthropic Black Metal; **Details:** after a long history (almost ten years) and "Black Shining Leather" CD 1998, "Through chasm, caves and Titan Woods" MCD 1995, "Bloodlust & Perversion" demo 1992 and "Journey Through The Cold Moors Of Svartjern" demo 1993, Nattefrost and Nordavind co-opted for this album to Tchort (ex-EMPEROR, SATYRICON, GREEN CARNATION) and A. Kobro (IN THE WOODS...). The sound is primitive, with grim voice, classic Black Metal riffs and drums, in vein of early MAYHEM, EMPEROR or DARK THRONE, instrumental synth interludes performed by Vrangsin (WORLD DESTROYER) and fast tunes. Soon will appear the next CD, entitled "Morbid Fascination Of Death"; **Comment:** interesting; **Contact:** AVANTGARDE MUSIC, Via de Amicis 4, 20123 Milano, Italy, Phone: +390289408677, Fax: +390289408688, E-mail: greylife@tin.it, Website: www.avantgardemusic.com.

CATAMENIA (FIN) - "Eternal Winter's Prophecy" CD '00 11 tracks, 42'54" (MASSACRE/ROCRIS DISC)

Style: Melodic Black Metal; **Details:** Majestic atmosphere conferred by intelligent keyboard, trendy and melodic rhythms, Black voice, synchronized guitars and expressive battery, Nordic and frozen ambience! This is the best album of these musicians after two modest albums, "Halls Of Frozen North" and "Morning Crimson". "In The Void" is the best and dynamic track but very commercial, as entire album. **Comment:** thrilling! **Contact:** MASSACRE RECORDS, Rauheckstr.10, D-74232 Abstatt, Germany, www.massacre-records.com, Fax: +49 7062 64375, E-mail: info@massacre-records.com, ROCRIS DISC RECORDS, P.O. BOX 110, OPI, Constanta, 8700, Romania, Fax: +40 41614637, E-mail: rocris.disc@xnet.ro.

CELESTIA (FRA) - "A Cave Full Of Bats" MCD '99 4 tracks, 18'54" (DRAKKAR PRODUCTIONS)

Style: Black Metal; **Details:** Noctu and Fureiss perform

four tracks with very aggressive and linear sound, ugly drums, intermittent keyboard, evil vocal and fashion atmosphere; **Comment:** likeable; **Contact:** Fureiss, Guerin, 23 rue Palapharnerie, 84000 Avignon, France. DRAKKAR PRODUCTIONS, BP 420, 84071 Avignon Cedex 4, France, Fax: 0466848594, E-mail: drakkar2@wanadoo.fr, www.altern.org/drakkar.

CEMETARY 1213 (SWE) - "The Beast Divine" CD '00 10 tracks, 40'05" (CENTURY MEDIA)

Style: Gothic Atmospheric Metal; **Details:** Mathias Lodmalm is one of the oldest guys of Gothic Doom Death Metal Scene with a long and successful discography: "An Evil Shade Of Grey" CD 1992, "Godless Beauty" CD 1993, "Sundown" CD 1996 and "Last Confessions" CD 1997, all albums were released under CEMETARY banner. With SUNDOWN name he presented us "Design 19" CD and "Glimmer" CD, two Electronic/Industrial albums. The name of this new band's album is more aggressive and extreme ("The Lightning/Firewire" and "Dead Boy Wonder"), very melodic and atmospheric but also with Cold Industrial elements, such as "Antichrist 3000" track. **Comment:** likeable; **Contact:** CENTURY MEDIA RECORDS, Schaeferstrasse 33a, 44147 Dortmund, Germany, Fax: +49 231 8297 101, www.centurymedia.com.

CENTINEX (SWE) - "Hellbrigade" CD '00 9 tracks, 38'41" (REPULSE)

Style: Dark Swedish Death Metal; **Details:** this band has a big discography: "Subconscious Lobotomy" CD (1992), "Malleus Maleficarum" CD (1996), "Reflections" CD (1997), "Reborn Through Flames" CD (1998), "Bloodhunt" MCD (1999); the sound is common, in vein of VADER, aggressive vocals and destructive rhythms, nothing special, only good skills of the musicians; **Comment:** likeable; **Contact:** Martin Schulman, Sturegatan 8, 776 35 Hedemora, Sweden, E-mail: centinex@hotmail.com, www.centinex.com.

CENTURIA (POL) - "Dreams And Feelings" CD '00 9 tracks, 44'38" (BLACK FLAMES)

Style: Gothic Metal; **Details:** calm innocent enchanting and meditative female vocal (THE GATHERING or THEATRE OF TRAGEDY), melodic dreaming and melancholic aura, Electronic touches, impressive keyboards, atmospheric romantic and introspective sound with mystic shadows; **Comment:** brilliant! **Contact:** BLACK FLAMES PRODUCTIONS, O. Orla Bialego 53/12, 61-251, Poznan, Poland, Fax: +48 61 8702663, E-mail: bfp@kki.net.pl.

CEPHALIC CARNAGE (USA) - "Exploiting Dysfunction" CD '00 66 tracks, 73'23" (RELAPSE)

Style: Rocky Mountain Hydro-Grind or Schizophrenic Death Grind; **Details:** Core Death Metal, very brutal and strange sound but with long and complex tracks, probably one of the best albums of this sick style! **Comment:** interesting.

CHAOSTAR (GRE) - "Chaostar" CD '00 8 tracks, 44'56" (HOLY)

Style: Dark Experimental Classical Operatic Symphonic Music; **Details:** the "classic" side of SEPTIC FLESH members, with a powerful splendid female voice (Natalie Rassoulis), choirs, artistic and dramatic sequences, a kind of mixture of ELENDA and AUTUMN TEARS elements but in an original and orchestral mode... **Comment:** amazing! **Contact:** a5b6c8a1@otenet.gr, HOLY RECORDS, BP 59, 77263, La Ferte Sous Jouarre Cedex, France, Fax: +33 160223646, E-mail: holyrecords@wanadoo.fr.

CHRISTIAN DEATH (USA) - "Born Again anti Christian" CD '00 13 tracks, 62'09" (CANDLELIGHT)

Style: Rock Gothic; **Details:** a new album of Valor and Maitri with guest musicians as Dani (CRADLE OF FILTH), more aggressive and atmospheric as the previous ones. **Comment:** likeable; **Contact:** CANDLELIGHT RECORDS, 2 Elgin Avenue, London, W9 3 QP, UK, www.candlelightrecords.co.uk.

CISS (USA) - "Kings Of The World" CD '00 11 tracks, 49'07" (PAVEMENT)

Style: Heavy Progressive Metal; **Details:** this is the

project of one of the remarkable and gifted guitar players, David T. Chastain... the sound is complex, technical and sophisticated; **Comment:** interesting.

COMPOS MENTIS (DEN) - "Quadrology Of Sorrow" MCD '00 4 tracks, 18'36"

Style: Atmospheric Melodic Death Metal; **Details:** modern sound with atmospheric and sorrow passages, keyboards, piano, fast rhythms and harshly vocal, "Visions Of Tragedy" is the best depressive and atmospheric track; **Comment:** interesting; **Contact:** Andreas Posselt, Skjoldsvaenge 6, 6500 Vojens, Denmark, E-mail: composmentis@mailme.dk, www.geocities.com/composmentisband.

COPH NIA (SWE) - "That Which Remains" CD '00 8 tracks, 62'30"

(COLD MEAT INDUSTRY)
Style: Ambient Dark Industrial; **Details:** a combination between LUSTMORD, SEPHIROTH or RAISON D'ETRE, with sombre aura, religious aspects, male and female voices, lots of effects, Ethno interludes, Latin texts. **Comment:** captivating! **Contact:** www.cophnia.com, COLD MEAT INDUSTRY, Villa Eko, 595 41 Mjölby, Sweden, fax: +46 142 102 18, E-mail: info@coldmeat.se, www.coldmeat.se.

CORPUS CHRISTI (POR) - "Saeculum Domini" CD '00 8 tracks, 41'10" (SO DIE MUSIC)

Style: Noise Industrial Black Metal; **Details:** extreme and very rapid sound, apocalyptic vocal, abundant guitars and programming, without melody but modern and innovative orientation. Necrobutcher (MAYHEM) performs besides ex-NOCTU members in concert and perhaps on the next album of these Portuguese; **Comment:** interesting; **Contact:** P.O. BOX 2039, 1101-001, Lisboa, Portugal, SO DIE MUSIC, Apartado 246, 4536 909, Lourosa, Portugal, E-mail: so.die@mail.pt, Distribution by DIVISION HOUSE, P.O. BOX 20, 3854-908, Branca ALB, Portugal, Fax: +351 256681061, E-mail: divisionhouse@hotmail.com, www.divisionhouse.com.

CORVUS CORAX (USA) - "The Atavistic Triad" CD '00 5 tracks, 44'18" (DARK SYMPHONIES)

Style: Pagan Symphonic Metal; **Details:** very complex album, a mixture of styles such as: Black, Doom, Death, Gothic, Industrial or Classic, with influences of bands such as: ULVER, ARCTURUS, IN THE WOODS... or LIMBONIC ART, long tracks (almost ten minutes), musical and artistic concept. **Comment:** likeable; **Contact:** E-mail: corvus_corax@hotmail.com.

CRADLE OF FILTH (UK) - "Midian" CD '00 11 tracks, 58'51" (MUSIC FOR NATIONS)

Style: Atmospheric Black Metal; **Details:** more aggressive and rapid sound, demonic voice, soprano, hallucinating and amazing keyboard, melodic riffs, atmospheric passages, clear recording and mixing, Satanic Vampiric and Horror concepts, this time in a fictive town, entitled "Midian"; **Comment:** excellent! **Contact:** www.cradle-of-filth.co.uk, MUSIC FOR NATIONS, 333 Latimer Road, London W10 6RA, Fax: +44 208 964 5460, E-mail: mfn@music-for-nations.co.uk, www.music-for-nations.co.uk.

CREMATORY (GER) - "Believe" CD '00 12 tracks, 54'32" (NUCLEAR BLAST/ROCRIS DISC)

Style: Gothic Metal; **Details:** guttural vocal but also normal ("Caroline" and "Why") melodic and atmospheric orientation. Heavy guitars, club hit ("Time For Tears"), nothing new, nothing special, just another perfect album for all CREMATORY fans! **Comment:** interesting; **Contact:** NUCLEAR BLAST GMBH, Oeschstrasse 40, D-73072 Donzdorf, Germany, Fax: +49 7162 24554, E-mail: death@nuclearblast.de, www.nuclearblast.de.

CREST OF DARKNESS (NOR) - "Project Regeneration" CD '00 10 tracks, 38'01" (LISTENABLE)

Style: Dark Horror Metal; **Details:** original, symphonic and complex Black Heavy Metal, excellent inflexions of male vocals, angelic female voice (Kristin/PALE FOREST), gloomy atmosphere, melodic but aggressive passages... a kind of GLOOMY GRIM but more complex

and rather different; **Comment:** thrilling! **Contact:** E-mail: ingaramlien@c2i.net, www.crestofdarkness.com, LISTENABLE RECORDS, BP 73, 62930 Wimereux, France, Fax: +33 321 32 29 48, www.listenable.net.

CRUACHAN (IRE)-"The Middle Kingdom" CD'00 11 tracks, 48'28"
(HAMMERHEART)

Style: Irish Folk Metal; **Details:** after the debut CD released at N.E.P., entitled "Tuatha Na Gael", in 1995, Keith presents us now eleven more Folk tracks, only with shy Metal shadows. Mandolin, Bouzouki or Flute are the most important instruments besides guitars, with normal male vocal (METALLICA) and powerful female voice (ENYA), commercial and very dance. **Comment:** boring; **Contact:** E-mail: cruchan@ireland.com.

CUSTARD (GER)-"For My King" CD'00 11 tracks, 48'10"
(B.O./ROCRIS DISC)

Style: Heavy Power Metal; **Details:** normal and modest voice, Heavy guitars, excellent battery... just Heavy Metal; **Comment:** likeable; **Contact:** B.O.RECORDS, Heubacherstrasse 23, 73529 Bettringen, Germany, Fax: +49 71739146325.

DARK GAMBALLE (CZE)-"Robotory" CD'00 15 tracks, 52'00"
(REDBLACK)

Style: Dark Cyber Psycho Metal; **Details:** the 5th album of this big band, with Industrial but melodic influences, a voice who reminds me of GIANTS CAUSEWAY and Czech texts; **Comment:** interesting; **Contact:** Antonina Prochazky 5, 62300 Brno-Kohoutovice, Czech Republic, REDBLACK PRODUCTIONS, Kopečna 7, 60200 Brno, Czech Republic, Fax: +420543216224, E-mail: info@redblack.cz, www.redblack.cz.

DARK THRONE (NOR)-"Preparing For War" CD'00 15 tracks, 74'45"
(PEACEVILLE)

Style: Norwegian Black Metal; **Details:** this is a black-white Digipack Compilation CD with the best tracks of Fenriz & Nocturno Culto from the albums such as "Soulside Journey", "A Blaze In The Northern Sky", "Under A Funeral Moon" and "Transylvanian Hunger, live tracks and from the legendary demos "A New Dimension" and "Thulcandra" **Comment:** elegant; **Contact:** PEACEVILLE RECORDS, P.O. BOX 101, Cleckheaton, W Yorks, BD 19 4YF, UK, www.peaceville.com.

DARK TRANQUILITY (SWE)-"Haven" CD'00 11 tracks, 43'07"
(CENTURY MEDIA)

Style: Melodic Death Metal; **Details:** the best album after a long history with releases such as "Skydancer", "The Gallery", "The Mind's I" or "Projector". These new tracks are atmospheric, melodic, Classic Gothic Rock vocal, Heavy riffs and impressing keyboard, a sound which reminds me of early AMORPHIS; **Comment:** exciting; **Contact:** www.darktranquility.com.

DARKWELL (AUT)-"Suspiria" CD'00 10 tracks, 46'47"
(NAPALM)

Style: Gothic Metal; **Details:** "Broken thoughts, broken dreams, broken hearts... It's realm of darkness"... great texts! The sound is Atmospheric, an innocent female vocal (Alexandra) and normal male vocal on background, impressive keyboards, melancholic passages, Metal interludes with two skilful musicians, Roland (ex-SARCASM SYNDROME, ex-EVENFALL, ANGRY ANGELS) and Moritz (ENID, KOROVA, ABIGOR, DORNENREICH, ex-EVENFALL); **Comment:** thrilling; **Contact:** E-mail: darkwellgothik@geocities.com, www.darkwell.cjb.net, NAPALM RECORDS, Vordenberger Str.20, A 8790, Eisenerz, Austria, Fax: +43 3848 3273, www.napalmrecords.com.

DAWNBRINGER (USA)-"Catharsis Instinct" CD'00 12 tracks, 44'18"
(ICARUS)

Style: Melodic Heavy Death Metal; **Details:** engaging, dynamic, energizing, rocking and Metal music, with Heavy Metal guitars. Progressive keyboard, different voices and the sound owes much to: MOTORHEAD, BLIND GUARDIAN, IN FLAMES, HELLOWEEN or NWOBHM; **Comment:** interesting; **Contact:** PO BOX

416, Devault, PA 19432 USA, E-mail: deathofhunger@hotmail.com, ICARUS RECORDS, C.C.1593, Correo Central, C1000 WAP Buenos Aires, Argentina, Fax: +541143450211, E-mail: icarus@ba.net.

DAWN OF DREAMS (GER)-"Darklight Awakening" CD'00 9 tracks, 40'24"
(LAST EPISODE/ROCRIS DISC)

Style: Black Death Metal; **Details:** trendy sound, with Heavy Melodic and Brutal passages, common Black vocal and... that's all! **Comment:** likeable.

DEEDS OF FLESH (USA)-"The Path Of The Weakening" CD'00 9 tracks, 31'39"
(EREBOS/UNIQUE LEADER)

Style: Death Metal; **Details:** after three albums and a reasonable deal with Repulse Records, this band returns now with new sick brutal morbid and extreme tracks, especially for Fast Death Metal' idols. **Comment:** interesting; **Contact:** Deeds, P.O.BOX 6544, Los Osos, CA 93412 USA, E-mail: deeds@aol.com, www.deedsofflesh.com, Fax: 8057816883, www.uniqueleader.com, E-mail: deeds@uniqueleader.com, EREBOS PRODUCTIONS, P.O. BOX C8, 01001 Zilina, Slovakia, Fax: +421897243589, E-mail: psycho@erebosproductions.com, www.erebosproductions.com.

DEISEAL (FRA)-"Relationship Of Hate" CD'00 9 tracks, 41'06"

Style: Hateful Melodic Dark Metal; **Details:** linear sound, rapid guitars and drums, Death vocals, melodic touches... fashionable manner yet inedited orientation for French Death Metal scene; **Comment:** likeable; **Contact:** Black Crystal, Les Maires d'Avaux, FR 70280, St-Bresson, France, E-mail: blackcrystal@voila.fr.

DE PROFUNDIS (FRA)-"Siècle de Cendres" CD'00 11 tracks, 65'47"
(NOCTURNAL MUSIC)

Style: Symphonic Orchestral Metal with Ambient influences; **Details:** Modern Black Metal with lots of influences, even too much influences, bombastic keyboard, modest Black vocals and different riffs. The CD contains one CD-ROM track with a lot of info, images and specific details about members. **Comment:** likeable.

DESTROYER 666 (AUS)-"Phoenix Rising" CD'00 8 tracks, 40'04"
(SEASON OF MIST)

Style: Old Black Metal; **Details:** classic and non-conformist sound, with primitive drums, Thrash/Death vocal, fast guitars and aggressive atmosphere. "Ride The Solar Winds" is one of the best tracks of the album, with BATHORY'tunes! **Comment:** likeable; **Contact:** SEASON OF MIST, 24 rue Brandis, 13005 Marseille, France, Fax: +33 491800037, E-mail: info@season-of-mist.com, www.season-of-mist.com.

DETONATION (HOL)-"Lost Euphoria" MCD'00 4 tracks, 20'50"
(SKULL CRUSHER)

Style: Black Death Metal; **Details:** melodic and aggressive sound, violent and heavy rhythms, and different voices; **Comment:** likeable; **Contact:** Mike Ferguson, Dr.H.Colijnlaan 36, 3705 HT, Zeist, Holland, E-mail: lostetuphoria@hotmail.com, SKULL CRUSHER RECORDS, Cornelius Roobolstraat 42, 3554 BT, Utrecht, Holland, Fax: +31302468957, E-mail: skullcrusher_records@hotmail.com.

DIABOLIC (USA)-"Supreme Evil" CD'00 10 tracks, 32'10"
(THE PLAGUE)

Style: Death Metal; **Details:** American Brutal and Technical sound, an album for fans of MORBID ANGEL or CANNIBAL CORPSE; **Comment:** excellent; **Contact:** DIABOLIC, P.O. BOX 9689, Tampa, FL 33674-9689, USA, E-mail: blastmasters@hotmail.com, www.diabolicblastmasters.com.

DIE FORM (FRA)-"Extremum" CD'00 14 tracks, 61'53"
(MATRIX CUBE/TRISOL)

Style: Dark Wave; **Details:** Philippe Fischot mixed EBM with Industrial on Dark Wave background, the music is weird but technical and cosmic, a powerful female voice (Lisa Gerard/DEAD CAN DANCE) and a normal male

one, an orientation similar with DAS ICH; **Comment:** interesting.

DIE APOKALYPTISCHEN REITER (GER)-"All You Need Is Love" CD'00 12 tracks, 50'54"
(HAMMERHEART)

Style: Death Metal; **Details:** complex Metal with melancholic, atmospheric and Folk interludes, majestic keyboard, interesting voices (beauty and darkness), expressive guitars and crushing drums; **Comment:** thrilling!

DIES ATER (GER)-"Through Weird Woods" CD'00 8 tracks, 42'19"
(LAST EPISODE/ROCRIS DISC)

Style: Black Metal; **Details:** very short album because three tracks are instrumentals, the rest of music is full of hate, rage and aggression. "Scorned Heroine" is one of the very interesting tracks of the album, 9 minutes of aggressivity and melancholy. **Comment:** boring.

DISGORGE (MEX)-"Forensick" CD'00 10 tracks, 36'53"
(REPULSE)

Style: Ultra Brutal Gore Grind Death Metal; **Details:** horrible cover, sick musical orientation, and Fast Death Metal sound with Grind vocal. Uhhh! **Comment:** interesting; **Contact:** P.O.BOX 1-310, Queretaro, Qro.76001, Mexico, E-mail: disgorge_mex@hotmail.com.

DISGORGE (USA)-"She Lay Guted" CD'00 9 tracks, 25'04"
(EREBOS/UNIQUE LEADER)

Style: Death Metal with Grind Core tents; **Details:** short tracks, guttural vocal, chaotic and devastating sound, Sick Gore Grind Metal; **Comment:** likeable; **Contact:** 1341 East Valley Park Way, PMB #215, Escondido, CA 92027, USA, E-mail: disgorge@home.com.

DISMAL EUPHONY (NOR)-"Python Zero" CD'01 8 tracks, 43'07"
(NUCLEAR BLAST/ROCRIS DISC)

Style: Death Metal with Gothic Rock influences; **Details:** no, it's not possible! No Gothic, No Black, only Death Metal with Rock interludes, modest male and female voices, extreme sound, atmospheric keyboard, Death Rock riffs, simple drums, only a good track, "Needle" (in vein of "Soria Maria Slott" album) and one good Black Metal song, entitled "Plasma Pool"; **Comment:** loathsome.

DISMEMBER (SWE)-"Hate Campaign" CD'00 11 tracks, 33'28"
(NUCLEAR BLAST/ROCRIS DISC)

Style: Death Metal; **Details:** hate, violence, musician's good skills, and... that's all. Again Classical Death Metal in Swedish way. **Comment:** boring.

DIVINE EMPIRE (USA)-"Doomed To Inherit" CD'00 10 tracks, 35'12"
(THE PLAGUE/OLYMPIC)

Style: Death Metal; **Details:** the musical project of Alex Marquez and Jason Blaschowitz (DEMOLITION HAMMER and MALEVOLENT CREATION) presents us ten pure Technical Death Metal tracks. **Comment:** likeable; **Contact:** OLYMPIC RECORDINGS, P.O. BOX 7217, Elgin, IL 60121, USA, E-mail: jpsoars@yahoo.com, www.Metalasylum.com/divineempire.

DOMINION3 (AUT)-"The Hand And The Sword" CD'00 9 tracks, 42'31"
(NAPALM)

Style: Dark Electro-Industrial Gothic; **Details:** Tharen and Elisabeth (DARGAARD) perform now experimental music, with lots of keyboards, brutal male vocal, enchanting female vocal, Dark Electro atmosphere, simple guitar (Jorg Lanz/AMESTIGON)... just computer sound; **Comment:** amazing; **Contact:** P.O.BOX 173/2130 Mistelbach, Austria, E-mail: dominion3@utanent.at.

DOMINION CALIGULA (SWE)-"A New Era Rises" CD'00 8 tracks, 44'34"
(NO FASHION)

Style: Dark Metal; **Details:** Emperor Magus Caligula (DARK FUNERAL) is trying to explore a new dimension, between Heavy, Death, Black and Progressive Metal styles with Roman Imperium themes as lyrics; **Comment:** interesting; **Contact:** NO FASHION

RECORDS, Textilvagen 7, S-120 30 Stockholm, Sweden,
Fax: +46 86303601, E-mail:
nofashion@houseofkicks.se, www.come.tonofashion

DORN (GER)-"Falschheit" CD'00 9 tracks, 41'16"
(CCP)

Style: Dark Death Metal; **Details:** German music of RIGER keyboard guy, common and screamy vocal, full of keyboard and atmospheric passages; **Comment:** likeable; **Contact:** Roberto Liebig, Lessingstrasse 4, 15230 Frankfurt/Oder, Germany, E-mail: Wodenas@Lycosmail.com, CCP RECORDS, Dinghoferstr.54, A-4020 Linz, Austria, Fax: +43 7326041404, E-mail: ccp@privat.at, www.ccprecords.com

DORNENREICH (AUT)-"Her Von Welken Nachten" CD'01 9 tracks, 58'52"
(PROPHECY)

Style: Dim-dynamic intense Metal; **Details:** the third album of Eviga, Valnes and Gilvan (Moritz from END, DARKWELL), after two releases at CCP Records, named "Nicht um zu Sterben" and "Bitter ist's dem Tod zu Dienen". Very strange and experimental music, Technical, Progressive and Black Metal elements, various vocals, chaotic battery, non-atmospheric synth, acoustic and electric guitars... I guess this new Avant-Garde sound will provoke all listeners's quality tastes, one of the best releases of the year! **Comment:** fascinating! **Contact:** www.dornenreich.com

DRAUTRAN (GER)-"Unter Dem Banner der Nordwinde" demo CD'00 8 tracks, 37'50"

Style: Pagan Black Metal; **Details:** atmospheric keyboard, furious guitars, demonic drums, evil vocals (CRADLE OF FILTH, HELEHEIM), clean vocals, complex and modern elements; **Comment:** excellent; **Contact:** Jorge Scholz, P.O. BOX 1926, 24018 Kiel, Germany, E-mail: Blutaar@web.de

DREAM DIVER (GER)-"606" demo CD'00 10 tracks, 35'40"

Style: Alternative Hardrock; **Details:** Dark Rock, Pop, Alternative touches, sorry, not for me! **Comment:** boring; **Contact:** Stahl Konzerte, Heiner Stahl, Stormstr.13, 14471 Potsdam, 0331 9511444, 0179 5127282, E-mail: stahl@dreamdiver.de, www.dreamdiver.de

DREAMS OF SANITY (AUT)-"The Game" CD'00 10 tracks, 47'10"

(HALL OF SERMON/ROCRIS DISC)
Style: Gothic Rock; **Details:** Progressive influences, complex Rock, superb female vocals (Sandra Schleret left already the band for her solo SIEGFRID project), linear atmosphere, simple guitars; **Comment:** likeable; **Contact:** HALL OF SERMON GMBH, Postfach 749, CH-4310, Rheinfelden, Switzerland, Fax: +41 618315150, E-mail: hallofsermon@compuserve.com, www.hall-of-sermon.de

ELENIUM (FIN)-"This Side Of Paradise" MCD'98 3 tracks, 14'10"
(HELLA)

Style: Melodic Black Metal; **Details:** intelligent keyboard (in vein of ARCTURUS), demonic low brutal and normal voices, heavy guitars; **Comment:** interesting.

ELENIUM (FIN)-Promo CD-R'99 2 tracks, 8'37"

Style: Melodic Atmospheric Black Metal; **Details:** Heavy Metal passages mixed by Symphonic interludes and non-furious vocal; **Comment:** likeable; **Contact:** Johannes Salo, Kukinkuja 10A 21, 01620 Vantaa, Finland, E-mail: elenium_band@hotmail.com, www.elenium.net

ELVIRA MADIGAN (SWE)-"Black Arts" CD'00 17 tracks, 75'31"
(NORTHLÖRE RECORDS)

Style: Technical Metal; **Details:** very complex and different sound, Black, Death, Thrash, Heavy, Progressive, Melodic Metal, acoustic guitars (OPETH), Swedish texts, excellent Digipack; **Comment:** interesting; **Contact:** Marcus Hammarstrom, Bergsvagen 30 Bv, 144 31 Ronninge, Sweden, E-mail: contact@elviramadigan.com, www.elviramadigan.com

EMBOLISM (SK)-"...And We All Hate Ourselves" CD'00 15 tracks, 36'09"
(EREBOS)

Style: Grind Core; **Details:** short tracks, different voices,

fast guitars, great drums; **Comment:** likeable; **Contact:** Michal Kotrik, Sportova 205/1, Kanianka 972 17, Slovakia, E-mail: embolismsk@hotmail.com

EMINENZ (GER)-"The Blackest Dimension" CD'00 9 tracks, 49'50"

(LAST EPISODE/ROCRIS DISC)
Style: Atmospheric Black Metal; **Details:** the fourth album of this legendary German band, this time with modern orientation, atmospheric and bombastic keyboard, symphonic tents (BAL-SAGOTH) and evil vocal (CRADLE OF FILTH); **Comment:** interesting.

ENDLESS (CZE)-"Perihelion" CD'00 12 tracks, 54'33"
(REDBLACK)

Style: Doom Metal/Gothic Rock; **Details:** simple male and female vocals, atmospheric music but without power, old PARADISE LOST or ANTHEMA being the most appropriate bands for ENDLESS's sound; **Comment:** boring; **Contact:** Petra Bartuskova, Na Mokrinach 1193/2, 74714 Ludgerovice, Czech Republic.

ENID (GER)-"Abschiedsregen" CD'00 8 tracks, 51'48"
(CCP)

Style: Fantasy Metal; **Details:** the music was created by computer, a little SUMMONING, some Medieval passages, nostalgic interludes, screamy and baritone male vocals, angelic soprano, grand piano, Classical Music but also Symphonic, Black Gothic Metal, Folk, Romantic, Pop influences, dreaming and captivating sound; **Comment:** fascinating! **Contact:** Heckerfeld 8, D-32457 Porta Westfalica, Germany, E-mail: mrt.wiesensound@t-online.de

ENIGMATIK (SWI)-"Pale Enchantress" demo CD-R'00 4 tracks, 31'09"

Style: Melodic Black Metal; **Details:** trendy but quality atmospheric Fast Black Metal with slow and melancholic passages, demonic vocals (ABIGOR) and even a female one; **Comment:** likeable; **Contact:** Loic Grobety, Rte d'Yverdon 19, 1470 Estavayer-le-Lac, Switzerland, Fax: 026 6638132.

ENS COGITANS (RUS)-"Re-Vision" Promo CD'00 10 tracks, 62'42"

(NOSTRADAMUS/SEVEN ART)
Style: Gothic Techno Metal; **Details:** clean vocals (male and female), Romantic sound, Electro influences, computer/synth instruments, commercial and very melodic music; **Comment:** interesting; **Contact:** ENS COGITANS, Western Management, Harold Dekkers, Kruisstraat 2, BOX 201, 3000 Leuven, Belgium, E-mail: dekkers@imec.be, SEVEN ART MUSIC, P.O. BOX 1, St. Christophe, 11020 Aosta, Italy, E-mail: evenvast@libero.it, NOSTRADAMUS RECORDS, Tolmachev Str.11-82, Ivanteevka, 141282, Moscow region, Russia, E-mail: nostradamusrec@mtu-net.ru, www.rusMetal.ru/enscogitans

ENTWINE (FIN)-"New Dawn" MCD'00 2 tracks, 08'45"
(SPIKEFARM)

Style: Gothic Metal; **Details:** only two tracks: "New Dawn" and "Closer" (edit version), both of them are also included on the following album... I guess a single MCD exclusively for collectors; **Comment:** likeable; **Contact:** PL 95, 15141 Lahti, Finland, E-mail: entwine@hotmail.com, www.entwine.cjb.net

ENTWINE (FIN)-"Gone" CD'01 8 tracks, 41'05"
(SPIKEFARM)

Style: Gothic Metal; **Details:** after the "The treasures within Hearts" debut album and this single, ENTWINE has changed the style (and a few members) in a more commercial atmospheric one, very Heavy and melodic, with normal boring vocals and female simple voice, abundant keyboards and common orientation; **Comment:** interesting.

EPHEL DUATH (ITA)-"Phormula" CD'00 8 tracks, 42'33"

(CODE666)
Style: Avant-Garde Black Metal; **Details:** after the great "Opera" demo, Giuliano and Davide have prepared new tracks, more bombastic and Progressive than the former ones, with Classical Symphonic influences, powerful riffs, majestic atmosphere, acoustic effects, cosmic elements, screamy and clean voices, chaotic synth... very

interesting, a kind of LIMBONIC ART but with non-Metal musical instruments, only synth and computers; **Comment:** thrilling! **Contact:** P.O.BOX 751, 35136 Padova, Italy, E-mail: ephelduath777@hotmail.com, www.ephel.cjb.net

ESTUARY OF CALAMITY (USA)-"The Sentencing" CD'00 7 tracks, 43'32"

Style: Melodic Death Metal; **Details:** Born from the ashes of NECROLATRY and THORNS OF THE CARRION, this band has a really interesting sound, with some passages which remind me of DARK TRANQUILITY, DISSECTION, OPETH or even KING DIAMOND/MERCYFUL FATE. The music contains Celtic & medieval overtones by keyboards, baroque flute and harp; melody & brutality, speed & doom, darkness & beauty. Support them! **Comment:** thrilling! **Contact:** 7321 Hickman Cincinnati, OH 45231 USA, E-mail: gec777@yahoo.com, www.geocities.com/estuaryofcalamity

ETERNAL OATH (SWE)-"Through The Eyes Of Hatred" CD'00 9 tracks, 40'08"
(PULVERISED)

Style: Melodic Death Metal; **Details:** nothing new, just another Swedish Metal band with HYPOCRISY riffs and atmospheric keyboard. Good but... unsatisfactory orientation; **Comment:** boring; **Contact:** Crusebjornsvag 5, 14763 Ultran, Sweden, E-mail: eternaloath@hotmail.com, PULVERISED RECORDS, P.O. BOX 109, Yishun Central, Singapore 917604, Fax: 657598364, E-mail: pulverised@pacific.net.sg, <http://go.to/pulverised>

ETERNAL TEARS OF SORROW (FIN)-"Chaotic Beauty" CD'00 9 tracks, 39'30"

(DRAKKAR ENTERTAINMENT/SPINEFARM)
Style: Black Thrash Metal; **Details:** another project of CHILDREN OF BODOM members, with atmospheric and Gothic Metal passages, an excellent Dan Swano cover-version, entitled "Black Tears", with Kimberley Goss (SINERGY) featuring as guest vocal on some tracks... explosive music! **Comment:** interesting; **Contact:** www.etos.cjb.net, DRAKKAR ENTERTAINMENT GMBH, Berger Str.6, 58452 Witten, Germany, Fax: 04923025809117, E-mail: info@drakkar.de, www.drakkar.de

EXHUMATION (GRE)-"Traumaticon" CD'99 10 tracks, 44'08"

(HOLY)
Style: Melodic Death Metal; **Details:** fashion, fashion, fashion, Death Metal in Swedish way, common and linear; **Comment:** boring.

EXHUMED (USA)-"Slaughtercult" CD'00 13 tracks, 34'52"

(RELAPSE)
Style: Extreme Death Metal; **Details:** old brutal and violent music, Grind vocal, Gore effects, apocalyptic drums and infernal guitars... Welcome in Hell! **Comment:** likeable; **Contact:** www.vacantgrave.com

EXPOSED (NOR)-"Kneel" CD'00 10 tracks, 48'09"
(FACE FRONT)

Style: Power Metal; **Details:** music for PANTERA & MACHINE HEAD fans; **Comment:** loathsome; **Contact:** P.O.BOX 28, 2340 Loten, N-Norway, P.O.BOX 3865 Ullevall Stadion, N-0805 Oslo, Norway.

EXTREME NOISE TERROR (UK)-"Being and Nothing" CD'01 10 tracks, 29'55"

(CANDLELIGHT)
Style: Extreme Death Metal; **Details:** this UK Grindcore legend comes back with the fastest and most savagely brutal album but with some Heavy stuff included, too. Two violent voices, rapid and destructive riffs, explosive drums... uhhhh! Welcome to hell! **Comment:** interesting.

EYE SEE BLACK (GER)-"Beckoning Chaos" CD'97 14 tracks, 62'58"

Style: Metal; **Details:** modest combination of Power, Thrash, Melodic Metal and Hardcore (!!!). Isn't my cup of tea, sorry Zappa! **Comment:** boring; **Contact:** Oliver Stichweh, Allensteinerstrasse 2A, 31141, Hildesheim, Germany, E-mail: oliver.stichweh@eyeseeblack.de

FAERGHAIL (FIN)-"Blood Will Follow Blood" MCD'00 4 tracks, 20'30"

(NORTHERN SOUND)
Style: Melodic Black Metal; **Details:** great surprise!

Modern fresh style, lots of synth effects, harsh/screaming vocals, Gothic passages, Heavy riffs guitars, majestic and intense atmosphere, clean vocals interludes ("Rain"), even a few PARADISE LOST influences. The band has released already in January the second full-length album (after "Horizon's Fall" debut), entitled "Where Angels Dwell No More", at The Last House Company, www.lsp-company.com in Belgium; **Comment:** thrilling! **Contact:** FAERGHAIL, PL 52, 32701 Huittinen, Finland, E-mail: faerghail@hotmail.com, <http://listen.to/faerghail>.

FAILED HUMANITY (UK)-"The Sound Of razors Through Flesh" CD'01 9 tracks, 39'21"
(CANDLELIGHT)
Style: Death Metal; **Details:** after one single demo "Hate Eternal", the band presents us nine extreme grinding tunes, with guttural voice and apocalyptic drums, British Death Metal sound; **Comment:** likeable.

FATIMA HILL (JAP)-"Valhalla" CD'00 7 tracks, 57'56"
(WORLD CHAOS)
Style: Japanese Female Mystic Night Metal; **Details:** commercial Heavy Speed Metal with Hard Rock tendencies; **Comment:** boring; **Contact:** www.fatima-hill.com, WORLD CHAOS PRODUCTION, New Light Bld. 406, 2-25-6, Hongo Bunkyo-ku, Tokyo, Japan, 113-0033, Fax: +81358037661, E-mail: worldkdm@syd.odn.ne.jp.

FLAUROS (FIN)-"Monuments Of Total Holocaust" MCD'00 5 tracks, 21'15"
(THE TWELFTH PLANET)
Style: Black Metal; **Details:** first two tracks are dominated by Atmospheric Modern and Melodic Black Metal, the rest have Raw elements with Thrash vocal and aggressive guitars; **Comment:** likeable; **Contact:** Simo Sinkkonen, Poretie 10 as.2, 80160 Joensuu, Finland, E-mail: flauros@hotmail.com.

FOREFATHER (UK)-"The Fighting Man" CD'00 9 tracks, 43'45"
(ANGELISC)
Style: Medieval Metal; **Details:** FALKENBACH music with interesting hymns, ancient & pagan ambience in royal court, calm vocals, atmospheric synth/keyboard, meditative sound; **Comment:** interesting; **Contact:** ANGELISC ENTERPRISES, P.O. BOX 68, Leatherhead, KT 23 4YE, England, E-mail: forefatherfyr@aol.com, www.members.aol.com/forefatherfyr, E-mail: AngeliscF@aol.com, www.members.aol.com/AngeliscE.

FOREST STREAM (RUS)-"Last Season Purity" demo CD'00 4 tracks, 32'07"
Style: Funeral Winter Metal; **Details:** Doom, Depressive Symphonic Gothic, Black and Death Metal, acoustic guitars, melancholic interludes (DECORYAH), very long tracks, alternant vocals, sombre atmosphere. **Comment:** excellent; **Contact:** E-mail: forest_stream@mail.ru, fstream@yandex.ru, www.fstream.newmail.ru.

FURTEST SHORE (FIN)-"Chronicles Of Hethenesse Book I: The Shadow Descends" CD'99 10 tracks, 49'15"
(SKALDIC ART)
Style: Epic Metal; **Details:** the project of DARKWOODS MY BETROTHED, NATTVINDENS GRAAT, WIZZARD and NIGHTWISH members, BATHORY-"Twilight Of The Gods" sound, normal vocal, calm guitars, simple battery, traditional and ancient atmosphere; **Comment:** interesting; **Contact:** P.O. BOX 216, Fin 40101 Jyväskylä, Finland, E-mail: wizzard666@hotmail.com.

FURZE (NOR)-"Trident Autocrat" CD'00 6 tracks, 27'16"
(APOCALYPTIC EMPIRE)
Style: Underground Old Black Metal; **Details:** primitive guitars, Thrash battery, grim vocal, apocalyptic climate, aggressive and Death/Speed riffs; **Comment:** likeable; **Contact:** APOCALYPTIC EMPIRE RECORDS, P.O. BOX 9, 7501 Stjordal, Norway, Fax: +4774820518, www.apocalypticempire.com.

GARDENIAN (SWE)-"Sindustries" CD'00 10 tracks, 62'59"
(NUCLEAR BLAST/ROCRIS DISC)
Style: Swedish Melodic Death Metal; **Details:** this

second album was recorded in Abyss Studio; excellent and clear sound, with a very long and majestic track, "Sefproclaimed Messiah", Oriental influences, melodic guitars and a voice in vein of HYPOCRISY or SEPTIC FLESH. I guess "Sindustries" will receive the positive feedback after a modest "Soulburner" debut. **Comment:** interesting.

GEHENNA (NOR)-"Murder" CD'00 10 tracks, 31'40"
(MOONFOG)
Style: Black Thrash Metal; **Details:** a new orientation of this band, now on old Death/Thrash Metal style, and aggressive rapid and brutal one, without bombastic keyboards or melodic atmosphere; **Comment:** likeable; **Contact:** www.gehenna666.cjb.net, MOONFOG PRODUCTIONS, Arbeidersamfunnets plass 1, 0181 Oslo, Norway, Fax: +4722201591, E-mail: moonfog@online.no, www.moonfog.com.

GOD'S BOW (POL)-"Twilight" CD'00 11 tracks, 53'00"
(BLACK FLAMES)
Style: Dark Gothic Electro; **Details:** original combination of DEAD CAN DANCE and THE GATHERING, melodious but synthetic sound, with Pop Ethno influences and a remarkable female voice; **Comment:** interesting; **Contact:** BLACK FLAMES PRODUCTIONS, Os.Orla Bialego 53/12, 61-251 Poznan, Fax: +48618702715, E-mail: bfp@kki.net.pl.

GORGOROTH (NOR)-"Incipit Satan" CD'00 8 tracks, 36'46"
(NUCLEAR BLAST/ROCRIS DISC)
Style: Black Metal; **Details:** incredible! An excellent mixture of Raw Norse Black Metal ("Ein Eim...") and Gothic Epic tendencies ("A World To Win" or "An Excert Of X") with Experimental Industrial Noise influences ("Will To Power"). **Comment:** interesting.

GOSPEL OF THE HORNS (AUS)-"Eve Of The Conqueror" MCD'00 6 tracks, 27'14"
(DAMNATION)
Style: Primitive Black Metal; **Details:** Very brutal sound with Death and Thrash influences in old school manner; **Comment:** likeable; **Contact:** No.141, 500 Centre Road, Bentleigh, Vic 3204, Australia, DAMNATION RECORDS, Hoge Larenseweg 55, 1221 AK Hilversum, Holland, Fax: +31356422561, E-mail: darned66@xs4all.nl.

GOTHICA (ITA)-"Night Thoughts" CD'00 12 tracks, 44'09"
(COLD MEAT INDUSTRY)
Style: Gothic Ambient; **Details:** Depressive Classical and Symphonic interludes, Tribal, Ethno or Gothic and Dark influences, male and female vocals, original sound of instruments such as: flute, violin, oboe, keyboards, guitar, drums, percussion... **Comment:** captivating; **Contact:** Del Vecchio Roberto, Via A.De Gasperi 36,66054 Vasto (CH), Italy, E-mail: gothica@tin.it.

GRAVEWORM (ITA)-"Scourge Of Malice" CD'01 10 tracks, 53'47"
(SERENADES/ROCRIS DISC)
Style: Black Gothic Metal; **Details:** fashionable Atmospheric sound, bombastic intense keyboards, violin, instrumental interludes, acoustic & Heavy guitars, screaming Black vocals, Italian replica on TRISTANIA and THE SINS OF THE BELOVED but without female vocals, an IRON MAIDEN cover-version ("Fear Of The Dark"), romantic atmosphere; **Comment:** interesting; **Contact:** www.graveworm.de.

GRAVE FLOWERS (SWE)-"Solace Me" CD'00 7 tracks, 38'22"
(SERENADES/ROCRIS DISC)
Style: Melodic Romantic Metal; **Details:** horrible disco Pop male vocals (Matte Anderson/GODGORY!), Gothic Doom Metal passages, commercial and "Light" Rock aura, simple riffs, puerile atmosphere, perhaps emotional music exclusively dedicated to women! **Comment:** loathsome.

GREEN CARNATION (NOR)-"Journey To The End Of The Night" CD'00 8 tracks, 70'16"
(PROPHECY)
Style: Psychedelic Doom Metal; **Details:** this is the project of members from EMPEROR, TRISTANIA, SATYRICON, EINHERJER, CARPATHIAN FOREST, IN THE WOODS..., SCARIOT, IN MIST, DRAWN. This

sound is experimental, with Progressive, Death, Black or Heavy Metal influences, screamy and normal male and female vocals, elaborated effects, lent drums, haunting keyboard/synth, IN THE WOODS... passages... very complex and weird music; **Comment:** interesting.

GRIFFIN (NOR)-"Wasteland Serenades" CD'00 11 tracks, 42'25"
(SEASON OF MIST)
Style: Atmospheric Metal; **Details:** this is the band of Kai Nergaard (ex-BLOODTHORN, ATROX, DARK AGES) and the sound follow NWOBHM path with influences from ANATHEMA, TESTAMENT or DEVIN TOWNSEND; **Comment:** likeable.

GUIDANCE OF SIN (SWE)-"6106" CD'00 10 tracks, 33'05"
(MIGHTY)
Style: Melodic Death Rock; **Details:** guttural vocal, Heavy guitars, Gothic influences, fresh sound perfect for old PARADISE LOST and IN FLAMES fans; **Comment:** interesting; **Contact:** BOX 2504, 19602 Kungsgangen, Sweden, E-mail: guidance_of_sin@hotmail.com, www.guidance.webhostme.com.

GURKKHAS (FRA)-"Engraved In Blood, Flesh And Souls" CD'00 9 tracks, 42'06"
(MASSACRE/ROCRIS DISC)
Style: Brutal Death Metal; **Details:** after two albums released under D.A.B. banner entitled "Stormbringers" and "Behind The Mirror", the band changed the name in GURKKHAS and exhibits now nine ultra-aggressive tracks with Technical riffs and a guttural vocal; **Comment:** excellent; **Contact:** Rey JF 10 rue des Capucines 22300 Iannion, France, Fax: 33296376526, E-mail: jeanfrancois.rey@freesbee.fr.

HAGALAZ'RUNEDANCE (NOR)-"Volven" CD'00 10 tracks, 46'48"
(WELL OF URD/HAMMERHEART)
Style: Nordic Ambient Pagan Folk; **Details:** "The Winds that Sang Of Midgard's Fate" was Andrea Haugen's first album of (ex-AGHAST) released on Elfenblut/Misanthropy Records. After "Urd-That Which Was" MCD "Nebel" have recorded ten new tracks, profound and full of mysticism and Norse myths. Beside synth Andrea used other weird instruments such as: tribal/ritualistic drumming, lyre, strykelyre, harp, Nordic bag-pipe or drehleier... art & magic music; **Comment:** amazing! **Contact:** www.go.to/hagalazrunedance, E-mail: nebel@online.no.

HATRED (USA)-"The Offering" CD'00 10 tracks, 38'46"
(DEMOLITION)
Style: Death Metal; **Details:** fashion Death Thrash Metal with aggressive voice and brutal structures; **Comment:** boring; **Contact:** P.O. BOX 10264, Alexandria, VA 22310, USA, E-mail: hatredva@aol.com, DEMOLITION RECORDS, P.O. BOX 62, Jarrow, NE 38 5WJ, England, Fax: +44 (0191) 4233808, E-mail: demolition707@aol.com, www.demolitionrecords.com.

HERESIARH (LET)-"Mythical Beasts And Mediaeval Warfare" CD'00 11 tracks, 61'31"
(DEMOLITION)
Style: Dragon Metal; **Details:** Modern Atmospheric Black Metal, Gothic Heavy influences, Epic concept, bombastic keyboard, screamy male and dominating monotone female vocals; **Comment:** thrilling! **Contact:** J. Balodis, Zemites 2, Riga, LV-1002, Letonie, E-mail: heresiarih@lords.com, www.turn.to/dragon.Metal.

HEROIC FLAME (FRA)-"Chapter I: Eternal Champion" demo CD'00 4 tracks, 22'22"
Style: Atmospheric Black Metal; **Details:** entire music was conceived on synth while the voice is demonic and violent, with Speed guitars and melodic interludes; **Comment:** likeable; **Contact:** Fabien Branchat, 19, place des Grables, 86280 Saint-Benoit, France, E-mail: heroicflame.crom@voila.fr.

HEROIC FLAME (FRA)-"Chapter II: The Multiverse" demo CD'00 14 tracks, 63'23"
Style: Atmospheric Black Metal; **Details:** modern and trendy Black Metal with Death, Gothic and Symphonic touches, synthetic sound and extreme vocal; **Comment:** interesting.

HIN ONDE (FIN)-"Songs Of Battle" CD'00 14 tracks, 56'29"
(AFTERMATH)
Style: Melodic Folklore Black Metal; *Details:* Black and clean vocals, commercial and heavy rhythms, medieval synth, large variety of styles and influences, traditional hymns, Nordic touches, Folk passages... *Comment:* boring; *Contact:* AFTERMATH MUSIC, BOX 721, N-7407, Trondheim, Norway, E-mail: ruholm@online.no, www.welcome.to/aftermath.

HOLOCAUST (SWE)-"Hellfire Holocaust" MCD'00 7 tracks, 20'50"
(SOUND RIOT)
Style: Hellish Death Metal; *Details:* Swedish Melodious and American brutality on Death Metal structure; *Comment:* boring; *Contact:* Andreas Soderlund, Ljungstromsvagen 5F, 531 53, Linkoping, Sweden, E-mail: holaucast_666@hotmail.com, SOUND RIOT Lda., P.O.BOX 243, 2500 Caldas da Rainha, Portugal, Fax: +351262833542, E-mail: soundriot@mail.telepac.pt, www.wingsofdeath.nu/soundriot.

HROSSHARSGRANI (AUT)-"...Of Battles, Raven and Fire" MCD'00 7 tracks, 21'23"
(CCP)
Style: Atmospheric Viking Metal; *Details:* Epic tents, weird choirs, soundtrack effects, a few Medieval Black Metal passages, different voices, a new kind of music... where battles and choirs accompany the listener through a glorious time; *Comment:* interesting.

HYPNOSIA (SWE)-"Extreme Hatred" CD'00 10 tracks, 38'40"
(HAMMERHEART)
Style: Old Thrash Death Metal; *Details:* the music is addressed to all fans of bands such as: SODOM, KREATOR, SLAYER, SADUS, THE HAUNTED or DEFLESHED. *Comment:* boring; *Contact:* E-mail: hypnosia@hotmail.com, www.drink.to/hypnosia.

HYPOCRISY (SWE)-"Into The Abyss" CD'00 10 tracks, 42'00"
(NUCLEAR BLAST/ROCRIS DISC)
Style: Death Metal; *Details:* modern and melodic tracks ("Resurrected"), Gothic touches ("Unfold The Sorrow"), slow depressive ("Deathrow"), the rest of the tracks are primitive rapid and brutal; *Comment:* interesting.

ICE AGES (AUT)-"This Killing Emptiness" CD'00 10 tracks, 57'16"
(NAPALM)
Style: Melodic Electronic Dark Wave with Industrial shades; *Details:* this is the second album of Richard Lederer (SUMMONING/DVKE) after "Strike The Ground" album released in 1997. The music was performed only by computer/synth, soft and experimental sound with bombastic tunes, normal and distorted voice, melancholic passages; *Comment:* fascinating; *Contact:* www.iceages.tsx.org.

ILDFRØST (NOR)-"You'll Never Sparkle In Hell" CD'00 13 tracks, 62'01"
(FLUTTERING DRAGON)
Style: Dark dreamy Norwegian atmospheres with mystic melodies and tribal influences; *Details:* the third chapter of this famous band after two magnificent albums, "Autumn Departure" and "Nataanael". The music mixes Dark elements with Ambient, Ethno, even Electro passages and a very meditative and gloomy voices are present; *Comment:* captivating! *Contact:* FLUTTERING DRAGON RECORDS, P.O.BOX 182, 03 700 Warszawa 4, Poland, Fax: +48228132192, E-mail: xak@serpent.com.pl, www.serpent.com.pl.

IMAGIKA (USA)-"And So It Burns" CD'00 10 tracks, 49'14"
(MASSACRE/ROCRIS DISC)
Style: Thrash Metal; *Details:* simple voice, aggressive riffs, Heavy and Power tendencies; *Comment:* boring.

IN BLACKEST VELVET (GER)-"Edenflow" CD'00 11 tracks, 40'58"
(PROPHECY)
Style: Melodic Death Metal; *Details:* Death Metal in Swedish manner with Black touches; harsh and aggressive Metal meets catchy melodies and simple structures; *Comment:* boring.

INCANTATION (USA)-"The Infernal Storm" CD'00 8 tracks, 39'54"
(RELAPSE)
Style: American Death Metal; *Details:* after "Onward to Golgotha" and "Diabolical Conquest", the Americans present a new set of aggressive and violent tracks; *Comment:* likeable; *Contact:* P.O.BOX 5321, Johnstown, PA 15904-5321, USA, E-mail: incantation@juno.com, www.incantation.com.

INCINERATOR (SWE)-"Thrash Attack" MCD'00 5 tracks, 17'02"
(SOUND RIOT)
Style: Old Thrash/Speed Metal; *Details:* fast, common and old fashion sound (DESTRUCTION, KREATOR, DARK ANGEL); *Comment:* boring; *Contact:* Lenny Blade, Ingenjorsvagen 40, 5tr, 57261 Oskarshamm, Sweden, E-mail: gzzzz@hotmail.com.

INFERNAL BLASPHEMY (GER)-"Lacrimile Fecioarei" demo CD'00 6 tracks, 37'57"
Style: Modern Black Metal; *Details:* primitive and distorted voice, long atmospheric Black Death Heavy Metal tracks with melodious tendencies; *Comment:* likeable; *Contact:* Thomas Prasse, Blumenstr.22, 97532 Uchtelhausen, Germany, E-mail: blasphemy@gmx.de, www.MP3.com/InfernalBlasphemy.

INSANIA (GER)-"Fear" CD'00 11 tracks, 52'18"
(STF)
Style: Heavy Speed Power Metal; *Details:* after four albums INSANIA combine old Heavy Metal with melodious and expressive rhythms, with a MANOWAR voice and dynamic drums. The CD contains also a CD-ROM track with all info about the band. *Comment:* likeable; *Contact:* STF RECORDS, Robersrasse 82, 44809 Bochum, Germany, Fax: 02345840349, E-mail: stf@stf-records.de, www.stf-records.de.

INTERNAL SUFFERING (COL)-"Supreme Knowledge Domain" CD'00 10 tracks, 31'24"
(QABALH)
Style: Death Metal; *Details:* very good debut, excellent drums and fast guitars with an underground brutal voice; *Comment:* interesting; *Contact:* Andres Garcia, Av.30 Agosto #50-180, Apt.302, Pereira, Colombia, Fax: +963346521, E-mail: intersuffering@hotmail.com, <http://go.to/Internalsuffering>, QABALAH PRODUCTIONS, P.O. BOX 14890, Madrid, Spain, Fax: +34915311122, E-mail: qabalah@repulserecords.com, www.repulserecords.com/qabalah.

ISAFJORD (NOR)-"The Unseen Passage" demo CD'98 4 tracks, 18'55"
Style: Norwegian Black Metal; *Details:* screamy voice, abundant synth, female voice interludes, a fresh mixture of KAMPFAR, DARK THRONE and RAGNAROK sound; *Comment:* likeable; *Contact:* Ravnkroken 70B, 1254 Oslo, Norway, E-mail: isafjord@tollefsen.net, <http://home.chello.no/~ttollefs/isafjord.htm>.

ISEGRIM (GER)-"Dominus Inferus Ushanas" CD'00 8 tracks, 47'21"
(MASSACRE/ROCRIS DISC)
Style: Satanic Black/Death Metal; *Details:* Heavy guitars, evil voice, Death background, atmospheric keyboard, crushing drums... majestic evil and a little trendy sound. Welcome in Hell! *Comment:* interesting.

JACK FOST (AUT)-"Gloom Rock Asylum" CD'00 8 tracks, 38'56"
(SERENADES/ROCRIS DISC)
Style: Gothic Doom Stoner Rock; *Details:* "Eden", "Elswhere" and "Glow Dying Sun" were previous albums of Phred Phinster & Co. released on CCP Records. The new album contains Gothic Metal, Psychedelic Rock, Doom Metal elements, with a sombre and romantic aura, including a powerful dark voice; *Comment:* interesting.

JANUS (GER)-"Schlafende Hunde" CD'00 12 tracks, 69'05"
(RICHTERSKALA/TRISOL)
Style: German Dramatic & Depressive Gothic Rock; *Details:* Rig and Tobias's second album; very interesting and complex sound, even romantic ("Veronica") with German lyrics and Industrial Power & EBM frames, long tracks, male and female voices, guitars, bass, piano, cello, violins, cello, oboe, trumpet, giro, viola, sopransaxofon, djembe, conga... "Schlafende Hunde" is a dark blend of

heavy guitars, big backbeats and ominous vocals while playing well upon industrial traditions. The booklet contains a comic full of gloomy imagery; *Comment:* interesting; *Contact:* www.schlafendehunde.de.

JUDAS ISCARIOT (USA)-"Dethroned Tonquered And Forgotten" MCD'00 5 tracks, 20'53"
(REDSTREAM)
Style: Unholy Raw & Fast Black Metal; *Details:* this excellent band present four primitive and rapid Black Metal tracks with an underground delicious sound, without atmospheric or modern influences and one Experimental track; *Comment:* interesting; *Contact:* breathofnight@hotmail.com, REDSTREAM RECORDS, P.O.BOX 342, PA, 17001-0342, USA, Fax: 7177743747, E-mail: RedStream@aol.com, www.redstream.org.

KALMAH (FIN)-"Swamplord" CD'00 8 tracks, 36'08"
(SPIKEFARM)
Style: Melodic Death Metal; *Details:* ex-ANCESTOR, with ETERNAL TEARS OF SORROW guest musicians, this Finnish band perform a very rapid, modern and technical Metal, Black tints, atmospheric keyboard, aggressive and linear voice, Heavy and fresh guitars; *Comment:* interesting.

KATATONIA (SWE)-"Last Fair Deal Gone Down" CD'01 11 tracks, 50'39"
(PEACEVILLE)
Style: Melodic Atmospheric Metal; *Details:* this sound represents another face of KATATONIA, more commercial and soft as previous "Tonight's Decision" album, with a powerful clean vocal, expressive guitars, rhythmic drums, different effects and psychedelic/experimental shades... (!!!); *Comment:* interesting; *Contact:* www.katatoniamusic.com.

KILLING MACHINE (USA)-"Killing Machine" CD'00 10 tracks, 41'01"
(CANDLELIGHT)
Style: Heavy Metal; *Details:* just a simple mention noticed... on this album featured the members from great bands such as: LOUDNESS, WASP, BELLADONNA, STREAM or YNGWIE MALMSTEEN; *Comment:* likeable.

KOAN (FRA)-"Frontiers" CD'00 10 tracks, 71'45"
(REDSTREAM)
Style: Experimental Ambient; *Details:* Zahaah (HIMINBJORG) and Christophe (SPHER) present a very weird and sterile sound, Tribal, Atmospheric, Industrial and Electronic touches, only with guitars and synth, but with captivating background voices; *Comment:* likeable; *Contact:* Frederic Guillermain, 26 rue Poissatte, F-01300 Belley, France, E-mail: spher.koan@laposte.net.

KRABATHOR (CZE)-"Unfortunately Dead" CD'00 9 tracks, 46'17"
(SYSTEM SHOCK/SURE SHOT-WORX/ROCRIS DISC)
Style: Death Metal; *Details:* these old veterans of Death Metal Scene came back with a new powerful album, more technical and complex but still aggressive and brutal; *Comment:* interesting; *Contact:* Christopher, B. Nemcove 1183, 68601 Uh. Hradiste, Czech republic, E-mail: petr.krystof@iol.cz, SYSTEM SHOCK RECORDS, Am Markt 1, 47229 Duisburg, Germany, Fax: 0206540237, E-mail: office@impact-records.com, SURE SHOT-WORX, Oberhafenstrasse 1, Fruchthof, 3. OG links, 20097 Hamburg, Germany, Fax: +494032526773, E-mail: wolf.muehlmann@t-online.de.

L'AHKA MUZA (SK)-"Cesty Svetla Plynu Temnotou" CD'00 10 tracks, 45'05"
(BLACK FLAMES)
Style: Gothic Dark Wave; *Details:* Dark Gothic music mixed with Industrial and Electronic touches, reminding of early SIOUXIE & BANSHEES, but with an own line of ideas and unbelievable magical voice of Gudrun (ATARAXIA and DEAD CAN DANCE); *Comment:* interesting.

LEAKH (SWE)-"The Wreckoning" CD'00 9 tracks, 47'16"
(PROPHECY)
Style: Dark Gothic Rock; *Details:* baritone voice (TYPE O NEGATIVE), abundant synth, simple percussion, and strange atmosphere... Mental sanity is

perversity and madness is marvellous. A sound dedicated to all fans of FIELDS OF THE NEFILIM, DEPOR AETERNUS, GOETHE ERBEN or SISTER OF MERCY. **Comment:** likeable.

LEGION (USA)-"Conqueror" CD'00 9 tracks, 37'23" (DARK HORIZON)

Style: Crushing Death Metal; **Details:** Dark and Powerful Metal with Brutal American connections and furious modern riffs; **Comment:** likeable; **Contact:** DARK HORIZON RECORDS, 6435 West Jefferson Blvd #666, Fort Wayne, Indiana 46804, Fax: 2194328834, E-mail: darkhorizon666@hotmail.com, www.geocities.com/darkhorizon666.

LONG WINTER'S STARE (USA)-"The Tears Of Odin's Fallen" CD'00 7 tracks, 62'16" (DARK SYMPHONIES)

Style: Symphonic Dark Metal; **Details:** after the "Cold Tale Eternal" MCD and "Before the Dawn, so Goes the Shadows of Humanity" CD, Clint and Greg co-opted Deirdre and present one hour of Epic Metal with lush piano, string and organ arrangements, baritone contrabass, Classical influences, Progressive, Doom Death Metal, even Brutal Death growls or Funeral frames, spoken verse, operatic lyrics, solemn male voice and female vocals. This is the end of this band, unfortunately. **Comment:** interesting.

LOST IN TEARS (FIN)-"...ad mortem" demo CD'00 6 tracks, 30'13"

Style: Romantic Gothic Metal; **Details:** simple and commercial sound, a mixture of Doom, Gothic, Heavy and Atmospheric elements with normal voice and dynamic rhythms. **Comment:** likeable; **Contact:** Andy Bomberg, Kivikkotie 5, 06100 Porvoo, Finland, E-mail: lostintears@hotmail.com, www.listen.to/lostintears.

LOST PROPHEETS (UK)-"Lost Prophets" CD'00 16 tracks, 52'13" (VISIBLE NOISE)

Style: Metal, Post-Hardcore, Emo, Hip Hop, Breakbeat; **Details:** no other comments, sorry! KILL II THIS fans, check it out! **Comment:** loathsome; **Contact:** VISIBLE NOISE, 231 Portobello Road, London W11 1LT, England, Fax: +442077929871, E-mail: julie@visiblenoise.com.

LOVE HISTORY (CZE)-"Anasazi" CD'00 9 tracks, 41'10" (THE END)

Style: Operatic Avant-Garde Death Metal; **Details:** Progressive background, plenty of normal, guttural, harsh or angelic voices, lots of non-Metal instruments such as: flute, harp, bongos... atmospheric keyboard/synth and very powerful drums; **Comment:** interesting.

LOVE LIKE BLOOD (GER)-"Enslaved + Condemned" CD'00 12 tracks, 59'29" (HALL OF SERMON/ROCRIS DISC)

Style: Gothic; **Details:** after the big success with "Snakekiller" album Eysel brothers returns now with some classic Gothic Rock tracks, without too much inspiration, only a good and quality sound; **Contact:** FOCUSION PROMOTION, Postfach 31, 73062 Uhingen, Germany, E-mail: iris@focusion.de, www.focusion.de; **Comment:** likeable.

LOVE LIKE BLOOD (GER)-"Chronology Of A Love-Affair" CD'01 16 tracks, 78'07" (HALL OF SERMON)

Style: Gothic; **Details:** this is a cover compilation with lots of tracks of the bands such as: PARADISE LOST, LACRIMOSA, TYPE O NEGATIVE, TIAMAT, JOY DIVISION, THE SISTERS OF MERCY... experimental and great tracks; **Comment:** interesting; **Contact:** www.love-like-blood.com.

LOWBROW (USA)-"Victims At Play" CD'00 11 tracks, 58'16" (THE PLAGUE/CROOK'D)

Style: American Death Metal; **Details:** the members of this band are famous in this scene: Allen West (OBITUARY, SIX FEET UNDER) and Ben Meyer (ACHERON, NASTY SAVAGE). Moreover, the album was recorded in Morrisound Studio, produced by Donal Tardy (OBITUARY) and the mixing process was accomplished by Mark Prator (ICEEARTH). Well, no recommendation, just buy it! **Comment:** interesting; **Contact:** LOWBROW, P.O. BOX 3900, Brandon, FL 33509, E-mail: lowbrow.Metal@yahoo.com.

MACABRE (USA)-"Dahmer" CD'00 26 tracks, 51'57" (HAMMERHEART/DECOMPOSED)

Style: Murder Metal; **Details:** short and chaotic tracks, epileptic voices, strange guitars and horrible drums, a kind of Metal parody, with Jazz or Punk touches. "Dahmer" is a concept album dedicated to the life and death of serial killer "JEFFREY DAHMER" the sickest fuck in American history. **Comment:** boring; **Contact:** www.mindmelt.com.

MALAISE (SWE)-"A World Of Broken Images" CD'00 11 tracks, 50'39" (MEMENTO MATERIA)

Style: Electro Gothic; **Details:** the sound is inspired from FIELDS OF NEPHILIM, SISTERS OF MERCY or FRONTLINE ASSEMBLY, but also PARADISE LOST and NINE INCH NAILS... atmospheric, commercial and melodic music with simple riffs and normal voice; **Comment:** likeable; **Contact:** malaise@malaise.net, www.malaise.net, MEMENTO MATERIA RECORDS, BOX 439, S-551 16 Jonkoping, Sweden, Fax: +46 36718 730, E-mail: info@mementomateria.se, www.mementomateria.se.

MALEVOLENT CREATION (USA)-"Envenomed" CD'00 11 tracks, 41'37" (PAVEMENT/ARCTIC)

Style: Death Metal; **Details:** I guess the first good step after "The Ten Commandments" masterpiece (1991). I have to say just three words: crush, kill, destroy! **Comment:** interesting; **Contact:** PAVEMENT MUSIC INC., P.O. BOX 50550, Phoenix, AZ 85076, USA, PAVEMENT EUROPE, Sjöholm PL 4118, 73197 Koping, Sweden, E-mail: europa@pavementmusic.com, www.pavementmusic.com.

MANTUS (GER)-"Liebe und Tod" CD'00 99 tracks, 72'26" (SAD EYES/TRISOL)

Style: Dark Romantic Gothic Metal; **Details:** "This debut is an eclectic blend of Gothic atmospheres, passion, sexuality with melancholic texts and surreal poems about love and death. A CD full of insanity, love and death with such passion and emotion, you can not help but be drawn into the mysterious world of MANTUS". Otherwise, male and female voices, Electro influences, haunting keyboards/synth, excellent booklet; **Comment:** fantastic! **Contact:** www.mantus.de.

MAY RESULT (YUG)-"Gorgeous Symphonies Of Evil" CD'00 10 tracks, 44'03" (CCP)

Style: Avant-Garde Death Metal; **Details:** complex and bombastic Metal with symphonic and teatral tints, harmonic guitars and strong rhythm-section, screaming male voice, two sopranos, Flower-Power effects (hallucinate keyboard), Atmospheric and orchestral elements; **Comment:** interesting.

MENTAL HOME (RUS)-"Black Art" CD'98 10 tracks, 53'09" (THE END)

Style: Atmospheric Death Progressive Metal; **Details:** Doom Death background, melancholic keyboard, progressive passages (OPETH), cosmic atmosphere and vocals filled with wrath, torment and sadness. It's pure... Black Art!!! **Comment:** amazing! **Contact:** Sergey Dmitriev, ul. Kastanaevshaya 55-51, 121108, Moscow, Russia, E-mail: maiden@glasnet.ru, www.rusMetal.ru/mentalhome/.

MENTAL HOME (RUS)-"Upon The Shores Of Inner Seas" CD'00 8 tracks, 37'24" (THE END/CENTURY MEDIA)

Style: Melodic Dark Progressive Metal; **Details:** short tracks, professional mixing, more rapid, more Dark and Progressive sound with a mediocre voice and an atmospheric keyboard... **Comment:** interesting.

MIASTHENIA (BRA)-"XVI" CD'00 8 tracks, 41'07" (SOMBER)

Style: Southern Pagan Black Metal; **Details:** Raw and aggressive Female vocal, abundant keyboard, trendy sound with medieval/traditional touches, Portuguese texts, and excellent booklet; **Comment:** interesting; **Contact:** Caixa Postal 3240 Guara I Brasília/DF, Cep: 71001-970, Brazil, E-mail: miasthenia@bol.com.br, miasthenia@satanism.org.

MID AUTUMN NIGHTS (ISR)-"And I Entitled It: A Dirge..." CD'99 11 tracks, 48'01" (EUPHONIOUS)

Style: Classical Dark Wave; **Details:** Eden (SAD

ENTHEUS, MERCENARY, ENOCHIAN KEY or GRIMOIRE) provides an original music, with normal and harsh male vocal, angelic soprano, choirs, melodic acoustic and electric guitars, triangle battery, traditional tambourine, grand piano, depressive synth but also with extreme tents, in vein of ARCTURUS' sound; **Comment:** interesting.

MINDALETH (ITA)-"Spiritual Rain Essence" demo CD'99 4 tracks, 29'39"

Style: Progressive and Melodic Death Metal; **Details:** if you like OPETH and NOVEMBRE, MINDALETH is correct choice! Just the vocal is too extreme for my ears, his voice reminds me of old CARCASS; **Comment:** interesting; **Contact:** Lorenzo Valerio, Via Colleverde 5, 00060 Castelnuovo di Porto, Roma, Italy, E-mail: mindaeth@hotmail.com.

MISANTHROPE (FRA)-"Immortal Misanthrope" CD'00 10 tracks, 47'25" (HOLY)

Style: Heavy Death Metal; **Details:** yes... finally a masterpiece from this old band! This time with English and French texts, Symphonic Orchestral touches, fresh and elaborate rhythms ("Eden Massacre", "The Soul Thrower"), depressive and lent interludes ("Anchrogune Nights"-reminds of SADNESS), bombastic and atmospheric synth, very technical orchestral and Classic structures, Heavy Death vocals but with good inflexions... dynamic fast energetic and expressive sound, less Dark but more melodic and complex! A real combination between CHILDREN OF BODOM, NIGHTWISH, DIMMU BORGIR, SAMAEEL and STRATOVIARIUS. Excellent music for "live" performances! **Comment:** thrilling!

MISERICORDIA (FRA)-"Painful Dream" CD'00 7 tracks, 53'44" (BLACK LOTUS)

Style: Doom Death Metal; **Details:** nothing special, just another clone of THEATRE OF TRAGEDY, with heavy parts, tragic, romantic melodies, atmospheric dreaming keyboards, piano parts, despair and rage male vocal, dreamy female vocal (the beauty and the beast) and Dark Gothic touches (MY DYING BRIDE); **Comment:** likeable.

MISTELTEIN (SWE)-"Rape In Rapture" CD'00 9 tracks, 60'24" (NO FASHION)

Style: Atmospheric Black Metal; **Details:** CRADLE OF FILTH meets with DIMMU BORGIR... nothing new, just fashion... modern and melodious rhythm, bombastic keyboard, evil voice, furious guitars and a few melancholic passages; **Comment:** interesting.

MISTERIA (POL)-"Masquerade Of Shadows" CD'00 7 tracks, 41'45" (PAGAN)

Style: Black Metal; **Details:** it is one of the best albums of the year! Powerful and fresh rhythms, imposing keyboards, normal low and screamy vocals, Modern Black Metal touches yet Death, Thrash and Gothic Metal influences, atmospheric aura, medieval shades; Speed guitars, extreme drummer; **Comment:** thrilling!

MITTWINTER (AUT)-"Vinterdrom" CD'00 6 tracks, 73'19" (CCP)

Style: Dark Ambient; **Details:** some hymns, intonations, magic atmosphere, flutes, and mystical organs... a modest sound for MORTIIS' fans. The videotrack is simple and strange (20 minutes!!!); **Comment:** boring.

MONSTROSITY (USA)-"In Dark Purity" CD'00 14 tracks, 50'10" (THE PLAGUE/CONQUEST)

Style: American Death Metal; **Details:** another good album of this famous band + cover-version SLAYER, "Angel Of Death". A true Death Metal underground masterpiece! **Comment:** likeable; **Contact:** P.O. BOX 1343, Englewood, FL 34295, USA.

MORBIT (RUS)-"Reflections (Chronicles Of Amber)" demo CD'01 9 tracks, 40'51"

Style: Industrial Gothic Alternative Metal (?); **Details:** no details, sorry... just a music for G.G.F.H. fans... or even TYPE O NEGATIVE; **Comment:** boring; **Contact:** E-mail: morbit@mail.ru, <http://seoul.ru/morbit.htm>.

MORIA (SWE)-"Nocte" demo CD'00 5 tracks, 13'45"

Style: Black Death Metal; **Details:** modern keyboard,

male and female vocals, melodic interludes, the rest is trendy Metal with Swedish texts; **Comment:** likeable; **Contact:** Soderlind, Malm, Koppavagen 63, 6 tr, 17672 Kallhall, Jarfalla, Sweden, E-mail: Moriacave@hotmail.com, www.back.to/moria.

MY DYING BRIDE (UK) - "Meisterwerk I" CD'00 8 tracks, 59'40"
(PEACEVILLE)

Style: Heavy Gothic Death Metal; **Details:** superb Digipack, great artwork, "The Cry Of Mankind" videotrack and the rest represents a compilation of the best songs from the beginning times of Aaron's band, such as: "The Crown Of Sympathy", "Sear Me III" or "Symphonair Infarnus..." but also unreleased and remix tracks. A piece of collection for all MDB fans! **Comment:** recommendable; **Contact:** www.mydyingbride.org.

MYRING (FIN) - "Engage The Enemy" MCD'00 4 tracks, 20'44"
(NORTHERN SOUND)

Style: Black Metal; **Details:** grim and brutal voice, Northern and raw atmosphere mixed without inspiration with modern slow melancholic passages; **Comment:** boring; **Contact:** Marttanperantie 58 B, 33450 Suikkala, Finland, E-mail: myring@hotmail.com, www.welcome.to/flames, NORTHERN SOUND RECORDS, P.O. BOX 60, 37601 Valkeakoski, Finland, E-mail: aurora666@hotmail.com, www.northernsound.cjb.net.

MYSTERIUM (GER) - "Glowing Facades Of Night" CD'00 8 tracks, 46'47"
(PROPHECY)

Style: Dark Doom Death Metal; **Details:** obscure and depressive atmosphere, medieval flute, intense keyboard, normal and aggressive male vocal, female vocal, Heavy and Black riffs... Mystic Metal... EMPYRIUM mixed with IN THE WOODS... that's the sound! **Comment:** interesting.

MYTHOLOGICAL COLD TOWERS (BRA) - "Remoti Meridiani Hymni Towards The Magnificent Realm Of The Sun" CD'00 7 tracks, 59'28"
(SOMBER)

Style: Majestic Epic Folk Dark Metal; **Details:** the second album of this band, with a Pagan medieval atmosphere, powerful and warrior voice, old rituals, abundant keyboard... very innovative. The booklet is also great! **Comment:** likeable; **Contact:** P.O. BOX 7502, Osasco/SP, 06296-990, Brazil, E-mail: mythological-cold-towers@mailbr.com.br, SOMBER MUSIC, P.O. BOX 2089, Osasco/SP, 06114-990, Brazil, E-mail: somber@albn.com.br.

NACHTMAHR (GER) - "Schattenfurst" demo CD'00 5 tracks, 19'40"

Style: Black Metal; **Details:** Nordic sound with brutal and aggressive rhythm, but also with melodic riffs and medieval keyboard (ENID), grim male vocal, echoes of female vocal; **Comment:** likeable; **Contact:** Azazel von Gottberg, Bergheimerstrasse 120, 69115, Herdberg, Germany, E-mail: schattenbringer@gmx.de.

NADIR (ESP) - "Fall From Grace" demo CD'00 8 tracks, 43'29"

Style: Doom Stoner Metal; **Details:** an echo on CATHEDRAL and old ANATHEMA, with Heavy guitars and atmospheric keyboard; **Comment:** likeable; **Contact:** Vicent Riera, c/ Xuquer, 38-3, 46600 Alzira (Valencia), Spain, E-mail: taroseitor@hotmail.com.

NAER MATARON (GRE) - "Skotos Aenaon" CD'00 9 tracks, 55'30"
(BLACK LOTUS)

Style: Black Metal; **Details:** fast drums (NAPALM DEATH), epic bombastic keyboard, Heavy guitars, haunting screaming vocals, Thrash/raw Black Metal passages (DARK THRONE)... pentagrams, make-up, bla, bla... **Comment:** boring; **Contact:** BLACK LOTUS RECORDS, Kon/poleos 72, 172 36, Himittos, Athens, Greece, Fax: +3019767590.

NAERVAER (NOR) - "Skiftninger" CD'01 15 tracks, 64'27"
(EMBER/PROPHECY)

Style: Pure Mood Music; **Details:** great line-up, calm music! IN THE WOODS... members and very weird instruments: Harmonica, piano, xylophone, marimba, accordion, trumpet, elbow... strange music, strange

concept, just experimental sound. "It's music for your moving & grooving pleasures"; **Comment:** fascinating!

NASUM (SWE) - "Human 2.0" CD'00 25 tracks, 38'18"
(RELAPSE)

Style: Grindcore; **Details:** short tracks with full of aggressiveness and dynamism, terrorizing voices, crushing instruments; **Comment:** likeable; **Contact:** www.nasum.com.

NATRON (ITA) - "Negative Prevails" CD'99 10 tracks, 39'56"
(HOLY)

Style: Death Metal; **Details:** unimportant sound for a great Death Metal scene, sorry; **My comment:** boring.

NEBRON (HUN) - "The Message" CD'99 11 tracks, 50'09"
(DARK HORIZON)

Style: Fast Raw and Technical Black Metal. **Details:** Harsh vocals, melodic solos, enchanting melodies, a sound especially for old times's fans; **Comment:** very interesting; **Contact:** Levai Balazs, H-6800 Hodmezovasa Thely, Somogyi B.U. 62, Hungary.

NECROMANTIA (GRE) - "IV: Malice" CD'00 7 tracks, 43'07"
(BLACK LOTUS)

Style: Occult Mystic Black Metal; **Details:** after 12 years of activity, NECROMANTIA comes back in force with a proof that Black Metal is not pseudoromantic Gothic tunes but violence, brutality, sinister melodies, majestic atmosphere and most of all powerful Metal feeling and creativity. Devilish occultism and vampiric mysticism is the core of the moods and feelings created by Necromantia's music; **Comment:** interesting.

NECROMICON (SWE) - "Peccata Mundi" CD'00 8 tracks, 41'42"
(HAMMERHEART)

Style: Death Black Metal; **Details:** "Peccata Mundi" is the only modern track with atmospheric touches, melodic lines and bombastic keyboard... the rest of the album is pure elaborate Death Metal in Swedish way; **Comment:** boring; **Contact:** www.come.to/necromicon, E-mail: necrohorde@hotmail.com.

NEGURA BUNGET (ROM) - "Maiastru Sfetnic" CD'00 6 tracks, 56'04"
(BESTIAL)

Style: Black Metal; **Details:** the best Black Metal Romanian band perform now a rather Nordic style with profound and extreme sound, long and elaborate tracks, different voices, slow passages (old HADES) and traditional elements on background; **Comment:** interesting; **Contact:** Str. Timis Nr.1, Sc.D, Et.3, Ap.16, 1900, Timisoara, Timis, Romania, E-mail: negura@xnet.ro, www.members.tripod.com/~Negura_Bunget, BESTIAL RECORDS, Str. Caras No.8, 1900 Timisoara, Timis, Romania, E-mail: bestial@banat.ro, www.bestialrecords.virtualave.net.

NEST (FIN) - "Fabled Lore" demo CD'00 4 tracks, 18'57"

Style: Melodic Acoustic and Ambient Music with Folk touches and even some Metal elements; **Details:** the music is performed only by an ancient traditional instrument named kantele and the atmosphere is calm, meditative, medieval; **Comment:** excellent; **Contact:** A. Tolonen, Lopentie 15-17 a7, 11100 Riihimaki, Finland, E-mail: atolonen@bigfoot.com, www.bigfoot.com/atolonen/nest/.

NEUROSI (USA) - "Pain Of Mind" DCD'00 24 tracks, 72'04"
(NEUROT RECORDS)

Style: old Thrash Metal mixed with Hardcore elements; **Details:** this Double CD is recommended just for NEUROSI fans; **Comment:** loathsome; **Contact:** www.neurosis.com.

NEUROSI (USA) - "Sovereign" CD'00 4 tracks, 32'40"
(NEUROT RECORDS)

Style: Hardcore with Psychedelic Ambient touches; **Details:** distorted voice, strange chaos obtained by instruments and that's all. The CD contains also a CD-ROM with all info about band; **Comment:** boring.

NIGHTINGALES (SWE) - "Nailwork" CD'00 11 tracks, 43'58"
(NUCLEAR BLAST/ROCRIS DISC)

Style: Swedish Melodic Death Metal; **Details:** a common

style, musicians' excellent skills are to be noticed, Power tents and an interesting cover-version entitled "Black Velvet"; **Comment:** likeable.

NIGHTSKYBEQUEST (BUL) - "Keep the Lonely Trees" CD'00 6 tracks, 41'04"
(COUNTER ATTACK)

Style: Avant-Garde Doom; **Details:** acoustic guitars, dreaming female vocals, flute, calm and meditative sound with traditional influences; **Comment:** interesting; **Contact:** COUNTER ATTACK PRODUCTIONS, P.O. BOX 55, Sofia 1408, Bulgaria, Fax: +3592596973, E-mail: landstare@astratec.net, www.counterattack.dir.bg.

NIGHTWISH (FIN) - "Wishmaster" CD'00 11 tracks, 53'32"
(DRAKKAR/SPINEFARM)

Style: Heavy Atmospheric Gothic Metal; **Details:** this album is more faster as "Oceanborn", with abundant keyboards and simple Heavy orchestration but with a magnificent powerful opera female vocals (Tarja). The rest is commercial, melodious and very atmospheric; **Comment:** excellent.

NILE (USA) - "Black Seeds Of Vengeance" CD'00 12 tracks, 42'49"
(RELAPSE)

Style: Death Metal; **Details:** after the "Amongst The Catacombs Of Nephren-Ka" debut, the Americans perform now an original music with Oriental/Egyptean influences, the album is a monumental testimony of power as vicious guitar riffs lash out amongst tremendous drum blasts, frenzied solos and a domineering three vocalist onslaught; **Comment:** exciting; **Contact:** www.nile-catacombs.com.

NOCTURNAL RITES (SWE) - "Afterlife" CD'00 10 tracks, 40'43"
(CENTURY MEDIA)

Style: Melodic Speed Metal with Power Metal and Atmospheric touches. **Details:** I only mention here the discography of the band: "In A Time Of Blood And Fire" 1995, "Tales Of Mystery And Imagination" 1998 and "The Sacred Talisman" 1999. Sorry, but I hate this kind of music! **Comment:** loathsome; **Contact:** www.algonet.se/~mutbniq/rites.

NOKTURNAL MORTUM (UKR) - "NeChrist" CD'00 10 tracks, 71'56"
(LAST EPISODE/THE END/ROCRIS DISC)

Style: Furious Black Metal with Slavic Folklore influences; **Details:** the most extreme and chaotic album of this band! Unbelievably! Complete chaos! **Comment:** likeable.

NOMENMORTIS (SK) - "How I learn To Bleed... For The Things I wish To Forget" CD'00 12 tracks, 43'45"
(JACKHAMMER)

Style: Vomiting voice & hyper-blasting brutal extreme Death Metal; **Details:** aggressive riffs, guttural and macabre voices, demonic drums, excellent mixing and recording, qualitative sound; **Comment:** interesting; **Contact:** Martin Lukac, Lomonosova 2, 040 01 Kosice, Slovakia, E-mail: nomenmortis@post.sk, JACKHAMMER MUSIC, 6-19-6 Toyosato, Higashi-Yodogawa, Osaka, 533 0013, Japan, Fax: +81 6 63290912, E-mail: jhm174@aol.com, www.3justnet.ne.jp/~93/hammer.html.

NOMICON (FIN) - "Halla" CD'00 9 tracks, 36'13"
(SAGITARIUS)

Style: Black Horror Metal; **Details:** symphonic tracks, with Death Thrash and Black tendencies, an excellent drummer (here is Agathon/GLOOMY GRIM) and even Industrial influences (MYSTICUM); **Comment:** interesting; **Contact:** Tommi Launonen, Anianpellontie 13A 15, 00700 Helsinki, Finland, E-mail: tlaunone@cc.helsinki.fi.

NOVEMBERS DOOM (USA) - "The Knowing" CD'00 12 tracks, 63'40"
(DARK SYMPHONIES)

Style: Dark Doom Death Metal; **Details:** very long and complex tracks with full of depressive slow atmosphere, acoustic guitars, piano, instrumental interludes, different voices, from guttural and extreme to normal and even enchanting female frames, an excellent music to be listened to in solitude. **Comment:** interesting; **Contact:** E-mail: novdoom@aol.com, www.novembersdoom.com.

OBLITERATE (SK)-"The Feelings" CD'00 11 tracks, 34'56"
(EREBOS)

Style: Grindcore; **Details:** cadaveric voices and infernal orchestration, in vein of IMPETIGO or AGATHOCLES; **Comment:** boring; **Contact:** Ladislav Polak, Lidike nam.7, 04022 Kosice, Slovakia, Europe, E-mail: obliterateband@hotmail.com, www.geocities.com/sunsetstrip/mezzanine/1819/obliterate.

OBSIDIAN GATE (GER)-"The Nightspectral Voyage" CD'99 6 tracks, 59'47"
(SKALDIC ART)

Style: Orchestral Black Metal; **Details:** 6 songs of furious Black Metal, monumental and orchestral arrangements with choirs, strings-ensembles and brass-sections... the sound reminds me of LIMBONIC ART or BAL-SAGOTH but with a specific multi-dimensional impact. The tracks are long and complex, "The Obsidian Eternity And Anguish" is the longest track I ever heard in this kind of music (18 minutes!!!); **Comment:** captivating!

ODES OF ECSTASY (GRE)-"Embossed Dream In four Acts" CD'98 6 tracks, 32'24"
(THE END)

Style: Romantic Death Metal; **Details:** Neo-Classical, Progressive, Epic and Symphonic influences, raspy male vocals and sensual female vocals, full of keyboard, dominant atmosphere; **Comment:** likeable.

ODES OF ECSTASY (GRE)-"Deceitful Melody" CD'00 8 tracks, 49'11"
(THE END)

Style: Epic Romantic Doom Death Metal; **Details:** THEATRE OF TRAGEDY meets with NIGHTWISH! Other adjectives: poetic, symphonic, operatic, powerful or dramatic. Very melancholic music, especially "Deceitful Melody" track; **Comment:** interesting; **Contact:** Dimitris Bikos, Patinarhou Fotiou B'19, Ano Nea Smirni, Athens 17124, Greece, E-mail: shrider@compulink.gr.

OF THE WAND AND THE MOON (DEN)-"Nighttime Nightrhymes" CD'99 12 tracks, 51'11"
(EUPHONIOUS)

Style: Folk Noir or Dark Acoustic Hymns; **Details:** the songs are full of mystery and providing a calm meditative sound, apt to relax you; acoustic guitar, cello, violin, percussion, drums, flute... CURRENT 93 and DEATH IN JUNE are the bands preferred by Kim Laresn, the person behind SATURNUS and THE LOVELESS, too. "Nighttime Nightrhymes" is an album for nights in the shadows of burning candles... **Comment:** amazing; **Contact:** www.saturnus.dk, E-mail: kim@saturnus.dk, EUPHONIOUS RECORDS, Sankt Jorgens Alle 7 OG 1 TH, DK 1615, Kobenhavn V, Denmark, Fax: +4533240495, E-mail: euphonious@vov.dk, www.vov.dk.

OLETHRIORIGMA (GRE)-"M.A.Ä" CD'00 11 tracks, 52'15"
(BLACK LOTUS)

Style: Heavy, Metal-Core and a little Hardcore (?); **Details:** just a powerful bass, a female voice and lots of riffs... I have no other idea about this kind of music, sorry! **Comment:** loathsome; **Contact:** E-mail: madpunk@yahoo.co.uk.

OMINOUS (SWE)-"The Spectral Manifest" CD'00 10 tracks, 49'57"
(HOLY)

Style: Swedish Death; **Details:** common and aggressive sound... except "Forever Remains True" track, a very modern sequence with narrative voice, female voice and atmospheric keyboard; **Comment:** likeable; **Contact:** Soren Sandved, Roskildvej 9c, S-217 46 Malmo, Sweden, E-mail: neros@omissa.com, www.omissa.com.

ONTHORNS I LAY (GRE/ROM)-"Crystal Tears" CD'99 10 tracks, 44'20"
(HOLY)

Style: Romantic Gothic Doom Death Metal; **Details:** fashion, fashion! Normal male and female vocals, majestic keyboard, melodic sound, LACUNA COIL meets with THEATRE OF TRAGEDY, MY DYING BRIDE and ANATHEMA; **Comment:** likeable.

ON THORNS I LAY (GRE/ROM)-"Future Narcotic" CD'00 10 tracks, 47'52"
(HOLY)

Style: Melodic Rock (?); **Details:** romantic keyboard,

simple piano, puerile male and female voices, Pop touches, atmospheric interludes, commercial Rock with Blues hues; **Comment:** loathsome; **Contact:** onthornsilay92@hotmail.com.

OPERA MULTI STEEL (FRA)-"A Contresens" CD'00 8 tracks, 35'04"
(ORCADIA MACHINA/LULLABY)

Style: Cold Dark Wave; **Details:** this is re-recorded of one of their first releases, now on CD... Folk, Pop, Dark Wave, Medieval influences, male and female vocals singing in French, intelligent keyboard; **Comment:** likeable; **Contact:** La gare, 2 Route des Sauges, 18390 savigny-en-Septaine, France, Fax: 330248259071, E-mail: opera.multi.steel@wanadoo.fr, www.perso.wanadoo.fr/opera.multi.steel/, LULLABY MUSIC EVENTS, E-mail: info@lullaby.com.br, www.lullaby.com.br.

OPETH (SWE)-"Blackwater Park" CD'01 8 tracks, 67'09"
(MUSIC FOR NATIONS)

Style: Progressive Death Metal; **Details:** this 5th chapter of this famous band presents a Melodic Metal with Rock and Psychedelic touches, very melodic and complex with very long and enchanting tracks, screamy & normal vocals and amazing guitars. It's the OPETH' best album besides "Morningrise"; **Comment:** brilliant; **Contact:** www.opeth.com.

OPUS FORGOTTEN (NOR)-"Demon Of Destruction" adv. CD'7"EP '00
(AFTERMATH)

Style: Thundering Black Metal; **Details:** Norwegian sound with raw fast and primitive structure; **Comment:** likeable; **Contact:** www.opusforgotten.com.

"O QUAM TRISTIS..." (FRA)-"Funérais des Petits Enfants" CD'00 15 tracks, 69'59"
(PALACE OF WORMS)

Style: Medieval music; **Details:** calm male and female voices, Latin texts, Electro-Pop, Cold Dark Wave, Ethereal and Folk touches, other project of OPERA MULTI STEEL's members; **Comment:** likeable; **Contact:** 43 Rue du Prefet Dalphonse, 36000 Chateauroux, France, E-mail: o.quam.tristis@wanadoo.fr, PALACE OF WORMS RECORDS, via Bronzetti 19, 23900 Lecco, Italy, Fax: +39341284106, E-mail: palaceofworms@usa.net, www.utenti.tripod.it/palaceofworms/.

ORDO DRACONIS (HOL)-"In Speculis Noctis" MCD'99 4 tracks, 27'26"
(SKALDIC ART)

Style: Modern Black Metal; **Details:** atmospheric, cosmic and orchestral elements with haunting and bombastic keyboard, evil male vocals, enchanting shades of female voice, ARCTURUS'frames, melodic fast and even primitive Black Metal; **Comment:** interesting; **Contact:** Archimedesstraat 12, 2871 XL Schoonhoven, The Netherlands, Fax: +31182549964, E-mail: rahah_od@hotmail.com.

ORIGIN (USA)-"Origin" CD'00 9 tracks, 29'41"
(RELAPSE)

Style: Death Grind mixed with Hardcore; **Details:** ex-members of ANGEL CORPSE and CEPHALIC CARNAGE perform music with SUFFOCATION and ATHEIST influences, and a voice in CARCASS' style. ORIGIN mixes merciless staccato guitar riffing with a homicidal vocal triumvirate and a rapid-fire percussive attack that shatters the space-time continuum; **Comment:** likeable; **Contact:** www.origin.tsx.org.

ORPHANED LAND (ISR)-"The Beloved's Cry" CD'00 6 tracks, 39'31"
(RAVEN MUSIC/MDMA)

Style: Oriental Doom Death Metal; **Details:** this is the debut demo, now re-mastered, including also a live video recording of "Seasons Unite" track; **Comment:** thrilling; **Contact:** RAVEN MUSIC, P.O.BOX 212, Raanana 43101 Israel, Fax: 97297417881, www.mdma.co.il, www.orphaned-land.co.il.

ORPHANAGE (HOL)-"Inside" CD'00 11 tracks, 54'52"
(NUCLEAR BLAST/ROCRIS DISC)

Style: Gothic Doom Death Metal; **Details:** brutal male and calm female voices, Industrial keyboard, rapid and lent passages, Power touches, Experimental sound; **Comment:** likeable; **Contact:** www.orphanage.net.

ORPLID (GER)-"Orplid" CD'00 16 tracks, 71'42"
(PROPHECY)

Style: German Folk music; **Details:** acoustic guitars, traditional and medieval sound, harp, flute, piano, nostalgic aura, profound texts; **Comment:** likeable.

OVERSUN (RUS)-"Tragedy Of Time" CD'00 12 tracks, 47'26"
(NOSTRADAMUS)

Style: Metal; **Details:** aggressive riffs with Melodic Heavy Death or Power Metal touches; **Comment:** likeable.

PARADOX (AUS)-"New Devotion" CD'99 15 tracks, 64'13"
(ISIS)

Style: EBM; **Details:** different voices, simple keyboard and lots of influences: Synth Pop, Euro-Groove, Dance, Gothic, Retro and Electronic, a combination between DEPECHE MODE, NEW ORDER and HUMN LEAGUE; **Comment:** likeable; **Contact:** ISIS RECORDS, 5960 S. Land Park Drive, BOX 153, Sacramento, CA 95822, USA.

PARADOX (UK)-"Through Pain There Is Joy" demo CD'00 6 tracks, 19'35"

Style: Holy Black Sludge; **Details:** nothing special to listen, just shitty Black Doom Metal sound without coherence; **Comment:** loathsome; **Contact:** TARANTULA PROMOTIONS, P.O. BOX 21700, London, E14 3YR, UK, E-mail: john_tarantula@hotmail.com.

PARAGON OF BEAUTY (GER)-"Seraphine...Far Gone Gleam" MCD'00 6 tracks, 33'36"
(PROPHECY)

Style: Melancholic Dark Metal; **Details:** mystic and obscure sound, a real strong combination between AUTUMNBLAZE, EMPYRIUM and old KATATONIA; **Comment:** excellent.

PARZIVAL (DEN/RUS)-"Anathema Maranatha" CD'99 9 tracks, 33'56"
(EUPHONIOUS)

Style: Dark Theatrical Art; **Details:** ex-STIFF MINERS, Industrial, Experimental, Trip-Hop elements, symphonic, operal and bizarre military marches, cold normal vocals, lots of keyboards, programming and percussions; **Comment:** interesting.

PECCATUM (NOR)-"Amor Fati" CD'00 10 tracks, 44'25"
(CANDLELIGHT)

Style: Avant-Garde Metal; **Details:** after a great debut and one MCD, Ihrli, Ishan and Lord PZ return now with new elements in their Metal music, as Classic, symphonic, orchestral, different voices, long riffs, hallucinating keyboards... I don't know, what else is to be said; very complex music, more profound as previous one! **Comment:** thrilling!

PENITENT (NOR)-"Maestro Beethoven" CD'00 9 tracks, 61'47"
(MEMENTO MORI)

Style: Classical Music; **Details:** Karsten performs just on his own keyb/synth for nine tracks from Beethoven' music, including "Moonlight Sonata", "Ode To Joy" or "Fur Elise"; **Comment:** amazing! **Contact:** E-mail: neokunst@c2i.net, <http://penitent.ic.ru>.

PEST (SWE)-"Black Thorns" demo CD'00 5 tracks, 29'57"

Style: Black Metal; **Details:** Melodic and Heavy sound in Nordic manner (IMMORTAL) with an excellent drummer and raw vocals... but also you'll find enclosed slow depressive passages mostly in "Those Perished" track; **Comment:** likeable; **Contact:** BOX 2106, 29302 Jamshog, Sweden, E-mail: pesten1350@hotmail.com, www.pesten666.cjb.net.

PHANTOM LORD (GRE)-"Evil's Domain" CD'00 11 tracks, 52'39"
(BLACK LOTUS)

Style: Heavy Power Metal; **Details:** this is the second opus of the band, after a well-received album, "In Twilight World". Shit vocals, good musicians; **Comment:** boring.

PROPHANITY (GER)-"Slaughtering Thoughts" CD'00 9 tracks, 38'43"
(CUDGEL)

Style: Brutal Death Metal; **Details:** violent, technical

and fast Metal with horrible guttural vocal (MONSTROSITY, SUFFOCATION or CANNIBAL CORPSE); **Comment:** likeable; **Contact:** CUDGEL AGENCY, Collegienstr.21, 06886 Luth., Wittenberg, Germany, Fax: +49 3491400228, E-mail: office@cudgel.de, www.cudgel.de.

QUOVADIS (CAN)-"Day Into Night" CD'01 11 tracks, 52'21"
(HYPNOTIC/LAST EPISODE)

Style: Heavy Speed Power Metal; **Details:** powerful guitar riffs, technical drumming, simple vocals... that's all; **Comment:** likeable; **Contact:** www.quovadis.qc.ca.

RAJNA (FRA)-"Ishati" CD'98 11 tracks, 44'06"
(PRIKOSNOVENIE)

Style: Ethno Tibetan; **Details:** enchanting female vocals (reminding to Lisa Gerrard) and amazing Tibetan and Indian instruments such as: Tablas, Daramu, Ghatam, Tambourin, Darbouka, Cymbals, Rolmo, Shakers, Santoor; **Comment:** amazing!

RAJNA (FRA)-"Yahili" CD'99 12 tracks, 49'16"
(HOLY)

Style: Ethno Tibetan Gothic; **Details:** the best comparison could be made with DEAD CAN DANCE' sound; **Comment:** brilliant!

RAJNA (FRA)-Live CD'00 9 tracks, 30'00"

Style: Ethno Tibetan; **Details:** this is the recording of the band from the gig in Lille (the 30th of March 2000)... only for RAJNA fans, I guess; **Comment:** amazing!

RAJNA (FRA)-"The Heady Wine Of Praise" adv. CD'01
(HOLY)

Style: Ethno Tibetan Gothic; **Details:** the sound is in the same manner with the first two albums, but with more melancholic and atmospheric hues; **Comment:** brilliant!

RAM-ZET (NOR)-"Pure Therapy" CD'00 8 tracks, 50'09"
(SPIKEFARM)

Style: Psychotic and Progressive Black Metal; **Details:** explosive keyboard, incandescent violin, male and female voices on background, Power interludes, very fresh and dynamic sound; **Comment:** interesting; **Contact:** www.ram-zet.com, SPIKEFARM RECORDS, Fredrikinkatu 71, 00100 Helsinki, Finland, Fax: +358945427133, E-mail: spike@spinefarm.fi, www.spinefarm.fi.

REBAELLIUN (BRA)-"Bringer Of War" MCD'00 4 tracks, 16'13"
(HAMMERHEART)

Style: Death Metal; **Details:** brutal, violent, rapid and furious Death Metal, including a MORBID ANGEL cover-version named "Day Of Suffering"; **Comment:** brilliant; **Contact:** C.P.946, CEP 90001-970, POA/RS, Brazil, E-mail: rebaelliun@yahoo.com, rebaelliun666@yahoo.com.br, www.Rebaelliun.cjb.net.

RED HARVEST (NOR)-"Cold Dark Matter" CD'00 9 tracks, 38'23"
(NOCTURNAL ART)

Style: Apocalyptic Industrial Cyber Metal; **Details:** brutal and technical sound with profound Industrial background... featuring Fenriz/DARKTHRONE; **Comment:** interesting; **Contact:** E-mail: mail@redharvest.com, www.redharvest.com, NOCTURNAL ART PRODUCTIONS, P.O. BOX 4, 3671 Notodden, Norway, Fax: +4735020862, E-mail: eclipse@online.no, www.nocturnalart.com.

REIGN OF EREBUS (UK)-"Of Blackest Magick..." MCD'00 5 tracks, 17'17"
(BLACKEND)

Style: Atmospheric Furious Black Metal; **Details:** this is another clone of CRADLE OF FILTH with bombastic keyboard, aggressive and narrative male voice, female voice and Death or Gothic influences; **Comment:** likeable; **Contact:** www.reignoferebus.cjb.net, BLACKEND RECORDS, Unit 15, Bushell Business Estate, Hithercroft, Wallingford, OXON, OX10 9DD, England, Fax: +44149826320, E-mail: info@plastichead.com, www.plastichead.com.

RINGNEVOND (NOR)-"Nattverd" CD'99 11 tracks, 40'07"

Style: Norwegian Black Metal; **Details:** Raw and Primitive Black Metal but also Symphonic Atmospheric

and Pandemonic Dark Furious keyboard passages, clean and grim vocals, a fresh mixture of WONGRAVEN, RAGNAROK or even ELENDE elements; **Comment:** exciting! **Contact:** EDGERUNNER RECORDS, P.O. BOX 1215, Majorstuvn 17, 0367 Oslo, Norway, E-mail: edgerunner@1033edge.com, www.sjefs.net/edgerunner.

RIVENDELL (GER)-"The Ancient Glory" CD'00 8 tracks, 42'59"
(SKALDIC ART)

Style: Medieval Melodic Black Metal; **Details:** abundant synth, intelligent drums, Folkloristic melodies and powerful Metal; provided by flutes, choirs, and clear vocals, all built up the foundations of a sincere and yet fascinating album in a style similar to that of SUMMONING/FALKENBACH; **Comment:** exciting! **Contact:** E-mail: falagar@gmx.net, www.listen.to/rivendell.

ROOT (CZE)-"The Book" CD'99 11 tracks, 56'04"
(REDBLACK)

Style: Pure Dark Mystical Metal; **Details:** majestic, clear and powerful vocals (Big Boss, you rule, even you have 50 years old!), beautiful harmonies, exciting guitar solos, discrete keyboard, piano and violoncello... this 5th album of this band is a masterpiece! **Comment:** brilliant!

ROTTING CHRIST (GRE)-"Kronos" CD'00 12 tracks, 59'30"

(CENTURY MEDIA)

Style: Black Gothic Metal; **Details:** Sakis' aggressive voice, nervous guitars, expressive synth. Atmospheric interludes, more powerful and Heavy than "A Dead Poem" and "Sleep Of The Angels" albums... the CD has also enclosed the "After Dark I Feel" video track; **Comment:** interesting; **Contact:** www.rchrist.conxion.gr.

SACRIVERSUM (POL)-"Beckettia" CD'00 10 tracks, 41'40"

(SERENADES/ROCRIS DISC)

Style: Gothic Metal; **Details:** after the excellent "Soteria" debut the Polish group comes back now with ten modest tracks, without Romantic and Melancholic touches but with Heavy and Power Metal influences, in the same Melodic and Atmospheric line as before, including this time another female voice, more powerful and Gothic; **Comment:** likeable.

SAMHAIN (BUL)-"The Fifth Season" adv. Tape/CD'01 5 tracks, 45'45"

(COUNTER ATTACK)

Style: Artistic and Polyphonic Black Metal; **Details:** aggressive and raw voice, abundant synth, Progressive and Atmospheric passages, complex and avant-garde background... the final version will also contain a keyboard version of the first track, "A Dialogue Of Self and Soul"; **Comment:** interesting.

SANGUIS ET CINIS (AUT)-"Amnesia" CD'00 11 tracks, 60'08"

(SAD EYES/TRISOL)

Style: Gothic Rock; **Details:** superb Digipack, excellent artwork... the music continues the "Madrigal" album sound, with more commercial yet melodic but less Classic and Metal influences, the same male and female voices and Atmospheric shades; **Comment:** likeable; **Contact:** www.sanguisetcinis.de.

SATURNUS (DEN)-"Martyre" CD'00 12 tracks, 63'02"

(EUPHONIOUS)

Style: Gothic Doom Death Metal; **Details:** the start was "Paradise Belongs To You" CD (1997) and shortly after this "For The Loveless Lonely Nights" MCD (1998). The music is addressed to MY DYNG BRIDE and ANATHEMA' fans, it contains depressive and melancholic atmosphere, bombastic keyboard, normal and screamy sad vocals, Rock passages; **Comment:** fascinating!

SCALD (N.IRE)-"Nematoid Specimen" demo DCD'00 7 tracks, 43'29"

Style: Grind Crust Core with Metal touches; **Details:** chaotic brutal music, no suggestions, sorry! **Comment:** loathsome; **Contact:** Paul McCarroll, 32 Dellmount Road, Bangor, Co. Down, BT20 4TY, Northern Ireland, E-mail: paulruscald@hotmail.com, www.peoplesound.com/artist/scald.

SCARIOT (NOR)-"Deathforlorn" CD'00 8 tracks, 36'23"

(DEMOLITION)

Style: Norwegian Death Metal; **Details:** the band contains members of the following bands: TRAIL OF TEARS, CARPATHIAN FOREST, BLOOD RED THRONE, SATYRICON, GREEN CARNATION and IN THE WOODS... the guttural voice of Ronny Thorsen is mixed well with good drums and rapid riffs, the influences are multiple: Death, Thrash, Heavy or Black Metal; **Comment:** interesting; **Contact:** Daniel Olaisen, Dronningensgt. 38, 4610 Kristiansand, Norway, E-mail: peisapaa@c2i.net, www.scariot.com.

SCHOLOMANCE (USA)-"A Treatise On Love" CD'98 9 tracks, 50'43"

(THE END)

Style: Orchestral Progressive Death Metal; **Details:** anguished vocals, dominant keyboard, complex guitars... an American reaction to OPETH's sound; **Comment:** interesting.

SCULPTURED (USA)-"Apollo Ends" CD'00 7 tracks, 42'42"

(THE END)

Style: Apocalyptic Morning Patterns; **Details:** Bizarre sound, an innovative combination between Death Metal, Jazz and Rock... you can also find here the first album of this band, entitled "The Spear Of The Lily Is Aureoled"; **Comment:** likeable; **Contact:** Don Anderson, 817 NW 20th, Camas, WA 98607, USA, Fax: 13608343212, E-mail: sculptured117@aol.com.

SEAR (UK)-Demo CD'00 7 tracks, 32'57"

Style: Electro Alternative Pop; **Details:** abundant keyboards and common female vocals; **Comment:** boring; **Contact:** www.listen.to/sear.

SEAR BLISS (HUN)-"Grand Destiny" adv. CD'01 10 tracks, 46'51"

(NEPHILIM)

Style: Black Metal; **Details:** screaming vocals (Andras), abundant keyboard, bombastic trumpet, heavy guitars, fast and melancholic passages, Atmospheric aura... the actual third chapter is one of the best of this excellent Hungarian band; **Comment:** interesting.

SENSA ANIMA (NOR)-"Synthetic" CD'00 9 tracks, 37'16"

(FACE FRONT)

Style: Alternative Metal; **Details:** this is an experimental project of the members of SATYRICON, OLD MAN'S CHILD, TULUS, SUSPERIA or JACK IN THE BOX. If you like VOIVOD, MARILYN MANSON, MACHINE HEAD or NINE INCH NAILS, you can listen SENSA ANIMA right now. If you do not like, skip it! **Comment:** loathsome; **Contact:** www.sensaanima.com.

SEPTIC CEMETERY (AUT)-"Shattered" CD'00 9 tracks, 36'11"

(CCP)

Style: Melodic Death Metal; **Details:** ex-drummer of THIRDMOON (now in ASTAROTH and ESTATIC FEAR) presents a modest and fashionable album, without originality and atmosphere; **Comment:** boring; **Contact:** E-mail: pejaklinz@computronic.at, www.8ung.at/septic.cemetery.

SEPTIC FLESH (GRE)-"Forgotten Paths (The Early Days)" CD'00 10 tracks, 46'19"

(BLACK LOTUS)

Style: Mystic Death Metal; **Details:** this CD contains the first demo of the band, entitled "Temple Of The Lost Race" from 1991 and three rare live songs from SEPTIC'S FLESH live in Rodon, sustained in the same year with the demo; **Comment:** likeable.

SERENITY IN MURDER (GER)-"Morbid Terror" demo CD'00 4 tracks, 11'47"

Style: Death Metal; **Details:** common atmosphere with brutal and Technical lines; **Comment:** likeable; **Contact:** Simon Schaffrath, Klingelputz 24, 50670 Köln, Germany, www.serenity-in-murder.com.

SEVERE TORTURE (HOL)-"Feasting On Blood" CD'00 10 tracks, 33'48"

(THE PLAGUE)

Style: Death Metal; **Details:** another project of CENTURIAN and SHRUNKEN HEAD members, with full of violence and brutal, shades in a fashion manner

but with qualitative sound; **Comment:** interesting; **Contact:** Hof Ter Aa 58, 5282 WH BOXtel, The Netherlands, Fax: +31411688048, E-mail: severetorture@hotmail.com, www.severetorture.com

SHADOWS DANCE (GRE)-"Last Kiss" demo CD'00 2 tracks, 12'00"

Style: Gothic Metal; **Details:** symphonic atmosphere, Death Metal touches, melodic violin, normal male vocals, sublime female voice, choirs; **Comment:** excellent! **Contact:** Theodoropoulos Dimitris, 26 Chalkidonos Str., 71305, Heraklion, Greece, E-mail: Shadowsdance@iname.com

SHAPE OF DESPAIR (FIN)-"Shades of..." CD'00 5 tracks, 56'59"

(SPIKEFARM)

Style: Funeral Metal; **Details:** ex-RAVEN is the project of members from THY SERPENT and BARATHRUM bands with a music that recalls of ESOTERIC and SKEPTICISM... Horror, Depressive, Slow, Majestic and Melodic Metal influences, long solo guitars, sad male vocals, enchanting female voice, bombastic and intelligent keyboard; **My comment:** thrilling!

SILENT CRY (BRA)-"Remembrance" CD'99 8 tracks, 42'05"

(DEMISE)

Style: Doom Death Metal; **Details:** On 1993 appeared "Tanatofilo, Opulanto, Plenilunio" demo followed by "Tears Of Serenity" CD format in 1998. This debut provides gloomy and melancholic atmosphere, calm and romantic female vocals, guttural male vocals, progressive keyboards, depressive aura, a kind of MY DYING BRIDE or ANATHEMA sound in a specific Brazilian manner; **Comment:** interesting; **Contact:** Rua Monte Azul, No.45, Bairro Esperanca, Governador Valadares/MG, Brazil, Cep 35058-140, E-mail: silentc@wkve.com.br, www.wkve.com.br/silentc/

SILENT STREAM OF GODLESS ELEGY (CZE)-"Themes" CD'00 12 tracks, 48'40"

(REDBLACK)

Style: Melodic Pagan Doom Metal with Slavonic Folklore; **Details:** on the third album of this great Czech band you will find featuring classical instruments such as: a viola, violin, violoncello and piano "mixed" by sombre Petr' voice and a few frames of Zuzana's powerful vocals, Avant-Garde elements and Metal riffs; **Comment:** likeable; **Contact:** www.redblack.cz/silentstream/

STEVE VONTILL (USA)-"As The Crow Files" CD'00 7 tracks, 43'45"

(NEUROT)

Style: Ethereal (?); **Details:** the project represents the melodic and dreaming side of Steve von Till, the member of TRIBES OF NEUROT and NEUROSIS bands. No Metal, No Rock, perhaps only Ethereal and Atmospheric/Ambient passages, calm and clear male vocals, an interesting female one, acoustic and electric guitar, violin, cello, piano and percussion; **Comment:** interesting; **Contact:** NEUROT RECORDINGS, P.O. BOX 410209, San Francisco, CA 94141, USA, www.neurotrecordings.com

STONE TO FLESH (JUG)-"Some Wounds Bleed Forever" CD'00 8 tracks, 34'12"

(CCP)

Style: Black Metal; **Details:** unoriginal music, primitive violent and demonic sound, in vein of old IMMORTAL; **Comment:** boring.

STRANGULATION (FRA)-"Dual Experience" CD'99 3 tracks, 9'44"

Style: Death Metal with Core touches; **Details:** Do you like CARCASS, CANNIBAL CORPSE, MADBALL or even MACHINE HEAD? If you do, check it out! **Comment:** boring; **Contact:** Jonathan Guyot, 04 rue des fougeres, 56860 Sene, France, E-mail: undergroundunity@hotmail.com

STRATUZ (VEN)-"The Last Angel" CD'99 10 tracks, 40'48"

Style: Death Metal; **Details:** elaborated music with fast guitars, simple keyboards, Power drums and growls vocals; **Comment:** likeable; **Contact:** Apdo, Postal No.17.033, Caracas 1015-A, Venezuela, E-mail: stratuz@cantv.net, www.stratuz.net

SUFFOCATE (SK)-"Lustforheaven" CD'00 11 tracks, 37'00"

(EREBOS)

Style: Death Metal; **Comment:** simple and brutal music, nothing new... **Comment:** boring; **Contact:** Geleert Pasztor, Tesedikovo 428, 92582, Slovakia, rpapp@ba.telecom.sk, www.suffocate.phuture.sk

SUIDAKRA (GER)-"The Arcanum" CD'00 9 tracks, 41'32"

(LAST EPISODE/ROCRIS DISC)

Style: Folk Black Metal; **Details:** after three very attractive albums, "Lupine Essence", "Auld Lang Syne" and "Lays From Afar", this new one presents a modern and atmospheric sound, with Power, Gothic, Black or even Heavy Metal influences on Rock and profound Folk background, medieval choirs and acoustic passages; **Comment:** interesting; **Contact:** www.suidakra.com

SUSPERIA (NOR)-"Illusions Of Evil" demo CD'99 4 tracks, 19'20"

Style: Atmospheric Black Metal; **Details:** bombastic keyboard, Nordic Black Metal atmosphere, melodic and aggressive passages while Athena's voice's inflexions are excellent; **Comment:** interesting; **Contact:** www.susperia.net

SUSPERIA (NOR)-"Predominance" adv CD'01 10 tracks, 49'01"

(NUCLEAR BLAST/ROCRIS DISC)

Style: Norwegian Black Metal; **Details:** one of the best Black Metal albums of this year with Power, Thrash, Death and Heavy/Speed Metal touches, aggressive fast and powerful atmosphere. True Norse Black Speed Metal! **Comment:** amazing!

SVARTAHRID (NOR)-"As The Sunrise Flickers" CD'01 9 tracks, 37'24"

(NAPALM)

Style: Black Metal; **Details:** the Norwegians continue in the same manner as on "Forthcoming Storm" debut, with aggressive and linear sound, old Thrash and Death Metal influences, common voice and modest keyboard; **Comment:** likeable.

SYRINX (FRA)-"Crystal Cliff" CD'00 10 tracks, 53'35"

(SEASON OF MIST)

Style: Atmospheric Heavy Technical Metal; **Details:** melodic and dreaming sound, abundant keyboard, Heavy vocals and lots of Progressive/Technical interludes, something DREAM THEATER' sound; **Comment:** likeable.

TALES OF DARKNORD (RUS)-"Dismissed" CD'00 6 tracks, 37'47"

(MORE HATE)

Style: Death Metal; **Details:** a succesful mixture between European and American Death Metal sound, with full of brutality and technical aspects; **Comment:** interesting; **Contact:** MORE HATE PRODUCTION, Alexander Kantemirov, P.O. BOX 13, 123480 Moscow, Russia, E-mail: more_hate@mail.ru, www.morehate.newmail.ru

THALARION (SK)-"Four Elements Mysterium" CD'00 9 tracks, 46'06"

(MIGHTY)

Style: Doom Death Metal; **Details:** amazing and fascinating female voice, screamy and brutal male vocals, majestic keyboards, slow and Melodic line, atmospheric sound, Rock influences, again the "Beauty and Beast" concept, now in Slovakian way; **Comment:** interesting; **Contact:** THALARION, c/o Juraj Grezdo, Stredanska 1530/6, 955 01 Topolcany, Slovakia, E-mail: thalarion@ba.telecom.sk, www.thalarion.miesto.sk

THANATOS (HOL)-"Angelic Encounters" CD'00 9 tracks, 43'05"

(HAMMERHEART)

Style: Death Metal; **Comment:** rapid technical brutal and elegant style of this famous Dutch band... they come back with a genuine jewel, a Death Metal masterpiece; **Comment:** thrilling! **Contact:** www.run.to/thanatos

THE ART OF DETHRONEMENT (HUN)-"Down On My Knees" MCD'00 8 tracks, 29'44"

(HAMMER)

Style: Gothic Doom Death Metal; **Details:** complex sound with melancholic depressive aura, Progressive

tents, shy male vocals, common female one, violoncello, violin, Doom Metal background, a perfect music for ANATHEMA' fans; **Comment:** likeable; **Contact:** Toth Adam, Budapest, Zoltan u.11. II/9, 1054, Hungary, E-mail: the_throne@hotmail.com, www.dethronement.ini.hu

THEATRE OF TRAGEDY (NOR)-"Machine" single CD'00 2 tracks, 07'20"

(NUCLEAR BLAST/ROCRIS DISC)

Style: Gothic Electronic; **Details:** experimental tracks with Liv's excellent voice; **Comment:** likeable; **Contact:** www.theatreoftragedy.com

THEATRE OF TRAGEDY (NOR)-"Musique" CD'00 12 tracks, 48'32"

(NUCLEAR BLAST/ROCRIS DISC)

Style: Experimental Gothic EBM; **Details:** shitty sound, non-Metal background, stupid guitars, distorted and normal male vocals, commercial manner, powerful female vocals and lots of different influences, such as: Electro, Techno, Power, Trip-Hop... even Industrial... **Comment:** loathsome.

THE BLOODLINE (GER)-"Opium Hearts" CD'00 9 tracks, 43'29"

(SERENADES/ROCRIS DISC)

Style: Gothic Dark Metal; **Details:** this is the project of Roman Schoensee (ex-PYOGENESIS, THE DREAMSIDE, SILKE BISCHOF). The music is full of catchy melodies, Dark atmosphere, Electro shades and Gothic rhythms... especially for old PARADISE LOST fans; **Comment:** interesting.

THE BREATH OF LIFE (BEL)-"Silver Drops" CD'00 11 tracks, 48'45"

(HALL OF SERMON/ROCRIS DISC)

Style: Wave Electronic Gothic; **Details:** only fascinating female vocals... the rest of elements are melodic, commercial and monotonous. I prefer to listen "Taste Of Sorrow" album, sorry! **Comment:** boring; **Contact:** breath.of.life@gate71.be, www.gate71.be/the-breath-of-life

THE DEAD BEGINNERS (FIN)-"Sinners' Rebellion" CD'00 9 tracks, 43'12"

(SPIKEFARM)

Style: Dark Black Metal; **Details:** "Domain, mein Fuhrer, Domain"... excellent texts, excellent track! The project was started under AUTUMN VERSES banner and now the Finnish perform an Avant-Garde sound, full of modern and melodic elements, Folk interludes, slow and depressive passages (UNHOLY, SKEPTICISM, SHAPE OF DESPAIR) but also technical Black Metal frames (ARCTURUS); **Comment:** thrilling!

THE DISMAL (ESP)-"Make Your Mind Up" CD'00 13 tracks, 48'33"

(DIVISION HOUSE)

Style: Power, Thrash, Death Metal with Hardcore and Hip-Hop elements; **Details:** sorry, no details this time! **Comment:** loathsome; **Contact:** www.dismal.com

THE GATHERING (HOL)-"If_then_else" CD'00 11 tracks, 52'47"

(CENTURY MEDIA)

Style: Atmospheric Metal; **Details:** powerful female voice, melodic atmosphere and Rock, Pop & Electro influences... commercial and a bit soft music; **Comment:** interesting; **Contact:** www.gathering.nl

THE HAUNTED (SWE)-"The Haunted Made Me Do It" CD'00 11 tracks, 36'04"

(EARACHE)

Style: Thrash Metal; **Details:** the second explosive album of this great band, fresh atmosphere and modern powerful riffs... I guess the best Thrash Metal album of the year! **Comment:** thrilling! **Contact:** EARACHE RECORDS, P.O. BOX 144, Nottingham NG3. 4GE, UK, www.earache.com

THE LOVELESS (DEN)-Promo CD'00 3 tracks, 16'36"

Style: Gothic Rock; **Details:** Kim Larsen (SATURNUS, BLAZING ETERNITY, OF THE WAND AND THE MOON...) explores new dimensions, this time with commercial tents. The sound is melodic with simple guitars riffs and normal Gothic vocals... PARADISE LOST meets with rather Rock influences, **Comment:** interesting.

THE RAVENOUS (USA) - "Assembled In Blasphemy" CD'00 10 tracks, 31'43"
(HAMMERHEART)

Style: Extreme Death Metal; **Details:** Oahh! The members are: Killjoy (NECROPHAGIA), Chris Reifert (AUTOPSY), Dan Lilker (BRUTAL TRUTH, S.O.D., NUCLEAR ASSAULT). This is an apocalyptic music (?) with old Thrash, Speed, Raw Black or Death Metal touches and Horror images and texts; **Comment:** thrilling!

THORNS (NOR) - "Thorns" CD'01 8 tracks, 48'05"
(MOONFOG)

Style: Norwegian Black Metal; **Details:** very technical complex avantgardistic Experimental Black Metal, with various influences, from Raw and Norse primitive Black elements to Industrial, Ambient, Noise or even Hardcore touches, in DODHEIMSGARD manner. Of course... the members are: Aldrahn/DODHEIMSGARD, Satyr/SATYRICON and Hellhammer/MAYHEM. No other details! **Comment:** interesting.

THYESTEAN FEAST (FIN) - "The Fall Of Astraea" demo CD'00 4 tracks, 11'42"

Style: Melodic Black Metal; **Details:** trendy sound, primitive and violent vocals, rapid riffs and... that's all; **Comment:** likeable; **Contact:** M.Hakkinen, Korsutie 12 as 5, 00370 Helsinki, Finland, E-mail: thyesteanfeast@hotmail.com, www.thyesteanfeast.com.

THY PRIMORDIAL (SWE) - "The Heresy Of An Age Of Reason" CD'00 8 tracks, 48'08"

Style: Swedish Black Metal; **Details:** complex linear rapid melodic yet aggressive and brutal Metal, the sound reminding of DARK FUNERAL or LORD BELIAL; this 4th album seems to be the best in their history; **Comment:** interesting; **Contact:** E-mail: thyprim@hem1.passagen.se, www.come.to/thyprim.

THYRANE (FIN) - "The Spirit Of Rebellion" CD'00 7 tracks, 37'33"

Style: Satanic Black Metal; **Details:** after a very good demo ("Black Harmony") and "Symphonies Of Infernality" debut CD at Woodcut Records, Daemon, Avather and Blastmor (ex-THORNMOON) present now seven great tracks with lots of furious and fast rhythms, aggressive vocals, bombastic keyboards, cosmic synth and modern powerful sound; **Comment:** thrilling! **Contact:** Blastmor, Oinaankatu 1H 34, 94720, Kemi, Finland, E-mail: avather.thyrane@pp.inet.fi.

THYRFING (SWE) - "Urkraft" CD'00 12 tracks, 60'00"
(HAMMERHEART)

Style: Viking Metal; **Details:** ENSLAVED meets EINHERJER, but also Heavy or Folk influences... a piece of collection for fans of melodic and hymnic Metal; **Comment:** amazing!

THY SERPENT (FIN) - "Death" MCD'00 4 tracks, 22'23"

Style: Melodic Dark Metal; **Details:** Ohhh, "Wounds of Death" is one of the best tracks of this legendary Finnish band, slow background, sad vocals, funeral atmosphere, depressive riffs... amazing! "Parasites" is a song that tries to explore Gothic Doom dimensions, caused by an intelligent synth. The rest tracks are Black Metal in a modern line. One final aspect: excellent black-white Digipack; **Comment:** interesting; **Contact:** www.spinefarm.fi/bands.

TODAY IS THE DAY (USA) - "Live Till You Die" CD'00 15 tracks, 33'56"

Style: Extreme Hard Core (?); **Details:** funny cover-versions (BAD COMPANY, BEATLES, CHRIS ISAAC) and live crazy tracks; **Comment:** loathsome.

TODIE/FOR (FIN) - "All Eternity" CD'00 12 tracks, 54'27"

Style: Commercial Gothic Wave; **Details:** a music for HIM fans with a Sandra cover-version ("In The Heat Of The Night"), DURAN DURAN vocals, an "MTV" female one, a few Heavy riffs and very melodic rhythm, there are included Disco Pop touches; **Comment:** boring.

TORMENTOR (HUN) - "Recipe Ferrum" CD'00 16 tracks, 72'40"

Style: Black Metal; **Details:** the first full-length album

after 13 years of existence! "Recipe Ferrum", "Dracula" and "Cara Mia" are the best tracks, the rest are simple intros, instrumental, live and even parodies tracks. "Cara Mia" presents in almost ten minutes all Metal styles (Heavy, Thrash, Gothic or Black Metal) within mystic aura and conceptual fundament; **Comment:** likeable.

TRAIL OF TEARS (NOR) - "Profoundemonium" CD'00 11 tracks, 53'55"

Style: Gothic Doom Death Metal; **Details:** guttural male vocals, imposing female one, intense keyboard, atmospheric instruments, recommended to fans OF THEATRE OF TRAGEDY, TRISTANIA or THE SINS OF THY BELOVED; **Comment:** likeable; **Contact:** Ronny Thorsen, Radyrveien 21, 4700 Vennessla, Norway, E-mail: nei@os.telia.no, www.redheaven.com.

TRAUMA (POL) - "Suffocated In Slumber" CD'00 9 tracks, 41'22"

Style: Brutal Death Metal; **Details:** in the same manner as the one followed in "Daimonion" album; aggressive and elegant sound; **Comment:** likeable; **Contact:** PAGAN RECORDS, P.O. BOX 12, 86-105 Swiecie 5, Poland, Fax: +4852333024, E-mail: pagan.records@post.pl, www.paganrecords.com.pl.

TRIBES OF NEUROT (USA) - "60"" CD'00 10 tracks, 62'03"

Style: Psychedelic Ambient; **Details:** effects, echoes, distortions, ritualistic elements, macabre drums, Dark and inaccessible atmosphere; **Comment:** boring.

TRISTITIA (SWE) - "The Last Grief" CD'00 12 tracks, 48'17"

Style: Dark Swedish Doom Metal; **Details:** Luis Beethoven Galvez comes back with a new funeral opus, conceived by classic emotional solos, acoustic riffs, Heavy rhythms, modest and boring vocals (a baritone one would be amazing, I guess)... a real challenge for old CANDLEMASS fans; **Comment:** thrilling; **Contact:** BOX 4116, 300 04 Halmstad, Sweden, E-mail: hollowcoast@hotmail.com.

TRIUMPHATOR (ITA) - "Occulte Maligni..." demo CD'00 7 tracks, 30'42"

Style: Raw and Primitive Black Metal; **Details:** DARK THRONE meets ILDJARN... demonic vocals (reminding of BURZUM), underground guitars sound and chaotic drums (drummachine?); **Comment:** boring; **Contact:** ORDO OBSCURI DOMINI, Via del Corallo 14, 80059 Torre del Greco (Na), Italy, E-mail: bard_manth@libero.it.

TROLL (NOR) - "The Last Predators" CD'00 11 tracks, 30'19"

Style: Brutal Psycho Metal-Advanced; **Details:** after a great "Drep de Kristne" debut, Nagash (THE KOVENANT and DIMMU BORGIR) performs now a very fast and destroying Black Metal with extreme vocals (S.M.Twice), excellent guitars performed by Psy Coma (THE KOVENANT) and synchronized drums sustained by Hellhammer (MAYHEM). "TROLL 2000 is murder, slaughter, hate, cocaine and pure alcoholocaust!" **Comment:** interesting; **Contact:** HEAD NOT FOUND/ VOICES OF WONDER, PB 2010 Grunerlokka, N-0505 Oslo, Norway, Fax: +4723226667, E-mail: hmf@vow.no, www.vow.no.

TROLLECH (CZE) - "Ve hvozdech" CD'01 11 tracks, 43'43"

Style: Raw Black Metal; **Details:** harsh screams, fast riffs guitars, and Pagan medieval atmosphere, without keyboards or other modern trendy influences; **Comment:** interesting; **Contact:** Bohumir Kase, Francouzka 32, 307 06 Plzeo, Czech Republic, E-mail: bohumer_kase@eurotel.cz, ECLIPSE PRODUCTIONS, P.O. BOX 35, 625 00 Brno, Czech Republic, E-mail: eclipse.prod@volny.cz, <http://come.to/eclipse.prod>.

TSJUDER (NOR) - "Kill For Satan" CD'00 9 tracks, 31'47"

Style: Brutal raw Black Metal; **Details:** Arak Draconiuz

(ex-ISVIND) performs aggressive fast and violent Norwegian Black Metal without any kind of modern shades; **Comment:** interesting; **Contact:** TSJUDER, Kovenhavngata 14a, 0566 Oslo, Norway, E-mail: Tsjuder@hotmail.com, www.tsjuder.cjb.net.

ULCUS (NOR) - "Cherish The Obscure" CD'00 9 tracks, 47'11"

Style: Original Majestic Metal; **Details:** Power/Thrash and Technical rhythms, abundant synth, Modern Black Metal background, modest and common vocals... full of aggressive and brutal sound yet in Nordic manner; **Comment:** likeable; **Contact:** Jarle, Arne Garborgs Veg 2B, 1395 Hvalstad, Norway, E-mail: ulcus@online.no.

UNBOUND (GER) - "In Infinity" CD'00 12 tracks, 53'24"

Style: Metal Core (?); **Details:** CROWBAR meets PANTERA; **Comment:** loathsome; **Contact:** PREMIUM RECORDS, Christian IV, Str.61, 25348 Gluckstadt, Germany, Fax: +494124605197, E-mail: hypnotic_europe@t-online.de.

UMBRA (POL) - "Ater" CD'00 9 tracks, 40'15"

Style: Polish Dark Ambient; **Details:** Eliza amazes as with a weird and cold atmosphere, in vein of AGHAST... you enter the Gate of the Kingdom, a kingdom where Evil rules... **Comment:** thrilling! **Contact:** Winnica 1, 666 00 Krosno Odrzanskie, Poland.

UNEXPECT (CAN) - "Utopia" CD'99 10 tracks, 65'34"

Style: Complex Metal; **Details:** very different and "coloured" sound, powerful aggressive and normal male vocals, acoustic guitars, Heavy riffs, symphonic and Progressive shades, soprano, violin and lots of styles influences such as: Heavy, Speed, Death and Black Metal; **Comment:** interesting; **Contact:** www.unexpect.tsx.org.

UNMOORED (SWE) - "Kingdoms Of Greed" CD'00 8 tracks, 73'54"

Style: Swedish Melodic Fast Death Metal; **Details:** another clone of thousand Swedish Death Metal bands, now with members of THY PRIMORDIAL/DAWN... four extreme brutal tracks (HYPOCRISY manner), one IN FLAMES style ("Thrown Off The Scent"), one with slow and lent rhythm and normal vocals (reminding of Pete Steele/TYPER O NEGATIVE), a ballad, "In The Dark Midst Of Winter", and the best and more complex song of this album entitled "Milestone", with majestic keyboard and violin; **Comment:** interesting; **Contact:** Tungan 2A, 541 40 Skovde, Sweden, E-mail: unmoored@hotmail.com, www.members.tripod.com/unmoored.

VALHALLA (RUS) - "Winterbastard" CD'00 9 tracks, 41'59"

Style: Atmospheric Black Metal; **Details:** this is the second album after an unknown debut entitled "The Wolfish Nocturne". The Russians perform a trendy Symphonic Black Metal with trumpet and Nordic Pagan influences, in vein of old RAGNAROK... a SEAR BLISS band in Russian way; **Comment:** likeable; **Contact:** valhalla@newmail.ru.

VALIANCE (ITA) - "The Unglorious Conspiracy" CD'00 11 tracks, 44'01"

Style: Power Metal; **Details:** ex-TIXOTROPIA, symphonic keyboard, Epic dimension, Speed and Progressive Metal touches; **Comment:** likeable.

VAMPIRIA (ARG) - "Among Mortals" CD'00 10 tracks, 52'28"

Style: Black Gothic Metal; **Details:** trendy atmosphere with female and harsh male vocals; classical piano and keyboards, Heavy guitars with amazing solos, Doom Death Metal touches, an Argentinean replica at TRISTANIA and THE SINS OF THY BELOVED; **Comment:** interesting; **Contact:** Barrio CECO Casa 385, 7400 Olavarría, Buenos Aires, Argentina, E-mail: dark_emperor@hotmail.com.

YANAHEIM (NOR) - "En Historie" MCD'99 7 tracks, 29'53"

Style: Viking Metal; **Details:** Epic atmosphere, Heavy,

Speed or Power Metal influences, complex and extreme Black/Death passages, very original sound; **Comment:** interesting; **Contact:** Jon Rasmussen, Bringebaerstien 5, 1349 Rykkinn, Norway.

VANITAS (AUT)-"Vereinsamt" promo CD'99 7 tracks, 48'40"
Style: Melodic Death Metal; **Details:** linear voice, soprano, Death Metal touches, melodic passages, good promo; **Comment:** likeable; **Contact:** E-mail: vanitas@vanitas.at, www.vanitas.at.

VANITAS (AUT)-"Das Leben ein Traum" CD'00 7 tracks, 42'30"
(CCP)
Style: Melodic Death Metal; **Details:** intense keyboard, harmonious guitars, soprano, aggressive and clean male vocals, traditional passages... in rest: Gothic, Death, Black or Melodic Metal touches; **Comment:** interesting.

VINDSVAL (GER)-"Imperium Grotesque" CD'00 10 tracks, 39'07"
(SKALDIC ART)
Style: Modern Black Metal; **Details:** bombastic keyboard, traditional/medieval interludes, a combination between old and new Black Metal with Classical shades and symphonic/orchestral touches; **Comment:** interesting; **Contact:** vindsval@hotmail.com.

VINTERSORG (SWE)-"Cosmic Genesis" CD'00 9 tracks, 50'01"
(NAPALM)
Style: Folk Atmospheric; **Details:** acoustic guitars passages, plenty Folk elements, Dark and Progressive interludes, clean and powerful vocals, Heavy and Atmospheric riffs, majestic cosmic keyboards... resulting only hymns and ballads; **Comment:** interesting; **Contact:** Hedlund, Orkestervagen 90, 93146, Skelleftea, Sweden, E-mail: oty66@hotmail.com.

VIRGIN BLACK (AUS)-"Sombre Romantic" CD'00 11 tracks, 44'37"
Style: Tragically Avantgarde Neo-Classical Metal; **Details:** Do you like DEVILL DOLL music? If yes, you must try to listen this still unknown band! The music is absolutely fantastic! Romantic Melancholic atmosphere, clean and imposing vocals, amazing choirs, grand piano, cello, fascinating guitar solos ("Museum Of Iscariot" or "A Poet's Tears Of Porcelain"), simple drums, Classical hues and experimental tents... Absorb the world of VIRGIN BLACK! **Comment:** amazing! **Contact:** P.O.BOX 1073, Flinders Park, S.A. 5025, Australia, E-mail: virginblackoz@hotmail.com, www.listen.to/virginblack.

WITCHMASTER (POL)-"Violence & Blasphemy" CD'00 15 tracks, 39'55"
(PAGAN)
Style: Speed Thrash Black Metal; **Details:** ex-PROFANUM members played a style that was "in vogue" in the first decade of 80's. Only violence, hate and fast "ambiance"; **Comment:** boring.

WITHOUT FACE (HUN)-"Deep Inside" MCD'00 8 tracks, 37'36"
Style: Progressive Gothic Metal; **Details:** atmospheric keyboards, piano, shy vocals (male and female), complex and progressive synth, modest guitars and classic drums; **Comment:** boring; **Contact:** Andreas Szabo, 8200 Veszprem, Szabadsag ter 13, Hungary, E-mail: esubakka@elender.hu, www.go.to/elender.hu.

WYKKE WYTCH (USA)-"Something Wykked This Way Comes" CD'00 12 tracks, 56'42"
(DEMOLITION)
Style: old Black Metal; **Details:** female vocals (?) and brutal yet classic old Black, Death, Thrash, Heavy/Speed Metal and even Hardcore touches; **Comment:** loathsome; **Contact:** CAULDREN RECORDS, P.O.BOX 751, Ft. Washington, PA 19034, USA, E-mail: wykkedwyttch@aol.com, www.Wykkedwyttch.com.

WYNJARA (USA)-"Wynjara" CD'00 13 tracks, 53'10"
(NOCTURNAL ART)
Style: American Death Metal; **Details:** John Paul Soares (DIVINE EMPIRE and MALEVOLENT CREATION) and Jason Morgan (MONSTROSITY) perform a classic Death Metal in Florida way, without shades of regrets, with full of violence and even Blues interludes. Don't

you miss SCORPIONS cover-version entitled "Animal Magnetism"! **Comment:** likeable; **Contact:** jpscoars@yahoo.com.

YEARNING (FIN)-"Frore Meadow" CD'01 11 tracks, 49'43"
(HOLY)
Style: Depression Dark Gothic Metal; **Details:** Symphonic & Progressive touches, sweet melancholic tunes, enchanting atmosphere, various guitar harmonies, acoustic interludes, woodwind instruments, majestic synth, sorrowful theatral and mighty vocalchoirs, excellent drums, avantgardistic powerful sound... a mixture between ANATHEMA (the atmosphere) and ARCTURUS (orchestration)... the best album of Juhani and Tony after two darkest albums, "With Tragedies Adorned" and "Plaintive Scenes"; **Comment:** amazing! **Contact:** Scene of Tragedies, P.O. BOX 18, 11711 Riihimaki, Finland, E-mail: finyearning@hotmail.com, www.browse.to/yearning.

YENDRI (GER)-"Breakdown Of Reality" CD'00 13 tracks, 59'38"
(MATRIX CUBE/TRISOL)
Style: Dark Electro and Rhythmic Industrial sound; **Details:** the second album of this Cyber Gothic female band, synth-pop, EBM, Wave, Gothic, Alternative Dance Music; **Comment:** boring; **Contact:** www.yendri.de.

ZARATUSTRA (BUL)-"It Was A Night" CD'00 8 tracks, 55'34"
(COUNTER ATTACK)
Style: Cold Atmospheric Black Metal; **Details:** trendy synth/keyboard stuff with some guitars and grim voices, Gothic/Dark touches, Black Metal in Nordic way with some traditional elements; **Comment:** likeable.

[+|Z.e.t.a. X (GER?)-"Feoh" CD'00 12 tracks, 65'03"
(M.O.S./TRISOL)
Style: EBM Dark Wave; **Details:** DAS ICH meets with ATROCITY, distorted voices and bass guitar, Dance and Pop atmosphere, synth; **Comment:** likeable.

ZYKLON (NOR)-"World Ov Worms" CD'01 8 tracks, 41'16"
(CANDLELIGHT)
Style: Extreme Metal; **Details:** Zamoth/Samoth (EMPEROR), Trym (EMPEROR, ex-ENSLAVED) and Destructor (MYRKSOG) perform a very brutal and aggressive/violent sound with texts by Bard Faust Eithun! Guest musicians: Daemon (LIMBONIC ART), Trickster G (ULVER) and US fetish queen Persephone... So, Black, Death, Thrash or Speed Metal? I don't know. It's only ZYKLON! Listen to carefully "Deduced To Overkill" track and you'll discover Oriental female vocals that enter in resonance with this apocalyptic sound of the new millennium! **Comment:** thrilling! **Contact:** www.zyklontribe.com.

SPLIT CD, COMPILATION CD...

ADHUR/AIUMEEN BASOA/ILBELTZ (SPA)-"Triarchy Of Vasconia" split promo CD'00 10 tracks, 67'38"
Style: Basque Black Folk; **Details:** Three interesting bands which try to combine in an original manner classic music and extreme fashion Metal, but with lots of traditional elements: flute, violin, txalaparta, irrintzi, garrasi eta... So, you can hear extreme vocals, mezzo-soprano, baritone, and normal vocals... Black Metal interludes and plenty atmospheric and traditional Celtic/Folk elements. The CD contains also a CD-ROM including bio, photos, details about the three bands; **Comment:** interesting; **Contact:** ADHUR, P.O.BOX 3115, 20080 Donostia (Gipuzkoa), Basque Country, E-mail: adhur_eate@hotmail.com.

BLACK WITCHERY/CONQUEROR (USA)-"Hellstorm Of Evil Vengeance" CD'00 9 tracks, 39'30"
(DARK HORIZON)
Style: Raw Black Death Metal/Thrash Speed Metal; **Details:** both bands perform primitive Black Death Metal music with violent dark voices and furious riffs guitars; **Comment:** interesting.

CANDLELIGHT -"Collection Vol.4" Compilation CD'01 13 tracks, 57'47"
(CANDLELIGHT)
This CD contains new tracks of the bands such as: ZYKLON, EXTREME NOISE TERROR, FAILED HUMANITY, CHRISTIAN DEATH, PECCATUM, DAEONIA or KILLING MACHINE.

CULTUS SANGUINE/SETH (ITA/FRA)-"WAR Part III" CD'00 8 tracks, 43'29"
(SEASON OF MIST)
Style: Gothic Metal/Black Metal; **Details:** each band performs a DEPECHE MODE cover-version, two new tracks and a track of SETH played by CULTUS SANGUINE and reciprocal; **Comment:** likeable.

DER GERWELT/NARGATHROND (RUS)-Split CD'00 15 tracks, 73'14"
(MORE HATE)
Style: Black Metal/Black Dark Wave; **Details:** DER GERWELT provides with three elaborate and long tracks, with acoustic guitars intros and Atmospheric Black Metal background in Nordic way... NARGATHROND presents an entire album, "Carnal Lust and Wolfen Hunger", almost 45 minutes. Lazar (ROSSOMAHAAR) and Herr Stalhammar ('Vae Solis' webzine/texts) perform a very complex and attractive Black Metal, with lots of other influences: Symphonic, Gothic, Dark Wave, Electronic and even Neo-Classical (reminding to PENITENT), different impressive voices, dominant synth and imposing piano; **Comment:** likeable/exciting! **Contact:** NARGATHROND, P.O.BOX 52, 115597, Moscow, Russia, E-mail: stalhammar@glasnet.ru, rossomahaar@usa.net, www.nargathrond.da.ru, VAE SOLIS webzine (great work, too!!), P.O.Box 371, Moscow, 121151, Russia, E-mail: vaesolis@online.ru, www.rusmetal.ru/vaesolis.

NATAS/DAGONAUTA (ARG)-Split CD'00 9 tracks, 54'02"
(ICARUS)
Style: Stoner Rock; **Details:** BLACK SABBATH, SAINT VITUS, PENANCE... Flower Power influences... **Shit!** **Comment:** loathsome.

NOCTURNAL SYMPHONIES -"Vol.3" Compilation CD'99 14 tracks, 71'38"
(NOCTURNAL)
A compilation that contains bands of Italian underground Scene: METAFORA, MIDGARD, MATERIA GRAVE, MESSE NOIR, EPHEL DUATH, LUPERCALIA, CAPTIVUS DIABOLI; **Contact:** NOCTURNAL MUSIC, Via B.Longo 211, 80147 Napoli, Italy, E-mail: nocturnalmusic@libero.it.

STARGAZER/INVOCATION (AUS)-Split CD'00 12 tracks, 36'00"
(DIES IRAE)
Style: Black Death Metal; **Details:** brutal and violent stuff in old school line; **Comment:** likeable; **Contact:** STARGAZER, P.O.BOX 182, Ingle Farm, 5098, South Australia, INVOCATION, 70 Richland ave. 4108 Brisbane Qld, Australia, DIES IRAE PRODUCTIONS, P.O.BOX 337, Yishun Central Post Office, 917612, Singapore, Fax: +657521056, E-mail: dayofwrath@mailcity.com, www.members.tripod.com/rickvasp/Main.html.

TASTE THE HATE -"Part One" Compilation CD'00 10 tracks, 50'42"
(DEMOLITION)
Great artwork, lots of details and photos about: HATRED, WYKKE WYTCH, ATOMKRAFT, VEIL OF SORROW and HERESIARH.
THE END RECORDS -"White: Nightmares In The End" Compilation CD'99 9 tracks, 65'49"
(THE END)
A simple compilation with rare tracks of the following bands: ODES OF ECSTASY, SCULPTURED, MENTAL HOME, LOVE HISTORY, AGALLOCH, SCHOLOMANCE, EPOCH OF UNLIGHT, NOCTURNAL MORTUM si MISTIGO VARGGOTH DARKESTRA.

THE GRIMOIRE OF EXALTED DEEDS #4 -"Together As One" Compilation CD'00 18 tracks, 79'42"
(GRIMOIRE/METAL AGE)
This compilation was released beside No.4 of the magazine entitled "The Grimoire...". The bands are: MALEVOLENCE, GORBALROG, DISGORGE, SERENITY, PROTEST... **Contact:** GRIMOIRE PRODUCTIONS/METAL AGE PRODUCTIONS, P.O.BOX 42, 03861, Vrutyky, Slovakia, E-mail: Metal.age@mt.sknet.sk.

THE SILENT SHINING -"The First Attack" Compilation CD'00 14 tracks, 70'30"
(THE SILENT SHINING/MOONGLEAM)
A great compilation with excellent booklet and artwork

(Arco) including Modern Atmospheric/trendy Gothic Black Metal bands, such as: OPHIDIAN, SECRETS OF THE MOON, MOONSORROW, ISCARIOT, LOST DREAMS, PEST, MEADS OF ASPHODEL, ORDO DRACONIS... **Contact:** Gloriantplantsoen 30, 2805 XB Gouda, The Netherlands, E-mail: moongleam@planet.nl; www.Arco/moongleam/aphelium/ordodraconis.

VA - "Electromagnetic Vol.3" Compilation CD '00 16 tracks, 70'11"

(MEMENTO MATERIA)

An interesting Techno Electronic Pop Gothic compilation of the following bands: SADOVAJA, IBERIAN SPLEEN, NEVERWOOD, MESH, KLICHE, NASA, HAYCE and MALAISE.

NEWS... NEWS... NEWS... NEWS...

AFTERMATH RECORDS

THE EMBRACED - "The Birth" CD, Norwegian Technical Death Metal; NOCTURNAL WINDS - "Of Art and Suffering" CD, Heavy/Melodic Death Metal.

ARS METALLI RECORDS

EVEN VAST - "Where The Trees Still Speak" MCD, Romantic Gothic Metal (out now); HARMONY DIES - "I'll Be Your Master" CD, Death Metal masterpiece, fast & aggressive (out now); NAGELFAR - "Virus West" CD, new album of the Black Metal legend (April); LUNAR AURORA - "Ars Moriendi" CD, new album of the Black Metal legend, no comments (April); EVEN VAST - T.B.A. CD, Romantic Gothic Metal; ARCANUS SUN - T.B.A. CD, Epic Dark Metal; MENHIR - T.B.A. CD, Pagan Metal; HELHEIM - T.B.A. CD, Viking Metal; DEINONYCHUS - T.B.A. CD, Dark Metal; FIFTH TO INFINITY - T.B.A. CD, members of OPEETH, AMON AMARTH; SOLSTAFIR - T.B.A. CD, Viking Metal.

CANDLELIGHT RECORDS

DAEONIA - "Crescendo" CD, Gothic Rock (March); SOURCE OF TIDE - "Blueprints" CD, Gothic Black (May); EMPEROR - T.B.A. CD, Classic Black Metal (June). Following the release of debut album "World Ov Worms" (due on February 12 on Candlelight Records), ZYKLON will be touring Europe with MORBID ANGEL on the April and May. In recent statements ZYKLON confirmed that singer Daemon (also in LIMBONIC ART) is now a full time member of the band while Cosmocrator (also in SOURCE OF TIDE) will be working with the band as session bass player for live acts. Full tour line-up will therefore be: Zamoth (g), Trym (dr), Destructhor (g), Daemon (v) and Cosmocrator (bass/backing vocals).

CCP RECORDS

New albums of: SEMEN DATURA, ASTAROTH and OLEMUS.

CODE 666 RECORDS

RAKOTH (Russia) just finished the recording of their second Album titled "Jabberworks", which will be soon released on Digipack-CD by Code 666. The "Russian Grotesque Live Orchestra" from Moscow helped them during the recording sessions, adding a Real Orchestral Touch to the RAKOTH-Metal of the band! They recorded also a special Bonus track titled "L' Honglath/Facing the Calm" which will be included in the forthcoming Compilation-CD "Better Undead Than Alive" out on Code 666 in May. (www.rakoth.cjb.net) DIABOLICUM (Sweden) are still in Studio, adding the final touch to their second album, titled "The Dark Blood Rising (The Hatecrowned Retaliation)", out in Late March on Code 666 in a special Digipack-CD with a CD-ROM track including a brand new Banned Extreme Video of the song "Bloodspawn" directed by a new rising-star of the Snuff-Gore-Porno Swedish-Scene: B.H. Orso... that video was banned almost everywhere, so it will be available only in that CD-ROM track, plus new photos, artwork and special, uncensored, extreme Stuff... a lot of Special Guests helped the band in Studio: Jon Nodveit from the mighty DISSECTION wrote some lyrics, as well as Dirge Rep from ENSLAVED, while Martin from PUNGENT STENCH/HOLLENTHORN and Wrath from SETHERIAL/NAGFLAR/BEWITCHED performed the leading vocals on two different tracks! Music-Wise there will be a huge progression from the first album ("The Grandeur Of Hell", out on Napalm Records in 1999) with more Brutal, Sick, Powerful Nuke-Metal vibes... Fucking True Infernal Metal! (www.diabolicum.cjb.net) BLOODSHED (Sweden) are the new addition to the Code 666-roster. This Swedish New-Sensation just recorded a "Masterkiller" EP at the Legendary Sunlight Studios, and immediately got the deal with us. The "Skullcrusher" Digipack-MCD will be released in April, when no one will survive... mixing in a unique way the typical Swedish Black & Death Metal,

they perform Great Skullcrushing Swedish Metal! (www.skullcrushers.com) AGHORA (USA) was the bestsellers at code666 in 2000, with more than 8.000 copies sold in few month, and an impressive, overexpected positive reaction from Magazines, Fans, Shops... They are now working on the next album, which will be recorded later this year... rumours told that it will be Heavier but yet more Melodic, so expect not less than a masterpiece!!!! EPHIEL DUATH (Italy) are now remixing the songs of their impressive debut-CD "Phormula" with a Crazy Jungle-Big Beat DJ... expect the unexpected from them, as usual... the song-previews are too fucking great to be described, everybody will hear a sample on the compilation-CD out on May on code666. Emperor meets Roni Size!!!! THE WEBINFERN0 (www.code666.net) launched 2 months ago, was an incredible success! More than 42.000 visitors, tons of positive feedbacks and a lot of new projects ready to start: the Code 666 web-radio will be improved to cover all the requests of live-streaming-audio of our productions, the zine-section will have a brand new "Grey-Area" dedicated to Ambient-Dark-Apocalyptic-Folk music, ruled by Void Of Silence's mastermind Riccardo Conforti, then finally the credit-card payment will be available in our online-mailorder, and you'll have the possibility to hear the mp3 of our new releases two weeks before the release-date... and more, more, more...

COUNTERATTACK PRODUCTIONS

PENITENT - "Reflections of past memories". This CD contains 7track from the oldest Penitent releases and one composition released only in a limited edition compilation, of course re-recorded, re-mastered and played with different instrumentations. Beside that they are instrumental. The music is still impassionate neo classical Ornamented Art. The CD has artistic design done by an Italian designer. First 500 copies come in a luxury cardboard sleeve with an additional booklet with poems written by Karsten Hamre. VEILED ALLUSIONS - "Visions of the World". The music here is even darker Ambient Industrial. As Karsten says: "It's the darkest music I've ever composed". The CD has beautiful CD-ROM track-Really decadence short movie. Of course this CD has luxury cardboard sleeve and additional booklet too. Another CD planned for this year is "Like tides into black" of DEMONISM. These guys are the most extreme Black Metal band from Bulgaria. In this album you can hear real demonic chants mixed with classical bombast and wintry blizzards. KAJNO JESNO SOLNTZE is ethereal acoustic folk music played with pipes, timpani... mixed with atmospheric passages. The music that makes your soul soars. Of course we are planning another one issue of our magazine "Counter Attack". It's written in English.

DARK HORIZON RECORDS

Dark Horizon Records recording artists FOG have signed with WWII Records for the release of their debut CD "Through The Eyes of Night Winged They Come". Dark Horizon Records will be working on a few split releases with Realms of Darkness Productions this year! The first endeavour will be the NEBRON / HORDES OF THE LUNAR ECLIPSE / KRIEG / ALLFATHER 4 Way Split CD. Also out soon on Dark Horizon Records / Realms of Darkness Productions LEAD US INTO WAR AND FINAL GLORY COMPILATION CD. This CD will feature many cult and new acts of the ever growing underground Black / Death Metal Scene. Some Bands scheduled to appear are: (KRIEG, WIND OF THE BLACK MOUNTAINS, BLOOD STORM, FOG, BLACK WITCHERY, HARVIST, DETHRONED, EXILE, WELTMACHT, THORNSPAWN, PERVERSERAPH, etc...). Dark Horizon Recording artists LEGION are currently recording material for their second album. Expect more brutal American Death Metal!!

DARK SYMPHONIES

Dark Symphonies is extremely proud to announce the signing of MAUDLIN OF THE WELL to a brand new double full-length CD deal. With the world wide critical acclaim of 'My Fruit Psychobells... a Seed Combustible' it was only natural that Dark Symphonies renew their commitment to MOTW. The members of MOTW will enter the studio immediately to begin recording this new progressive masterpiece of 'Astral Metal'. As before, they will incorporate diverse instrumentations and vocals to convey their vision of Astral Metal to the listener, however, this time there is enough material to span two individual CD releases! The new 2 CD MOTW set will be a conceptual piece tied together by unique atmospheric, instrumental interludes. Stretching the boundaries of extreme metal is one thing; MOTW will redefine them with their new creation of Doom Metal art. Dark Symphonies is excited to present this musical adventure of astral proportions to the Metal community.

PREPARE!

DECADE RECORDS

MASACRE, the gods of Colombian Death Metal are back, with a new album "Muerte Verdadera Muerte" (Death Truly Death), pure MASACRE sound with very strong lyrics, Total Brutal Death Metal Rules!!! Good news for the MISTYFATE tons of followers, (fans sound so trend), at the end of February will be released his second CD of this new gods of Colombian Death Metal, this work will be premature on the streets, because the band goes in March in a South American tour including Colombia, Ecuador, Peru, Bolivia, Paraguay and Argentina, of course this will be opening new markets for the band and also without any doubt MISTYFATE will be gaining more diehards following his music. "Breathe of the End" (title for this new album) is a extreme progression from his debut, but keeping alive his roots you must prepared for tons of metal of highest quality. In studio are TWILIGHT GLIMMER, a new discover from Pereira, they will be finishing the recordings of his debut "Paradox" in the middle of February. To talk with this Death metallers you can write to: twilightglimmer@hotmail.com. LITURGIA are still working in the pre-production of his new album "Corvi et Cygnes", it will be released in the second semester of this year, and if someone think that this band already have lot of technique in his predecessor work, the new stuff is really killer, here in Decade catalogue them as Progressive Dark, and songs as "The Battle has Begun", "Crows and Swans", your favourite "The Legend of the Crystal Mask" will show you why. As most of you must know, Decade licensed the Iniquity's "Five Across the Eyes" CD, from the mightiest Danish label, Mighty Music. There are been some problems with the re-edition of OCCULTUS "Cosmos" debut CD, now a classic of worldwide underground, but by April you could get this masterpiece (one of the Colombian best seller albums), so be patient. And, also, by the end of the year his second album "Serpent's Heart" will be released, another piece of art for sure.

DEMOLITION RECORDS

March12th sees the release of the debut album from US metallers IMMORTAL CRINGE. This, their debut album "Undying Fear" CD sees this Denver four piece ripping through 9 tracks of politically Brutal Metal Mayhem. March 12th is also the new European release date for the awesome THEATRE OF THE MACABRE. Their debut album "A Paradise In Flesh & Blood" CD see's this US outfit's first step to World Domination. VEIL OF SORROW finally see their debut album "Dark Rivers Of The Heart" released on March 19th. SACRED SIN has just put the finishing touches to their debut "Translucid Dream Mirror" CD. Also set for an APRIL 9th release is the new album from the NWBHM heroes WYTCHFYNDE. The album "The Awakening" sees the band staying true to their roots with 11 tracks of true metal masterpieces."

DRAKKARENT

CENTURY - "Melancholia" CD, Gothic-Pop-Wave (February); SILKE BISCHOFF-CD, German Gothic (April); HAGGARD-live album + DVD (May); DE/ VISION-single (June); NIGHTWISH-live album +DVD (June).

ECLIPSE PRODUCTIONS

INFERNO - "Duch Slovenske Sily" CD, fast and raw BM with melodic passages and refrains and Czech lyrics (April); "ECLIPSE" Magazine - issue #6, again pro-printed glossy quality, in-depth interviews with GRAVELAND, TAAKE, AZAGHAL, HIN ONDE, KATHARSIS, OBTST, FORGOTTEN WOODS/JOYLESS, NEBULAR MYSTIC, etc... (Spring); ARKONA (POL)-T.B.A. CD, Elite Slavonic Pagan Black... fast and raw storm; OGMAS (CZE)-T.B.A. CD, Ultrafast Celtic Pagan/Black with drummachine.

EDGE RUNNER RECORDS

CALLENISHER CIRCLE - "Graceful yet... Forbidding" + Bonus tracks CD Melodic Death Metal (March); ARRIVAL - T.B.A. CD Melodic Black Metal (Autumn).

HALL OF SERMON

LACRIMOSA-Tilo Wolff and Anne Nurmi are currently recording their follow-up masterpiece to their epic work "Elodia" which was recorded in Impuls (Hamburg) and Abbey Road Studios (London) together with the London Symphony Orchestra. They'll be recording in different studios this time, especially the choirs and orchestra parts will take some time as you can imagine! <http://www.lacrimosa.com>

HAMMERHEART RECORDS

CRUACHAN has entered the studio to record songs for a MCD (called "Ride on") and their full-length album (called "Folk-Lore"). We can expect a big improvement and so far we heard that Shawn McGowan (of The Pogues) would part take on this album! SATARIEL signed a deal with us

as well...we received a promo recording titled "Promo 2000" with killer songs. If this is a sign of what is to come then be prepared for an awesome album. It is still Metal, even with Death Metal influences, but with clean vocals and with some very Progressive elements... amazing! REBAELLIUN has finished their writing-process and the new album "Annihilation" will be recorded at Stage One Studio by Andy Classen in February 2001. EMSINFONIA is a band by Brian Griffin (BROKEN HOPE's songwriter and studio-owner) that did an EP in 1999 already on Martyr Music Group. The album will be released in Europe on Hammerheart Records and it is titled "Intimate Portrait"...very Progressive Atmospheric Death/Doom with different vocal-styles and keyboards. SKYFIRE has finally finished their debut album called "Timeless Departure" and this is fabulous and unheard yet! It is like DARK TRANQUILITY meets RHAPSODY meets CHILDREN OF BODOM... so very Metal, very melodic and with classical influences (and guitar-solos of course). Recorded at Abyss Studio, this album is sure to include a few classic tunes we think! SUNSETH SPHERE is a new addition to our roster of new discoveries... for sure a band that might be put in the category of THE GATHERING and WITHIN TEMPTATION, but once again different. Beautiful female vocals on the highest level and well-arranged songs... the album is recorded but will be re-mixed and re-mastered in The Netherlands (probably RS-29 studio). AETERNUS will mix their new album "Ascention of Terror" in February... as the new song "Burning the Shroud" proves it will be a masterpiece! Meanwhile long-time member Morrigan left the band and Orjan of HELHEIM now handles the bass. AURA NOIR seems to continue in a new line-up, featuring Apollyon on bass/vocals, Aggressor and Blasphemer on guitars and Dirge Rep (ENSLAVED) on drums... sounds fine to us! SEVERE TORTURE just finished their European tour successfully. There is a limited 7"EP available, called "Lambs Of A God". This EP contains two unreleased tracks recorded during their "Feasting On Blood" recording session. This EP is strictly limited to 500 EPs. An American tour is planned for April. MANGLED's second long-player will be out 26-03-2001 titled, "Most Painful Ways". Very Heavy Death Metal from the Netherlands. Definitely one of the best Death Metal acts from The Netherlands. THRONEAEON recorded their debut album, "Neither Of Gods" in Studio Underground, Sweden. Eleven tracks of catchy head-banging Death Metal the Scandinavian way. Their Mini CD "With Sardonic Wrath" is available again. BLOOD RED THRONE is on THE PLAGUE now. This is the Death Metal band from Tchort (ex-EMPEROR, SATYRICON). The recording will start in April in DUB Studio, Norway. Mixing and mastering will probably happen at Morrisound Recordings, Florida. The new album from DIABOLIC is planned for April. Hyper speeds beyond compare and structure will devastate. Cover artwork by Joe Petagno. Produced by Juan "Punchy" Gonzalez (MORBID ANGEL's sound man). Title of the album, "Subterranean Magnitude". License from Conquest Music, for Europe only! "Raped In Their Own Blood" & "Redemption", the first two albums from VOMITORY will be available on limited gatefold LP in March. LOWBROW will tour Europe in May, together with ANCIENT RITES and another band from our house. The dates will follow soon! These 3 bands will most likely play Dynamo Open Air as last show on this tour! And, finally, the legendary DISMEMBER band have signed a deal with Hammerheart, perhaps the new album will be out in Autumn!

HEAD NOT FOUND

TROLL-"Universal" CD, Extreme War Metal... a new masterpiece of brutality from Nagash (DIMMU BORGIR/KOVENANT) and Hellhammer (February); ENSLAVEMENT OF BEAUTY-"Megalomania" CD, Symphonic Black Metal... their second album, and the first to include drummer Asgeir Mickelson from SPIRAL ARCHITECT and BORKNAGAR (April); CYBELE-T.B.A. CD, Dark/Gothic Metal (May).

HOLY RECORDS

SOULGRIND-"Elixir Mystica" CD (March); CHAOSTAR-"The Underworld" CD, Opera Neo-Classical (June); STILLE VOLK-"Le Satyre Cornu" CD, Folk/Traditional Gothic Wave (June); GLOOMY GRIM-T.B.A. CD, Symphonic Black Metal (September); DIVISION ALPHA-T.B.A. CD (October).

ICARUS RECORDS

VAMPIRIA-"Among Mortals" was very well received by the fans and dedicated medias of the whole world.

It also raised the interest of a good amount of labels, and finally we signed a deal with the Spanish label WAR IS IMMINENT for its European release. The album, Digipack version, will be out in March, containing a bonus track.

NATAS/DAGONAUTA: The Euro-release of the NATAS/DAGONAUTA split CD is now a reality. The label ELECTRIC FUNERAL (subsidiary label of ELEVATE RECORDS, Italy) will release the album by the end of February with two bonus tracks. DAWNBRINGER: The third album of DAWNBRINGER "Catharsis Instinct" (first for our label) is rapidly showing why this band has been labelled as "America's best kept secret". Faithful to the saying "love it or hate it", until now has been more loved than hated, but never raised indifference. The recordings of the new album "Snake" should take place in September/October. FALL OF THE LEAF: The Finnish band is actually in the studio recording their new album, entitled "Femina", which will be then mastered at the Finnvox studios. Expect its release for May. PHARAOH: This US heavy power metal band will soon enter the studio to begin with the recordings of their debut album. The band, which counts with the presence of Tim Aymar of CONTROL DENIED on vocals and The Hammer from DAWNBRINGER on drums, is announced as one of the best promises for heavy metal of their home country. We also are preparing the South American releases of MORGANA, ARACHNES (except Brazil), SECRET SPHERE, DRAGONHAMMER, DGM and HEMISPHERE...

IN VAIN MUZIK

LUNA MARTYR-"The Unseen, The Eternal..." MCD, Melodic Death/Gothic...

JESTER RECORDS

ULVER-"Perdition City" CD, Experimental (February); VIRUS-"The Drama Hour" CD, Experimental road Rock... a new project featuring members of DODHEIMSGARD, BEYOND DAWN and VED BUENS ENDE; MEO OCULIS-"The Everfading" CD (August). There will also be a new ARCTURUS album, most probably with a release sometime this summer. This album will not be released on the Jester-label, but maybe on Arcturus Records, or something...

LAST EPISODE RECORDS/SERENADES RECORDS/ROCKRIS DISC for Romania

DUNEKLGRAFEN-"Triumph des Fleisches" CD, Raw and brutal Black Metal from one of the most extreme bands of the German scene. It is their third album, once more with direct and provoking lyrics in German language. DUNKELGRAFEN have just finished their second tour through Germany, as support for BELPHEGOR (March); FUNEBRIS-"Triumph Of The Everlasting Fire" CD, Fast and brutal Black Metal, pretty much in the vein of legendary and mighty MARDUK. FUNEBRIS got a great response from the Underground and are known through various demos and EP's and their uncompromising Live Shows. (May); EWIGHIEM-T.B.A. CD, project band from members of EISREGEN, BETHLEHEM, THE VISION BLEAK and NOX MORTIS. Sounds like a mixture of extreme Metal with some rocking and grooving guitars. Mixed with electronic elements, samples and beats; THE DREAMSIDE-T.B.A. CD, third longplayer of the Dutch Gothic Metal/Rock band featuring the great female vocalist Kemi and songwriter Roman Schoensee (THE BLOODLINE, former PYOGENESIS bass player). A fascinating mixture of Gothic, EBM and Rock, sometimes a bit like the brilliant new album of THEATRE OF TRAGEDY (May); SCEPTIC-"Pathetic Being", excellent Death Metal band from Poland, pretty much in the vein of mighty VADER / DIES IRAE. Raw and technical Death Metal at its best (May); EISREGEN-"Farbenfernisternis" CD (4th album), ZORN-"Schwarz Metal" CD, VOICES OF DECAY-T.B.A. CD (June).

LEDO TAKAS RECORDS

BLOODSHED-"Skullcrusher" 7"EP - bone white vinyl, 4 tracks of Swedish Black/Death at its best for sure, limited to 666 copies (MCD version out the same date by Italian Code 666 Productions); HORNA-7"EP-green vinyl, Finnish kuolema Black Metal holocaust, exclusive tracks only, limited to 666 copies!!! In Autumn... First LP/CD release of Ledo Takas Records - the artist will be announced later in the year...

MIGHTY MUSIC

SOLAR DAWN-"Frost-Work" MCD, Brutal/Melodic-Death Metal... features UNMOORED members (February); ANASARCA-"Moribund" CD, Intense Death/Grind from one of Europe's leading bands (February); ARTILLERY-"Deadly Relics" CD, legendary Speed/Thrash album in limited edition Digipack (February); ENTER MY SILENCE-"Remotecontrolled Scythe" CD, Modern melodic and technical Death Metal (March); RAUNCHY-"Velvet Noise" CD, distorted futuristic/hybrid Metal with killer sound (March); CRONIC DISORDER-"Torture Test" CD, Aggressive, Power Thrash with Death Metal influences (May); JERKSTORE-"Jerkstore" CD, Modern

& groovy Rock/Metal (May); FLESHITIZED-"Here Among Thorns" CD, Brutal Death Metal debut (May); NEPHASTH-"Immortal Unholy Triumph" CD, Ultra tight Death Metal (May); SOLAR DAWN-"Equinocium" CD, Brutal Melodic Death Metal; PARKINSON-"Lebensraum" CD, Death Industrial (August); INIQUITY-T.B.A. CD; BEHEADED-T.B.A. CD; SACRIFICIAL-T.B.A. CD; THALARION-T.B.A. CD.

MOONFOG PRODUCTIONS

TULUS (but under a new banner)-T.B.A. CD, Black Metal (May); SATYRICON-T.B.A. CD, Experimental Black metal (September); DARKTHRONE-T.B.A. CD, Raw Grim Black Metal (October); DODHEIMSGARD-T.B.A. CD (Futuristic Avant-garde Black Metal); EIBON-T.B.A. CD, Death Metal.

NAPALM RECORDS

LACRIMAS PROFUNDERE-"Burning: a Wish" CD, Depressive Gothic Doom Death Metal (February); ABIGOR-"Satanized" CD, Black Metal (March); ANTICHRISIS-"Perfume" Electro Romantic Wave (April); TRISTANIA-T.B.A. CD Gothic Black Metal; SIEGFRIED-T.B.A. CD Classical Rock (the project of Sandra Schlerer, ex-DREAMS OF SANITY); HOLLENTON-T.B.A. CD Experimental; DARGAARD-the third album of their trilogy (Tharen and Elisabeth already entered in studio); NIGHTMARE-T.B.A. CD; EISELIG-T.B.A. CD Gothic Rock; OTYG-T.B.A. CD Swedish Folk Metal...

NEODAWN PRODUCTIONS

VINTERRIKET-"Det Svake Lys" EP; VINTERRIKET/LEBZUL-Split demo; NORRSKEN-T.B.A. DIGI CD/LP (ex- WARWOLF is a Swedish band, feat. members of IN BATTLE, ODHINN, DIABOLICUM... Guest vocal appearance by Hedlund/ VINTERSORG/ OTYG). They play a mix of Black/Death/Speed/Thrash Metal to be called True Barbarian War Metal!

NO COLOURS RECORDS

NARGAROTH-"Black Metal ist krieg" CD (March); NECROFROST-T.B.A. CD / LP (March); JUVENES-"Empire Of Juvenes" CD, Ltd to 1000 copies with the demo and old re-recorded stuff (March); GRAVELAND-T.B.A. MCD; LORD WIND-T.B.A. CD; SUICIDAL WINDS-T.B.A. CD/LP; CURSE (Iceland)-T.B.A. CD.

NOCTURNAL ART PRODUCTIONS

SIRIUS-"Spectral Transition" CD (March); RED HARVEST-"New World Rage Music" CD (March); TIDFALL-T.B.A. CD; LIMBONIC ART-T.B.A. CD (Autumn).

NORTHERN SOUND RECORDS

AD INFEROS (NOR) / MACABRE OMEN (GRE)-split 7" EP (Ltd 500) (in cooperation with Demonion productions, Greece); JUMALHÄMÄRÄ (FIN)-"Vanity of Humanity" 7"EP (Ltd 500); NORSSKEN (SWE)-T.B.A. CD (in cooperation with Neodawn Productions); VALHALLA-T.B.A. MCD/MLP.

PEACEVILLE RECORDS

KATATONIA-"Teargas" (Single); AUTOPSY-"Torn From The Grave"; ANATHEMA-"Serenades"; DARKTHRONE-"Under A Funeral Moon"; MY DYING BRIDE-"Turn Loose The Swans"; AT THE GATES-"The Red In The Sky Is Ours"; MY DYING BRIDE-"As The Flower Withers"; DARKTHRONE-"Transilvanian Hunger"; ANATHEMA-"Pentecost 3/Crestfallen"; AT THE GATES-"With Fear I Kiss..."; ANATHEMA-"Resonance" (Enhanced CD); AT THE GATES-"Suicidal Final Art" (Enhanced CD); MY DYING BRIDE-"For Darkest Eyes" (DVD); ANATHEMA-"Visions Of A Dying Embrace" (DVD); SOUNDSCAPES-T.B.A. CD; BEYOND DAWN-T.B.A. CD (May); DARKTHRONE-"Souls Journey"; MY DYING BRIDE-"The Angel & The Dark River"; VARIOUS ARTISTS-"Peace Fest 2001 (Live)"; MY DYING BRIDE-T.B.A. CD (May); THINE-T.B.A. CD; KONG-Best Of... (Enhanced CD); GGFH-Best Of... (Enhanced CD); MY DYING BRIDE-"34.788% Complete"; MY DYING BRIDE-"Trinity" (+extra tracks); PITCHSHIFTER-"Industrial"; DARKTHRONE-(Vinyl x 3 titles); ISENGARD-Vinyl; MY DYING BRIDE-"Meisterwerk 2" (Enhanced CD); ANATHEMA-"Resonance" Vol. 2 (Enhanced CD).

PROPHECY PRODUCTIONS

TENHI-"airut:civi" MCD (April). EMPYRIUM: Ulf Theodor Schwadorf is at the moment very busy recording the new EMPYRIUM album, "Weiland". All he said so far was, "that it will be dark, very atmospheric and challenging". BLAZING ETERNITY: Magnus "Darkerfald" Ringling is no longer a member of BLAZING ETERNITY. He still is a friend of the band, but both sides came to that decision. Anders I. Kristiansen, an old friend of the band, is the new bass player. The follow up to their "Times and unknown waters" will maybe be recorded at the end of 2001. ORPLID: A new 10" from ORPLID was

released now by Eis & Licht, on which the band can be seen from a very unusual angle: Very electronic and different from the music they used to make. They will use, however, acoustic instruments again on their forthcoming album, which is set to be released in Summer 2001. SILENCER: The debut album "Death-pierce me" of this extreme band has already been recorded which is dominated by a sick and psychotic atmosphere, resembling old BURZUM, DARKTHRONE and BETHLEHEM. BETHLEHEM: will start in March to record their new album "Schatten aus der Alexander Welt" which combines music with a radio play. Markus Stock (Klangschmiede Studio E) will produce the record. SUN OF THE SLEEPLESS: A new release is planned for 2001. PARAGON OF BEAUTY: will record their new album in February at Markus Stock's Klangschmiede Studio E. NOX MORTIS: Rumours say that they will record a new album in 2001, but nothing is sure at the moment.

REDSTREAM RECORDS

KOROVAKILL: Austrian mutants KOROVAKILL have finished the Conservation Works for their third and first album "Water Hells". The concept draws a weird journey beyond the shores of time. Six sunken fishermen have angled the waves of the great sea into the crystal dams of this CD. The Aquarius will enter your Aquariums around February 2001. November, 11th 2000: At 6.30 in the morning three ominous night divers have finally finished the whole production of the first KOROVAKILL album. Two and a half hours later 155 people burned and choked to death in the blazing tunnel of a skiing cable railway, in the close by mountainside. Poisoned flames from melting plastic did swallow all life to coal. In this early morning within the heart of Europe all waters went to Hell... The mightiest Avalanche of the Alps will ram your stereos soon! NECROPHAGIA: Now unleashed with class and care is NECROPHAGIA's "Death is Fun" CD. Red Stream is once again unearthing dead music with this special re-issue of the first CD the label ever released. The new and improved version will include 2 unreleased raw tracks never heard before and killer sick artwork that was naturally already banned from 5 different printers. After an extensive search Red Stream finally found a printer daring enough to print Death is Fun CDs. NECROPHAGIA's video cut "And You Will Live In Terror" will be released on the DVD version of the Lucio Fulci classic "The Beyond"! NECROPHAGIA has started filming a new video for the song "They Dwell Beneath". Once again the director is Jim "Miracle Man" Van Bebber, and the new video will be on the DVD version of Through Eyes of the Dead. Info: neophagia@redstream.org. MEMORIAL: "Memorial's Enter My Megaron" CD is out now and doing very well. Sounding somewhat similar to a frosty blast of early Immortal, this disc is already held high by the hearts that crave Blackened Metal in the ancient style. CABAL: Cabal's debut (and only) "Midian" CD is now out in lavish Digipack on Red Stream. Combining the ferocity of DARK ANGEL and SLAYER with SEPULTURA, this interesting release is a Death Thrash monger's nightmare comes true. High paced, balls out, in-your-face thrash goes above and beyond the limit with lead member Killjoy on the vocal wheel. Recorded in 1990 at the peak of Tampa's Morrisound Studio, Killjoy remembers, "It's simply Death Thrash." HIMINBJORG: Have their third release on cue here at Red Stream. Called "Third", it is a good example of what this band with a pagan heart is capable of doing. With a new drummer and an excellent production, HIMINBJORG this time around proves they can be labeled no tiny force. Their music is like a huge and majestic wall of sound with amazing spirit filled adventure. BLOODTHORN: They are re-mixing their album "Under the Reign of Terror". The idea of this is to improve on an already good sounding mix. This album is going to be spectacular. The album includes a guest appearance by Mayhem band member Necrobutcher, who came to France to record bass on a sinister cover of MAYHEM's "Deathcrush."

SEASON OF MIST RECORDS

New releases of the following bands: KILL THE THRILL, YATTERING, ANATA, FLESHGRIND, GORGUTS, MAYHEM, WITHERED EARTH, TACTILE GEMMA, DARKSIDE, MY INSANITY...

SKALDICART RECORDS

ORDO DRACONIS: "The Wing and the Burden" CD, Atmospheric Melodic Black Metal (March); OBSIDIAN GATE: "Colossal Christum" CD, Symphonic Orchestral Black Metal (March); RIVENDELL: T.B.A. CD, Medieval Black Metal (Summer); AD INFERNUM: "Blind Depths of the Muse-Chapter I" CD (Summer); VINDSVAL: "The Great Maddening" CD, Atmospheric Black Metal (Autumn); FURTHEST SHORE: "Chronicles of Hethnesse Book 2-The Blade" CD, Epic Metal in BATHORY way (Winter); VANADIS: T.B.A. CD.

SPIKEFARM RECORDS

FINNTROLL: "Jaktentid" CD, Finnish Black Metal (March); SILENTIUM: "Altum" CD, Gothic Doom with violins and female vocals (March); SHADOW: T.B.A. CD, Japanese answer for IN FLAMES (March); THE DEAD BEGINNERS: T.B.A. MCD, Avantgardic Dark Metal; SHAPE OF DESPAIR: "Angels of Distress" CD, Still in the funeral; SILENTIUM: "Aeternum" MCD, new stuff with two new tracks + 2 re-recorded tracks from demos.

THE END RECORDS

EPOCH OF UNLIGHT just recorded the new album. Called "Caught In The Unlight" it comes as a mixture between CARCASS "Heartwork" + SLAYER "Hell Awaits". SCHOLOMANCE is planning to enter the studio late in Spring. According to the band the new album will be more symphonic, perplexed and very hateful! AGALLOCH and SCULPTURED are planning to enter the studio in the Summer. AGALLOCH new material will be even bleaker than the debut while SCULPTURED is further extending their experimentation...

THE TWELFTH PLANET RECORDS

KARNAK (ITA): "Melodies of sperm composed" CD, PARASOPHISMA (CZE): T.B.A. CD

VOICES OF WONDER

PALE FOREST: T.B.A. CD, Melancholic Pop/Rock (Autumn).

"MACTATUS are now working on their new material for the next album. We have planned to enter studio September-October. It will be studio Fredman or Abyss. The album will be more extreme than 'The Complex Bewitchment', and the sound will be deeper and powerful. Maybe not Black Metal but Extreme Metal with Black Metal vocals. We will also use clean vocal on it on some small parts. And we have also with us 4 violin players to make the right mood and sadness/grimness emotion on the records. I think this will be the best album we have made. I also think it goes in both directions to those who like Black Metal/Power Metal/Death Metal. So the right words are Extreme Metal. And we have lots of powerful riff, technical drums and ultra brutal and grim vocals." Hate & MACTATUS.

MYRIADS will enter Tico Tico Studio in Finland in March to record their second album. They will use one month for the recording and will probably master the album at The Mastering Room in Sweden. In February MYRIADS will enter the studio of the Music Conservatory of Trondheim to record a string quintet and a male choir for one of their songs for their second album. The string quintet will also be featured on two other songs. Myriads second album will either be released before or after the summer. "NEGURA" Magazine #2 out in February!!!!

On a brand new format, with 52A4 pro printed pages, glossy cover and everything, written in English (!!), the second issue on "Negura" Magazine brings you something new and different at the same time. A whole concept starts here, described through this brand new subtitle: Central European Ideological Magazine. The Magazine will consequently be structured into three major parts. The first one will be dedicated to the Central European matters, featuring local bands with high potential and articles on history, mythology, culture... specific for this region. On this second issue the section features interviews with: GALGENBERG (POL), GONTYNA KRY (POL), THY VEILS VS. NEGURA BUNGET (ROM), STONE TO FLESH (JUG) as well as some articles on Romanian history and mythology. Another part will be dedicated to the international scene, featuring some extensive interviews with consecrated bands with a certain ideology. Here you'll find on this issue some interesting interviews with: PECCATUM, NIGHTFALL, HAGALAZ, RUNEDANCE, ANCIENT CEREMONY, TAAKE, ENSLAVED, CARPATHIAN FOREST, CHRISTIAN DEATH, ENTHRONED, WALLACHIA. The third and last section will be a more general one, a pure ideological one, featuring some articles on high spiritual topics (religion, magic, rituals), as well as some matters of art (graphics, photos...). On the present issue you'll find here a pour into the hermetic traditions, as well as some interesting graphics and photos. Apart all of this, you'll find hundreds of CD, tapes, demo or magazine reviews, all written in a more direct personal matter, news from all over the scene... You can make all of it yours for only 5\$. Contact: Negura/Central European Ideological Magazine, P.O. BOX 8-747, Timisoara, 1900, ROMANIA, E-mail: negura@xnet.ro, www.negura.go.ro. PAZUZU will re-release "Awake - The Dragon" album + 3 bonus tracks.

PENITENT: "Beyond Forgiveness" 7", Ltd edition (all in all 500x); "Part of the pressing will be on olive vinyl, some on black and a few will come in a wooden box with t-shirt and other stuff. And now, some brand new music

the future direction of PENITENT, has been recorded. This release will most likely be a Mini CD. An mp3 of the song 'God & Country' can be listened to at www.mp3.com/penitent. This release will also introduce the new PENITENT member, Bernd Sunde, and hopefully thereafter bring us out to play gigs. Label to release this is still open - offers are wanted for a new deal! ARCANE ART: Since the release of the debut album 'The Cursed Artists' ARCANE ART has become a trio, consisting of following persons: Karsten Hamre-synths, keys, samples and electronics; Bernt E. Egeland-Drums and Percussion; Chanita B. Hagen-Vocals. With the new line up the 2nd album 'KriitaRan' has been recorded. This time the music enters into the spheres of Industrial/Experimental Post Rock mixed with Dark Ambient and Ethereal elements! Should if all goes as planned were out later this year on the same label as last album, Memento Mori/Dark Vinyl - www.going-underground.de. Sound samples of ARCANE ART's music can be heard at www.mp3.com/arcaneart. Karsten Hamre, PENITENT leader.

RAGNAROK will enter in studio in August in order to record a new album. www.angelfire.com/d/RAGNAROK. "I'm working with a new singer with Death vocals style and I hope to enter the studio somewhere in summer so a new TRISTITIA album is not to be expected before late autumn 2001." Luis Galvez, TRISTITIA leader.

RAVENTHRONE (the medieval Black Metal project of Ray/PAZUZU) "Endless Conflict Theorem" second album (Summer).

"The new: OF THE WAND AND THE MOON: album is entitled "Emptiness: Emptiness: Emptiness:" and it will be out in March. The second album "Lucifer" has already been recorded, and will be out mid or Autumn 2001. I am currently working on a limited double 7" to be released on the American label LSDO. This release will be in a very special packet, so this will be very interesting I think. There will also be released a limited split LP with SOL INVICTUS/MATT HOWDEN/UNVEILED for the live concert in Copenhagen Feb 10th. I will also be guest the next UNVEILED album." Kim Larsen.

Duncan Patterson (ex-ANATHEMA) has released the "Saviour" debut album of his Dark ANTIMATTER project on Icon Records, Australia. Contact: E-mail: antimatter23@hotmail.com, <http://warp9.to/antimatter>, www.icon-records.com.

VIRGIN BLACK has signed for European Massacre Records.

My fave 20 Metal bands/albums from all times: CELTIC FROST: "Into The Pandemonium"; BATHORY: "Twilight Of The Gods"; DEVIL DOLL: all releases; PARADISE LOST: "Shades Of God"; MY DYING BRIDE: "The Angel And The Dark River"; SADNESS: "Ames The Marble"; SOPOR AETERNUS: "Songs From The Inverted Womb"; IN THE WOODS: "Heart Of The Ages" + "Omnia"; EMPEROR: "In The Nightside Eclipse"; SUMMONING: "Minas Morgul"; COVENANT: "In Times Before The Light"; ARCTURUS: "Aspera Hiems Symfonia"; LACRIMOSA: "Satura"; ORPHANED LAND: "Sahara"; OPETH: "Morningrise"; MONUMENTUM: "In Absentia Christi"; ELEN: "Lecons de Tenebres"; CANNAN: "Blue Fire"; DVKE: "Come Heavy Sleep"; KATATONIA: "Dance Of December Souls".

This was the seventh chapter of KOGAIONON's existence. For the very first time I found myself in this horrible situation of choosing between detailed reviews (which might have "swallowed" dozens of pages) and succinct yet rather more objective presentations. This time I made my choice for the second version... When shall we meet again in to a new chapter? Run seriously through the texts included on my site and you shall definitely find out. I'm grateful for all the support I gained so far in order to conceive this issue: bands, labels, and Mihaela (for her patience and translation)! Eternal thanks to my wife, Loreta, for her sincere support! Front cover photo-Dan Florin Spataru. This issue was dedicated to IN THE WOODS... band. R.I.P.

Till later,

Doru Atomei

The 3rd of February 01

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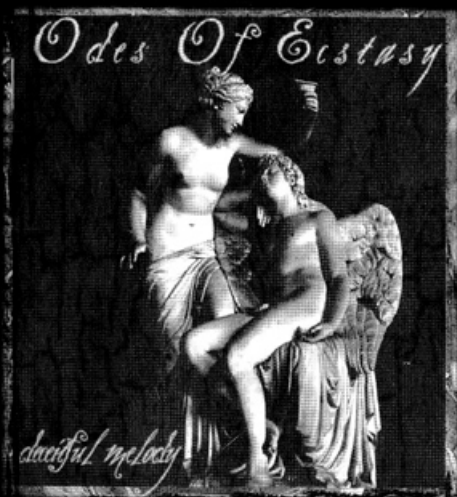
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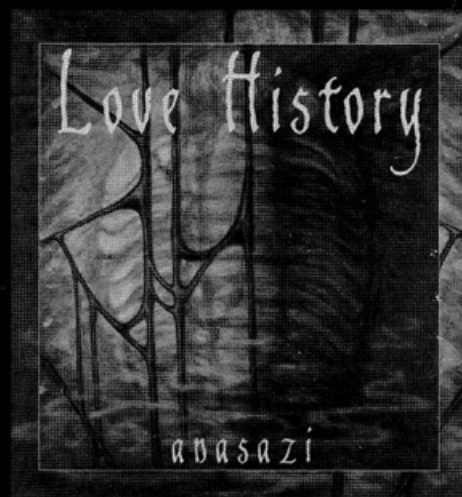
Neo-Classical Progressive Metal



Adjectives such as "poetic", "dramatic", "symphonic", "operatic", "powerful", and of course "epic" will surely be used, while none can accurately pin down, nor do justice to, the flurry of impressive journeys the band travels throughout the record. -- Aversion

Love History "Anasazi"

Operatic Avant-Garde Death Metal



Love History have with Anasazi made an incredible record, a record which may demand more from the listener initially, but upon time will prove to unveil a wealth of layers and enjoyment through years in one's collection. -- Remnants Of Reason

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