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The Satanic Speed Metal Choir... L-R: Shrapnel (Destroyer 666) Rob (Spear Of Longinus) Joe (Bestial Warlust) Watt (Antichrist) Damon (Abominator) Slasher (The Infamous) Matt (Agatus) Marcus (Bestial Warlust) Keith (Destroyer 666) Dave (Murphy Boys) & Young Jarro (Destroyer 666) and the Banner.

Ordinarily, this would be an Editorial, and in a sense it still is, but instead of boring you all with some crap about this Magazine, I am inviting you to experience a bit of Destroyer 666’s ‘Satanic Speed Metal’ 7” recording. The Members of Destroyer 666, My own Bad Self, as well as representatives from eight bands, from four different Australian states, were all gathered on the 5th of January 1998, to make ‘Satanic Speed Metal’ an Australian Metal institution. ‘Satanic Speed Metal’ will be released during March ‘98 in 250 copies... A recording that Fully captures the Intensity of Both Destroyer & The Australian Metal Squadrons. Beer Drinking & Hellraising... We are Australian & Antichrist!

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Agatus, as many will know, hailed originally from Greece, but in the last few years, they relocated to Australia. Just prior to the release of their Magnificent Rite Of Metamorphosis 7” EP, we tracked down Eskarth The Dark One, and Emperor Vorskaath for an in-depth probe into the Agatus World.

As Agatus & Zemial are somehow connected in terms of sound, members, belief and so forth, how do you decide which band is to be prioritised, and why does it seem that this is Agatus?

Eskarth: This is no case of prioritising whatsoever, it is purely a case of planning. We have shown a different interest with each band, and that is because we arrange different music for each of them. Zemial is more of an old school metal band than Agatus, and thus the complexity of the material is in its early stages (By no means think that it is impossible for us to compose something with more complexity in structure) where with Agatus, we have chosen a different perspective of composition. This involves elaboration to a certain degree from all participating instruments. With Agatus, we have chosen to perform live, “just for the hell of it”, plus we have the members for it too. In Zemial, the main composer is Emperor Vorskaath, and it also happens that he is the man who performs all instruments in 99% of Zemial recordings, and it is hard for him to find a replacement in the drums to play exactly what is required. Thus, no live shows! Things may of course change in time to come. We might decide to slow down with Agatus too!

Vorskaath: Well Zemial has always been the fully old fashioned, underground band of the two, yet that is not the entire answer. It might seem that Agatus is prioritised, maybe because of our constant presence in Australia for the last year or so, through our gigs, and the work on our 7” EP, Rite Of Metamorphosis. You should consider that Zemial does not do live shows, and you can only listen to Zemial through our studio work. Try to keep a balance between the bands, and fulfill both bands’ needs. I am currently doing a lot of work with Agatus, yet I am still arranging for some Zemial releases in the meantime. A 7” EP called Eclipse plus the re-release of For The Glory Of UR on Picture LP, limited to 100 copies, featuring one bonus track, and a CD version with a better layout, and two bonus tracks. Then early in 1998, all my effort will go into Zemial for my next LP, Asph, When that is done, I will once again focus on the next Agatus goal.

When you performed your first show in Melbourne, you played with two guitarists, and no bass player. I understand you have now expanded the ranks to three guitarists. What will this offer your live sound, and why do you march on without the typical bass, drums, guitar and vocals arrangement?

Eskarth: We now have a new member in the band which is still in the assessment stages. Nothing is yet confirmed regarding full membership. To have a third guitarist in the band offers a great deal for us. Most of the latest material involves multiple guitar riffs that make it impossible to play live without a third guitarist. Bass is essential, but only for recordings.

Vorskaath: It is very hard to find suitable members to start with, and even so, if we did find a suitable bass player, he would have to be highly experienced with producing his own, clean bass sound. You see, most bands (in the Underground) that have a bass player, either have him turned down low, or they allow him to be turned up, in which case if the sound is not properly produced, you have a low frequency wall of noise. Guitars on their own don’t do that. We would require a bass player that would, for starters, play along with the drums, not with the guitar, and thus bass and drums act as a solid bass rhythm backing onto which the guitars and vocals are projected. That allows for additional low frequency compensation, and of course, noise reduction consequently. However, we do not have such a bass player, and I thought that two guitarists onstage would be very original, and would also ensure that we have a good sound. Now the third guitarist was also my idea. I thought it would be highly original, as we incorporate a heavy metal band with an orchestral principle. The third guitarist emphases, and empowers certain parts of a song, much like a violin does in a big orchestra assembly. It also exchanges melodies with the other two guitars, and even plays entirely different parts than other guitars. But the role of our third
guitarist is even more complex. He also plays the bass lines, with a “bass” effect. He does solos, and he plays all the keyboard parts as well. All with different guitar effects. Thus we prefer to say that our third guitarist handles the role of the “effects guitar”.

I must admit I was quite surprised with the high standard of your debut performance. It possessed the confidence of a band that had been performing for many years. What sort of spirits, energies... I mean what can you put into a performance to make it so convincing?

Eskarth: Mind games... it is the psychology you use when you are on stage. In our case, everything was sweet, we were looking forward to that particular show especially. It had been a debut show, and we all had a very optimistic attitude in our minds about the whole preparation process. We wanted it to turn out good and it did. Of course the crowd played a very significant role to our performance because they really got into the music, and that showed a sign of appreciation from their behalf, and showered us with confetti and vibes. As for the “spirit” itself... it has always been there.

Vorskaath: The answer is EVERYTHING! We put every single bit of energy and commitment in our performance. We try to offer the crowd a professional performance that will be worth their money and time. I personally think that a concert, regardless of the quality of the music, is aided tremendously by the performance and the presence of the musicians. King Diamond for instance. When I watched his show around '89-'90, he had a full theatrical show accompanying his music, and really there is not much more that an audience would ask for right? Providing of course the musical performance is of a high standard. Every time you get to watch Agatsu play live, you should expect that high standard of performance.

Agatsu are due to release a 7" EP. As this is the first official material since the debut album, what can your listeners expect from this? What sort of progressions have been made within the music?

Eskarth: The Rise Of Metamorphoses single I would consider as one of our best releases ever!!! The musical direction differs a little from any previous material we have released, and it is closest to the kind of raw, atmospheric metal, and still reflects the same musical elements. Not to forget that this material is nothing like our newest stuff, the music has changed direction since those tracks were written.

Vorskaath: Unfortunately, this 7" EP is being released far too late. It was recorded more than 1 and 1/2 years ago, and I am afraid that it does not show our full potential in performance. At that time I did not even own a drum kit, and so my drumming was not particularly good compared to my current skills. Other than that though, the listener will notice a compositional progression. There are many more sounds incorporated, and in those instances, the songs have become quite technical. You may also notice that we have moved away from the sound used on our album and demo's. The sound is at times more raw, yet other times, much 'sweeter' and heavy. Overall, it is much more colorful. If the vinyl reproduction of the songs does not alter the sound greatly from what's on the dat, people will definitely appreciate.

The debut album gives the air of a strong Greek Black Metal influence. I think this would be a great time to explain a bit of your past, and how you came to be in Australia, as well as telling us how strong your ties to the Greek scene, and sound are. I bear with the latest material a much more original sound that what many bands of this scene offer. I guess you are not bound to this Greek Black Metal sound in such a way that you feel you cannot deviate from it. Is this a correct assumption?

Eskarth: ALOT Of People say that Agatsu have a Greek sound in the past releases, but I was never sure of what they meant. The reason being that there is a difference between style and sound. To me personally, the sound may have been similar but not the music. Of course everyone has their own opinion, but that is mine!!!

Regarding our relocation to Australia, there are many reasons behind that move. We lived in Hellas for 14 years and during that period of time we established the band and we accomplished the direction of which the band would take. For our time, we were quite unique in the Greek scene, a factor that enabled us to gain recognition within Greece, Europe and even in the United States. Of course we made a big effort to communicate through the mail with all our fans and through that we established a good name.

We still correspond with some Greek bands but nothing much more than that. As for the sound, I stated my opinion above. It is great to hear at you can indicate originality in our new release, because that is how it exactly is! original!!! Considering that the music of the latest track we recorded had been written between 1993-1994, it still makes a difference. We are treating the band with a bit more delicacy that we use to in the past, in the sense that we assess every bit of input until it is satisfying. We have definitely moved on from the so called Greek sound, and if you like, I feel a lot better doing it! HeHeHe!!!

Vorskaath: Your assumption is very correct. We are not limited to any one sound or style.

Eskarth's compositions are completely "unlimited" if you like, and very original. Our future works will be even more diverse, and generally far from what most Death or Black Metal bands are doing today. We are slowly working on a project LP called Memories that will be entirely different to anything a Death Metal band has ever done, wait and see. Our ties with the Greek scene are not very strong as most (not all) people seem to have changed, and in many cases, abandoned old Underground "beliefs". It does not really bother me though. They get on with their business, we get on with ours.

I recall there was to be a cover track on...
the 7". Will this actually happen?

Eskah: What cover track? I am not aware of that! It is probably a rumour mate. We have never considered to record a cover track. I think we have enough of our own tracks for those purposes. We used to cover Destruction's Ritual, but that was never intended for recording. We have always been very careful with our live performances with Sigh and Destroyer 666 and this is truly a mainly concern for the time being. Further, we still have not settled with the label. Will we go through with it? We will aim to make the best possible deal and sponsorship with some label that will compensate for the very poor promotion and distribution we received for our first album. Therefore, we are open to contact from new labels. Regarding our second full-length release, we have at least 2-3 albums worth of material that is completed, including that at least an album's worth of material that I wrote back in 1991 and 1992. We have been thinking of releasing an album that would be in the same vein as the first one but not yet incorporating an wider variety of sounds and styles as well as a higher degree of musicanship. There are also thoughts about releasing a full-length album featuring all the old Agatus tracks just as a nostalgic tribute to the early days of the band, as they were TRULY inspiring to me.

Vorskaath: Nothing is really concrete yet. We will be working on Memories 1, but we'll take our time, there's no hurry. In the meantime, we have at least two albums worth of material. Eskah simply doesn't do writing! We might do yet another album of the Atmospheric Death Metal Agatus style before we do Memories 1. We also have some really old stuff that we might use for an EP, but this stuff is fully brutal Death Metal, reflecting Eskah's early writing style. I really don't know yet!

As Agatus, what can living and being based in Australia offer you that no other country can? Do you prefer to be known as an Australian band?

Eskah: Australia is a great place, to me at least it is a very easy living and relaxing country. I have established many things over here that I couldn't even begin thinking of it if I were living overseas. The only thing that I really miss about Australia is that it lacks. Nevertheless, I live a very comfortable life and that is all that matters. In reply to your question if I prefer to be considered an Australian band, I will answer 'yes'.

Vorskaath: I don't know what other countries can offer apart from Hellas of course. We were not even in full, he he. Up to now, Australia has offered me very much. I am more financially stable, and that has allowed me to purchase essential equipment, like a drum kit (at long last!)! To cut a long story short, Oz offers comfort that allows for great creativity. It's just a matter of time and I plan to be around here for a bit longer.

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All Pics by Jason M. Healey.
Gospel Of The Horns & Agatus.
Live In Melbourne, Australia. 02.01.1998.

Gospel Of The Horns return! From their base in Melbourne, this was their first gig in many moons. As a three piece this time, they really managed to kick out some furious old school Black Metal in the Cursed Sodom vein. Naturally the crowd gave a killer response, and one that was well deserved. Performing a few new tracks as well as most of those from their Cult '94 demo *The Satanist's Dream*, one of their true highlights was their cover of Sodom's *Sodom & Lust*.

And so too, Agatus returned after their last triumphant journey to Melbourne, and played yet another killer show. With a third guitarist now in the ranks, Agatus previewed their *Rite Of Metamorphosis 7*” EP, some trancelike instrumentals, and a number of tracks from their *Dawn Of Martyrdom* CD. Agatus really got the crowd going, and played a truly magnificent show. Three guitarists on the stage works superbly, and both bands had a great sound and equally exceptional response from the Melbourne Metal Hordes. The kind of energy, commanding performance, and crowd enthusiasm that other bands could only lust after.
One of the Truly Interesting acts of Today's Dark Ambient Scene, Ordo Equilibrio was born when the Co-operation known as Archon Satani Initially Dissolved. Ordo Equilibrio have fused Acoustic guitars, Dark Atmospheres, and Chimes, with Forlorn Vocals, Concepts of S & M, and the Search for Balance. Unlike much of the Modern Industrial-Dark Ambient Music around, Ordo Equilibrio have created one that provides a more a Collective Listening Experience.
Unlike the Metal scene whose tool is aggression, Ordo Equilibrio seems to possess the ability to attack the Christian mentality with dark, morbid sounding odes. Other than the fact that your music has nothing to do with metal, I wonder why you chose this musical path to express your ideals...

This specific path of ideological and aesthetic direction was not something I chose; it was rather something that concurred naturally in relation to my individual nature and state of mind. This is who I am.

It appears that some of the ideals that fuel Ordo Equilibrio are almost Nietzschean in their nature... "Only the Strong Survive" and so forth. Is this merely a facet of your anti-Christian beliefs or is there a deeper interest in Nietzsche and his philosophy?

I am certainly interested and stimulated by the workings of Friedrich Nietzsche, and I do enjoy speculating in regard to his philosophical sentiments and literary accomplishments. What needs to be stated though is that the ideals of Nietzsche is not solely of such extreme fascist and superior nature as some people tend to believe, and that parts of his writings on occasion tend to portray a very humane and benevolent conception, as for instance when he is describing the ideals of his Übermenschen. But as similar ideals to those of Nietzsche also are a natural part of existence and therefore is possible to find elsewhere, it is impossible to clarify from where the actual influence derives, but I guess it would be fair to say that parts of the philosophical ideals of O.E. are reflected by those of Friedrich Nietzsche.

I recall reading an interview which stated that some of Ordo Equilibrio's lyrics may be construed as fascist, in that O.E. acknowledge that there are humans, better, and more elite than others. Is there a perception that concerns you, or is it simply a case where, in your minds, that's how it is, and nothing changes that fact?

Some are born to lead, others to follow. Some are naturally strong and ingenious, while others are weak and incapecable and destined to perish. This is a fact of life. That is the law of the nature. Everything lives by this rule and mankind is no exception. The only exception is that mankind tends to believe to be beyond this role of segregation, and that it is not governed by these everlasting standards, of 'Creation, Destruction, Renewal'. But rather by standards of it's own, which is a crucial misunderstanding and which ultimately will lead to mankind's inevitable self-destruction.

Both Reaping the Fallen... as well as the The Triumph of Light... albums have quite similar natures in their contrast of dark ambiance, and

road towards self annihilation. Equilibrium, Balance in all its various aspects. Both as an actuality as well as an antithesis. Used to portray a multitude of situations over a variety of aspects. To mention but a few. These observations are later put into word. Sometimes altered and veiled to invoke contemplation, and sometimes symbolically amplified to provoke an intended purpose.

The track Victory starts Here, In the Land of Completion opens with the lines 'Hail Victory'. What sort of victory are we talking about here?
The Victory that unveils out of Total War... The theme of 'Completion' is another that has been expressed throughout both albums.

Could you express some thoughts on your idealized form of completion?

Completion is Balance. The obvious obscured and the obscure manifested. The subliminal and the conscious individuated. Insufficiency overtaken by Capability. Light, Darkness, Good and Evil, indeterminate and excessive. Life and Death united and everlasting.

As Ordo Equilibrio is often identified as a Satanic act, have you found a degree of interest for O.E. coming from the Black Metal scene? The lyrics of Living by the Sword, Dying by the Sword. The Lustrous Banquet possess the same malevolent force, and intention than many of the finer BM bands have also pursued. Do you see this as a positive or negative aspect?

There is an evident interest from the BM scene in regard to our music and aesthetics, as well as our ideological and philosophical ideals, but conclusively I believe we have more to offer on their behalf, than the other way around. The lyric of Living by the Sword, Dying by the Sword. The Lustrous Banquet symbolically relates to the everlasting conflict of the Semitic tribe. My perception of the Arabic territory is that of a Muslim desert, consistent of one Jewish oasis, and what I anticipate through the lyrics of Living by the Sword, Dying by the Sword. The Lustrous Banquet is a symbolical and practical solution to the entire Semitic conflict, which conclusively is responsible for an extensive measure of the world's entire strife and conflict, as Jihad extends it's boundaries and enemies.

The Semitic conflict is no longer entirely focussed to the Semitic region. It is spreading like boil of malignant cancer throughout the entire world. Ultimately infecting both the US, Europe and the entire western world with it's religious practices as well as it's incorporating magnitude of bombings and terror attacks. I therefore believe that it should be put to rest, finally and conclusively, accompanied by the Israeli territory, who such as a nation constituted out of world's guilt, and with the invariable support of the USA, gladly continues to instigate further regional and worldly conflict. Conclusively effecting western interests, the western territory and finally the entire western situation, and who therefore should go down decisively and ultimately with rest of it's surrounding territories.
This is the sentiment of Living by the Sword, Dying by the Sword, The Lustrous Banquet. I do not enumerate anyone to engage the extermination of the Semitic region and tribe, that is up to each and everyone to decide for themselves, but I would neither shed any tears if someone decided to ‘Let neutron bombs be their fireworks at new years’. I did not prior to this know that any of the Black Metal bands were concerned in regard to the Semitic conflict’s continuation or decline, and I believe in spite of any similarities, that the ideological ambitions are not equal, basically since mine are not racial. It is neither negative, nor positive, rather by coincidence similar.

The musical constructions of O.E. are a little more full, and evolved than many others in the dark ambient/industrial scene. While many of the pieces are minimalist in their nature, they are all very active, and do not possess that sparse quality. Considering also that this was a great part of the Archon Satani sound, I wonder why this facet is not present in O.E.?

The aesthetic and musical ideals of O.E. have always been my individual ambition, even as part of Archon Satani, but it was not until after my departure that I decided to utilize them. I notice a great presence of bells, and chimes in the orchestrations. Other than the general appeal of the sound, is there a deeper significance present where this chosen ‘instrument’ is concerned? The application of bells as part of our music confers with a certain atmosphere and complexity to the musical presentation that I personally appreciate and endeavor, and that is basically why I have chosen to incorporate bells and chimes as part of the O.E. orchestration.

One of the great aspects of O.E. are of course the acoustic oriented, folk style tracks. What where your initial thoughts concerning the success of these pieces? As the acoustic guitar, and the folk element are not commonly affiliated with dark industrial music, how did you think that your listeners would perceive these pieces. Did you actually care? The reactions of the listeners where none of my story. (Something Nick Cave does well for example). I think this comes back to the folk aspect also, and do you foresee the possibility of this?

I believe writing lyrics in the likes of tales, suits the aesthetic atmosphere of Ordo Equilibrio. Tales of a time so invariably lost. Tales of a time that still may become. This specific way of expression though is not something I chose, neither something I foresee, but rather something that transpires naturally as a part of my being. This is basically the way I write.

How do you feel that emotions such as hate, and discontent towards certain people, religious orders is best expelled and utilized? Hate is absolutely natural, and instead of utilizing the discontent in a destructive and individually negative behavior, it should rather be canalized and used for the purpose of something individually creative and positive. What that may be is solely up to the individual to define, but burning down churches or refugee camps are not necessarily the way.

Do you envisage life beyond the mortal realms as we now know it? My body possesses a soul. An individual energy. An energy that is indefinite. What Death enshrouds is still to experience, but conclusively I believe that Death is merely a temporary state. Invariably linked with the process of Creation, Destruction, Renewal. Is there anything you wish to say in conclusion? Continue the Search.
Mortuary Oath is the alter ego of Blakk from the Legendary Angelkill. Inspired greatly by the works of King Diamond, the lyrical phrasings, and delivery is what makes this act not only similar, but well worth checking out. The story like vocals, combined with rich imagery, and strong creative energies flow throughout the orchestrations. Mortuary Oath released a demo entitled 'Once Upon A Dreary', which has since been released on CD.

Welcome Blakk to Heresy Magazine. As you are part of the Legendary band Angelkill, why did you feel the urge to create Mortuary Oath. What did you feel that you could express in this, that you could not in Angelkill? Greetings! Well, I've always had ideas much the same lyrically as Angelkill, but musically, wanting it with more melody, maybe a bit darker in feel and to have a project I can do on my own, to write on my own, and when I want. Some people really can't tell the difference, while others can. Angelkill is more aggressive. The music of Mortuary Oath reminds me of numerous acts such as Black Sabbath, Rotting Christ, and of course Merciful Fate/King Diamond. Do you care for comparisons, and how do these sit with you?

Comparisons are fine. All of these bands are strong influences. In fact, after I finished Once Upon A Dreary, I actually realised just how close to Merciful Fate it was. Of course the vocals are different (I could never touch the master, the King himself). I also listen to a lot of classical music too.

More on the King Diamond angle... I think this comes through in the way you utilise lyrics, and the story like quality they are revealed in. Of course it could be coincidental, but I wonder what prompted you to adopt this method of lyrical expression? Said The Scarlet Woman is a good example of this, as is Burning The Altar. You're right. I also used to love reading old Iron Maiden lyrics cause they seemed that way too. Yeah, I've been influenced as far as the lyric writing is concerned too. They are that way pretty much with Angelkill too. I've never really gotten into any other topics to write about except Gothic horror etc. Old Alice Cooper is another huge influence too. Will Mortuary Oath be expanded into a fuller line up, with live drummer and so forth? What sort of ambitions do you have for M.O. at this time? I'm not really sure yet. It would be great to have Mortuary Oath go live, but at the same time, the reason I created it all was to do it as a one man band, so I don't know what I want to do. No one wants to be in a band they really can't write in and so forth. Maybe I'm selfish? We'll see in the future I guess.

The extreme metal scene in America seems a little underrated from a European viewpoint. Do you notice this, and if it something you would be concerned about? I think that America spawns many unique sounding bands, but I suggest this attitude is born through there being such a high population, but small amount of bands to account for it. What do you think? The U.S has countless great bands, but they are all underground. The USA is really clouded by commercial crap MTV music, as well as Country music pop shit really. When listening to the radio, I can only stand the classical station. I truly can't stomach the rest of it. I envy the European scene, because our viewpoint is that over there, the Underground is taken more seriously, by more, such as radio and commercial avenues. I don't know, just what it seems.

I see Majestic Union has released Once Upon A Dreary on CD. Was this your ultimate desire, or did you hope for the music and orchestrations to develop further before a CD offer came up? With the overkilling onslaught of Demos being pressed onto CD, what makes Once Upon A Dreary worthy? I was very happy musically, and songwise with the first release. The only thing that I would do differently, would be to have a better guitar sound on it, but it's not bad. It was a surprise to me that someone wanted to press it. I wasn't sure on the response I would get on it with it being different from mainstream etc. There has been quite a bit of good response so I think it was worthy, however, there will always be some who think different which is fine.

The lyrics of Mortuary Oath seem to possess a medieval quality. The appear to be quite rich in imagery... What led Blakk on to these sorts of themes? It seems most bands write the same lyrics these days. Mortuary Oath offer an interesting change. Well, as I said, the lyrics are different. It's not really music that would fit singing about fucking maggots filled corpses you know. Of course, nothing is wrong with singing about fucking maggots filled corpses, as I'm a romantic myself, ha! What sort of feelings do you wish that your listeners would experience when listening to your music? Do you suggest a certain method to achieving the most from M.O.? Candles... any tools to create the right atmosphere? I want them to hear something different and enjoyable. To hear and appreciate the catchy choruses, and melodies, and still the dark and demanding riffs. I guess I want them to check out something a bit different from the mainstream Black Metal style which is ever so popular in music. What ever achieves the most haunting effect. Well Blakk, thank you for answering the interview. Is there anything you wish to say in conclusion? Many thanks for the great interview! I truly appreciate yours, and everyone out there promoting and supporting Mortuary Oath as well as Angelkill! I hope to hear from you all!!!
DESASTER is one German Black Metal returning their country to the glory of their legendary scene of the 80’s. Not in an unsimilar fashion either. Desaster are stylistically an 80’s band, and their formations harken back to this time also. The German flame burns bright once again! Indulge in the following words of INFERNAL the band’s guitarist and founder, as he shapes up for the band’s ten year anniversary.

While many may be unaware, Desaster have existed for quite a long time. How do you feel when seeing so many new bands forming, getting signed, and release albums into a flooded scene? Do you wish more were as you, having taken time to establish a sound of your own? Well, I must say that I’m rather sick of the whole scene that I’m not any interest in what’s going on, or what new bands have formed. A few years ago, I ordered new demos to support other bands, but now there’s so much shit around, it’s unbelievable! If you remember the old times, back in the 80’s, only quality bands, with their own sound, and own identity were signed, but now, every shit band is offered a deal after one rehearsal session! You only have to paint your faces, and wear some spikes, and the trendy kids buy it! And the whole shit is supported by the business which wants to make as much money out of the trend (You really can call it a trend today right?) as long as possible. You’re right, we’ve taken the time to find our own sound and identity. We also were offered a deal after the first demo in 1991, but we refused because we thought it would be too early. We formed the band in 1988, and we’ve seen many trends, bands, people coming and going through the years, but we never gave a shit about what others said. We’ve always paid maximum attention to the music, and not to the trends or stuff, you know. Back in ’88, there was no Black Metal scene existing. Everybody was into Anthrax, Metallica, Bermuda shorts, skateboards and stuff like that. But we were still possessed by the unhappy bands like Venom, Hellhammer etc. And so we formed Desaster.

Is that merely the case, that instead of rushing into releasing CDs etc., you waited until you were satisfied with your sound, and that it was unique, or is this reading too deeply into things?

No, you’re right. I said it already, and I think that every band should stay in their rehearsal room and find their own identity before releasing an album. Especially here in Germany, there are so many boring and non-original bands around, which only try to copy their Scandinavian favorites. It’s a shame if you think about the leading position of the German metal bands back in the 80’s. Bands like Kreator, Sodom, Destruction, Exxhum, Deathrow, Running Wild, Helloween, Accept, Living Death, Grave Digger etc. Ruled the World!

I notice the difference between the Med and the album was fairly minimal. Most bands seem to change at least marginally between releases, I wonder why this was not the case with Desaster?

Oh, I’m surprised by your statement. Most people say that they recognise a big step towards a more ‘Thrashier’ direction on the Med! Well it’s true that on the Med, the Old School influences are much more superior than on the album, but that wasn’t planned, it just happened. We had three new songs, of which two were in the old vein, then we did the Kreator cover, and re-recorded one old demo song ‘Face Of Darkness’ which sounds very ‘Thrashy’, so it happened that the whole mini album is more dedicated to the old tunes. But we always had these ‘old’ elements in our music because we are still addicted to the 80’s thrashy/speed/power/death/black and heavy metal bands. I don’t like bands who develop in a totally different direction. I mean bands who change their sound drastically from one album to another. Sepultura, or Metallica developed in a way that spoiled their old fans. I hate that!

The Desaster sound is like the ultimate blend of the old style as well as the new, I see Desaster as a band who will employ any elements of metal that they are inspired by. Are there any areas that Desaster would not explore, and why?

Yes, you’re right. The Desaster sound is a mixture of all metal styles like We. Well, many newer bands use keyboards, female vocals, and non-metal instruments (trumpets, violins...) but that’s not our way. We prefer to think about it in the old fashioned way.

We are a metal band, not a symphony orchestra! We will never use those modern elements, although we also like some bands who play this stuff.

The latest release, Stormbringer features an old Kreator cover Tormentor. What is special about this song?

It’s a song by one of the best German bands, and we’ve played it live for a long time because it has a lot of power, energy and aggression. Although it’s easy to play, so we thought it was a good idea to include it on the Mini CD... a kind of tribute to Kreator. I’m eager to hear what Mille thinks of our version. We gave a copy of the Med to a Kreator Roadie we know, let’s see what Mille has to say!

Do you have an opinion on why so many bands claim inspiration from Destruction and Sodom, yet it was Kreator who sounded most like the Black Metal of today? Perhaps it is a case of people simply following the thoughts of others?

Yes, it suddenly seems to be very popular to hail the old bands again. But many bands who say they claim inspiration from the cult acts, sound
Okkulto Unmasked.

typically Norwegian. In my opinion, there is only one inventor of the typical Northern Black Metal sound, and that is Captain Bathory. When I heard Bathory’s A Blaze in the Northern Sky for the first time, I thought it was a new (old) Bathory album. You know, the high voice, the dirty screaming guitar sound, the hyper speed drumming like on The Return. Now, more and more Scandinavians are discovering (or discovering?) the old bands like you mentioned. You think Kreator sounded most like today’s Black Metal? Well, I think the bands in the 80’s all had their own special sound. You can hardly compare them to each other. For Desaster, I would say we are inspired very much by these three bands you mentioned, but especially Destruction’s Sentence Of Death, and Infernal Overkill have influenced my guitar work very much.

Germany did have an incredibly strong scene in relation to the bands it spawned during this period of the 80’s. Why do you think it has not continued so strongly into the 90’s?

With such a strong and healthy scene, where the support of Black Metal is concerned, does it not seem odd to you that there are not more bands of repute?

Yeah, it’s really a shame! Sodom, and Kreator are still around (So too were Destruction a year or two ago! ED) but I don’t like their music of today. They have lost the spirit of their early albums. Well, at the end of the 80’s, metal suddenly became very popular. Nearly everybody into Metallica, and they sold a million albums. A lot of the old bands wanted to change their image. They wanted to get rid of their Satanic outfit and belief. I think a lot of bands thought they would become more popular, and sell more Lps, when they leave out all the bullet belts, spikes, leather, and the lies about the occult, and Satanic themes. But with this step, they lost their own identity and there was no spirit in their music any longer. They left Satan, so he left them. Ha! Well, then the big Death Metal boom started in Sweden and Florida, and in that time, Germany only had Morgoth to offer, not much more. The same happened with the “new wave of black metal”. It started in Norway, and other countries had not much to offer. Most bands only tried to follow the “trendsetters” but without success.

Desaster seem intent on the preservation of the scene... Is it not a positive thing when hordes of people become interested, and therefore create a market for bands like yourselves to live and prosper from your music? Please give reasons...

No, we prefer to stay underground, play honest music to satisfy ourselves, and be respected by a small amount of people. If you want to become bigger, it mostly means that you have to become commercial... not musically in first sight, but in the way of thinking. If you want to prosper from your music, you always have to promote yourself, you have to compromise with your label, play live all the time to sell your Cds, give interviews to the big fucking commercial magazines etc... We play music because it’s great to transform all your feelings into music, play live from time to time where you can bang your head, and drink with the audience. We very much enjoy what we are doing, and this is because we don’t have to look at sales all the time. The little money we earn is always spent on equipment, alcohol, and metal music!

Desaster keep within the realms of thrashy, straightforward Black Metal. There does not seem to be too much of a focus on atmosphere (other than the violent ones) and the employment of keyboards and the like is minimal. Is this due to the fact that you wish to preserve BM as a raw, and violent form of music, or is it a matter that there are sooo many atmospheric bands around?

Well, you’re right when you say that our new Med is very straight forward, straightforward to the bone, but we also pay attention to atmosphere. Just listen to the title track of our debut album, and you’ll see that creating an atmosphere is possible without keyboards and stuff. Desaster’s trademark is variety. We have mid tempo, epic and atmospheric songs, as well as thrashy, or hyper speed, aggressive and violent songs. It’s not very satisfying if you play songs that are all structured the same way, and sound alike. That would bore ourselves, and of course our listeners.

I notice some of the band use warpaint/ corpse paint. As this is not a uniform decision for the whole band, I thought I would ask how this became a part of Desaster, and why it is not all consuming?

We are a band of four individuals, where everybody can decide for himself. It really seems to me that many bands paint themselves as if it were a ‘must’ to do so. Yeah, uniform is a good word. You know, I’m the only remaining member from the original line up of ‘88, and I never used paint. When Okkulto, and Odin joined the band in ’92, they used warpaint from the beginning on. It gives them a special feeling on stage, but that is not the same for me, and our new drummer/Tormentor. There’s no problem for us, and if others think we are no ‘real’ or ‘true’ Black Metal band because only one half is painted, I can only laugh about it! Black Metal is more than paint, and spikes asshole!

Desaster appear to hold a lot of value for the live performance medium. With the seeming lack of interest from many of the BM bands of the day in live gigs, what makes Desaster interested in playing live? What do you get from it? Are these gigs anything more than a vehicle for selling Cds?

No, for us it’s no vehicle for selling Cds. As I said already, we enjoy playing live. You can meet alot of people, fans, and members of other bands, talk to them, and drink a couple of litres of beer with them. Playing live is also very satisfying. You can let your feelings flow, and enjoy thrashing the shit out of your instrument, and if the audience gets wild, and supportive, it’s sometimes better than sex! Desaster on stage: chaos in fox!! That’s what it should be like! I can’t understand bands that refuse to play live. For me a real metal band should be able to perform their music as good on stage, as on CD. Vinyl, tape, otherwise it’s no real metal!

Desaster have recently returned from a tour with Behemoth, and Svarthvart. What do you feel can be gained from touring with two seemingly different bands? Are there any acts you would oppose touring, or performing along side?

The tour was great. We had a very good time with the two other bands, and at the end, they said they had
Smoking Stomach Mk II

weren't many visitors, but we didn't care. We also played one extra song for only one guy in Holland who demanded more. But it's of course better when you play in front of 100 wild maniacs. We would never tour with bands we don't respect, or bands who are like rock stars. We played many shows with very well known bands, and we made good, but also some bad experiences with some guys who really behaved like M. Jackson... (Fuck, the names people expect me to print in this rag! ED) I don't want to call names, that's not my way. I think touring with different sounding bands is very good. Especially for the audience, the package presents more variety, but it doesn't have any consequences for our sound.

Desaster's lyrics are pretty clear in their intentions, although I wouldn't say they are exactly anthems like those sung by Venom for example. Is it important to have an air of mystery around what the band are projecting lyrically? Well, Oikkulto always tries to make music and words a unit. His lyrics are indeed very simple, and always have a strong statement. Of course Venom's lyrics are much better (not better just different in the appraisal). ED Also, I think that Cronos' English is much better than Oikkulto's, but I must admit that I am not much interested in other bands' lyrics, whether they are mystic or not.

What are three aspects/beliefs of the band that should be clear to everyone interested in Desaster? We are an UNDERGROUND band. We try more attention to our MUSIC, than on image, and we believe in NO GOD other THAN OURSELVES. Be you own GOD!

What are the immediate plans for Desaster in the Future recordings?...!

Well, it seems we will appear on a compilation of Necropolis Records, called 'Thrashing Holocaust' later this year. The second album is planned for next winter.

Please give a description of no less than 25 words of what awaits you personally on the other side... My life energy will leave my mortal body, and this energy, some call it soul, will flow into nature and be a part of it!

Thanx Infernal for answering the interview. Anything you wish to offer in conclusion? Thank you for this very interesting interview. I enjoyed it a lot! (Perhaps you will be invited again. ED) Ha! to all the Australian maniacs that have supported us so far!... (All hail to Bestial Warlust, my Dark and await the TOTAL DESASTER!!!)

PRIMITIVE ART PROUDLY PRESENTS:

The "Headbangers Against Disco" 7" EP trilogy. Some of the world's hardest and coolest bands show their hate against disco - and it's not soft and nice! Most of the tracks are unreleased and specially made for this project, the cover artwork made by the very famous comic artist Joakim Lindengren. Get these three E.P.'s now or forever burn in disco heaven!

Prices: (Scandinavia) 40 SEK/NOK/DKK, (Worldwide) US$ 8 / DM 10 each copy. Special offer: (Scandinavia) 100 SEK/NOK/DKK, (Worldwide) US$ 20 / DM 15 for all three E.P.'s! T-shirt with H.A.D. vol II motive L/XL (Scandinavia) 120 SEK/NOK/DTK, (Worldwide) US$ 24 / DM 30. All prices include P + P. Only cash is real - no coins!
With the release of the killer 'Forever Underground' album, Vital Remains have successfully released one of the most legendary Death Metal albums of all time... And in a day where Black Metal is King, Bombastic, Militant, Catchy, and Modern, Vital Remains possess all the ingredients that will make 'Forever Underground' a Cult album of the ages. Just prior to embarking on their European tour with the Legendary Infernal Majesty, Bass Player, and Vocalist, Joe Lewis gave Heresy Magazine this interview...
Well, as the title indicates, VITAL REMAINS are ‘Forever Underground’. I would think that this was an attitude, as opposed to something you could easily control. In saying this, I am stating that VITAL REMAINS could quite easily become the ‘next big thing’, and if this were to happen, would you still be ‘Underground’ as it were? Take a band like Morbid Angel for example. While they became quite a success, and were seen as somewhat ‘commercial’, I don’t feel that their attitudes changed, so therefore, they are still ‘Underground’ to me. Please express some thoughts on this.

Well, in our hearts, and in our minds, we will always stay true to the ways of the underground. If success takes Vital Remains for a ride, we’ll be there, riding high on our horses, and taking it all for its worth. But we will always stay true to our music, to our fans. And if people want to label us as being ‘commercial’ or ‘sold out’ or whatever, that’s not for me to judge anyone else’s thoughts. It’s all good. We know what we represent and stand for. We know our goals, and our ambitions. We’ve been working at making music the way we like it now for almost ten years. We don’t plan on quitting anytime soon!

I notice in the album credits there is a salute to Anton La Vey. He does not seem to be a figure who is greatly respected within the ‘Death Metal’ community, particularly in Europe. As VITAL REMAINS appear to me as a Satanic band, I thought I would pose a few questions around this area. Firstly, Anton La Vey is often perceived as a ‘Life Satanist’. Is such a thing possible, and how do Vital Remains perceive such a concept?

Yes, it’s very possible. We live every day for our own enjoyment, pleasures etc... And we don’t pay homage to anyone or anything but ourselves and our music. The music is our religion. We worship blood, beats, and frantic guitar rhythms. We are our own gods, we worship ourselves, and live by no one else’s rules or laws, except those of the land we live. (We don’t want to be jailed) But every day ‘Life’ is what’s real to us!

Do you feel that the Europeans have a degree of difficulty in understanding American culture, and therefore a figurehead like Anton La Vey, and his teachings would not be so easily interpreted, and understood?

The only thing I can say is that Europe might not understand our culture because they have their own, and it might cause difficulty in trying to adapt if one might try to learn another country’s culture you know? Europeans drive their cars on the left side of the line, America drives on the right side. It might take some practice to learn and accept this. When you are taught to relate to things in a certain way, that’s what you are used to. Then changes come along every day, and make things sometimes more difficult than they already are! But we learn to accept! Or you just have to deal with it!

I know that another reason for the stance against La Vey is his formation of a church. If Satanism embraces standing against religion and the church, and free thinking, breaking the bonds of Christianity, then why would one allow themselves to become a part of a church? What are your thoughts?

I guess people are gonna do what they want to do, whether anyone else has something to say about it or not. I’m certainly not going to say ‘Hey Jason, I know you’re a writer, but you can’t write about certain topics!’ Who are you to tell me what to do? You’re gonna do what you want! If someone wants to become a part of a church, what do I care? I am certainly not going to judge anyone by that!

As for the music of Vital Remains, it is quite geared around the traditional Death Metal style. Other than the fact that there is NO reason why you should not play this style of music, I wonder what your thoughts were, when releasing this album upon a world so obsessed with Black Metal, the current trend of the day. Is this even something you would consider? I was never into Black Metal, other than bands like Venom, Bathory, Immortal, Marduk, I’m not into any form of trend. We released ‘Forever Underground’ thinking, we have released some of the best work we’ve done up to now! Believe it or not, Vital Remains are war paint, back in ’91 before it became a trend as it is today.

We would paint our faces, and cover ourselves with blood, and their hearts, and livers of beef into the crowds. I used to breathe fire. We did all that before it came what it is today. As for the music, it’s Death Metal! The music is very straight forward and...
catchy, I would think this is an intention of the band? Undeniably, the
way music is performed and constructed, has an
affect on its listeners. What sort of feelings/emotions do you wish
for your listeners to experience while
listening to a Vital Remains album?
I’d like the listener to be
very satisfied in all aspects of the music. We
wrote it the way it felt
best to play. We didn’t
plan it to sound like it
does. A song might change 7 or 8 times
before you’re completely satisfied with
what you got. People
should feel like they can
generate enough energy,
and just be able to
release it all by doing
whatever it is that each individual person likes to do!
Not only have the band stripped down for this
album from a five piece to a three piece, you have
also found a new label. While I think the success
of the new line up is more than evident, I wonder
how you feel
about it, and
could you share
some details on
your departure
from Peaceville, and
your arrival at
Osmose?
There were too
may dead ends
and road blocks
when Jeff, Paul,
and I decided to start a band. We
decided to change things,
resulting in all
three of them
leaving the band.
But it’s better
than ever. We
are a three piece
studio band, but
live, we add a
lead guitarist. We
were also
requested to
Peaceville that
we wanted to
break their option for our third album,
which was then
released by
Osmose to
which we are now
signed!
Osmose are
surely seen as
an innovative
label, and they
did sign some
of the Black
Metal bands that
became quite
successful, right
back when very
few were interest
ed in that style of Metal.
There have been
many who feel
that
Osmose are
attempting
to revive the
popularity of
Death Metal,
returning it to
it’s former glory.
Have you con-
sidered this
factor, and did it
bear any signifi-
cance on your
choosing this
label?
We wanted to
sign to a true label, a
label that would
support us 100%.
The fact that
Osmose is trying
to revive the
popularity of
Death Metal had
nothing to do with
the signing of
Vital Remains.
(There was no
suggestion that
this was the
reason Osmose
signed Vital
Remains, rather
that Osmose are
renowned for set-
ting standards, that seem to be followed.) ED) If a
label signs a band and expects to sell records, the
label needs to support and promote the band in every
way. So far, Osmose has lived up to that! They are
indeed one of the best labels!
The music does possess its surprises... The chimes,
inflections, wicked lead breaks, Choirs, flamenco
guitars... to give proceeding a very distinctive
character. Farewell To The Messiah is a particu-
larly interesting piece. What inspired both its
creation, as well as its inclusion? What aspects of
this track enable it to possess a title such as
Farewell To The Messiah? Perhaps a theme for
the destruction of Christ, and his followers at the
dawn of the new millennium?
Farewell To The Messiah was created by Tony in
the studio. We had some extra space on the tape reel,
so we decided to include an instrumental piece.
The title came about with I Am God, Farewell To
The Messiah, They kind of go together... self explanatory!
At the arrival of the new millenium, what
differences do you perceive will take place? I mean
how radically different would life on earth be?
One can only imagine what the future will bring. A
large number of humans perceive 2000 as the last
day of the earth. But I have no view of this. I will
accept whatever happens. I may not agree, but we
will soon see what the future will bring!
So what's next for Vital Remains? Do you have
any forseeable plans for another album? Any
creations/concepts you can unveil at this time?

Joe Lewis

We plan to tour in Europe, USA, maybe Australia,
and South America. During the Winter of '98 we will
start work on a new LP. Nothing I can tell you about
right now, you'll just have to wait and see!
If there were three major things that you had the
time to change in this existence, what would they
be, and why would you choose to change them?
Christains, because it's a fucking joke!
Industiralplants-Because I love nature, and they are
all destroying the planet and my chance of living a
longer, healthier life!
The Middle East Countries-Because all they do is
fight, and make war over their fucked up religious
beliefs.
A great thanks for the interview Joe, please feel
free to express some closing thoughts...
Thanks. Stay true to whatever makes you happy. This
life is only once, take it for all you can, and don't let
anyone or anything stand in your way.
HAIL VICTORY!

Heresy Magazine  Page 17
Pentacle are without doubt, one of the finest bands to hail from Holland. The genuine Old School article, Pentacle have been at it since the late 80's and their musical prowess is in full force with the release of their 'Fifth Moon' Mini CD. Our interview subject, Wannes has been heavily involved in the scene for many years, and has a great many wise and interesting things to say, and observations to make. So read this lengthy interview in its entirety, discover an amazing band, and learn from a voice of experience.
It really seems that the 80's spirit has undergone an incredible resurgence in pop music. Many bands are reviving and adopting the old school sound, reviving the spirit of the 80's and their themes and music. What is your opinion in these bands who seem to plagiarize bands who achieved legendary status, by stealing their riffs, and themes etc? Do you feel that they are simply cashing in on the success of bands from the past?

It definitely a development I rather would not have to witness. The current scene moves towards a direction which is pretty unorthodox. Take for example this. The better you can rip off an old band like Destruction, Kreator or Bathory, the faster you'll get a record deal. There are some albums on the market nowadays which are nothing else than pure plagiarism. I totally understand when a band is being influenced by another band, but I can’t understand why some bands have to steal everything in order to sound the same as their heroes. I cannot respect such developments in the underground scene. It’s very cheap, and it has nothing to do with showing respect for those old bands. I remember an interview with Croms in Voices From The Darkside (Magazine). There he told he could understand why people are just copying old bands, because if it isn’t there anymore, people will make it for themselves OK, but why don’t they try to make it more something of their own, instead of using the riffs of the ancient bands. It’s way too easy to do it this way. It would be too easy for us to concentrate on a certain band and make a copy of them. Is that a challenge? For some, yes, but not for us. When you play more old styled music, you have certain elements to work with. In a way it’s limited yes. But it’s so easy to rip off a band like Sodom, and call your song One Who Smite while it’s just a re-done version of Procressment Real. Dedicated to Sodom’s Obsessed By Cruelty. Yeah right... On our next release, we’ll do a tribute to Frost’s Procreation, ha! And one of the things which disturbs me the most, is that everyone is buying this, you know. The better a band sounds like an 80’s band, the better reviews they’ll get (not from me! ED) and the more enthusiastic the people are. I really can’t understand this. I mean, I like a lot of those bands too (especially Sodom), but I always have this strange feeling when I’m listening to these bands. It’s more like I’m listening to artificial stuff, than to real, and honest music. (That’s because you are! ED) Can you understand what I mean? In a way I never feel very comfortable with such bands. It’s like they are fooling me with their material. I know the history of a lot of these kind of bands, and often I wonder what made them do this... change of music. Did they see the light or something, or is it because of the Black Metal trend? You know, bands like Emperor, Immortal, Darkthrone, Mayhem, and many more are often saying in their interviews by which bands they have been influenced. Then you get all the names like Venom, Hellhammer, Bathory, Sodom, Destruction, Celtic Frost etc. maybe that’s a reason why so many bands claim they’re being influenced by the ancient bands. All the smaller Black Metal bands want to follow their masters and say the same thing, although most of them don’t know what they are talking about. They maybe heard a tape with Frost or Bathory on it, and because the older Black Metal bands are talking about them, they have to do the same. Just take this... some time ago a gig with Emperor. As an encore they did Bathory’s A Fire Still Burns. When Bathory announced it, there were few reactions from the crowd. They didn’t know Bathory!!! I found this very weird, because a lot of bands/people are always pretending if they know such a lot about the old bands, and then you see this. For some part it has to do with the age difference. You can’t expect that every new Black metal guy (Blonde?) has grown up with these old bands. Black Sabbath was also a bit too early for me. One can see that people are fed up with the normal Norwegian Black Metal. A lot of the boundaries have been reached, and there are too many bands in the scene which sound alike.

What’s the most natural thing to do? People are searching for something new, and as the old bands are hot again, they focus themselves on this part. Now you’ll get all kinds of bands which are trying to sound old as possible. To get back to the feeling they miss so much since the 80’s. I do believe there are some honest people amongst them, but there are not many of them who really experienced the golden 80’s. Maybe a little taste, but that’s it.

While Pentacle appear to be of this 80’s spirit, there is such a passion, and wild conviction, and of the same time, uniqueness. It is as though you formed in the 80’s and never let your spirits journey into the new decade. Is this how you see it?

Well, the band was formed at the end of the 80’s, in December ’89. Musically, I would place the band between ‘87 and ’89. I don’t believe we’re sounding like the early or mid-80’s. We have more modern elements in our music as well. I believe our place in the music history is more in the glorious demo days of the 80’s you know. Around this time, ’87-’89 you had this totally great movement of bands like Necrowolf, Tribulins, Asphyx, Pentagram, Riger Mortis/Immolation, Morgul Angel, Mayhem, Dr. Shrinker, Slaughters Lord, Grotesque, Samuel, Nuclear, Amputation and thousands more. These bands used the elements of the famous old bands and more underground ones like Massacre, Master, Necrophagia, Slaughter, Sacrifice, Deathstrike and Repulsion, but made something of their own. They really made that time something very special and again I believe musically we fit very well in this episode. Maybe it’s because with a few exceptions the bands of the 90’s didn’t make such a big impression upon us as the bands of the 80’s did. I feel more comfortable with this period. Maybe it’s also because my musical roots are lying in these years. Everything was more exciting, more new and also more honest. It was more one big scene. Death, Doom, Black and Thrash Metal, all together in one big scene. Not the stuff you have today like the Black Metal people who despise Death Metal and more of this nonsense. It’s all extreme music.

Pentacle have unleashed their first ‘major’ release in The Fifth Moon Mini LP. A truly aggressive, confident release... What do you hope to achieve with this, and why did you opt for a mini instead of a full length as your debut?

To spread our name more through the scene than we did with our previous releases. The people must know what the name Pentacle stands for. We don’t want to be the biggest band in the underground scene, but with The Fifth Moon we hope for some recognition for the thing we’re doing since ’89. Its not our goal to become famous, rich or being hated. It would be great if the scene would appreciate what we’re trying to do. To see we’re playing honest music, that we’re dedicated towards our own concept. When Pentacle ceases to exist I want that people say Pentacle stood for something and that they kept doing their own thing through the years of the bands existence. We don’t want to be remembered as a band without anything. We want to earn the respect of the people, and the bands who are into the scene for a long time for whom I have respect for. That’s where I am striving for. Pentacle doesn’t have to become a famous band nor, has to be remembered as a refreshing act. We play our own music since ‘89 and that’s who I am doing it for. For me, that was the main purpose of The Fifth Moon. To get a bit of recognition, that’s all. To let the people see that there is still people around who believe in pure metal without other influences. As for the size of the release, it has always been a dream for me to release a mini-LP. You know some of my favourite bands started the same way Destruction, Sodom, Hellhammer and Celtic Frost. I really liked the idea to do the same with Pentacle. In a way 12” have something special. Almost something magical. Man, just look at Apocalyptic Raids or Morbid Tales. This feeling they have, it’s so great! Of course we’re not as cult as the above-mentioned acts, but in a way I try to get a hold of that magic. Just look at the photo-collage. It’s really something from the 80’s. I always liked it so much that I wanted to do the same. Oh well, it’s more something nostalgic. On the other hand, we didn’t have enough material to release a whole LP. I don’t want to put 50% old material on an album. 1 or 2 songs OK, but not too much. If we had chosen to release an LP, we would of had to re-record some old tracks and I didn’t like the idea to use those tracks as fillers. When they have something new to offer OK, but in our case, we didn’t have the intention to record a whole album. Nostalgic feelings, you know. Now we can do what we want. I find The Fifth Moon as a very good platform for our next release. It definitely opened some eyes and ears, so now it’s up to us to whether we release another 12” or a full-length.

Do you feel that the bands of the 90’s have forgotten, or neglected to understand what Metal is all about... the spirit of wild abandonment, the experience of performing live, and the lack of inhibitions that the old bands seemed to possess?

Yes and no. There are definitely a lot of bands who still carry the 80’s spirit and know what they are talking about. Just look as bands like Ancient Rites, Destroyer 666, Sadistic Intent, Desaster, Unrued, Dissection, Necrophobic and countless others. They certainly hadn’t forgotten the golden years of metal. I definitely can’t stand it when bands or people don’t know, or people don’t really understand that maybe they sound too old-fashioned for them, but they certainly have to respect them for what they did for our scene. Of course it’s very difficult to compare the old days with what is happening today. One almost can’t compare them, because these are different times. You know in the 80’s everything...
was new and exciting. The bands brought forth something new and fresh. The scene was smaller, but more pure. It was not infested with all kinds of weird music, as it is today. So much happened in those years. Different bands, different people, but also the mentality changed alot. On the other hand it's a good development within the scene that everyone is trying to do something new without using the old clichés again and again. Otherwise it would bleed to death because of the unoriginality. Something like a fresh wind through the scene. It's often not really my cup of tea, but I can certainly appreciate it when honest bands are trying to do something new and fresh.

Pentacle have been around for quite a number of years, and have obviously seen numerous trends and fashions come and go. What is it about your music that makes you cling so intensely to your own style, thus ignoring the current trends that could perhaps lead you onto instant fame?

Passion, honesty, pride, and in a way, narrowedness. You see, I have an intense respect for bands who have been doing their own thing for many years, especially in the extreme metal scene. I truly appreciate what bands like Asphyx, Sadistic Intent, Ancient Rites, From Chaos, Sabbath, Eternal Solstice, Immolation, and more are doing. Especially in a scene where it's also about confidence in yourself. I mean, it's more than music. It's a kind of faith you need to keep on the right path. Sometimes I think it's a kind of religion you have to believe in. A kind of conviction, maybe you can give it this name. Ignore the rest on the track which has been laid down for you. I really believe this Pentacle will always be an old-fashioned Death Metal band and there will be no concessions made!!! Never will we play another style of metal, only because that one is more popular. And I know that many other bands have said this too, but we'll keep our promise! When time is near to change, Pentacle will cease to exist, because I want to keep our name pure. It wouldn't be very difficult for us to incorporate some modern Black Metal elements. Especially Mike and I are very into this Black Metal thing. We like bands like Emperor, Immortal, Darkthrone, Marduk, and more. We are mainly into the older bands, not so many new bands with a few exceptions like Troll, Gehenna, December Moon, Behemoth and Abominator. As I said, before it would be very simple for us to use some Black Metal parts, but what about our selfrespect? It would be a sell-out towards ourselves and towards the people who are into our music. This would definitely be the wrong way, you know. Maybe we would get more fans and better sales, but there is also something like honesty towards yourself. It's so easy to change your style a bit to get more famous. You could see this with all the trends which have happened or are happening. You have some cool bands which do something original and get more famous with this and directly one can see all kinds of other bands who are trying to do the same. I play music I would like to see myself most. I don't listen to other kinds of music, just metal. In a way I'm narrowed-minded, but I don't mind it, you know. The Thing we are doing is in my veins, you know. I have another band called Southburn. I'm doing this band with 2 former Asphyx members, Bob and Eric. Its Death Metal (again... in the old Asphyx-vein with some ancient influences. Mike and Marc did also a project besides Pentacle, but it was more in the Gothic-style. Most people want to do something else from their main band, but I keep doing the same thing. I'm totally into this music, so I keep doing this thing. I can't see myself doing other music except for extreme metal. Maybe something like the old Anterus 77, because I love it. Anyway, we keep the banner for Ancient Death Metal high, because we are into it with our hearts and souls. We have a task and we'll fulfill it!

Pentacle's orchestrations are very catchy, and have a certain simplicity to them. Do you think about these things when writing? I mean it's true that people relate to simplicity (although I don't want to use this term too strictly where your music is concerned) although I doubt that you would be considering too intensely the desires of your fans when writing material. What are your thoughts?

In a way simplicity is a part of our music. This primitive, yet catchy riffs are making our music effective. When we write our music, we think about what we like and not others. When Mike or I come up with a new riff, we must like it and if someone else likes it too, great! The music is written for us and not for someone else. This is a very important issue. You don't write music for the audience/fans, but for yourself. I really don't like it when people incorporate parts in their music, especially with the intention to see the audience move, whether it's thrashing or jumping (awful). In my eyes, a true musician will perform music to satisfy himself and not the other way around. You have a certain task to please your own thirst and not someone else's. It really doesn't matter when people say Pentacle is a rather simple band. It's true. We're not very technical, except for our drummer maybe, but I don't see nor feel this as a negative aspect. Most times the simple riffs are the best, just look at Celtic Frost! I really like this primitive touch they have. Still have after so many years. Often you see a band progressing towards a technical style without this primitive edge anymore. In our scene it's very important to have this raw edge, otherwise it wouldn't sound very aggressive anymore. Most times you can see this with bigger bands like Death, Kreator and Destruction. Their first 2 or 3 records were very aggressive and raw, but afterwards the lost this feeling, because they progressed alot. I can't blame them, because a professional musician wants to grow and progress and this often means to play more technical and leave out the primitive and aggressive part. I'm really glad we still have those raw, primitive parts in our music, but I also can say we progressed alot from the old days. We've become more technical, but our aggression stayed. We even became more brutal and I'm really proud of that!

As the MLP is called The Fifth Moon I thought I would offer you this opportunity to express some thoughts about this project behind this, and how it relates to the bands?

Ok, on the front cover you can see 4 fireballs. Each one has a different element. Water, earth, fire and air. These 4 elements are connected with the 4 moons you can see. But there is also a 5th element, the state of mind/spirit. This element is represented in the rest of the drawing. The two triangles, the woman and the snake. The snake is connected with A Serpent in Blood. The woman with The Flame's Masquerade and both these titles are again connected with each other. The lyrics deal with my own feelings/visions/thoughts. It's all pretty obscure stuff and for someone else quite difficult to understand. That's a reason why I didn't want to include the lyrics. I don't want to have to explain everything. On the CD version you can find some parts of my lyrics. Just to give a little clue what it's all about. The Fifth Moon has a cover of Hellhammer's "The Reaper. How do Pentacle identify with this track? It seems that Frost/Hellhammer are a great influence on the band, although I said that it is not incredibly evident as a musical influence (except for maybe some of the ugh's and ah's). What are your thoughts on this, and what makes Celtic Frost/ Hellhammer the ultimate band(s) for you?

The first time we recorded The Reaper was back in '92. At that time we recorded it for our Cursed By Both Sides tape. First we wanted to do Buried and Forgotten, but because I hadn't the lyrics for that song, we took something else. Well, this song has definitely become a part of the band. It's a very easy song, but live it really fails! There are always people asking for this song at gigs, but I don't really play it. It's a classic, you know. We re-recorded it, because the song on the Cursed... tape wasn't that good and we wanted to see/hear how the song would turn out after being recorded in a real studio environment. We also wanted a bonus track for the vinyl version of The Fifth Moon. Yes, you can definitely say that Hellhammer and Celtic Frost have a big influence on Pentacle. All three of us are really very much into these bands and I guess that's the main thing of the band. What they mean to us? As well a spiritual as a musical inspiration. I always liked the total simple riffs both bands had. The atmosphere, the feeling is so great! It's very effective music. With some other bands they were the living proof that music doesn't have to be technical to be appreciated. I know the press was, back then, not so positive about Hellhammer and Celtic Frost, that's true, but for me they were and still are the Gods! I also see Hellhammer and Celtic Frost as two different bands. A lot of people see Frost as Hellhammer with another name, but there are a lot of differences. Anyway, I like(d) Frost more. Their music means more to me than Hellhammer's deathnoise, ha! I also found their concept better. The lyrics, subjects and outfits. Just look at To Mega Therion. The whole album has such a great atmosphere, I really adore it. What I like about Celtic Frost, especially in their old days, they took extreme music towards another dimension. The whole Frost-concept was a very interesting and well thought about, unlike bands like Possessed and Slayer who were more pretending to be Satanic, but as we all know by now, they were not. Frost was deeply serious about the stuff they were singing about, the symbols they used. Because of the dark image alot of people thought they were another Black Metal band, but that was wrong. Of course I did like the total straight to the point "Hail Satan" lyrics, but Frost had, in my eyes, more to offer. The concept was more driven by an intellectual force. Something that wasn't done by another band. For example take Tristania's album Serenade. Just look at Martin's pic
As I told you before its a kind of religion. When you're really into it, it means more for you than just "the music." Some people say you have to worship death to play this kind of music. I know Eronymous had this conviction, but I never agreed with him on that point. This is of course my opinion and I know there are more people who tend to think like Eronymous, but again its not our way. I don't have the same opinion as them. You don't have to hate life and to have the will/ urge and strength to kill someone to play Death Metal. For sure you are dealing with the emotions of life and in our kind of music, that doesn't mean you have to kill someone. Otherwise you can't play Death Metal. Indeed, there aren't many real Death Metal bands in the scene. I certainly do think Death Metal needs a dark approach, musical and lyricwise, but also how a band acts on stage. You can't wear colorful clothes when you're playing such serious and dark music like Death Metal. Of course not every band has to use studs, leather and bullet belts, but it has to be honesty and dark. I'm truly convinced about this matter. About our lyrics, they don't deal that much either with the subject of death, so for some people that would be an argument to not call us a Death Metal band, but I know we have a very dark approach in our lyrics. I know where we stand and that's enough for me.

When is the debut album from Pentacle to be unleashed, and what can you listeners expect it to offer? Well, to be honest, we don't know when our next product will be released. We are very busy with our new material. Its a continuation of the material on The Fifth Moon, but again more technical and very aggressive. The new material is definitively a step in the right direction. Sometimes it's very fast, but this time we incorporated much more slow, doom parts which were always a part of Pentacle, but we didn't use them on The Fifth Moon in an extent as we used them on our early releases. So you will find more of them on our next release. The songs are still pretty long, but they are more complex now. We'll also re-record an old demo-track called Depths of the Depths. It will be featured in a new version, so it will offer something new. I don't like it when a band re-record a track, but when the sound is the same as the old version I can't tell you anything about the artwork, etc., because it's too early to talk about it. It's not even sure on which label it will be released, although the band has a strong preference for a certain label with whom we have worked in the past. We'll see what happens. We're also thinking about a certain cover of an old underground band. It's a real insider's tip, but I won't tell you about it, yet. The next release will probably feature 7 or 8 tracks. It depends on our creativity what will happen.

Does Wannes have any theories to share on the mysteries of the universe, and some words of guidance for the misled youth of today? I really hope that people get more critical towards the trends which are pushed down their throats. I don't know how the situation in Australia is, but here in Holland people accept these trends so easily. It's like they're brainwashed. Wannes has been promoted very well and they have some 5's in their back as support, you can find them everywhere playing. Now you will tell me this is nothing new. Indeed, that's right. Just look to each scene and you'll get the same development. It's just that the audience seems to accept everything so blindly. They don't ask themselves questions, but take everything for granted. You can also find this tendency in the underground. With every wave you have bands who'll jump on it and often nobody will ask them why they did it. Just look the first question we talked about. There are certain bands which took the liberty to copy the ancient bands, but almost everyone likes them. I mean, people who are a bit longer in the scene often know their past and most times it's a pretty weird change those bands did. I hope people will become more conscious about this subject.

What sort of goals have Pentacle set for themselves for the closing of this millennium? Being appreciated by Tom Warrior, ha, ha! No, first we want to release another product and after that... it's pretty hard to say what will happen. We're busy with a cool underground t-shirt. A guy I know is busy with his design and it looks really cool! It will become a true Pentacle design. I hope we'll be able to release the t-shirt soon. We also hope to do alot of gigs. A bit more with foreign acts. It's going the right away, but as always it can be better, ha! I hope people will give our music a chance and that they appreciate what we are doing. They don't have to like the music. It's more about a kind of recognition. We talked about it. Anyway, we'll keep the ancient flames burning!!!

Thanks for the interview. Is there anything you wish to say in conclusion? OK Jason, that's all for now. I hope you liked my answers. It was the first interview from Australia I ever did, so I hope it was a worthy one! To everyone who hasn't heard of us, check out The Fifth Moon! I want to say "hi" to Ian Harris and to all the other bands and people with whom I'm in contact with. Keep up your good work and stay honest towards yourself! Don't forget the ancient feeling...it still rulez!!!

Pentacle
L-R Wannes (Bass Vocals) Mike (Guitars) Marc (Drums)

Heresy Magazine Page 21
From The Cursed Realms of Sweden Comes another Fine Black Metal Experience: Blot Mune Rose after Setheral Bass Player Thorn, Decided to Move on from that Unholy Union. Here we talk with Both Thorn, & Lyricist Vreede about this Masterful Creation.

Without focussing on a historical aspect, how exactly did Blot Mine come to gather? If I am not mistaken, it was formed after Thorn left Setheral... Am I correct in assuming that Blot Mine also possesses other members of Setheral?

Thorn: Yes. Blot Mine was spawned to earthy existence after my departure from Setheral. I had been discussing with Thure and Suelan about getting together to write some material, more or less on a project level, and this became reality after the departure from Setheral. Blot Mine also consists of our great comrades Steril Vreede. Anyway, this outfit should not be seen as a project band any more, as we have the competence and will to work as a serious and professional band.

Blot Mine is of the fast, melodic, Swedish Black Metal vein, at least that’s what is presented on the debut demo, Kill For Inner Peace. Is this the vein that Blot Mine will continue? How do you see the band developing a sound that is not so typical? I mean there are elements in the songs that suggest a more innovative approach is lurking.

Thorn: I can’t say that the material on Kill For Inner Peace was very original or innovative, but the songs are good, and fairly high standard, and that is really what we consider to be important. Our new material can be described as more original, with psychedelic guitar lines that I find to be developing into a characteristic sound of ours, and I see no problem in developing our own sound as I know that we are well on the way to achieving this.

Kill For Inner Peace is a strange kind of title. What sort of themes are we dealing with here? It seems that this title is not a blatan kind of statement, rather something symbolic?

Vreede: Actually, I borrowed the title from an Industrial group in the early 80’s, S.P.K. from your native land. Australia. It is a projection of my life at that time, and although symbolic, there are a few hints at what my opinions are when it comes to matters often dealt with in magickal affairs. Both my views of magick, the culture surrounding it, which often differs, depending on what tradition you belong to, and actual magickal experiences, visions and a number of options I have faced when venturing forth into other spheres, where mental limitations are minimal, and your body is open from attacks from without.

Can you bring the readers of Heresy up to date on where Blot Mine is at present? Have their been any labels showing serious interest? Anyone worth mentioning?

Thorn: Blot Mine is currently writing material which will be released as a full length when the time is right. Labels have been showing interest, but we are not in a hurry when it comes to securing a deal. If there are proposals at this time, there shouldn’t be any problem finding a good deal later on either.

I get the impression that Blot Mine will take the time to develop their art into a serious, and refined machine before taking the step and releasing an album. Why do you feel that others do not take this approach? The scene becomes overly flooded with second rate bands, yet none of them seem to care that they are releasing more junk into the already existing sea of junk. Why are Blot Mine different?

Vreede: What gives you a consciousness?

Thorn: Yes you’re absolutely right! It’s a known fact that quality rules over quantity, but people don’t seem to care (that’s telling) it straight. ED) Young bands that get signed can’t wait to get their shit on CD, but most of them find out afterwards that the right thing would be if they kept calm and waited some time. After all, after one debut that sucked, no one will remember the band in focus, and those who amazingly do well, will never buy any more albums from that band! I know that this is a winning concept, and I would gladly see that other bands could open their eyes, keep calm, and try to get some quality on your releases instead! Of course some bands will fail to achieve this, even if they waited for ten years, but that is just a question of intelligence, and being able to make good music. Another thing is that an unknown band that has hardly gotten any attention such as interviews and good response in general will not sell any CDs. Not saying this is the most important thing, but it will be just another shitty release that we could all be without.

There seem to be a horrendous amount of bands in Sweden. To what to you attribute this? It seems that a highly melodic, and polished sound has emerged from this land, but the thing is that there are so many bands doing this thing. Is it an element of your country, and the people that inhabit it?

Thorn: Hard to put my finger on why, but there are for sure alot of bands that lack originality. All I can say is ignore the untalented, and support the worthy. Blot Mine’s lyrics keep within the realms of death, and destruction. Would you say that these, and the themes you express in the lyrics are of a Satanic nature? I see a few themes running through these songs, and I wonder if this is the central one? Is it imperative that a Black Metal band have Satanic Lusts, and views?

Vreede: Death and Destruction are not pleasures ascribed to Satan, and I do not, personally, because I can not speak for the other members of Blot Mine, consider my self a Satanist. The force we seek to explore may be the same, but the highest is to me that static, passive and irrationality calculating side of the dark, as opposed to the mindless logic and hastiness of light. There are so many stereotypes of Satan’s nature as simply a negation of God, and often people with this view lack any real knowledge about the Bible, and Satan’s different roles in it. Which does not make it
at all two credible. The Old and New testaments have very little in common, Jewish faith, combined with the Christian and Buddhist philosophies of the fifth century B.C. brought about a new type of subjective understanding among religious people. Early Christianity also faced the alternatives of adapting to certain values or becoming extinct as a religion without any spiritual content. I do believe that most people who listen to Black Metal have some sort of religious faith and thereby have the potential to create their own personal world view when confronted with either my ideals, or the most widely accepted visions and dreams. For instance, quasi Sodomy Anton LaVey and his Satanic Bible. Philosophy based on sexual arousal and celebrating the human ego first, and is only an excuse for worshipping life. In the shape of a woman’s body, an undercurrent of anti civilization (Cocked Christianity), Satanic Lasts and death-trains, they cannot be imperative, although some bands seem to get tired of flouting them in their lyrics. The bands are able to enjoy the limits of morals one must have some sort of fundamental respect for mankind and our kind disposition, and believe me. I have not moved your opinion on why so many BM bands have developed into the realms of Pagan values and so forth. Is Black Metal a sacred realm that cannot have religious explorations other than those handed down by the old gods? Is this any different to all those death Metal bands that started singing about saving the planet and so forth?

The explanation for the paganization. I think, is much more due to the fact that purely Satanic material is very hard to come by. When you refuse to settle with the Satanist Bible and such, your choices are extremely limited… Numinosity, Enochian Magic, and scriptures from Noble Ones, and Crowley may be enough to satisfy some, but then what? Experimenting with magic might also lead you to dive deeper into a certain Pagan culture, whether Celtic or Nordic, Sameria or witchcraft, because there you find opposition against values that are very essential to you. Apart from multiple matters, there is not much there to separate them from the beliefs we sought to escape. Black Metal has become a marketplace for diverse ideals which is, I believe, necessary for the scene to evolve. Tolerance, a certain extent, towards other artist ideals is essential for the survival of the Black Metal movement. Also, I think there are many elements in the collective worldview that need enhancing through education, and/or individual studies. There is more to faith than just your own opinions. Allowing yourself to be challenged by people of other creeds is a great advantage in life. Not just sitting at home, feeling at ease, because there, no one is questioning you and what you stand for. I myself study religion at University, where daily, everything I believe needs to be reconsidered and compared to what I am studying at the moment, not altered, but through discussions with non-believers, your faith grows, as your arguments in support of it are subject to opposition. This may be considered by some as pro-life, but to me it’s a search for knowledge regarding the religious sphere is my way of fighting a war. To be able to question society, widely accepted social dogmas and modern ideals of faith, one has to have some sort of academic degree (if one wants to be taken seriously). That is my armour. The results of my search are my weapons, as well as my explorations on the higher planes of consciousness. Wars can be fought in many ways. The enemy does not expect full frontal attacks at least not on their own turf. We have the advantage because they, unknowingly, supply the means to victory which is wisdom. And wisdom is clearly within our reach, as long as we do not believe ourselves. The system is not being challenged intellectually when it comes to religious ideology, and especially not by individuals with little or no respect for human values altogether. We cannot allow ourselves to be considered as uneducated punks and dropouts any more, for sooner or later that will lead to greater animosity within the scene, which is exactly is expected of us by our governments. Being aware of what is really happening in the world, projecting that into our patterns of perception, and dealing with it in lyrics filtered through one’s personal religious perspective is one of our advantages as a community, an advantage that most ‘Death-Life-Metal’ bands lacking religious faith, did not possess. It is not all that negative for the scene to have such diversity in ideologies. Rather the wider the spectrum, the greater the attack. As long as we remember who our real enemies are, those who seek to repress the spirit of our common struggle.

Operating through social workers, law enforcement, journalists, religious and educational institutions in order to control the opinions of people around the world against us, and our own cause. Weaponed warfare has always been a part of the history of the forces of light, I do not condemn it as a means of rebellion, it requires discipline and leadership, the willingness to carry out orders if necessary, dying as a martyr of the cause. The main key to opposition lies in the expression ‘Know Thine Enemy’, in the biblical sense of course. What are three things you wish to achieve as Blot Mine?

Thor: Sex, Drugs & Rock ‘n’ Roll! No seriously, our own sound, and identity as a band. You know, people should be able to recognize our music and style at once when they hear a Blot Mine song. There are too many of these ‘dozen bands’ which we don’t want anything to do with, and I seriously don’t think we have anything in common either. I would also wish for some more money so we could be able to live off our music. And finally to get one or two individuals understanding our ideology, and concept. You know, a lot of Black Metal bands would probably give you some answers like ‘The downfall of Mother Earth’, or ‘The Third World War’, but I won’t bother, as it is not relevant to achieve these kinds of things with one’s music.

If Thor were suddenly crowned ‘Thor, The Ruler of Hell’ what sort of things would you change so that it suited you better, than what you imagine it presently would?

Thor: Amanga!! Too god damn hard to answer this one in a serious way. (As was my intention, Ed.) I’ll just have to pass on this one. I dislike the idea of taking such big words into my mouth, Sorry.

Well Thor, Vvreede, thanx for answering the interview. Feel free to say something in conclusion...

Vvreede: Thank you Jason for the excellent interview! We will probably print some very limited prints, so interested parties can write for info. The Kill For Inner Peace Demo is still available for $6US, 10DM, or 35 Sek from my address. Thanx for your support, and good luck with your zine!

Heresy Magazine Page 23
The Norse Cult Helheim have unleashed a killer album in the shape of ‘Arnor Nornir Aett’, so naturally, we at Heresy wanted to bring the thoughts of this fine Viking Metal experience to you. Let Vanargand lead you the path to a Pagan way of being...

Of the most noticeable transitions between the first and second albums, is the employment of vocals. While Jormundgand possessed these frantic, screeching high pitched vocals, Arnor Nornir Aett has definitely presented them in a more toned down fashion. Put simply, why tone down such a focal point of Helheim? I mean people could tell straight off that they were listening to Helheim, something that is not so common these days...

On the Arnor Nornir Aett album, we felt that these frantic vocals would not fit. The difference between the vocals now, are not so different like on Jormundgand, but still you can hear it. On our forthcoming Mini CD Mordred we will go back to these frantic vocals, that’s for sure. So we’ve not cut them out permanently.

I know many people were put off by these original vocals, although I can’t imagine a band such as yourselves altering the style because of such a reason. Is it important to consider the desires of your potential fans, and (relating to the first question) did you feel the screeching vocals over shadowed the musical orchestrations?

On Jormundgand, the high pitched, frantic screaming was perfect, and just gave the musical orchestrations a perfect touch. To satisfy every Black Metal fan is almost impossible. (Appl ED) so we rather concentrate on doing what we want, regardless of what people think. (And if there were more who thought this way... imagine the potential... ED)

The music of Arnor Nornir Aett is also a bit more refined in relation to the production. Many of the riffs are similar, but I also find many more solid, tight, less Black Metal oriented if you will... Vinterlodden is a good example of this. Are these aspects merely attributable to progress, or conscious decisions to broaden the horizons of what was once deemed conceivable in extreme metal?

How a song is structured, and what kind of riffing we use is coincidental, but of course to have a sort of overall structure is important. Helheim will of course, always try to have progress in both musicianship, and song writing for each release. This has already been shown from Jormundgand to Arnor Nornir Aett.

Helheim does neither decide beforehand how extreme an album is going to be. What sort of boundaries do you set at Helheim? I mean are there certain styles, and instruments that you would choose to avoid, even if you were of the opinion that they could embellish your music? I notice you use a number of traditional (?) Norwegian instruments... are there certain unwritten laws about using these and no others?

We’ve used trumpets, and I think this is not too common for a metal band, so we’ve got no boundaries. Of course we will not freak out and start using all sorts of uninteresting instruments. We will choose them carefully and think over if it can contribute anything atmospheric, without destroying our Norse, and folkish touch.

Helheim seem to be grouped with the Viking Metal sect, and while I am not interested to categorize the band here, what I am wondering, with these themes Helheim employ, and their Nordic focus, what does Helheim have to offer to an Australian, American, or Spaniard (for example). I mean other than an appreciation of arrangements, vocal styles, what do you hope for someone such as this to obtain from your albums?

Helheim are true Pagans. Dive into our musical wilderness, and swallow what catches you, if not then don’t give a fuck about us.

For Metal styled music, Helheim break many common codes. I notice particularly the lack of lead guitar breaks etc. Do you consciously avoid these? It does seem that you work harder with the songs, where many bands simply opt for lead breaks and the like. I suggest, when a riff is good, it can be worked 3 or 4 different ways, even if that’s just by using double time drumming, heightened melodies etc. to embellish the songs.
We've not avoided lead guitar breaks on purpose, like we don't want them, more like we don't need them, or find them unnecessary to embellish a song. Yes, Helheim works quite much with each riff to obtain total satisfaction. That gives us the opportunity to have long songs without them getting boring. Each riff has its own catch.

As Norway was once a proud Pagan land, do you foresee the return to a time where the Pagan way of life (a modern version at any rate) will prevail? From what people have told me, there is a common interest to revive these values, and to reject the Christian beliefs/systems that goes beyond the established pagan groups/organisations. Is this in fact the case?

Pagan's will prevail. To get rid of religious values is important to establish a Pagan society, based on true values, the laws of nature. To obtain this is a long and hard struggle, and it may seem that the battle is lost before it's even begun. Maybe our era of paganism was meant to end, and to obtain such culture again in this society we live in, seems quite bizarre, and unthinkable sometimes, like a dreamworld. But in the future, maybe when humans will stagnate instead of progress into technology, then our message is again ready to be spread. The mentality of today's people will be hard to turn, they're too twisted and determined from before. Christianity has made its way through like a sick storm. Almost every man and woman have certain religious patterns they follow because it is a 'tradition'. Well then, a tradition.

What sort of things need to be done in order to achieve this return? Propaganda, violence? Is there any simple solution?

As where we stand now, I think propaganda will be the only solution. It's important to get people's attention, but in the right way. To use violence and to force people to listen is just how Christianity once made, Norway a Christian country. Well you can say that we should fight back with weapons, and in some ways that's right. But just think of how few we are. We have to have more sympathisers before we can act. But any simple solution? No, sad as it may be.

I was impressed with the cover of the new album. It really incites a feeling of a long passed era of time. I see the lyrical concepts of the band are matched by the image of the band members, and this brings me to ask, how important is image to the band members? Is it coincidental that you choose to dress in this fashion (mind you I don't know what an average Norseman wears) and what, out of 100% is image accountable for?

Image is a part of Helheim, and we will not change it, that would just be too stupid. For us to have an image is important in the way that it gives us, as a band, more harmonised overlook, and the whole atmosphere around the band is more right. Our clothing is not coincidental, we've personally chosen them for use in the band, but I always wear my clothing in daily use. Out of 100%? I don't know, I've actually never thought it over. Music and lyrics are of primary importance, so image is secondary. But music and lyrics also create a certain image, so then it's up to the band if they want to visualise it or not.

I see that Helheim embarked on a tour with Ihsahn, Aeternus etc... Was this the bands first tour, and what sort of positive or negative experiences did you draw from this? Do you see touring as an essential way to bring your music to people?

We've toured twice. The first time with Behemoth and Cradle of Filth, and the second time with Aeternus, Hades, and Ihsahn. Both positive and negative things happened on both tours, but that's how things are. Helheim likes touring, so you haven't seen the last show yet. Touring can be both positive and negative for a band, it depends on how you see it. But we like to play gigs, drink beer, and simply be on the road, so therefore, we tour. While on the subject, how important is it to take your music to the people, rather than those truly interested going out and finding it for themselves?

Depending on what you want to accomplish as a band. Helheim brings the message through tours, and CD releases, so both things are actual for Helheim. We give it, but people also have to find us. How that shit works, I don't care, as long as we're able to tour and record stuff, and to be ourselves without being told by the record company what to do, and how to behave. I am speculating somewhat in regard to your belief in the power of the Norse Gods, so this is best left to you to explain. How do you view the Gods such as Odin, as entities, spirits, personifications perhaps?

Do you envisage your time when you will go on to Valhalla?

Odin is a personified god made by man. He is the supreme god, but still just as human with a thirst for knowledge, deceiving and good and evil. Norse mythology is a very interesting theme to discuss, with all its mystery and richness. I don't believe in the Norse mythology as a religion, I believe in its values and knowledge of our forefathers. So I cannot envisage anything concerning my death. But I believe you decide your own destiny, I mean what you deserve when you die. Well, thanks for the interview. I wish you every success with the great new album. Is there anything you wish to say in closing?

Pagans, stand up straight and die like a man, die for your desires, D I E H A R D !
TYRANT are what you might call a breath of fresh air into the Metal scene. Combining extreme Black Metal, with some exceptional classical adaptations, Tyrant take a unique approach... something that cannot be said for many bands of this particular day. Core members James, and Rob answered this interesting interview.

Tyrant possess a pretty unique sound by today's Black Metal standards, both in the perspective of you being an Australian band as well as by world standards. Is this something you really strived for, or a detail that actually just surfaced? With so many conformists, it is interesting to find a mix such as this. Rob: Tyrant is to us a vehicle to express our own ideas in a larger format, as a full band. It is not an entry into bands such as Darkthrone consider themselves to be, therefore Tyrant, being only a creative shell is free to be used by band members for what ever personal/musical ideas we want to express. There are no limitations or need for side projects this way. James: As far as the mix goes we basically knew what we wanted before going into the studio. We wanted a sound to suit the feel of the music. Of course with this kind of music separation is significant to get a good sound. Traditionally in order to achieve this, metal bands have used a plain bass sound with distorted guitar sounds to create the contrast needed. We have done basically the opposite by heavily distorting and effecting the bass and leaving the guitars with a mild distortion. The bass is also highly prominent in the mix, something that is not usual for black metal bands, and the drum cut through clearly.

In fact, the way the songs 'sound', as opposed to their structure, reminds me a great deal of early Sodom (Burst Command Till War) etc. How would such a statement sit with Tyrant?

J: Sodom used distorted bass in their early material and being a three piece it was always high in the mix, so yes, our sound could well be reminiscent of theirs.

Austria is a country where most of the successful bands hailing from this land are of the War Metal, apocalyptic type. As Black Metal seems to have swept our shores and some serious BM bands have arisen, but what I am interested in, is where Tyrant feel they fit into the equation, and due to the fact that Black Metal has been received so intensely in Europe, should we ignore it (as musicians/bands, not as music fans) and is there anything wrong with our Black Blooded War Mongering Metal? R: Tyrant is an object not an image, me being part of that object I have no real perspective, or indeed concern, where we fit into the whole "equation". J: I have to say however I prefer the music of European Black Metal bands, not so much the shit that gets churned out today but more the older stuff, and although I hardly listen to Black Metal these days I am sure their musical ideas must have made at least a small imprint in my mind as far as creating music goes. I try to absorb as much of the general content ie, harmonic structure, form and sounds of all music I hear, this gives me a greater database to use in composition.

As a band we are trying our best not to fit into any one particular category by developing a sound that is "Tyrant". At the moment the band is in it's formative stages and hasn't quite found a firm direction but once discovered it is sure to be one that doesn't fit into the norm. Australia is renowned for it's uncompromising and ultra extreme Black/War Metal and while we are striving not to sound typically Australian we still want to keep the violent feeling that these bands possess.

I think Tyrant is a great name for an extreme metal band. Do you however, feel that this gives you certain limitations as far as the music you can create? What sort of images come to your mind when you think of this word, and how does that relate to what Tyrant are doing as a band?

J: I don't think the name will limit us in any way as it reflects the violent imagery that we use very well. We will always be an extreme metal band, becoming more extreme as we progress. There will be moments of contrast in our music with the diversity adding to the extremity.

Themes of battle, and war are expressed in the works of Tyrant. What sort of battles are we talking of here? Where Black Metal often works within a lot of fantastical, and mystical worlds, do Tyrant have a focus on the present day, and does that open a door for seemingly political attitudes?

J: I read a great deal on military history from ancient to modern warfare so it is natural for me to include warfare as a major topic when writing music. So the battles and warfare I speak of are generally real history. As far as politics goes I prefer to remain a musician.

R: The lyrics that I contributed to the demo were based in reality and in fantasy. The song Total War tackles the subject of modern day terrorism and nuclear weapons where as...
Termorize is pure fantasy, part of a bigger story that I am working on. Personally, I will always waver between fact and fantasy.

What are your thoughts on the modern political agenda that sometimes finds its way into BM? Is it a positive or negative thing? Please give reasons.

R: My thoughts, extreme music is naturally made by extreme people, hence the fan base, sometimes nonsensical views of some musicians. My advice is to ignore what they say and listen to their music. Any inspiration for music is good if it creates quality music.

J: The BM political agenda tends to be extremely right wing and therefore controversial. It can be both a positive and a negative thing in that it is a great attention grabber and many bands have used it as a kind of promotion thing which is fine. However, that attention is not necessarily good for the scene as a whole when topics such as racism are raised and everyone gets branded with a negative image. Still, I don't think it is such a great problem and as far as I am concerned people can say or do what they like.

Tyrant have released their first demo recently. I understand that there were a lot of delays from the conception of the band, and this initial release.

What sort of response have you received, and what are your intentions with this release?

J: There have been delays but I think that this has strengthened the product that we have finally released. The demo has only been released for about a month now and so far we have had a good response to it. Everyone that I have spoken to about it have liked the demo and had a lot of positive things to say about it. We released the demo with the intention of letting people know that we exist and are a force to be reckoned with.

How have the bands evolved over the time between conception, and the present day.

J: We are now able to get results closer to the way that we envisage they should be, musically and production wise. There has been a tightening of ideas, a maturing process. As I said before, the delays and the experience have helped us not only to continue in the same direction but also to find new paths.

R: There is a constant evolution in the way that the musicians discover new ways of expression, as well as work towards perfection of existing pursuits.

Do you feel that too many new bands have unrealistic ideas about releasing CDs and so forth?

R: Too many bands rushing into it, and releasing half-baked CDs prematurely, that very few will hear, and even less will buy. What are your thoughts on this symptom of the BM scene, and what do you suggest can improve this?

J: The market is saturated, that is a fact. In all honesty, I have no answer to this problem other than as a musician who wants to get a product out there or as a consumer. There are simply too many bands and labels putting out below standard music, but I can't stop sitting this from happening. You can't blame bands from wanting to release their material. Tyrant would like to put out a CD and I am sure we will in the future but at the moment we realise such a step would be pointless. We will need to work toward that goal so that by the time we put out a CD we have an audience and a quality product for them.

I think the classical experiment performed on the demo are not only very unique, but give the band a certain identity in that these passages are actually performed by the band, not merely stolen and sampled. I know that Bathory, and Marduk have done things like this before, but not quite in the manner that Tyrant have approached it. Why have you done things in this fashion?

R: Because we can. It seems as if music today is written and performed by people with wild dreams who spend less than adequate time studying how to make their ideas tangible. The great composers, that is, the greatest musicians ever, learnt all they could from what preceded them, giving them infinitely more knowledge and depth than they could have gained independently allowing them to forward the general progress of the genre. We included the excerpt from Beethoven's piano sonata opus 13 because of its brilliance in the way Beethoven resolved and treated the diminished chords used throughout the piece and the tremendous emotion generated by this. I felt that by redoing this classic we could achieve something in his music that he, Beethoven, could have only dreamt of in his lifetime.

As Beethoven is the composer of choice, what is it about Beethoven that made his work so appealing? He is not so renowned for being bombastic, or militaristic as perhaps Wagner has been.

R: Beethoven's music, in particular his piano sonatas are extremely personal to the listener. If Wagner wrote music for the world then Beethoven wrote for the individual in us all.

What are the three most vital things you wish to accomplish as Tyrant?

J: In the short term the first thing that we would like to accomplish is a live performance, then find some label support to release an LP length CD. In the long term we wish to be remembered for creating revolutionary, powerful, innovative and immortal music.

And when Tyrant becomes an entity that will be experienced live, what, if any of your dynamics would have to be sacrificed for this medium, and would you attempt to replace these missing details with some other elements of interest?

J: We most definitely intend to become a live entity. Live we would of course have to sacrifice some of the more intricate elements of our songs as these could not be replicated without a vastly expanded lineup. Tyrant live will be a stripped back and very raw experience similar to the old thrash sound in a nineties context. We are not trying to follow the retro eighties trend that seems to have occurred but rather following our natural inclinations. Simplification will lead to a much more extreme and violent manifestation of our sound in the live arena.

I notice on the demo cover a picture of Vlad Tepes (or is it Vlad Dracula). The point is, what is the symbolism of this figure for you. A great tyrant perhaps? The band possess a belief in Vampirism? The Undead? A lust for Blood?

J: The title track of the demo is inspired by my painting on the front cover of Vlad Tepes. Lyrically it is historic and some what biographical, I suppose we were looking to reflect the band's name into an overall theme for the demo and chose Vlad due to his reputation. He is also a figure that is used quite extensively in Black Metal which is quite strange due to the fact that he was a Christian crusader. Despite that fact he was a true tyrant, a powerful leader and an interesting historical figure.

R: Vlad Tepes was quite an interesting military tactician, one of the first westerners to employ eastern techniques, also I enjoyed using the opportunity to study Romanian folk music to create an authentic piece of music about the Imperial.

Thank you for answering the interview. Take this opportunity to express what ever you wish...

Jason, thank you for the opportunity to appear in Heresy Magazine and good luck with it in the future.
Welcome once more to Heresy... What are some important accomplishments that Usurper have achieved of late? Greetings! Well let's see... Our MCD came out in June '97. UPSURPER is going on a North American Tour in November '97. An artist from Finland (Juhalaavorna) just finished the oil painting for Skeletal Season. Necropolis Records got Seythe and Necromancer endorsed by B.C. Dick and Seythe got an “Ironbird” guitar and Necromancer got a “Ignitor” Bass. And Voices of Wonder (Distributor of Head Not Found) surprisingly wired money to my bank account a couple of times?... Usurper have recently unleashed their superb Med Threshold Of The Usurper. One particularly outstanding piece on this is the cover of Merciful Fate's Black Funeral. What inspired you to cover this track?

We have been Merciful Fate fans for ever, since we were kids. We did Black Funeral because X-Rated Records from Mexico wanted s to do a 7" for the label, and X-Rated Records asked us to do a cover of an older band. This deal from X-Rated Records quickly turned into a Mini-CD, and that's when Metalion of H. N. F. Records objected, so then the three songs for the X-Rated Records 7" and two more new songs were going to be released by H. N. F. Records. But Metalion got lost in Australia, for months and lost contact with everyone. So we put Black Funeral and the other songs on The Threshold Of The Usurper MCD out on Necropolis. (Hail Typhon and all the staff and the Necropolis Horde.)

Is this one you perform live? Do you find this a good ‘kick starter’ so to speak when an audience hears a track by a band they really like? In other words, what is the point of re-doing another band's material?

I would rather play Usurper when we play live instead of any cover, but it seems like people always want to hear Black Funeral. I guess the reason bands re-do other bands material is out of pure respect. Then of course the audience loves it because cover songs are usually classic/legendary songs that everyone loved the first time they came out. (By the original band.)

Why do you think so many bands make the ‘mistake’ of not doing covers versions as though they wrote the songs themselves? Why do these bands try to cop, and imitate the original instead of, as you have, interpreting it their own way?

This is a hard question... Some bands do covers so well it sounds exactly the same and you begin to think I should of just listened to the real thing”. Other bands cover the cover songs so well that's it's like “What the f*ck are you doing?”. When Usurper decided to cover Black Funeral we played it Usurper style, of course! And we also thought if there was any possible way of making Black Funeral heavier we can do it. We played Black Funeral selfishly 100% how we wanted it to sound.

Do you think this has anything to do with the members of Usurper being a little older than the average deal of the scene? I mean that you feel more confident, and less of an idiot worshiping bands than younger bands seem to be controlled by.

I really don’t care what others think or do. Don’t get me wrong. I listen to tons of older 80’s and early 90’s bands for enjoyment. Usurper is exactly 100% musically what we are into. Seythe and myself have been in different bands together for ten years and we know what we like to hear and what we hate to hear.
Diabolical Slaughter

Usurper would not use a gay, homo, faggot dance machine “Synth” in one of our songs!

Some of the drum sounds are slightly industrialised in sound. I thought this was a great asset to the Usurper sound. Was this an intentional action, and will this continue somewhat further in the future recordings?

The double bass is always, and sometimes the cajon is triggered. Sometimes double bass sounds so bass heavy that they are lost in the mix by having a muddy sound. With triggers on the double bass they can be heard clearly on every hit.

How is working progressing on the forthcoming album Skeletal Season. What can the listeners expect from this effort? As the MCD is a progression for the Diabolicalus album, how will S.S. take Usurper further into the realms of musical progression?

Skeletal Season (Usurper II) will be our darkest release yet. We will record in early '98. We only need to polish up two more songs and then we will finish. S.S. will be a progression as was the MCD was to Diabolicalus. We practice all the time so we are always getting better. The more we play, the better we become as musicians and become more evil and insane. Skeletal Season will be different from any other release but yet will still be the Usurper. S.S. won't just be the same old Usurper packing old parts. Skeletal Season will be a unique release with its own feeling and vibe. Skeletal Season will be the best Usurper to date. Bang your fucking head!!!

The acoustic work on The Dead Of Winter is superb. Do you find that by delaying all these extra instruments that seem to plague metal nowadays, that you work harder at creating atmosphere, with the base instruments that you always use, and therefore you arrive at new innovations in metal, and thus a more unique sound and approach?

I don't play guitar or any other instruments just Vokills... So let's see, how can I answer??? Usurper members are always into a drug induced state, drink beer by the gallons and we always must be stoned.

So Dead Of Winter is out of a drugged out state of mind. To us this song is a masterpiece!!! And sounds fucking great. Scythe can get away with doing a creditable job on this song (like always). Scythe really knows how to transform what he creates in his mind to music. Scythe is a genius to me. Scythe has never written a guitar part that I didn't like or thought kicked ass. Well except one, and that is Carcass Chris or Eternal Hated and in Scythe the sound of a guitar that always has guitar riffs going through his brain. When he creates a song he has all the parts from bass to drums to vokills imagined in his head.

Is it important that a band like Usurper progresses? I mean some bands can progress so fast that it's hard to recognize them from one release to another. Perhaps this too relates to age, and the fact that the band had a defined sound before releasing any recorded material?

All members of Usurper have been in bands no one has ever heard of before. Scythe and myself have been playing music together in different bands for ten years. We know what we like and don't like to hear. We understand Usurper and know what direction we want to take Usurper. Necromancer is also a very skilled bassist who fits in Usurper perfectly. Also newly in, Von Chaos on drums who will tour with Usurper and play on New Recordings.

If Diabolical Slaughter, was crowned grand master of Hell, how would the scheme of things change under your command in the fiery southern Abyss?

I would summon my armies from hell and go on a massive killing spree across the world. Foolish mortals could join serve and worship, or die!!! It would be Total Destruction!!!

Thaxn for the interview. Please take this opportunity to say something in conclusion?

Thanks for the interview write to the P.O. Box for shirts!! Australia we will see you soon on tour!!

Metal Forever!!!

Scythe
The Cursed Mayhem have recently unleashed their first studio recording since the death of Euronymous, and the recording of 'De Mysteriis Dom Sathanas'. 'Wolf's Lair Abyss', is the first of two planned releases from Mayhem, and while this is a mini CD, Mayhem have material written for their next full length titled, 'A Grand Declaration of War'. For this interview we actually got Hellhammer on the phone to answer a few questions. Read on and become enlightened...
I think a lot of people are talking about Mayhem as though they have actually reformed. Do you feel that the band actually died there for a period, or is this just how the uninformed are viewing the situation?

I feel that Mayhem never totally collapsed. Like some people seem to think. It was just allowed to lay for a while so we could get some new members. Or so I could get some new members because I was the only one left in the band. So no, Mayhem was never reformed in any way. It just continued after a short break which was not a break up in any way.

As Hellhammer in particular has several musical endeavours, what possesses you to keep the cursed Mayhem going?

You know I played in the band for almost ten years, and there’s like so much blood and sweat and... a lot of blood is within that band. It’s inconceivable that I could give it up.

Does it also interest you to prove to people that Mayhem was not quite as cursed as a lot of people would like to think, and that there are things far greater that the death of Euronymous that kept Mayhem from releasing more as a band?

I still think that the Mayhem curse is there, because it’s always popping up with problems. Well... it’s a drag sometimes, because everything’s going so extremely slow, but I think that we know each other in the band pretty good now, and I think that things are going fine.

It’s a bit like the idea of our own Satistik Exkursion. The idea of them ever being a regular band is quite inconceivable. That’s very good... that’s extremely good.

Now, Mayhem will release a new Mini CD in October ’97, and the impression I have is that, this will not differ much from the earlier works of Mayhem. Why will this be?

I think that some of the songs... well two of them are maybe not so much different, but especially one song, the last song on the CD and it’s called Symbols of Bloodshed. I think that Mayhem is getting darker, and more brutal than on the De Mysteriis... album. The music itself has become more complex.

It has been a long time since the De Mysteriis... album, and the songs have been around for along time before they were recorded. So I wonder if you feel confined to certain boundaries when writing, or is Mayhem such a part of you, that the songs just come out in a certain way, obviously the way you do things with Arcturus is different to the way you do things with Mayhem.

The thing with Mayhem is over the years, and with the new lineup, we have rejected so much material. It has to fit the band, and the only way... I mean we could write a record in six months, and have it released, but it wouldn’t be the same. We know when the so called Mayhem feeling is there, and we know when it’s not. It takes time. We have material for the full length album which will be called A Grand Declaration of War, and it will mark the new path of Mayhem.

So when do you anticipate that Mayhem will release this full length album?

I think it will be in the end of ’98, it should be out. There were alot of people against the reformation, or continuation of Mayhem after the death of Euronymous, but I wonder, did you personally feel insulted that people would perceive Mayhem as less your band than Euronymous’ band?

Well I don’t think it’s strange at all, because Euronymous was promoting the band. He was the spokesman for the band, but I think most of the time we gave the wrong impression of who he was. I don’t think it’s strange at all. Like he had written all the music, ha, and things like that which were not true. I understand that people connect Mayhem to Euronymous, more than to one, I have no problems with that at all, it was just the way he did it. But shit happens, and he’s dead now. But what
Dead's One Way Ticket To The Next Life...

more up front, he is weird, crazy, mad you know. He is more charismatic perhaps? Yes, that's the word I was looking for. He has more charisma than Dead, and I am really happy that he turned out to be that way. He is our frontman now... our lead singer.

What were the events that led to Maniac returning?

I really don't think it could have been anybody else. We weren't dragging Atilla back, who was just a session member in the first place. His voice is great, but I don't feel that he has it. I think that Maniac fits so much better than Atilla, and it was natural to have him back in the band.

And what's the story on your newest guitarist Blasphemero? Was he the same guitarist after Euphonious, or was there another before him?

Blasphemero joined Mayhem long time before he joined Aura Noir, and actually before he joined Mayhem, I played with him in a band called Descended, which is something that nobody knows. And it was kind of a left over from the old Mortem days. In Mortem, Sverd, the keyboard player for Arcturus was the guitar player, and we actually kicked him out, and we got Blasphemero on the guitar instead. The band Descended went nowhere fast, and we just stopped doing it, and I had no contact with him, but I called him after the death. Euphonious, and said 'Hey, I want to have a little word with you again'.

I would have really thought that Mayhem had lots of offers for record contracts. I remember hearing that there was something with Osmose for example. What happened with that deal? With Osmose?

Well, we had offers from bigger and stronger, and more commercial labels, but I didn't want to go with that. The biggest label I wanted to go with was Osmose. Herve was real interested in us, and he sent us a contract, but of course I was a little bit slow answering them, and I didn't reckon it was too important that they had it back within a certain time limit. After that, we were just about to sign the contract and send it back to him, and I got a letter from him saying that 'The very contract you have is not valid anymore, and we waited for your contract and they never arrived'. I said well, shit, and then Misanthropy showed their interest, and since we knew that the contract was totally ours, and totally up to us, which we couldn't have done with the other labels. I know that Misanthropy is a small label, but I think it's better to be a top priority band with a small label, than just in the middle of a big major label. Besides, I don't think that Mayhem could fill those big labels when they want you to tour, and we want to do the stuff that we want. I also expected that, so we didn't go with any big major labels.

Do you see it as ironic that Burzum and Mayhem are on the same label?

(laughs) I have no problems with that, and I know that the other guys have absolutely no problems with that either. It's ironic, but it came out that way. Actually, when we signed to Misanthropy, that thing really wasn't in our heads you know. We don't care about it, and I know that Tziria doesn't care about it, and I know that Varg Vikernes does not care about that. Well I just don't care about it.

But I do mean ironic, as opposed to trying to upset people.

Well Mayhem has been upsetting people all the time. I really think that it was just fate that these things happen. It was just so normal to sign to this label, maybe upsetting people is part of your charm? I know that we have true, and loyal fans, and you know Mayhem has always been a controversial band. So it's nothing new really, and people have always been upset about things that we've said, and stuff, but it's no concern of ours.

Out of 100%, what does the 90's Black Metal scene owe to Mayhem? Had they never existed, would the scene have arisen as it has?

I know for a fact that lots of bands have been influenced by Mayhem, although there's not so many bands that want to admit it. But who cares?

Necro & Dead.

There's nothing wrong with being influenced by another band though...

I don't think that either, but the point is that when the De Mysterio... album came out, people were going to Greghallen, trying to capture the same sound, and the same feeling. But the fact is that they never did, and also today, no band sounds like Mayhem. I also thing we have showed that on our new record that no band today or ever has ever sounded like Mayhem.

So what is one thing you would like to achieve with Mayhem, that you never had the opportunity to achieve in the past?

I think that Mayhem... the things that happen, just happen, and I don't think I want to achieve anything, I just want to carry on because I think that there's a legacy that we must... not because we must, but because we want to. I think it comes from behind us, a force driving us to do this.

Mayhem seem to be one of the most bootlegged bands ever... I think that Elvis is probably the only person that has been bootlegged more than Mayhem. What do you think of this sort of thing?

Up to recently, Mayhem was an unsigned band. And for an unsigned band, it was pretty spectacular that we had so many bootlegs going around. I think Mayhem must be the most bootlegged unsigned band ever. I didn't think anything of it at the beginning, because I felt that many of the bootleg makers had no dedication for Mayhem they only
Do you feel impressed though that people want to hear things like the Pure Fucking Armageddon Demo, and all the rehearsals and so forth, even though much of it is so scrappy, and hard to hear? Yeah, I know. I am impressed that people want to hear something like Pure Fucking Armageddon, because that is really shit. (laughs)

So, Hellhammer is there anything you wish to say in conclusion? Well, no, not really. We will have 2 gigs for the (Med) release in England in November. Playing in Bradford on the 6th of November, and The Astoria on the 7th of November. And that's nothing. I think that people in bands can be so blatan, so ignorant of their fans, and we have had our most loyal fans for about ten years. Newer bands that are achieving a great deal of success now, bands who were even considering playing metal when we started, are acting like rock stars. Many things that are said about Mayhem, and its members, but I think that people can agree that we are not waltzbees and rockstars. That is something that I am totally probably the only shows we will play in England. These are for the release of the new Mini CD called Wolf's Lair Abyss. I don’t want to go on tour, and be a regular band and to play Germany like four times. I want to play these shows with Mayhem, and also try to do a gig in Norway, just to fuck off the people who fucked us in the beginning, and the government, and stuff. We are actually banned, but if we do this on the private, it can be achieved. There won’t be as much media coverage, but we just want to fuck the government off, and show them we can do whatever we want. So you are actually banned in Norway? Yes. Banned in your own country. Unbelievable.

That’s really status in itself isn’t it? Yes. I think it is. I think that it has always been like this. People in the newspapers gave De Mysteria... glowing reviews and stuff. But when it comes down to playing shows that are supported by the community, it’s not ever going to happen. But we can absolutely manage without any support from them. We can give our dedicated fans, our loyal fans, what they want. That is the most important thing, because without fans a band is wanted money, and commercial success for themselves. They could put out any shit, and put the Mayhem logo on it, and it would sell you know, I don’t care about that anymore. I know there are some bootlegs around done by dedicated people, and we don’t get any money for those, but that’s not the important thing.

Euronymous, Hellhammer & The Pig...

Feature Album


And with the return of the Cursed Mayhem comes mixed feelings from confused individuals about who this "Mayhem" is, and even without hearing this release, they already know it could not be as good without Euronymous in the band... or could it? Well the answer is: OF COURSE IT IS!!! Mayhem’s first studio recording since the De Mysteria Dom Satanos album is actually a four track Mini CD, but because it has the Legions of Heresy so fuckin’ excited, we slipped it in as the Feature Album!

Clocking in at 25 minutes, if it’s good enough for Gorgoroth, it’s sure as hell good enough for Mayhem. Offering four titles, the CD actually has five tracks, the first of which is a rather obscure intro... possibly more at home on a Brighter Death Now album than a Mayhem release, although the band have demonstrated an oddity or two... just think back to the infamous Deathcrush... I Am The Labyrinth... and De Mysteria... album, except that it is harder, faster, and possesses a more manic, and aggressive sound. Maniac has a great vocal range, and sounds as though he is truly possessed. A great feature indeed. Fall Of Seraphs follows, and again, this track is not so far removed from Mayhem’s earlier compositions. The difference is again the diversity of Maniac, as well as Hellhammer’s blistering drumming, combined with some truly awe inspiring guitar playing. Mayhem’s detectors will be put to rest. I am sure. Classic Mayhem time signatures, as well as numerous other details that made Mayhem a band that was instantly recognisable as still in force. Ancient Skin has a different, more progressed aura to it, although by no means a departure, some of the aspects, and speeds witness, give it an almost industiralised persona. Closing track Symbols Of Bloodwords shares more with Ancient Skin... a triumph of violence, chaos, destructive intentions... The cursed Mayhem Lives!
Reviews...

As all of you fine people who bought the 2nd issue of Heresy can tell, nothing much has changed with this section of the magazine. We have separated the Demos from the CD's, and we have all made a concerted effort to be harder on those releases. There is far too much available these days, for us to praise, and find something positive in everything. So, that's why we all must crack down, and drive the average bands back to the Demo process until they get it right!

Reviews Written by: Jason M. Healey & John Crysler.


There has been, and still is a great deal of talk, and wonder as to what Daudi's death, or Daudi Balder's is all about. People seem truly frightened by the so-called Burzum, electronic, album, yet most would listen to the earliest synth work, which formed such a great deal of Burzum's respective excellence. Daudi Balder's is in fact a great release, and although it was intended to be released under another moniker, I feel that the pure Burzum essence is still very effective. The album is comprised of six pieces which all project one thing of Nordic past, and the cinematic invasion. I can't say exactly how the music relates, or has a defined continuity with these themes, but it is there, even if only in the eyes of the creator. As indicated, the music of Daudi Balder is not ambience, nor is it metal, and shares little in common with Burzum's earlier work. It certainly has a more Edgar Pena, but not in what I would call a traditional sense. Obviously, because it was recorded in Prison, it is very synthesised, as the availability of 'real' instruments was non-existent. The general aura of the music is highly melancholic, and largely focused around strings, sounding like violins or viola's for example. To these ears, the music is quite original, and is Burzum-esque in that it possesses a trance quality, and works well with repetition. I believe there are to be more chapters of this Burzum saga, however, time shall reveal all.


Cantar De Procella is a triumph in dark atmospheric music. Macabre, tragic, and forlorn, Cantar De Procella has a distinct medieval quality about it, and there is a greater focus this time around on Peter's vocals, which now bear more weight, and dominance. The beautiful vocals remain as sorrowful as ever, and as witnessed in The Song Of Solitude Ancara have allowed themselves to explore their ideas more fully, and more daring things off so quickly. The aforementioned piece possesses an almost trancelike pace due to the 'freedom' of rail in the studio. Cantar De Procella bears a great consistency, like its predecessor, and I suggest this is another aspect of the duo's songwriting skills and vision. Ancara are creating music for the dreamers, for those who long to dwell in solitude, and for the dark and mysterious... And they do it well.

LIMBONIC ART (NOR) Nocturnal Art Productions (MIM) In Abhorrence Dementia CD '97.

Limbionic Art... from relative obscurity they have risen, gaining a worthy, and deserved reputation along the way. In Abhorrence Dementia is their second album, and in all honesty, it is an improvement on their already magnificent debut. Offering nine tracks of majestic, Wagnerian Black Metal, one does not need listen long to discover the true innovativeness possessed by the duo. Song structures that embrace more than the Bathory-esque, three chords are obviously the key here, and the band utilize some amazing keyboard work, and some guitar dynamics to emphasise the overall picture. Where Limbionic Art are different to a band such as Dimmu Borgir, who are renowned for their latter keyboard excellence, is that Limbionic Art make all details interesting, whereas Dimmu Borgir's music underneath the keys is safe, and very simplistic. The songs possess an uplifting sort of quality. This could be simply the key that some of these songs are written in, but regardless, it works favourably. The tracks are generally of an epic proportion, and while the length of each symphony may not be so long, the ingredients are all there. While there's little need to point one piece as being better than another, A Doomed Virtue, and When Mind And Flesh... are two tracks that impressed me. Perhaps one of the best Black Metal albums of 1997, and without doubt, the band that can take the genre into the future.

EMPEROR (NOR) Modern Inversion (Aust) Autumns To The Weeping At Dawn CD '97.

It wouldn't take a genius to realise that Autumn... was the album that was set to send Emperor into the eyes and ears of the 'wider audience'. And as with all 'originators' of a so-called genre, or movement, the elite are usually the ones that rise to the top of the game, and as Emperor have done just this. And, with all Enthroned and Marduk, this is what I call mixed genres, what may forget who is the most important detail here. The music. Fear not friends, for Emperor have made the peak of an album. Perhaps not the visionary ones that their debut was, but for Black Metal fans, this should be received with elation, and the greatest masterpiece of Northern darkness. My only general criticism of the album as a whole is that the sound is a little compressed. I would have liked to have heard it with the raw guitar sound of their Heretics, Radio, as well as a bit more live in the mix. As I said, it sounds a little compressed, and there was so much room for certain details to really stand out and peak within the mix. In defense of the recording though, as it is such a complex piece at times, it would have been difficult to accommodate for individual aspects without sacrificing the overall sound. No need for song titles, or highlights pointed out. A masterpiece, and an album that all fans own. If you're lucky enough to be an Australian, the local pressing has two bonus tracks.


Cold Meat Industry is celebrating it's ten year anniversary, and what better way to do so, than with this magnificent Double CD sampler. Taking off where Karmank Collection and Even Wolves... left off, The Absolute Supper is comprised of totally unreleased tracks from the Cold Meat Empire, as well as some affiliates. Disc one begins with the legendary IN SLAUGHTER NATIVES, and their typical brand of industry. Their offering, the bombastic Raped By The Cross: THE PROTAGONIST, a new act on the CMI roster offer two tracks of INSANEque militance... Commanding, filled with samples, and a mild industrial aura. The ORDOEQUILIBRIO piece is not a highlight for them, while SANCUTIOM delivers a piece similar to the highlights of their Lupus In Fatus album. One of the absolute highlights of the release is PUSSANCE's neo-cabalistic War March: Love Incarnate. Play Loud! Blow your brains out! Mortitis is moving in a more folk oriented direction with his contribution, and while Mortithound are no more, Hazzard lives on in their place. Dark, eerie soundscapes. Disc two begins with one of my all time favorites, BRIGHTER DEATH NOW, and some hard noise that continues in the vein of the awesome Innerwar LP. Frozen Faces, The Deutscher Nepal project offers 'When Boy's Doll', and like the Frozen Faces LP, it is hard, primal industrial. MZ-12 gives us a more solid piece, and NACHT, formerly of AGHAST has created a far more primitive and otherworldly version of the same name, which is similar to AGHAST, yet not quite as dark or foggy. Still bearing the elements of despair and Regolie stress. Archon Satani bring the ears of mortals their last works. A Time Of Rain is the original demo writing together the last time. The Mortitis project, CINTEC-LE DIAVOLO closes proceedings with it's obscure, up tempo horror music, and vampire samples. Conny, and enchilding at the same time. Reminds me of Kraftwerk, in times. The Devola Songs, the CD release to CINTEC-LE DIAVOLO is soon out on Cold Meat Industry. Besides being musically excellent, the packaging of The Absolute Supper is one of the best these ears have seen, and comes with two booklets, and a discography of all CMI activities.


Countess... the band everyone loves to hate. Well I am not ordinarily a big fan of this incarnation, but I must admit that I quite like this Mini C.d. Opening track Het's Rock'n'roll is the cut in particular that I find most listenable. And simply, it is blackened, and not too bad. Mid paced, kinda catchy, and delivered with the essential degree of passion and conviction. Son Of The Dragon is a tad more zesty, and had Dokken 75 been more of this calibre, I think this release would have been a touch more interesting. I think Countess are best in their raw glory... no need for keys and the like. On The Wings Of Azrael is a live track that brings this 16 minute journey to an end. If you always hated Countess, then I don't know if this is the release to redeem them, although it has caused me to open myself to their world a little more. Countess will also release a live album Into Battle in the dying months of 1997.

ENDURA (UK) Ebenbobt (MIM) Great God Pan CD '97.

Great God Pan is Endura's fourth CD release, and strangely enough, their best. However, I feel this is attributable to the nature of the release. The eleven tracks that comprise Great God Pan were recorded over a period of time from 1993-96, and in saying this, I am implying that they had time to unite themes, and concepts, as well as the flow of the music, which is largely based around simple, ritual percussion. Dark Face of Eve is a departure from the opening two tracks, and this piece is riddled with acoustics, pure, majestic female vocals, and some mild indus-
trails which keep the mysterious elements in force. Similarly to Endura’s Black Eden album, the journey is seemingly divided into two parts. The first part of Black Eden is where the excellence is achieved, while the latter half was the downside of the album. As indicated Great Good Pan does not have a downside, but similarly has a two part persona. The first being the primal, acoustic, and the second is largely atmospheric, a tad in the vein of Endura of Black Dog Cross My Path. The closing piece The Battle Song Of Endura sort of brings the album full circle, as it sounds more attuned to the first pieces from the album. Without doubt Endura’s finest collection. Perhaps these time frames are what are needed for Endura to achieve this excellence always.

IMPIETY [SING] Shivadwarana Rast. Funeralight Med ‘97. The Blackest band ever to be spawned in the East have hammered their second nail into the cross of Christ. Funeralight, as another famous Blackened assault, following up quickly from their Atestar Alwaken album, and proving that the band are on the warpath to even further excellence. Funeralight offers four lengthy tracks and an intro, and should not fail to impress anyone into fast Black or War Metal. They incorporate pieces of old school metal, and a hard modern edge. The results are of course formidable, and importantly unique. All cuts of an equal nature, and all details incorporated to enhance these orchestrations work successfully. In closing, we can just say that by missing out on this cult band, others may be caused to question your sexuality.

USURPER [USA] Megagogist Records. Threshold Of The Usurper Med ‘97. American Cult USusper return with another fine blasphemy. Offering five tracks, a bonus hidden track, and a duration of 35 minutes, playing time. Threshold... is a worthy purchase. The material is consistent with the tracks released on their Diabololos album from ‘95, and the ever lasting Frost/Mayhem presence remains. Of course Usurper have their own sound, it just happens that their sound coincides with that of some other great bands. These tracks are more ‘metallic’ sounding also. Rather than taking things in a pitch, and timbre, what excites me most about this release is the cover of Merciful Fate’s Black Funeral. This reason for this versions success is also because Usurper record the song as if they wrote it, and therefore play it accordingly. How I hear it? I hoped you would ask. Like Mayhem, doing Celldw’s interpretation of the original. Either way, it rocks, and the collective works on this release stand as evidence that Usurper have totally their own unique sound (especially by today’s standards). The Dead Of Winter is another great track, employing some inventive acoustics, and avantgarde effects, while still being metal to the core, and heavy as fuck. A memorable release in a sea of dead horses.

ULVER [NOR] Century Media. The Madrigal Of Night CD ‘97. Ulver. Fuck man what can one say. A band of true visionaries, a band who knew exactly what they were going to happen well before it did. The Madrigal Of Night is the hardest, coldest, most frostbitten album ever. Furious paced, red raw, sonic chaos. Guitar that sound like they were buried in the snow prior to recording, and a hard as fuck, ice cold sound. Obviously words cannot correctly convey the excellence achieved on this album, but I will sure try my best. While many are writing this off as a Transitvanian Hunger rip off album, these detractors are so completely wrong that it is almost laughable. While Dirkschneider made a triple album with Transitvanian Hunger, Ulver have merely stripped back the acoustics and so forth, while retaining the melodious, and progressive musical constructs of their two earlier albums. It is very clear that Skoll’s Bass playing is just as complex, and that the melodies are every present, and just as important now, as it was in their earlier work. The guitars are what are causing people confusion here, and it appears that they have just been pushed to the point where they cannot be distorted no further. The above demo had an almost industrial quality, and some of the lead work is almost like cosmic, outer space guitar sounds. The first and third pieces are particularly brilliant, and all say, I can say that this opus was born from true visionaries, with the intention the create the most raging, apocalyptic Black Metal album to date. A frozen ice age of uncivilized hate.

AMBER ASYLUM [USA] Efemebut [MIM] Frozen In Amber CD ‘97. Amber Asylum is a somewhat mysterious enigma. Musical identity is not such an easy thing to pinpoint either, so I suggest this is a band best explored unprepared, I feel that descriptions of a band such as Amber Asylum will only disorientate a listener, and distort what they will obtain from it. The core is largely based around string arrangement, although quite simple, and other instruments like bass, and synth are also present, but quite subdued at times. The music is mystical, as opposed to just being dark, or sparse. The instrumentals are quite full bodied, and in a track such as Heecke & Jecile the music is almost like a bizarre circus theme, with obscure trumpeting, a la Birthday Party. The majority of the pieces are in fact byproduct, and this does not detract from the excellence of the album. When the lyrics are incorporated, as in Aurora, an equal splendidly is achieved, and the voices are like angelic choir. Several of the tracks son of flow in together, and one could almost listen to the album as one long piece, rather than several “songs”. Impressively also, is the way that the songs titles seem to be reflected in the music. A detail that usually gets short shrift. So, you can agree with. Overall a bizarre and mystical journey, yet a worthy one.

WINDIR [NOR] Head Not Found. Soknafjord CD ‘97. Windir was another of those great Norwegian Black Metal bands who left the demos I had heard, but always wondered why they hadn’t signed a record deal. Well, it seems that Melodien had the vision of signing this band, and a worthwhile signing too, even if this debut album is a little disappointing. Soknafjord offers a good playing (time of about 47 minutes), and that ever present melodies makes them junkie is also well enforced... Oh, that’s heavy. The whole melodic riffing patterns that permeate their sound, and give it a certain wild abandon. But seriously, I find the best tracks on the album, to be the ones that were on the demo... Morkirun Fyrist, Sigurask og Halsdorfar, and Rovinhajalle. Which I guess leads me to an other point about Windir releasing albums, half full of demo tracks. Perhaps a point for discussion another time. But overall, Windir have released a OK album. Of course there’s great room for improvement, and I can honestly say that I expected much more from this debut, however I think it is a worthy release just the same.

HELHEIM [NOR] Solistium Records [MIM] Av Norron Aet CD ‘97. Having been less than excited about certain elements of Helheim’s debut Jormungand, I was not only surprised by their second opus, I was suitably impressed by it. The first positive aspect (my opinion) is that the band have toned down the vocals. On the one hand, the vocal style present on Helheim’s debut served to make the band instantly recognisable. On the other, they were fuckin’ irritating, and caused me for one, to avoid this release, being unable to see past the offhandedness of this part of the band’s orchestrations. The music of Av Norron Aet possesses a greater array of dynamics, and some tight, well structured riffing. The songs still have a Black Metal style structure, but combined with the aforementioned riffing styles, as well as some blistering drumming, innovative time changes, and heavy presence of bass guitar, Helheim are projected further into the Black Metal excellence. For fans of Enslaved’s Viking’s Wield, and Frost, Av Norron Aet will come as a welcome Viking blast, as it utilises the speeds witnessed on these albums, as well as the mouth organs. Helheim do adventure a tad more with the use of pianos, and similarly, the natural style vocals are to be found. Helheim have released an album of killer proportions. Highly recommended.

BORNAQAR [NOR] Century Media. The Olden Domains CD ‘97. So Bornaqar have transcended the “project” tag, and become a band in every right of the word. Albums, tours, the whole deal. Speaking for myself (who else would I be speaking for?), The Olden Domains, is a progression from their self titled debut, however it is not a remarkable one. The Olden Domains is not exactly a bad album, in fact far from it. Simply said, it show that to several degrees what the band is pushing forth. As with Borknagar’s debut, there were quirky tracks, and some innovative ing Black Metal styled interpolations. So too, The Olden Domains travels down a similar path, utilising more natural vocals, akin Bathory’s Viking experiences, as well as an all over sound essence that does make them easily recognisable in today’s metal scene. Simply put, I don’t know exactly where the band could have gone, and I appreciate the fact that Borknagar have opted to take some new directions, for these are the bands that ensure proceedings remain interesting. The Olden Domains is quite a likable album, to be tried. It just doesn’t seem to reach any incredible peaks, even with the intelligent use of acoustic guitars, and pianos. Still a band to watch, and in fairness, The Olden Domain did become more interesting with consecutive listening, however, I think that perhaps their 3rd opus may see their triumph.

NATTVINDENS GRAT [FIN] Solistium Records [MIM] Chaos Without Theory CD ‘97. Nattvinden Grat is another of the killer legends signed to the mighty Solistium Records. Not your typical Black Metal release... or anything you would think of holding under the umbrella of Black Metal... but it is. Comprised of six members, some of who are also members of Darkwoods My Betrothed, Nattvinden Grat, is a more Gothic metal type experience. The music is powerful, atmospheric, and real catchy. Chaos Without Theory is a true pleasure to listen to. Possessing big hooks, great synths work, atransly, metallic edge, and a bunch of musicians who really have superb control over their instruments. Yes, the ingredients are all there, The music is based around solid guitar riffing, and very natural vocals. The themes expressed also seem very gothic oriented, but more in a traditional fashion as opposed to the Vampire romanticism of Cradle Of Filth or something of this ilk. Without doubt, the finest tracks are The Dance From Beyond, Sethian Seel, Sleep Eternal, Theliemene, and basically everything else. Great playing tone, excellent orchestrations, and some good fuckin’ rock.


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Div. 187 bring you basically more of the same. Fast, melodic, Swedish Black Metal. Yeah, they call it Death Metal, and the debate could go on all day, but it's my review, and there's my say: Imperium is the first full length album from the quartet, and the reason for full length being a dubious description, most likely has something to do with it's 26 minute playing time. Some fantastic sounds are executed on this album, and I particularly like the insect like buzz of some of the guitar work. Fine music, screeching vocals, and that typical Swedish Black Metal sound should appeal to most, and perhaps a few with a bit more adventurous tastes. Personally, I would like to hear more of the industrial influences creeping into the songs. I feel this would give their music a unique edge, a greater validation. Also, it would be great if they would come with more than 26 minutes of music. Granted, it is better to release a great 26 minute album, than to record a 45 minute symphony of boredom... but Reign In Blood this aint!

**VED BUENS ENDE (NOR) ALC/Alchemist (MIM) Those Who Care The Pale '97**

Most people should know the legendary Ved Buens Ende through their brilliant opus of '95, Written In Waters. Those Who Care The Pale is actually some older material, that was originally to be released as a split CD with Old Man's Child. Their half became the In The Shades Of Life NMC. Arriving in a rather fitting manner, it's fascinating that the musical intentions of Ved Buens Ende are equal to or greater today. Generally speaking, the orchestrations are quite avantgard, but still fall into the Black Metal category without many raised eyebrows. A number of these tracks have actually been renotated for the Written In Waters album, and it is interesting to see how the songs have progressed, as well as to see how the Ved Buens Ende vision was way back when. Offering certain elements consistent to the Venomous concept of innovation, Ved Buens Ende take these ideas into the 90's, and create something unique, and not to be missed.

**IN THE WOODS (NOR) Misanthropy Records **

In The Woods were always threatening their fans with news that they would quite drastically change their sound. I prefer the word develop myself, because the idea of a good band doing so is much better change, so much as develop their sound, or allow it to evolve into something new and innovative. All similarities to Burzum are gone, be they coincidental or otherwise, and that means that their truly barbaric days are long since passed. In The Woods are more progressive if you will, with natural male vocals, and a great degree of female vocals, often which accompany the male. Omnia is almost like a rock opera or something of that magnitude at times. When I say this, I am implying that the songs evolve, and shift through different moods, and emotions, as if they were telling a story. The first two tracks are by far the best of this album, and the other six, the obscurely titled 299 796 km's opens proceedings, the following cut I Am Your Flesh is probably the most 'metallic' experience, and within it we can find a little double kick, and some electrifying riffs. Dynamic, well orchestrated, and inspiring songs. In The Woods have really excelled with this album.

**SORHIN (SWE) Near Dark Productions (MIM) I Det Glimrande Markers Djup '97**

Now Sorhin are a band worth getting a little excited over. After the release of their excellent '7', comes their first full length album. 'Produced by Peter Tagtgren, he has given Sorhin, a great, yet surprisingly on the moment, but this album I find to hold a little more interest over all. The simple melodious inflections, and mildly adventurous guitar riffs make things a touch more intriguing, as evidenced in tracks such as Svartviraun. Still, I find the '7' track is on this album the best, and most innovative. Art Fanders Med Ljuset Skapelse is a direction that I hope Sorhin head further into. The riffing, and patterns of certain sections of this track are superb. Near Dark Productions have proven that they have the ability to sign and release a good band, and product. A must!

**SADISTIC EXECUTION (AUS) Sad Rez Kaos CD '97**

'Ve are Sadistik. Satan's Nightmare.' At last we see the return of Australian Kaos Goats. Sadistik Exeuction, and their Deathfokker album Kaos. And Kaos is what you get boys and girls. Forty something minutes of mind altering Death Metal in the way that only Sadistik can create it. Reaching new heights of speed and intensity, as is Sadistik's creed, the band obliterates killer tracks like Dejekta Infiditas, Vokskak Violence. Volgiting By Sadistik, Karpepe On The Groove, and Funked Up & Buried. The two cuts from the band's EP Demon With Wings, get treated to reworkings. The material on Kaos is more in tune with tracks like Internal Klok, from the legendary We Are Death...Fuck You album, and as you will hear, it all has a continuity absent in earlier Sadistik recordings. Yet, it may be that more than any way, this is the band that is worshipped by Satan. The Nightmare from Down Under...what more do you need?

**ASHES (SWE) Necropolar Records (MIM) Death Has Made It's Call CD '97**

Well, I'll be frank. Ashes is a particularly uninteresting band. Is it the people in the scene, or is it the labels that are responsible for the degrees of uninteresting metal that gets released? Ashes are compared to Black Sabbath, and old heavy metal bands, yet I find this comparison completely invalid. It's more a song of thinness Rutting Christ, yet not half as interesting. Offering some vaguly catchy passages from time to time, as evidenced in tracks like The Battle, and the Ambient Rock 'n Roll Watch, Ashes do have their moments sure, but overall this is another forgettable album in the sea of forgettable albums. Ashes also features the digital playing of Morgan from The Tyrant Monk. Obviously not the driving creative force behind that band.

**KVIKKSOLVGUTTENE (NOR) Head Not Found **

Aye, this Kvikksolv guttene is not a bad band at all. A project band of Necrophobie from Mayhem, it is a fresh wave of fallout in the Black Metal scene. Offering ten tracks in total, and one of the strangest covers ever seen. Krig is hard to pinpoint to exactly what the attraction to it is. I think this is also quite an effort contributed to the band, and the whole everything else around at the moment. Standout tracks arrive in the straight forward catchiness of More Murder, the laid back version of Mayhem's Ghouls, the hypnotic, and simplistic Slut, and Violent Death. Closing track Nylkekamp takes the cake however, with a more natural vocal, but the ever destructive nature. Interesting bass playing, and some fine arrangements make this another fine cut from a fine album. Recommended!

**ISVIND (NOR) Solistion (MIM) Dark Waters Stir CD '97**

Another of the legions of Norwegian Black Metal bands, and by no means a bad one. I had really high expectations for this band, while the playing is both confident, and aggressive, there's nothing new to discover here. Comprised of eight tracks, and a stupid hidden piece at the end, the album boasts a certain consistency, and is executed with passion and conviction. Tracks like Stille Sjel utilise contrast between slow passages, and the faster ones, and Invarg manages to draw it out over five minutes with a degree of success. I think the point I am making, is that through Invarg, you will not discover any new sounds, new ideas, or new arrangements, and after all, isn't that what it all is about? An enjoyable, Norwegian Black Metal release, but one that you could well live without. Another of those CDs you would buy to fill your collection with stuff that sounds exactly the same.

**ROTTING CHRIST (GRE) Century Media Arising Realm CD '97**

And Rottin Christ unleash what I think is their fifth album? And it's a departure from earlier material, that's for sure. And while I think that A Dead Poem may disappoint a few of the band's long term fans, it will land them with legions of new ones. Of this, I am sure. The final is the most natural sounding that Rottin Christ have ever created, and that reality that was a factor in their earlier material that made them less than existing for me in the past, has now completely disappeared. Real drums, a rich and emotive mix, are just some of a Dead Poem's finer points. The Rotting Christ essence of old is by no means intact, but there is a take of the impact of Storms. The track which features some grand, cosmic keys, as well as some fine vocals provided by Fernando from Moonspell, also results in being not only one of the album's finest moments, it is also a killer piece of music, and vocal arrangement. A Dead Poem has been recorded and produced by Xy from Samael, and it seems idee flou to me that he has reached deep within the band, and wrenched out all that they were capable of, but holding back. A Dead Poem continues through fan tracks of well crafted material, and is an album well worth investigating.

**FORLORN (NOR) Head Not Found **

Forlorn's self titled Mini CD starts of excellently, and one would not find it hard to hear that this was a project of Geehenna member Sranb. What is strange, is that while Forlorn does sound a great deal like Geehenna, the vocals are not those from the aforementioned band. Opening track A Battle So Bright is fantastic, with its intelligent use of keys and melodies. Whenever a band comes along that can actually perform the keyboards properly, you automatically realise just how terrible all the bands who can't are. Aerofil Full Ford continues in a majestic fashion, and another detail that becomes apparent is the more natural vocals that are employed for the recording. Still sounding like a Black Metal band, but without using the screaming vocals. Forlorn do this very well. The use of acoustic guitars calls to mind the first Ulver album, and I suppose. If you could imagine the band of Ulver and Geehenna, then you would gain a good picture of what Forlorn are offering. The pagan styled Drommejanger reveals yet another dimension of the band, and as an instrumental work's effectively. Enough said. Go and experience this excellent piece for yourselves! Their forthcoming album The Crystal Palace should be out in December 1997.
Old Man's Child sure as hell released a fine debut in what it the shape of Born Of The Flickering. I won't go as far as to say this was a masterpiece, but it did stand heads and shoulders above the quality of the Black Metal releases available. So with the Pagan Prosperity possesses a similar excellence. Not quite brilliant, and indeed a little blacker than its predecessor, Pagan Prosperity opens strongly with The Millenium King, and this is a standout track for the whole album. Impressed am I still with the heavy bass, and some of the work on the drums... as witnessed in the opening thirty seconds of My Demonic Figures. Yes, what makes Old Man's Child, something special, is that they attempt to introduce a few not so typical Black Metal tactics into their orchestrations. Simple things like the aforementioned bass lines, interesting use of keys... used for effect, rather than emphasis, and some creative drum sounds, which frames the overall sound up from time to time. Overall, Old Man's Child have released another album, well worth your listening, and one that should stand the test of time. Well presented, with great artwork, my only complaint is that they have not made any real major advancements from their debut. HEMLOCK (USA) Head Not Found (M/M) Crush The Race Of God CD '97.
Hemlock remind me quite a lot of a cross between Darkthrone's Greatland, and A Blaze In The Northern Sky albums, and yes, that's a good thing. Fortunately, this is not the entirety of Hemlock. There are some great trashy riffs, and skanky playing which makes this a bit more apathetic and authentic. Something I liked particularly about Darkthrone's Greatland, as well as their demo days. Now, Hemlock do have their own 'band', the songs seem to be boring quite quickly. The band do seem to realise this, and once I feel totally uninterested by the song, something seems to occur, that sparks the proceedings up a bit. Hemlock have a kind of modern sound, with all old school intonations, which is much better than all these 'punk rock/raps' off the 90's bands. So, I have the 'no Synth Whips' logo on the back of the CD, but then again there are plenty of synth whips that would be proudly able to place a 'No Boring Passages' logo on their CD, and that's a detail that Hemlock would not be successful with.
ALGAEON (SWE) Wound Love Record (M/M) General Emunity CD '97.
General Emunity is quite a welcome release, and as the bio states, Algaeon have cut the ties with their Black Metal roots, and released a diverse and dynamic album. Incorporating catchy synth influenced metal, with some 'rock' riffs, 'roll' passages, melodic progressions, and double time heavy assaults, the band have in effect, come with something quite unique. The vocals are definitively not the Black Metal shrieks of yore either, but this is not something I notice as being a negative element. They are still harsh, yet they have a more approachable quality. I think they suit the music a little more as well. Something that seems to confuse a lot of bands is when they are utilising subtle melodies and, the vocalist seems only able to scream, and destroy the essence of subtlety that the music is offering. I do want to give the impression that the General Emunity is all wins and rosettes. While good, it is not a great album. There are some good cuts like the title track, as well as No Will Without Fire, but I have no hesitation to say that some parts of this songs do little more than to plod along, and become a little tedious. General Emunity is, however, an album that the more one listens, the more it is to offer. Therefore it is still worth investigating.

DEIONYCHUS (NETH) Supernal Music (M/M) Ark Of Thought CD '97.
Hard to believe that this is Deionychus' third full length album. While not an obscure band, they are far from being 'the next big thing'. Ark Of Thoughts is a fitting album for the changes undergone by the band throughout its entire course, it falls to sound like anything but Deionychus. Some of the vocal passages are a touch like Tom. G. Warrior's on Into The Pandemonium, and overall, many vocal styles are presented, although what I appreciate about this is that they all work fluidly together, and are able to clash with each other. There is a real diversity to be discovered in the eighth orchestrations, and one particular standout track is the second piece, Revelation. Intelligent use of piano is another strong point of this release, and as a whole, Deionychus present a dark, well rounded and dramatic Metal album. Well worth investigating, especially if you find Black Metal you are hearing is all beginning to sound the same.

I don't believe that I am the only person who doubted that this release would ever occur... well in its combined form anyway. The Past Is Alive is a collection of Dissection's demo tracks, EP cuts, as well as some rehearsal songs, and some old stuff by Jon's former band, Satiractum, which, if my ears serve me, are in fact songs lifted from the heart of Dissection's repertoire. But there is no doubt that Dissection are a band worthy of having their demos' and so forth pressed onto CD. Most of these tracks will be familiar to all who know the bands albums, The Somberland, and Storm Of The Lights Bane. Earlier, newer, and sometimes longer versions of cuts like the acoustic, Interlude, Foathery Fell, which even offers percussion, and some vocal interludes. Son Of The Mourning, a track from the band's Into Infinity Obscurity EP is the first track offered that does not appear on either of their albums, and what better can one appreciate about Dissection, is that even from their earliest inspirations, their sound was very defined, and most developed. Of course these vocals evolved, as can all hear, The Call Of The Mist is another demo track, not since released by the band, and this offers a more Florian Death Metal style approach, but still a fine track none the less. As indicated, The Past Is Alive ends with tracks from Jon Nodveidt's earlier project Satiractum. The first, a track called Satiractum, which appears to have riffs taken from it, and used later in Dissection, as well as a piece called Born In Fire, which just may have been buried with Satiractum. Amidst rumours that Dissection have split up, The Past Is Alive comes recommended as a worthy release, from a highly worthy band.

CARPE TENERUM (AUS) Head Not Found (M/M) Majestic Nothingness CD '97.
Carpe Tenerum is, I suppose you could say, a collaboration between Australians and Norwegians, although they are from the same band. Ah, confused? Well an Australian guitarist from a band called Lord Kas, moved to Norway, and now plays in Dimmu Borgir, with Nagash from Troll, who also plays in Dimmu Borgir, as well as Carpe Tenerum. If memory serves, Shagrat does some keyboard work on Majestic Nothingness also. But the very important music? Well it's not bad. Fast, erratic Black Metal in the Scandinavian vein. For the record, Lord Kas was very Scandinavian sounding also, so I think this is essentially an extension from this I can't pretend that this gets me over excited however. There are some interesting piano/synth passages, and the energy leaves the listener there. But I guess it's the same old case where we have heard it all before. Great melodies, catchy riffs, but nothing really new to give the listeners. Grim vocals, and a good playing-length, with some high quality Black Metal, but as indicated, I would really like to hear something a little more unique... a road less travelled.
**RAISON D'ETRE (SWE) Cold Metal Industry (MIM) In Sadness, Silence and Solitude CD '97.** The fourth chapter for the Raison D'etre saga keeps well within the realms of Peter Anderson's previous works. Combining the cacophonic, atmospheric, the Gregorian chants of Profetico I, the slightly new age aura of Enthralled By The Winds Of Loneliness, and from time to time, a mildly industrial air. Actually, In Sadness... is not that far removed in parts from the Atomine Elektrine album, offering six pieces in total. Peter Anderson demonstrates a true and complete understanding of atmospheres, and subtlety, an aspect of dark ambient music that is crucial in my opinion. Nothing overdone, and nothing unfulfilled. This won't be the last time that I remind people that dark ambient soundscapes such as these are only appreciated in solitude, and In Sadness, Silence and Solitude, lives up to all the title promises. A subtle and sometimes harrowing work from one of the true legends of the dark ambient world.

**KAURIA (GEE) Nixe Records. To Candle CD '97.** Kauria are going to be the Greek Black Metal band that breaks the mold. Don't get me wrong, I am not saying this is a bad release, far from it, rather that Kauria continues in the tradition of other Greek Black Metal bands before them. Of course there are elements which give Kauria an air of individuality. Elements which are not found in Prima V, To Selitene, and Hymn To Zeus. The use of what I assume to be a flute is quite prominent, and is another great feature of this release. I also find the natural quality of Kauria's music to be another positive aspect. Many of the Greek Black Metal bands have a way of sounding very sterile, but Kauria employ a real drummer, which I think is where their achievements lie. If you are a fan of the Greek Black Metal scene, then Kauria will not fail to impress you.

**THE MOANING (SWE) No Euthanics Records. Blood From Stony Clod CD '97.** I will give anyone a dollar for guessing where this band comes from. And for those who can't? A bullet in the head! Ah, where's this leading? Well if you go from the music on the CD, basically nowhere fast. Other than having a completely stupid band name... You know where I'm going with this... this band is, in a typical fashion, like a Swedish Black Metal, comprised of an array of recollections and bricks, a feeling of Dissection, an inkling of Gorgoroth, and several shades of Dark Tranquility. So where's the originality you ask? Well, neighbors, there isn't any. I guess the only thing original about this release is that the lyrics are so bad that even a dead horse could do better. The Moaning bring you nice, sad, Swedish 'Black Metal'. Can you call something as sterile as this Black Metal wonder?

**MARK GRYNING (SWE) No Fashion Records. Return Fire CD '97.** Yeah, Return Fire is, quite an improvement from the average Tagen Ar Har Gitar album of '95. But like all things, bands live, and they learn. Return Fire is an aggressive beast and while it will not go down as my favourite album for the year 1997, it is well worth a listen... if that's all you expect from these Black Metal releases these days. Some great, lightning speed lead work is incorporated into songs such as Supreme Hated, and the intelligent melodic nature of this artist wins favor, because he's pretty much just Swedish Black Metal, and I cannot really rave about something that offers no real deviation from the path. I guess many are simply content to follow, while others lead. I consider Mark Gryning to be a band that, should they continue, they will eventually come with something quite exceptional, but when you have a world in which Emperor's, Satyricon's, and Obsession's and Ulver's live in, one must realize that when a debut is a masterpiece nobody really cares about a band that takes four albums to achieve something even close. A reasonable playing time of close to fifty minutes, and closing proceedings with Slayer's Necrophagia was not a bad move either. So, if you're a fan of the Swedish Black Metal sound, Mark Gryning offers something worthwhile, if even it is only to pump up your collection of bands with a similar sound.

**MUNDANUS IMPERIUM (NOR) Velvet Music International. Ode To The Nightly Med CD '97.** Another demo release to make its way onto CD format. I really have to say that the packaging of this CD almost outweighs its worth, but I think that overall, it is a reasonable quality release... although I am somewhat opposed to every single f'kn' demo being released on CD. A CD demo is not one that sells 50 copies, and is not independent music that wants it. However, these are not works that involve this release, and as Mundanus Imperium were formerly known as Natterfall, I guess this is a fair way to introduce the band name, prior to an album release. The music is what most will have come to expect from the Norwegian Black Metal scene, well the lower echelons of it anyway. Normally, you would find three chord guitar riffs, with some nice keyboards for effect. Nothing terribly exciting, but not to be dismissed either. Three tracks make up this Mini CD, and indeed it is a deal better than many of the other bands around, and although I think this is OK for a demo, it really calls a bit short of the excellence required for a CD release. M.I will release a Full Length on Avantgarde Music.

**ENCYCLOPEDIA PESTILENTIA (VAR) Velvet Music International. Compilation CD '97.** Velvet Music International have compiled what could be described as the ultimate Underground Black Metal Compilation. 3 discs of largely unknown demo bands from Europe. Offering 50 tracks in total, and some reasonably well known bands such as NECROMICON, ZEPHYRPHYS, NAGELPAR, THULDEATH, NORDIUM, MUNDANUS IMPERIUM, SERVLAN, and AVATAR. Each disc offers some fairly standard Black Metal, and call me jaded, but there's such a small degree of interesting material being released in the Underground that it little surprise to find anything overwhelming here. There were of course a few exceptions to this, and acts like PURPAS VIRGINUM, EMEGLEV, PANTHEON, NECROMICON deliver some positive Black Metal pieces. Some of the other perhaps better known acts are HORNA, THE EYE, ODIUM, CRIMSON MIDVINTER, and ZEPHYRPHYS. All in all, and Underground lovers dream, and a pretty interesting Compilation. All contracts are available with the CDs also.

**3RD & THE MORTAL (NOR) Voice Of Wonder (MIM) In This Room CD '97.** In This Room is the third Full length album from the 3rd & The Mortal, and their third release post Kari. While I would say it was hardly the same band that released the acclaimed Tears Laid In Earth album, In This Room is a development, even from their previous release Painting On Glass. In This Room continues on in the surreal, atmospheric sounds of sound, with the provocative, and eerie vocals, and a big focus on natural progressions in music, and the way in which sound evolution visibly evolves. Not all is spooky however, as So Pure kicks in with its Moog Synth, and cosmic rock backdrop. This is a fine piece of subtle,
70's inspired atmospheric rock, without attempting to sound retro, and not coming off as cliched in the slightest. Ann-Mari Edvardsson handles the alternating moods superbly, and while her vocals are not the angelic creation that Kari’s were, I feel that the way in which the 3rd & The Mortal have evolved is totally suited to the band’s newer vocalist. The orchestrations even take on an avant-garde edge at times, as witnessed in ‘Search Of Avoidance’, although this is not exactly the bands finest point. It is always a positive experience to listen to a band such as the 3rd & The Mortal, because of the high level of musicianship, and the grand musical constructs. From the psuedo Country traits of ‘Did You To The fuzzy experimentation of ‘Myth Of Peep Hole?’, excellence is what you’ll find.


Yet another demo finding its way onto CD. Wallachia are a fairly worthy sort of act however, and express a desire to show that they are not content to simply follow the Rock & Roll formula. Featuring a playing time of 28 Minutes, it is a great value, and as mentioned, Wallachia provide the listener with something a little out of the ordinary. The music has an almost goth rock aura at times, although it does not directly convey this. The vocals are quite início, also in that they sound neither particularly male nor female, although occasionally they do take on a slightly deeper tone. Interestingly, the song choices and the odd intro of ‘’ to the mix provides another dimension to the music. That is one criticism I have of many of these bands, and that is that although their music often sounds complex, and diverse, the delivery of it is often quite flat, and sort of uninspired. Take the dynamic approach of a band like Merciful Fate, and compare it to a band with a drum machine, and a simple keyboard melody, and you will see what I mean. I think it Wallachia were to enter a studio, with a great producer, they could come with something of excellence. I also think that the pace that the songs travel at is a bit of a downside also, but generally, I would say that Wallachia are better than they were.


I am not too familiar with the story behind The Eye, although I believe it to be a project from some of the members of the Finnish Blu Art Nors. Another really great package, it seems that Velvet Music understand that the aesthetic often goes beyond the music, and this is another detail for which they deserve applause. Supremacy is heavily synth oriented, and this is where the true essence of the artists creativity lies. Ambient style melodies, as witnessed in opening track ‘The Eternal Oath Of Life’ are highly effective, and while I find the drum computers oftentimes, there are plenty of highlights to compensate with. The Land is another piece comprised solely of keys, and serves to contrast well with The Call Of A Thousand Souls with its heavier guitar approach, and induction of bizarre atmospheres. Another fine track in what appears to be a fine album. Soulful, vocals of moaning which are not all Black Metal styled assist the dynamic nature of these songs, as well as a pseudo folk element which makes its presence felt on occasion. The Eye have a way to go before they will achieve their full potential. I believe they are capable of much more. I recommend this release to all who like atmospheric Black Metal, and I also suggest you check out the band’s origin, Blu Art Nors, a highly underrated act.


Vital Remains was a name I was somewhat surprised to hear, when perusing the forthcoming Omose release schedule. However, upon hearing ‘Forever Underground’, I realised this was a true pearl of an album. Death Metal in a traditional sense, yet mod-

er, and dynamic, with an aura that sent it into the future of that particular genre. The key to Forever Underground’s success, is the tempo at which the album is executed. A moderate, mid pace, which oozes confidence, and a sort of militant control over the songs, as well as their obvious lack of desire to follow the trends, where to play as fast as possible is the only path to the fame these grinning vocals are often aiming at, those of Vital Remains frontman Joe Lewis come off as a positive accompaniment to the music, and possess a certain quality where the bands lyrics can be heard. Another worthy detail of this album, Forever Underground has just six tracks, yet it clicks in at around 40 minutes in length. Often simplicity is the key, and this is an excellent example of this. The kind of album that sounds killer on CD, and would sound even more so live. The kind of album that will take you deep into its depths the first time you hear it. Highly ‘lickin’ recommended!


EXCITER are a name that ought to sparkle a bit of interest in the older Metallers, especially those of the earlier part of the 80’s. The legendary Canadian trio have returned, with original guitarist John Ricci, to reappear Metal in a new form and time. Despite the fact that many bands who reform seem to reanimate their roots, the difference between EXCITER’s Dark Command and their debut Heavy Metal Mystic are quite noticeable. I think it’s fair to point out that Exciter have not exactly reformed, although this is their first album in close to fourteen years. The Dark Command has those wailing kind vocals, and is by large, heavier, and faster. The topics explored lyrically are of a darker nature as well. I don’t know whether Exciter set out to sound like a modern sort of band... the evidence of their old school origins are far too obvious, and in sight of this, this is a very, very genuine unaltered and original album. Indeed, when one hears Exciter, and all the silly glue bands of today, it is not hard to see, where a band like Bewitched or Inferno are coming from, and just how cheap imitation they really are. No, Exciter are the real deal. Speed, power, the wailing vocals, and insistent rhythm, the ability to sound convincing. An album for 1997? That I can’t say exactly, and while some of the wailing vocals become a bit grating after a while, The Dark Command is a fine piece none the less.


For a Northern band, Finland seems to be responsible for very few of the Black Metal bands of today’s scene. Horna is quite a formidable act, while their brand of fast Black Metal is not unique, in the most extreme veins, it is quite listenable, and positively worth noting. Offering twelve tracks in total, the pace rarely lets up, and does offer a few deviations in the general sound perspective. Hiidenromant Uksema is possibly the best example of this that the album has to offer, and combined with the minor, Burrorseque vocals it gives the journey an interesting edge. In fact, this track is a little along the lines of some of the works on Gorgoroth’s Antichrist album. Closing piece Sinulle, Mataneva Jehova is also a resonable listen indulge, with its quasi Celtic Frost aura. All in all, a positive addition to any collection.


We looked at an advanced tape of this album in the last issue, and after a seemingly immense delay, Amonish’s Black Metal demons are expelled onto CD. Nothing much has changed, and Nocturnal is probably closest in sound to Burzum than to anything else. Especially the screamed, tortured vocals, and the use of mild, progressions, and simple arrangements. Opening with ‘Thy Black Sea To Suffer’, the music is often dramatic, and there are attempts to utilise climatic sequences to this track. The true problem though! The awful riffs that are used throughout the song. Tacky, choppy riffs that diminish the fluidity of the riffs and so forth. The Isle Of Enchantment is another semi melodious piece, which also employs the grand atmospheric guitar of Burzum. I mean you could look at this as nothing more than a Burzum clone, but in actuality, the music and arrangements are, by and large, very good. Especially that there is a real difference between the two 'artists’. Generally speaking, Nocturnal have presented quite a good work. Short of genius, it is well worth investigating, especially of the brilliance of Burzum’s Aisle was a few tracks shorter than your interest levels would cater for.

DECEASED [USA] Relapse Records (MIM) Fearless Undead Machines CD ’97.

For well over ten years, Deceased have been playing their own defined style of metal, and Fearless Undead Machines is a tribute to Zombies, the Undead, and all the grand horror films that glorify such an influence. The band, at last released a record, and it is so incredible, and that’s what makes them so interesting. The fact that the album needs to be explored repeatedly in order to discover all its complexities is another point in its favour. Lyrics tell a story, rather than make a statement about something inane, and some great playing, and well structured songs. The majority of the album has a great thrashy feel to it, the kind of release you can really get into without an appreciation or confusion. Masterful lead work, and diverse, animated drumming contribute to the excellence, and I exhibit a bit of a Voiroid influence in some of these tracks, which add to the diversity of the songs, as well as a general aura of individuality in today’s sea of boring releases. With a playing time of over 60 minutes, it is not only superb value, but an album that promises repeated listening satisfaction. Now who can promise that nowadays?


Admittedly I initially liked the debut BEWITCHED album, until the drum machines really started to drive me crazy. Their successful Mini CD showed what an average band they really are, and used a wealthless му¬у¬оо¬оо°оо¬оо¬оо°оо°оо¬оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°оо°о0


From the ashes of Order From Chaos, comes Vulpecula, and while it is said to see a legendary band such as OFC defunct, it is great to see a killer band like Vulpecula rising from the ashes. Fins Immortalis is a six track Mini CD, comprised of some of the earlier material recorded by the band. Slow, spaceclack, and really quite an original expression. Heavy vocals
though nothing too much like everything else, and an all-over innovative approach to song structuring and mood. I would like to hear these songs recorded on a fine superlative level to what they have been, however, this is still a listening pleasure. Not only recommended, but endorsed by Heresy!

**THE ROCKING DILDOS (FRA/FIN)/Omen Productions (MIM)/Horny Hoodie CD '97**

Well, we all know who the dirty buggers behind the Rocking Dildos are, and on their second album of pure pervasonry, it seems that the Dildos have come with a heavier, more aggressive sound. Fast, catchy, and straining toward punk rock 'n' roll is delivered over the course of three tracks. With such tunes as 'Toilet Seat Sniffer, The Bum Cunt Brigade, and Roll Your Arms Out Of Here,' what more could one ask for? A pretty good release, and an OK change of pace.

**THY GRIEF (NOR)/Solstitium Records (MIM)/The Precon-Touch Of Mortality CD '97**

Another reasonably high quality band from Norway, and another fine addition to the Solstitium Empire. A label not afraid to offer a bit of diversity, Thy Grief deliver fast, and furious Black Metal in the True Northern tradition, and have improved vastly from their ordinary demo's. For comparison, they've churned down a path that is rather unique, yet somehow familiar as monstrosities. Thy Grief do offer a less avid deviation to the course of regular Black Metal, similar to the way in which Behemoth sparkle up their own sound. Gentle keyboard interjections, and some pretty grim vocals leave you with a fair idea as to expect, and although these may appear to be details, all are well familiar with, I still believe this to be a well worthwhile contribution to the Black Metal scene.

**INFERNO (NOR)/Omen Productions (MIM)/Downtown Hades CD '97**

Indeed, Downtown Hades is a marked improvement on Inferno's Utter Hell debut. More natural in its approach, and delivery. From the outset, the concepts do not appear to be so obviously clichéd, and although this may still be the case, I feel that it has been somewhat rectified for this album... at least just in the most extremely obvious sense. Actually, the more I listen to this album, the more I learn the Japanese Santana. Particularly in the track Roadkill. I really criticised Inferno for their lack of originality in the past, and while Downtown Hades is not exactly original either, it is performed with a hell of a lot of passion, and conviction. And as we all know, one cannot perform something well, and Inferno have definitely achieved this. Outstandingly killer track is definately Metal Attack, which unfortunately appears on their leg of the Headbangers Against Disco 75th EP. A slightly different version sure, but from an old school metal band, this gives even less incentive to keep the spirit of vinyl alive.

**RAISON D'ETRE (SWE)/Bloodlust Creations (MIM)/Reflections From The Time Of Opening MCD '97**

As the title of this work indicates, these are the conceptual works of Peter Andersson's Raison D'etre. Personally, I find this to be some really great work. Not so far removed from Prospective L Reflections... is a generally darker, yet fully evolved saga, with the mildest industrial pulses radiating through it. While Andersson's second album Entwined By The Winds... is almost new age sounding, Reflections... deals with a darker persona, the depths of hell and so forth. While not so explored by the listener, yet I have explored myself of this material from the Raison D'etre Industry catalog will be familiar with Raison D'etre, for those who are not, and like the darker side of this genre, this is a highly recommended starting point, and a fantastic release in its own right.

**AMBER ASYLUM (USA)/Relate Entertainment/ Natural Philosophy Of Love CD '97**

It seems that we have almost the entirety of Amber Asylum's releases here in this issue. Natural Philosophy... is the second album from this American atmospheric experience, and interestingly enough, it features performances from members of the legendary Neurosis, to whom Kris Force, the mind behind A.A. has also contributed to amongst others such as the Swans, and MitiC Cass. Natural Philosophy... is also a more vocal affair, and I am surprised to discover that Kris is a soprano vocalist, in the light of the minimal vocal experiences of their Protests To Amber debut. The music is beautiful in its simplicity, as well as being, dark, moody, and somewhat like a cross between Black Sabbath's凌辱 The Spider Way Some of these pieces even remind me of Taliban /Basa period Einstuerzende Neubauten, which is of course a fantastic factor. Reworkings of the band's 7 tracks Looking Glass, and Poppies close proceedings, and like the first Amber album, this too is compelling, inviting, and a superb listening experience.

**ENTHRONED (BEL)/Blackend (MIM)/Towards The Skallthrone Of Satan CD '97**

Definitely the most ridiculous album title I have heard in some time, this is a second album, and like their first, it is quite a decent release. I recall hearing the first Enthroned album, and thinking that it was the first real generic Black Metal band I had ever heard. It seems that nothing has changed with this new album either, and while the band performances, and with a degree of conviction the music is well produced, I haven't heard before. Composed of ten tracks and the obligatory intro, Towards The Skallthrone is well worthy of your time, and is executed with a good deal of energy, this resulting in a high powered Black Metal experience. Just don't expect any surprises, and you won't be disappointed.

**AMSVARTNER (SWE)/Blackend (MIM)/The Trollish Mirror MCD '97**

What exactly is a trollish mirror one might wonder? Perhaps the music of this band is more interesting than trying to interpret their album titles? I think so. Another orthodox, aggressive Swedish band, but with a great deal of potential. Amsvartner seem to be able to deliver a good array of moods, and time changes, which really spice up what could have easily been a boring and uninteresting recording. Hard, throaty vocals, some great technical interjections, and some pretty confident, and passionate singing. Offering four tracks and the obligatory intro, I think this is a release well worth investigating, and I anticipate that Amsvartner's forthcoming full length album should prove to be something of interest also.

**APHRODISIAC (NOR)/Eblindheit (MIM)/Neonstar Chamber MCD '96**

Aphrodisiac is comprised of members of DODHEIMSGARD, VED BUENS ENDE, and FLEURETY. And while this may give you some idea of what this union would create, I am pretty sure that you would all get it wrong. Described as 'Noise which tends towards music', I couldn't think of a better assessment. The orchestrations are built around mild industrial noise, which often sounds like overdriven guitar noise, and waves of sound, samples, eerie guitar passages, and other general obscurities, although I cannot say that this is difficult to listen to, or really alienating in any manner. Do not expect a normal Black Metal album. This warning goes out to those who read as Dodsheimsgard, Ved Bue Ende. No, Aphrodisiac have created quite an interesting album, that is more like a stream of sounds, and mildly structured journeys, as opposed to a bunch of songs on a CD, cleverly called an album. My true assessment of this work? Like Brighter Death Now's Great Death through rose colored glasses.

**DREAM INTO DUST (USA)/Chthonic Stream/ No Mand Land MCD '97**

Formerly known as DECEMBER, and responsible for the excellent Elfenblut? release, the same ensemble continues on this Mini CD. Four tracks of what appears on the surface diverse, and dynamic Goth Rock, to me, sounds to be so heavily influenced by an array of other bands from other eras. The Lost Crusade which is the opening track, reminds me of pre-Birthday Party, Boys Next Door from Australia, while Dissolution is almost a recipe of a piece from Some Kind Of Hate, and some of the more recent E钍 igma. Dream Into Dust have a bit of coincidence, and when most bands set out to "copy" something else, it never usually works, and due to the excellence, and passion with which these works are executed, we must call it coincidence. Uncanny or otherwise, I believe that Dream Into Dust will release some more material On Omnipotence's Elfenblut label, and I find this quite a recommendable release.

**ARMORED ANGEL (AUS)/Advanced Promotions/ Angel Of The Sixth Order '97**

If you hadn't guessed it already, the Legendary ARMOURDED ANGEL have unleashed, despite all the rumbles that they had split up. Founding Member Lucy has recruited another two souls to keep this 80's spirit alive, and a 'pre album' of sorts, has been recorded, resulting in this Angel Of The Sixth Order. So little criticism will be offered here, as I can't say this is a real release, but one can expect great work from Armoured Angel that's for sure. I would still love to hear this trio sounding a bit rarer than they do. The sound is all too compressed for my liking, but you can hear the true 80's spirit, and catchy nature of these tracks. Standout cut is definately Crucifixion, absolutely killer! Armoured Angel are searching for a suitable label, so spread the word, and get this Cult band heard!

**SAMAEN (AUS)/The Revenge Of The Natural Promo '97**

I can tell you of all you that I was excited to discover the 97Samaen Promo in the letterbox, as the band have not failed in their latest material. After their awesome debut, Indomitus the band were plagued with several problems... mainly drummers, and now have secured a solid lineup, and some killer new songs. This Promo offers three tracks, Enslaved, Rassnath and Earth, fast, dynamic, and cosmic, and one can hear immediately who it is. And how many bands in today's Black Metal scene can boast this? Samaen have the ability to create fast, yet epic songs. An ability displayed by Enslaved on their Vikingligr Veldi's album: Melodious, progressive, and highly original, it is eerie that Samaen are an unsigned band.

I trust that this is something that will be rectified very quickly.

**SADISTIC INTENT (USA)/Dark Rain Productions/ Ancient Black Earth MCD '96**

Sadiastic Intent should be a name well known to all fans and wide. Ancient Black Earth continues in the well established Sadistic Intent style, and is designed to serve as a predecessor to their forthcoming full length album, which will be released by Necropolis Records in the first half of 1998. Comparatively speaking, Sadistic Intent have much in common with Morbid Angel and Altars Of Madness period, yet they have brought it up to date somewhat, without sacrificing their old school feeling, and spirit. All three tracks are catchy, aggressive, and executed to perfection. Personally speaking, I find Untimely End the standout track of this release.
MAURISTATTJA (AUS) Demo '96
Politis Ul Umba Samat.

Somebody lent me this demo just prior to my releasing #2, and I told them that this band was not worth reviewing. Later, I heard something from this band on a radio station, and was surprised by how good they sounded. The band were kind enough to send me a copy of their demo, and I am back to my first theory... This band is terrible! This is not as though they were influenced by some other bands, in my opinion, the way in which they shape their orchestrations is really poor. In union with the general Blackened feel of this demo are some awesome gothic vocals, and some terrible goth beats... That's if you can find someone to listen to that far in a bumper indeed!

ARES KINGDOM (USA) Demo '97
Are Kingdom is another of the writing bands that come from the Austrian scene. Their cover art, their attitude, and their music is truly gothic. Their sound is mid-80's, and so is the music, with a lot of energy. Though I cannot find any information about this band, I am putting them in this list for the sake of completeness.

THE MURPHY BOYS (AUS) Demo '97

Metal For The Road Demo '97

Well, well, well... The Murphy Boys, other than having a dubious sort of name, are quite a formidable trio. The end result of this demo is this band not at least to be so foolishly be given all the same. Musically, The Murphy Boys recombine the legend of Venom, and with the right addition of future, and include here breaks, the 80's is reborn. I imagine that if someone can play a decent amount of speed, but again, so many of the references are sadistic to the great Australian music of the 80's, and most people would not even notice these details. The track is definitely Drivko. With the Dead, while Crusader Highway 666 is another fine cut Metal For The Road is a great listen, even if you want to listen to more technical Venetian songs that are performed well, and the label is an interesting one.

DONNEN BICH'T (AUS) Demo '97

Metal For The Road Demo '97

An offspring of the Austrian demo scene, or more specifically, from Austrian band Demon. More than can be said. Riffs I have heard a bunch of times before... vocals for the sake of gruntness, and fast, and decent Black Metal. Perfectly done! This band definitely needs more than that, I think it's a pity that only a few people have been so far exposed to this demo, but the rest is generally quite good.

IMPACT WINTER (AUS) Demo '97

Death For The World Demo '97

Destroy The World offers an improvement for West Australian black metal. This band definitely needs more promotion. Members of this band are very genuine, and the music is truly gothic. With the Dead, while Crusader Highway 666 is another fine cut Metal For The Road is a great listen, even if you want to listen to more technical Venetian songs that are performed well, and the label is an interesting one.

FROZEN SHADOWS (AUS) Demo '97

Frozen Shadows have come with a very competent, and professional demo. Extremely Scandinavian in pace. Frozen Shadows work with some intense speed, and great screening Black Metal vocals. It actually reminds me of a lot of the moods I love, which is definitely not a bad thing. Offering from the bands mentioned. It's a shame that they have yet to make the tracks more involved, perhaps it would be better to say that they have yet to make the tracks more compiled. But for the sake of these tracks, I am only going to give them a good playing time, and if they do not impress me, I will be very disappointed. Only to say that their music is one of the best of Australia. Blackened Death Fucking War Metal, this is for you!
FORGOTTEN [USA] Demo 1 97

Another exciting American band, that defy generic description. Actually it's a bit of a hybrid of metal Black Metal, and new wave gothrock. The vocals are totally manic, and as though delivered through a possessed entity. The music is somewhat hard to describe, and while slippy, it has an air of eccentricity, and true originality. Forgotten, whilst having a ter-

atory name, are another band that I think have something truly interesting to offer the extreme metal scene. Featuring just two tracks. I hear the slightest elements of Voivod, and Mysticum in those, heaps of originality. Highly recommended!

UNHOLY ARCHANGEL [GRE] Demo 97

Offering three tracks and an intro of hyper speed War Metal domination. Quite different from what generally comes out of Greece, and in the spirit of Bastial Wastia, Abominator, Conqueror, Blasphemy, and the like, Unholy Archangel have the same spirit in spades. Some of the music here is pretty wild recording, but generally speaking, it is hard to determine one part from another. The music lacks fluidity, and this is a lopoint. Sonic in itself is a demo, but are these not what people hear before they sign a band? Simply, the songs need a better structure. The talent within this trio is good, and genius is often a very fine one.

MORTUARY OATH [USA]

Once Upon A Dystrey Demo 97

Mortuary Oath is the alter ego of Black from Angelpitfall from the USA. Musically it is a hybrid of King Diamond, Ien Mullen, Rotting Christ and Black Sabbath. The latter of this comparison's would be the most noticeable, yet with the structure of the lyrics, and the style of structure, the King Diamond influence is very apparent. Quite a good job for a demo by any standards. Its very hard to determine how big a band this is, but certainly has a great amount of room for improvement; but more impor-

tantly, it has the space to develop into something exceptional.

AS SAHAR [SING]

Meditation Eviscerate Possess Demo 97

As Sahr hail from Singapore, and like the legendary Impiety, play a similar style of Vortex Black/War Metal. As Sahr have a genuine old school quality, whilst sounding quite modern. The music is pretty raw, although the quality of the recording and so forth is of a high quality. The tape offers five tracks in total, and one of those describes the demonisation of going forces; they certainly are a good band, that will certainly hold a solid cult following. Well executed, with the right degree of conviction, As Sahr are A. OK.

VEIL OF ANGUISH [AUS]

Gabriel's Tears Demo 97

Veil Of Anguish have made a marked improvement with this demo, and it is great to hear them finding some true direction, although I feel their sound is still a way off being completely focussed. While the melodies have improved, some of the tracks still sound a little bolder together, and they still show a little bit of change abruptly, and then another abrupt change into a keyboard passage. However, there are some good ideas explored here, and some intelligent, progressive vocals. More of this above Veil Of Anguish reaching greater heights with each successive release.

DREAM UPTOWN [AUS] Demo 97

Disjointed, Black Metal from Australia. Generally, these songs fail to do much, although there are a few exceptions, like in the second track. There is some degree of talent below the awful screaming vocals, and the lyrics are set into chapters, like stories, which I think shows some level of creativity. Be sure you hear the music, and that's what you listen to. Awful drum machines, average music. Not worth your time.

THORNSWAIN [USA]

Consecration Of Evil Flesh Demo 97

Thornsawn are undoubtedly one of the better of the so-called "Black Metal" bands to hail from the USA. Nothing really primordial, but quite a good listen none the less. Compara-

tively speaking, the band are a tad similar to Murdlik, but this is only a guideline, as Thornsawn work well with moderate pace, catchy riffs and a defined confidence in the way the songs are executed. Guitar riffs make up this demo, and a well recorded and presented piece it is. As I said, not groundbreaking, but well worth your time, and listening satisfaction.

MORCROF [BRA] "Scientia di Mortalis" Demo 97

Here's a great example as to why one must think globally before choosing a band name. MORCROF. Maybe it means something in Portuguese and otherwise, but as far as I could tell, it sounds like the name of a company that designs wheel-

chair or something. But musically, it really takes Morcrob a long time to get started, and although their intro is quite majestic, and well orchestrated/stolen, it makes it a little difficult for a listener to stay on waiting for something of interest to happen. Portal To The Knowledge is the first real track on the demo, and I have to say that this is a pretty interesting band. They do possess a certain South American nature, but at the same time they are very original. The vocal style, the music, although poorly recorded, is quite progressive, and dynamic. Interesting riffing patterns are employed, and the leadwork is quite innovative, serving its purpose effectively. In fact, the whole demo is quite impressive, the more so as you have to say what a fine release it is. The Demo comes to an end with a live cover version of Rotting Christ's The Fire Of Vio'sh. This is one demo band who deserve the worthy of interest award.

LETHARGY [GRE] "The Sleep Of Innocence Demo 97"

Pseudo Romantica is a live version and while this may excite some of you doom fanatics, this can find it all too unintentioning. Slow, drively riffs, and barking dog vocals which are soooopooocooch cliched and unintentioning. (Sounds like Nordic Video Review ED) Essentially, the band can perform their instruments reasonably well, it is simply that the three songs, other than offering some semi interesting progressions, are quite boring to listen to. The Silent Mourning Of Manhood is by far the outstanding track from this release, and shows that when Lethargy's vocalist is not barking like a dog, he still cannot sing. Should have been titled To Poo To Sleep Our Listeners...

ABOMINATOR [AUS]

The Conqueror Possessed Demo 97

The Conqueror Possessed is a marked improvement from Abominator's '95 demo Barbarian War Worship. The heaviness of this demo here, although the band seems to have a little more of their own identity, in an overall perspective. However, I am still reminded by other bands which I listen to this demo. Opening track, The Conqueror Possessed reminds me a hell of a lot of Blasphemy, and with the addition of Daniel Keenan from formerly of Bestial WARLORD, the apparent similarities are as present as ever between Abominator and Bestial WARLORD. Abominator have refined their riffs to such a fine piece now, which should work favorably, especially where clarity in their live sound is concerned. Many of the tracks on this demo also possess a few more old school tendencies, which is a positive aspect the recording current. Currently, Abominator are preparing for their debut full length album titled 

ANACERGCORPSE [USA] Sons Of Vengeance


ANGELCORPSE deliver their crowning achievement with this track of their 7" Wolfstreet. A pearl of old school warfare, that does not attempt to rip off, emulate or copy what has gone before, but possesses that old school feel. A superb catchiness filters through the song, and if you are a fan of Hekkelvamps vocals, then there is little else to demand from this. Blistering leads a la Crazy Trey Agrattoh, and one of the best riffs ever heard. On the B Side, we have the ANGELCORPSE tribute to the legendary POSSESSED.

Burning In Hell is the chosen blasphemy, and ANGELCORPSE unleashes it with a little bit of spice, and a touch of lightnin' to project it along at light speed. I've said it before, and here I'll say it again... I respect a band that approach a cover as though they write it themselves, and that's exactly what ANGELCORPSE have done here. Buy or die, this EP fuckin' rocks!

Nuclear Hell is a live EP recorded late December 996 on the band's first European tour. And yes, ANGELCORPSE deliver! Featuring two tracks from their debut demo and otherwise, Envenomd, and Sodomity Curie from the speakers like 'Rabid Bloody Wolves' (Thanks Keith) and let the hordes know, that that are a live force to be encountered. I don't know what sort of quantities these EP's were released in, but I recommend them highly!

SABBAT [JAP] Primitive Art Records.


One band truly worthy of the term Legendary, is of course Sabbat from Japan, Scandinavian Harmageddon is their Venemous trip, and the first of 7 " EP's to be released in Japan. Opening cut of this three track EP, Bleeding From Ear has some riffs reminiscent of Slayer's Antichrist, so you know it has a bad thing. While the second cut is a live track called Reek Of Creation which of course is a thrashy, old school masterclass of chaos, with plenty of those varbal balls of violence intro's. Very good track, and well on the B Side we have Juno, which is ultra primitive sounding, with some very great vocal diversities, and interesting use of range. Brilliant in its simplicity, Limited to 500, I suggest you all hurry and snatch this one up also. My only complaint is that there is no Australian Harmageddon planned.


War Ceremonial Hall 7" EP '97.

From a band filled with Cult bands that surprisingly never achieve major status, comes Satanal. Excellent, when compared to War Metal with a punkish personality. The band like to compare this to Old Bathory, but I don't think this is the greatest comparison, although bands of that persuasion will find this release a worthy one. Featuring the two male members of Evol, Satanal is fast, noisy, and Black as hell. Fans of old Durtlehe should find this quite a gem. Three tracks and an intro make this EP complete. A fine band, and a great 7".

AMBER ASYLUM [USA] Fireball.

Through The Looking Glass 7" EP.

Two tracks, on a magnificent picture disc from the eerie Amber Asylum. While it is difficult to convey what this brand create, the music certainly possesses a tragic, yet mysterious atmosphere, without being morbid, or forlorn. Through The Looking Glass is perhaps a little more serene than the pieces from their debut album, while the B Side, Poppies is even more dark, and dreamlike. Gentle vocals radiate throughout, and even if just for the great artwork on the disc, one should discover this pure creation.

PUISANCE [SWE] Cow Meat Industry [MIM]

Toallahans Hearts 7" EP '97.

Musical terrorists Puisance has released a limited edition 7" Toallahans Hearts. This act improves with every release, and this two track EP exercises the band's intention to utilise samples to convey messages, and their intentions. The music is pseudo classical, and still quite industrially oriented. Some of the elements found in first cut Command & Conquer are quite scoring, and hard, while Stagnate & Perish is more naltant, and bombastic. Arriving on a solid red colored wax, Puissance is a view into the final battle...the end of the world put to music.

DESTROYER 666 [AUS]

Satanic Speed Metal 7" EP '98.

Destoyer 666 with their first 7" EP. Recorded January 1998. Two tracks of Destroyeress Metal. The Siners Call, and Satanisc Speed Metal. Naturally, it is quite phenomenal, with fast, thrashy, and catchy riffs that do not try to be anything but original. Metal right from the fiery pits of Hell. SatanicSpeed Metal also features verbal assistance from 8 of Australia's Heaviest Fuckin' Metal bands. Two tracks,limited to just 250 copies. An Australian Metal Institution! See Editorial for pictorial evidence.
HEADBANGERS AGAINST DISCO Trilogy (VAR) Primitize Art Records.
Chapter one of this concept trilogy features SABBATH from Japan, BESTIAL WASTLUST from Australia, INFERNO from Norway, and GEHENNAH from Sweden. A seemingly excellent line up. The legendary Sabbath get proceedings underway with their cut Baby Disco is Funk. Raging old school Black Metal in the true Sabbath way, this is the best track by far the EP has to offer, and the lyrics are of course a killer. A lyric from this masterful song, ‘Shout! Death to dancin’ men! Fire! And break off the colored penis,’ What more could you want? Geennah’s Dissection is one of the worst tracks on their second album, and for such a peak of a band, I am disappointed that they could not come with another piece of anti disco mayhem. Oh well...We have the usually awful Inferno up next, who deliver a great track called Metal Attack. As original concept wise, all sarcasm aside, Metal Attack doesn’t sound like it was stolen from someone else, and proves that some of these clowns 80’s rip off bands have some talent. I would like to see more of this stuff.H.A.D. Vol II. 7" EP ’97.
Chapter two of the H.A.D. trilogy features the excellent Metal warriors USURPER from the USA, UNPURE, and NIFELHEIM, both from Sweden. Now this is a fine cast indeed. Disappointed am I to find Usurper’s Anno Domini on their latest mini CD as well as this 7”. At least you get a bonus intro. For something as special as the H.A.D. trilogy, all bands should have contributed exclusive tracks. Alas, Usurper deliver a kick ass track... As per usual. The legendary Swedish maniacs Unpure are up next with their Metal Night. Unpure being another band as undyingly as they come, deliver their own very unique style of primitive Black Metal. Unpure being the kind of band you can hear, and know automatically who it is. Forever true, forever Black. Unpure deliver a catchy anti disco tune, and are a fine asset to this trilogy. Nifelheim’s track is dubious as it is an anti disco sentiment, but as it is a cover of a Volcano track, perhaps the sentiment is strong enough. A fine fuckin’ job indeed! H.A.D. Vol III. 7" EP ’97.
Chapter three...the final battle. The line up for this one is as follows, TERROR SQUAD from Japan, STAINIDE and IRON RAINBOW from the USA, and finally LOUDPIPES from Sweden. Again it is the Japanese band who rules this EP, and TERROR SQUADS’ Diabolic Diso is a killer, both in its raw musical raging form, as well as its crazy lyrical assault. I look forward to hearing more from these fuckers. Cianide deliver a smooth, well paced, catchy death metal track, with those growly death vocals which seem less than appealing to these ears nowadays. What to say? With some different vocals, this could have been a masterpiece...we obviously will never know. Well this is the first time I have heard this infamous Iron Rainbow, and with some big, raw, Maiden-esque riff’s, things are sounding quite all right. Of course that can go either way, and Iron Rainbow, as the name indicates, could just have more in common with the heavier wave of the 70’s bands than one may expect. Fans of Black Sabbath, Cirith Ungol and so forth will find this one a pearl for certain. A lengthy, catchy rock n’ roll journey. Recent Osomose signing Loudpipes close the saga with their thrashy, full tilt assault. Power, conviction, madness, destruction. Loudpipes fuckin’ rock!
Remember, all 7” EP’s are limited, and to be a Metal Warrior, and to not own the H.A.D. trilogy, you might as well be wearing a dress.

FUNERARY CALL (CAN)
Of Gods Disgrace
Propounded Unholly 7” EP ’97.
Limited to just 200 copies, the legendary Funerary Call return with their second 7”, and another monument of darkness. Not fitting any category, we like it, the disc delivers, repetitious hard, pulsating sounds, with serious structure, and a sort of primal backdrop. While On Blackened Earth is the more primal of the two pieces. On With The Breaches Of Death is driven by an eerie guitar, and interjected with rapid industrial, and a pseudo symphonic aura. This band’s demo’s reminded me much of Abramium, and it is fantastic to hear what they have evolved into. Propounded Unholly is a top notch release, both musically, as well as in the presentation. I cannot criticise this band highly enough.

AUTOPSY USA
Tortured Means Of Agony Bible 7”
Rather strange these days, seeing so many tracks listed on a 7” EP, even if it is a double. And while the cover is quite poor, the quality of the yellow, and green vinyl, as well as the audio quality are both exceptional. The EP offers nine tracks, and in an official release, recorded 16.05.1993. Tracks like Slaughtered, Fiend For Blood, Tomb From The Womb, Charragem Remains, and Twisted Mass Of Burnt Decay make up the course of the EP, and while the crowd sounds almost non existant, the band do kick it out pretty hard, and I am sure that after hearing this, that many will have wished they had been in attendance for this show. Available for $10 US from... Necroharmonic Productions, P.O. Box 1253, Kearney, N.J. 08032 USA.
MARDUK have time and time again proven themselves as one of the most violent and aggressive Black Metal bands of the whole 90's scene. Marduk are also renowned for their prolific release schedule, and most recently they unleashed the first real Live Black Metal album. Entitled *Live In Germania*, Marduk bludgeon their way through sixty minutes of live material, and show just why they are one of the best Black Metal live acts around. Both Morgan and Legion answered the following questions.
B War

There is a trend amongst bands, who, when they release a live album it is usually a sign that they view their careers as being over, or very close to it. As this is not the case with Marduk, why release a live album at this stage of the band’s career?

Morgan: We wanted to show people that buy our records, that we are fully capable of performing our music with the same intensity and feeling as on our studio albums. We also wanted to offer some kind of live show to those who have not had the opportunity to see us live, since our tours have been exclusively concentrated in Europe. On The Heaven Shall Burn... tour, there were even people from Canada, and Malaysia to see us, and that convinced us that there was a serious need for a MARDUK live performance on CD.

Live In Germany was initially intended to be called The Black Years: How did it evolve into Live In Germany?

Legion: One reason was that we didn’t want to release an album that had a name so close sounding to the new SODOM release, but on the other hand, since all the tracks which are featured on the album were recorded during the German part of the tour, we thought the idea to change the album, so in some kind of way became a praise to the German metalheads, and so we did.

Marduk are an extremely confident, and aggressive live band... an attribute that seems absent in many of the Black Metal bands around today. Are Marduk merely fortunate that the strength of their conviction carries them through these live gigs, or has the focus of the band always been on the live scene, and the fact that you are a live band, first and foremost?

Morgan: Live gigs are the ultimate opportunity to really reach the listener and spread your message the best, and since Metal was meant to be a live playing type of music, we put as much power into our stage performances as possible. People yelling about how they are “too evil” to play live are often nothing else but non-talented musicians who do not dare to really prove what they’re made of since they drown their lousy riffs in synthesizers and effects, and shit in the studio, just to cover the fact that they are losers.

With all the frequent live shows, is it difficult for Marduk to keep an air of mystery about the band? Is arrogance employed as a means to keep Marduk shrouded in a cloak of mystery? It seems the less people know... the more interested they are in the band.

Legion: We do not really care about mysticism, and people are free to label us as arrogant. We do not really care, as we are not here to tell the world how much we act if our aunt would call me up on a Sunday and ask me if I would show up for dinner. We are here to proclaim war against Christ, and sodomize the hands of God. So we aim to disentangle the biggest amount of people as possible, so that they start to hate god too.

It seems that most so-called “extreme” metal bands seem to mellow, and lose a degree of the conviction they possessed in their early days, as their career develops. Marduk on the other hand, are a band whose music has become more intense over the years. So why have Marduk intensified, where others have softened?

Morgan: Just because. We are 100% into what we are doing, and we intend to plunge further into Violence and hate for each release. When you soften your music, you cannot really stand behind a really violent antichristian message, and since we are as dedicated as ever, we will always be as violent as ever too.

Should a band with Satanic values, and an anti-christian outlook, always present their music in an extreme manner? Can a band successfully convey these attitudes/beliefs without utilising the most intense fashion possible?

Legion: Of course you can always choose to sing about what you want, but compared to those pop bands, we present this kind of message with so much strength and really affect the listener in the right way with our demonic approach, instead of being a winnowings/selfproclaimed band of antichrists.

Is there any way that you can control the level of success that Marduk can potentially achieve? I mean, do you envisage yourselves, dealing with the levels of success that say Emperor, or even Cradle Of Filth have achieved, and if this is not a desirable outcome for Marduk, what steps would you take to ensure your following remained true, and comprised of those who supported the band because they wanted to, not because these people were guided by the media etc...? Morgan: We will not set any limits for our success, but we will always remain true to what we’ve always been, and if that means that we won’t get any further, we will just keep on being faithful servants of Satan, instead of just another power band. On the other hand, we don’t give a fuck if people are guided to us by the media or in any other way there is, the greater we get, the bigger Satan’s triumph!

When a band becomes a major success, is it a sign of the characters in the band that enables them to achieve this? I mean do the fans need to perceive the members of a band as something... a particular sort of person... in order for that band to become major success?

Legion: I don’t think that it is the persons themselves that make the band successful, but rather what the levels of success that say Emperor, or even Cradle Of Filth have achieved, and if this is not a desirable outcome for Marduk, what steps would you take to ensure your following remained true, and comprised of those who supported the band because they wanted to, not because these people were guided by the media etc...? Morgan: We will not set any limits for our success, but we will always remain true to what we’ve always been, and if that means that we won’t get any further, we will just keep on being faithful servants of Satan, instead of just another power band. On the other hand, we don’t give a fuck if people are guided to us by the media or in any other way there is, the greater we get, the bigger Satan’s triumph!

When a band becomes a major success, is it a sign of the characters in the band that enables them to achieve this? I mean do the fans need to perceive the members of a band as something... a particular sort of person... in order for that band to become major success?

Legion: I don’t think that it is the persons themselves that make the band successful, but rather what the persons together create. We are, all four in the band, different persons, but together we are MARDUK. See what I mean?

What do the members of Marduk possess that would make them, or create a situation so that they could not become a success?

Morgan: I cannot think of any weaknesses. We all work very well together as a unit, where everyone adds his part to the whole. We are right now stronger than ever.

As the soul remaining original member of the band, I would think from this that Morgan not take lightly, the people he chooses to work with. Even now, as Marduk appears to have a defined, and long term line up secured, does Morgan still take total control over the direction of the band? Is it important for one individual to take this role so the band keeps focused?

Morgan: The reason for me to choose this particular line up is to get away from the old problem of keeping the others in the right direction. Nowadays, everyone in the band works in the same direction with fundamental energy. These things have never worked out as great before as they do now, and we are really
Legion and B. War In Battle.

tightwelded as a band, but it is mostly me who 'takes care of business' regarding the band. Do Marduk, as Satanists, consider Satan as an entity that is personified in things such as the night, hate, lust, war, destruction, and all elements related? Or do you actually see him as a being who dwells in the depths of hell? Legion: It is a force that can appear in any shapes you can think of, a power so great that you are not able to understand more than fractures really, if you just catch a glimpse of its superiority, you are bound to follow.

In this instance, if you were to see Satan as a being rather than a personification, would you feel yourselves as equals to him, or servants, employed to carry out his quest for world destruction? Morgan: We are followers, who are we to speak of, well not world destruction, but destruction of everything connected to 'god', that will set the standards for the new dawn.

I see that the infamous 'Here's No Peace' 7" will be re-released. What was special about this release, and will it come with any other older, unreleased tracks?

Morgan: First of all, it will not be re-released since it never has been released until this date. (Well not formally anyway, ED) It was recorded in 1991, and was meant to be released as a 12" EP. But when we got the offer for Dark Endless, it became top priority, and the 12" was laid on ice. It will be released as an underground release through the Swedish label, Shadow Records, just as it was from the beginning... probably in September.

What is your opinion on the underground these days. It appears that there are more people/bands out there trying to sell their 2nd rate music, than there is people to buy it, and support it. What are your thoughts on this, and would you say Marduk is still an underground band, if only in spirit at least?

Legion: For sure we are an underground band in spirit, since we keep contact with the underground movement, but you are absolutely right that there are so many crap bands around today that there is no market. The only thing that people are good at is talking. All this 'elite' here and there, which are really just copies of copies makes me sick. They are not adding something of worth to the scene, and should therefore keep an extremely low profile.

I understand there were some problems with censors etc in Germany. (Although I am on the other side of the world and things do become overblown sometimes) Is calling the new album Live In Germanyia perhaps a kick in the face of those who try to censor the views of Marduk? A sort of 'f*ck you' we will reign in your country no matter how you try to silence us?

Morgan: No, it was not meant as a kind of f*ck off, but just as a hint to the German metal crowd, since we recorded the whole album there. The name 'Germanyia' is the old word for Germany, which sounds far better in our ears. But we got into big trouble both in Germany, and some other European countries too, just by using the eagle, that is actually still a state symbol of Germany, and even on their fucking Deutsch Marks! But as we discovered, the main part of the German journalists were just as intelligent as ever, and did their best to boycott us, due to our alleged connections with neo-nazi's which is all based on our interest in the Waffen SS, and the whole structure of the third Reich. But if you are not allowed to be interested in war history, what can one then be allowed to be interested in?

What about the cover art of Live In Germanyia? What does this symbol embody that makes you think that this represents Germany... if that's why you used it?

Morgan: Already answered I guess. That eagle is the state symbol of Germany, and has been for the last 7-800 years. Thanks for answering the interview. Feel free to share any final thoughts...

Legion & Morgan: A big hail to the Australian Death Squadrons. We would really like to come down some time and reap your country in the name of Satan. Hail to all tailors, and King browns, and as always DEATH TO PEACE! G'day Mate.
**MARDUK** *FUCK ME JESUS.*

The reissue of MARDUK'S cult demo release on CD and 7" EP. Featuring the ultimate horror scene sample from the original Exorcist film, where Linda Blair's head spins, and 'jesus f**ks her'. *FUCK ME JESUS* featured several of the excellent tracks that went on to the debut also...Departure From The Mortals, The Black... Within The Abyss. *FUCK ME JESUS* has a mild Death Metal quality to its structure and sound, yet as far as Black Metal in 1991 went, MARDUK were miles ahead.

**MARDUK** *Dark Endless.*

The debut album from MARDUK, and the only release not to appear as part of the Osmose Empire. MARDUK continued quite firmly in the direction forged on their acclaimed demo, and *Dark Endless* also features *Still Fucking Dead* from the Here's No Peace 7" that was not ever released, although some tape copies have gone around. Personally speaking, this is one of my favourite MARDUK releases, and it has a raw, heavy, and intense sound.

**MARDUK** *Those of The Unlight.*

The emerging pattern with MARDUK is that with each album they got a little faster. *Those Of The Unlight* shows a positive transition, and finds MARDUK'S orchestrations becoming more in tune with their works of today. A bit of experimentation with some synth pieces also. *Those Of The Unlight* is also the first album where long serving bass player B.War emerges, and contributes to the solid, demon force that MARDUK is today.

**MARDUK** *Opus Nocturne.*

A Hymn To The Night And Its Beings. As indicated, MARDUK got faster with each consecutive release, and *Opus Nocturne* is the first chapter, where the speeds are blistering. The third element of the complete MARDUK line up was fulfilled at this time with drummer Fredrick Andersson joining the ranks, and *Opus Nocturne* is, in my opinion, the album that shaped much of the Swedish Black Metal scene as we know it today. The many bands that followed this frenetic warpath of destruction. MARDUK aided by their gifted drummer are still one of the fastest however...

**MARDUK** *Heaven Shall Burn When We Are Gathered.*

*Heaven Shall Burn...* was the album where MARDUK really arrived with the outlandish speed, and sheer intensity. *Heaven...* also sees the arrival of vocalist LEGION, who has a lung capacity like no other, and he who embodies the true spirit of demonic possession for his vocal onslaughts. The cover, and layout was done in part by the skilled, artistic personell at Cold Meat Industry, and the title was of course inspired by the BATHORY lyric from that awesome track, *Dies Irae* from the Blood Fire Death album. *Heaven Shall Burn...* is MARDUK'S ultimate Satanic triumph!

**MARDUK** *Glorification.*

Glorification is a fairly suitable title for this Mini CD release from the MARDUK LEGIONS. Opening with a remix of their killer *Heaven...* track *Glorification Of The Black God,* MARDUK pay tribute to four of their influences. BATHORY, DESTRUCTION, PILEDRIVER, & VENOM. All tracks are recorded as though MARDUK wrote them themselves, and any band who is truly confident, will not mimic what has gone before them, but interpret a song in their own way. Of course you needed to buy the LP version for the '92 cover of VENOM'S *Hellchild.*

**MARDUK** *Live In Germania.*

The first real Black Metal live album of its nature. MARDUK pay homage to their fans worldwide, and show that their prowess, conviction, and wild intensity are not studio frills. Featuring tracks from all chapters of the band's existence, this 60 minute holocaust is without doubt a landmark for all Black Metal bands to aspire to. Await for the March '98 Release of Nightwing.
BURZUM

BURZUM is undoubtedly one of the finest creations ever to emerge in the extreme metal scene, and now the man behind this notorious endeavour, Varg Vikernes brings forth 'Daudi Balders', a complete Pagan oriented experience. Radically different to all Varg's previous compositions, Daudi Balders is a unique creation from a unique and outspoken man. The Jailhouse Rock album? Read on and discover...

When Filosofem was released, there was a great deal of hype, claiming this was the album recorded in the Bergen prison. However, it was Balders' 'Død' that was recorded is that correct?

Filosofem was recorded in March '93, as stated on the back of the cover. Since I was imprisoned because of a killing that took place in August the same year, it is pretty obvious that Filosofem was not recorded in prison. Yes, you are right, it was Daudi Balders (Balders' Death) that was recorded in Bergen prison. (Note: The interviewer is not of the belief that Filosofem was recorded in prison, that is obvious even to he. The question implies that Filosofem was 'hyped' as being so, despite all obvious evidence otherwise. The question was intended to clear all 'rumours' of this nature, ED.)

Had Euonymous never been murdered, and you never incarcerated, what would Balders' 'Død' have been? Would Balders' 'Død' in fact have ever been conceivable had these events never occurred?

Euonymous was never murdered, he was killed as a result of his failed attack on me. Anyway, it is impossible to know what would have happened if something that happened, had not happened after all. However, Burzum has nothing to do with what has happened to me in the last four years, so Daudi Balders would have been conceivable anyway. I believe in destiny—there has never been any alternative to what has happened—so I think the thought play is rather meaningless. Too many IF's.

I recall that this particular album was to be released, not as Burzum but under another moniker (Lidskjøl or Hildskjøl). Why did you choose to issue Balders' 'Død' as Burzum, and although most of Burzum's audience would be familiar with the ambient/synth side that has always belonged to Burzum, I can't help but wonder if it will alienate these people?

Hildskjofl is the name of the second Burzum album in the trilogy about the Aesir. I saw no point in adding another band name, or project name, to the mile long list of bands already out there. If the album alienates the dreamers, we should all be happy. Hildskjofl, as I understand it, is the throne of Odin. These orchestrations of Varg Vikernes have also described as Norse Germanic pagan music. Considering that you were always ready to point out that Burzum had no influence from rock, 'n roll, how is this description any different from the earlier Burzum orchestrations... Better phrased, can somebody obtain an insight into the music of Burzum simply through verbal descriptions?

I do not know. What do you think? Perhaps, I do not think. What do you think? I think that it is I who are asking the questions. For me to have conceived this concept, I would most likely have read Varg's thoughts on this subject, and wanted to probe it further. (ED)

I can't imagine that Varg would have ever been concerned with the degrees of 'pressure' that an individual could extract from the Burzum orchestrations, but assuming that you were, how has prison life changed this view?

Nothing changes nothing.

In the past, you have described Burzum as 'A dream without holds in reality, it is to stimulate the fantasy of mortals, to make them dream'. Would you say that this was still the case, and what elements of Balders' 'Død' apply to this statement?

Balders' Death is meant to stimulate mortal's ability to think beyond the normally accepted 'truths', to make them think for themselves. Dreams change nothing. Thoughts change nothing either, but perhaps the next album will stimulate mortal's will to act. We need no more dreams. We need no more dreamers. We need people who think, act, and people who know what they are doing. Nothing changes nothing right? The will to act changes everything!

That it was the mistletoe that killed Balders, is this to say that the seemingly innocent, as described by Balders mother Frigg, can actually be the most destructive?

The seemingly innocent IS the most destructive! However, to the people who think this seemingly innocent mistletoe manifests itself as what it really is. To the fools, this parasite on the tree of life is ignored. 'Poor' mistletoe. 'Poor' You-know-who.

With whom do you identify most with in this event? With Loki, the villain, with Odin, with Balders brother Hod? And Why?

The myth about Balders' Death is a metaphor, where the Aesir are used as pictures for different sides of the human psyche. In this myth, the meaning of life (Balders) is killed. Loge (Loki) finds a problem, and writes to solve it with no consideration of the consequences this will lead to. Loki asks our pure of heart (Frigg) if there is anything that can hurt Balders. She reveals that the seemingly innocent mistletoe—a parasite called Yggdrasil (The tree of life/human-kind) is able to hurt Balders. Then Loki...
Age!

If you wonder who plays the part of the mistletoe, just take a look at history, and ask yourself this question: What people are the parasites on humankind? What religion has killed our Pagan meaning of life? A lot of Europeans have discarded them up through the ages, and prosecuted them as best they could, but always there were some fools who cried “poor” you-know-who! And the scum were saved! Stupidity won over and over again. Let us close the circle, AND FINISH THE JOB! Or else we will NEVER get our lives back! THINK ABOUT IT!

I heard that there is a Burzum tribute album being compiled. I think it would be foolish to think that you did not find this concept acceptable, but what I am wondering, is what is the intention behind it? Will select bands be covering Burzum pieces, or will it be a collective of bands releasing their own material in a bid to aid you financially, (with further court proceedings for example?)

I do not know. I have nothing to do with it.

What is your present status of your prison sentence? How long before you are eligible to apply for parole?

I will be released on probation in about eight years time, if we are to trust the system. I can apply to the King for “mercy” and be released in six and a half years instead, but of course I won’t. Applying for “mercy” is ridiculous in the first place, doing it when you are convicted for something you have not done is utterly ridiculous. I will try to get the case tried again, as I did not murder him like the court meant. (I killed him-big difference). But, the system is crap, so I don’t have any hopes. Hey, if it wasn’t all crap I wouldn’t end up fighting it in the first place, right? (Right ED)

The cover art for Balder’s Dead is a slight departure from the previous albums. What exactly is this depicting? From the version of the ‘Death Of Balder’ story that I read, I cannot quite find the correlation between the story, and the artwork. Can you enlighten those of us interested?

The first painting shows a Teutonic Christian being forced to accept Jotun-christianity. To make him the Jotun-christians hold a knife to the throat of his child. This was common practice when Northern Europe was christianized, so it should not be too hard to understand. Next painting shows thirteen Teutonic Women, traveling into the subconscious through a pagan ritual on a search for the meaning of life. The third painting shows the burial of the meaning of life, when brothers torture brothers to make them accept the new fool “faith”. Lower one cannot sink, so this is the point when nearness between brothers, when trust between brothers are burned with Balder. Fourth painting shows the meaning of life, it shows what Heimdall sees, but is unable to bring back to the conscious world, when he visits the subconscious world.

The fifth painting shows what happened to the women who searched for the truth. They are burned at the stake—another historical fact. The sixth and last painting shows what lies ahead: a twilight, or a sunset? If you take a short look at the answer to your eighth question, you will find the correlation between the story and the artwork. Right?

Considering that all cultures have some sort of creation myth, what makes that of the Norse creation so valid to you? I mean christians believe theirs is the true path and so forth. Would this be better understood by us first understanding exactly what Odin is to you... a God, or symbolic figure, a personification?

To answer the last part of your question first, I will quote Dr. Carl Gustav Jung: “Wotan (Odin) is the Teutonic datum of first importance, the truest expression and unsurpassed personification of a
Count Grishnackh - Around the time 'Hvis Lyset Tar Oss' was released.

fundamental quality that is particularly characteristic of the Aryans".

The Norse, or better, the Teutonic myths are valid to me simply because I am Teutonic! Why should I find other people's race's validity? They have nothing to do with me! In order to be in harmony with myself, I have to be in harmony with my nature. Wotan is valid to me. Nothing else. There is no point in believing in Your neighbour, you have to believe in Yourself, if You don't, your beliefs will be useless.

Considering this, and the fact that Christianity is consistently alien to our Pagan nature, there is no wonder why our white world collapse in spiritual confusion.

Is there a desire to do more Burzum, guitar oriented music? I was reading a press release that gave the impression that you were not 'allowed' to have instruments and so forth, in your particular case/prison. Is this so?

Yes, I have no instruments. No cassette players or the like either for that sake. No, I have no desire to do any more 'guitar oriented music'.

I suppose that you are hardly surprised by the amount of controversy that surrounds you in the 'music media'. Do you view this as negative or positive? From a positive respect, is it all free publicity, and with it, comes sympathy. Do you see it at all from this perspective? Are you at all concerned with your 'musical career'? It is quite obviously a part of you, and something you are gifted with... (The term sympathy here applies, not to pity, but to more and more ears and hearts willing to listen to your words, and songs).

No, I am not at all concerned with my 'musical career'. I have bigger concerns and passions. Sure, free publicity for Wotanic ideas is always a positive thing. Show Wotan to the people, and Wotan will be lit in its soul.

I think that some good examples of this are the alleged banning of the 'Einsatz Kommando' shirts from the Norwegian prisons, or the piece in Terrorizer Magazine about your mother allegedly paying an extremist group to break you out of prison. Do you care to comment on these alleged events?

The Einsatz shirts were banned by distributors in England. Why? Well in 'our' degenerate, sick, Judeo-Christian, Capitalist, anti culture, distributors stand in line to distribute shirts that advocate Satanism, Hell and Damnation, Torture and Torture, Mass Murder and the like, but when somebody wants to sell a shirt advocating Love for one's Race, then they refuse to distribute it. But what else can we expect? "When "anti-nature" writings are called sacred scriptures. Propaganda is called history. Evil is called good. Voting is fraud controlled by media propaganda, and computer programmers. Injustice is called love. Genocide is canonized, and resistance to the murder of the Aryan race is called "hate"." (The words of David Lane).

My mother gave some money to a good friend of mine because he was on the run from the Police after running away from jail. He was broke, and needed money - that was it. There was a lot of crap in the media about it though, and the Norwegian Secret Service arrested both my Mother and my friend, charging them both-together with some other guys for planning a coup d'état. The media went berserk, and they presented a lot of ridiculous theories. One of them was about my mother supposedly giving some money to my friend so that WE should not need to commit any crimes to stay alive after he had broken me out of prison. This is just speculation however, and there is no proof to support a theory like this.

Do you believe it wrong of the Norwegian people to reject the 'Deaths Head' logo on the Burzum shirts in light of Norway's occupation by Germany during the Second World War?

Nobody in Norway has rejected anything we have released. It was some Englishmen who did...

Sure, 'occupation'. That is what the traitor government says today, just because they ran like chilkens when the Germans came. They ran like chilkens, leaving Norway, with absolutely NO authorities, and when Vidkun Quisling tried to bring order back, he was thanked with a bullet in his heart after the war. In Trondheim, the town I am in now, not one single shot was fired at the Germans, and the Mayor of the town gave the German Commander a tour of the town in his own convertible. In my hometown Bergen, they capitulated after a very symbolic resistance, and arranged a football match between the troops. At the town hall, the Germans stood guard side by side with Norwegians.

One of the many churches Varg Vikernes is alleged to have burned. A Blaze In The Northern Sky.
Oslo the Germans came marching in on line, singing, and the Norwegians threw flowers at them. Then the government, at this point sitting in some village in the mountains, signed the papers of surrender. Then they fled to England, and in spite of signing a treaty of surrender, they continued to, or better, started to, rage war on Germany with all available resources. If that isn't a violation of all rules of war, I don't know what it is.

Back in Norway, everything was fine, 30,000 Norwegians volunteered to the Waffen SS (however, only 15,000 of these were qualified), the National Socialist party NS got more numbers than ANY party had NEVER had, before and AFTER the war. This war was led by the infamous Vidkun Quisling by the way, 30,000 might seem little, but considering the fact that Norway's population at the time was 3 million (4.5 million today by the way) it was quite alot. One whole percent actually.

Then war started for real in Norway, when the 'allies' started to bomb our towns. In my hometown Bergen, they bombed a school full of Norwegian children for example. They sent saboteurs and blew up a German ammunition ship so that half of Bergen burned down, killing hundreds of Norwegians, and destroying our still standing buildings from the middle ages (so much for culture). Of ALL the casualties, Norway had during the second world war, the Germans stood for only 15%. The rest were casualties inflicted on us by the 'allies'. The 15% the Germans killed, were mainly criminals, and jews, besides a few soldiers. The 'allies' however killed children, and civilians, sailors, and fishermen who tried to get food as they had always been doing the last ten thousand years. So I will ask you, WHAT occupation? And I will refer to David Lane's words again. "Propaganda is called history". Do NOT believe in these foul lies! They executed Quisling, and made his name synonymous with 'traitor', and THEY were the real traitors. The last thing Quisling said before he was shot was, "History will judge me!" No lies last forever! The history will be re-written! Have no doubt! I am in family with Vidkun Quisling, and I will make sure that I can use my family name in the future, and my children can use my family name in the future, with my pride, and without being associated with treason. Hail Vidkun Quisling! The Hour of Revenge draws closer.

There was a book I believe you were writing called Vargsmal. Was this ever released, and will it be issued in an English version?

It is out in Norwegian, and it will be translated into both English and German, Danish and Swedish, and perhaps other languages as well.

What will Vargsmal contain? Is it simply to tell the true events of that particular part of your life, or do you plan to offer some extended insight into your belief system? What is your opinion on people from the 'Metal Scene' writing books?

Vargsmal (The speech of Varg) is my defense speech, it contains allot of other things as well, such as mythology, ideology and philosophy, and of course history. My opinion on people from the Metal Scene writing books? Well, I haven't thought about it, but since you ask, what is the difference between a writer who listens to Metal music, and others.

During the course of many interviews I have read over the years, many interviewers chose to ask you why you wrote lyrics in Norwegian. I mean is it simply a case where it is more practical? I understand that English offers more describing words, and therefore it could be deemed as inviting, but as Norwegian is your first language, is it not therefore the most likely choice for expressing your innermost?

I am Norwegian, so it is natural for me to write texts in Norwegian. Besides my English vocabulary is not all that good, as with my understanding of grammar.

Thankyou for the interview. Is there anything you care to say in closing? Thank you for the interview. Support your local Eristakommende! Hail Wotan!
ANGELCORPSE is the Throne of Death Metal Chaos upon which Pete Helmkamp, and his fellow purveyours of War reign. After a career spanning almost ten years with Cult band ORDER FROM CHAOS, the band went their separate ways, and ANGELCORPSE was thus born. Helmkamp is also an author of sorts, publishing his philosophical works in book form. The first part of this interview is conducted with both Helmkamp, and the band's guitarist Gene Palubicki. The interview continues on into a discussion on Helmkamp's literary triumph, 'The Conqueror Manifesto'.

The end result of the Angel Corpse sound is pretty unique. Granted there are several traceable influences, though the final product is what people hear, and unique it is. Is it hard to come with a sound definably your own? I mean, what do you have to do, or ignore to keep your own results pure? Gene: I feel we are going for a bit of a different sound than most normal Death Metal or Black Metal bands. We don't want a real wintry atmosphere, nor a super chunky grind sound. For the guitars, I seek a good, heavy, ripping sound. To try and create a scrapping, churning effect. Kind of like, if you imagine, bones and flesh on gravel at 200 mph, mechanical horror. I can't really think of any bands attempting the sound we seek.

I understand that Angel Corpse embarked on their first European tour last year. Do you feel this was a success? How did you find the European audiences to differ from the American ones? Gene: Considering that the tour was pretty low profile, and the fact that we were complete unknowns, we had an audience response. In Eastern Europe we had a great audience in Czech Republic, and Slovenia.

We've done a few shows here in the states including some large festivals, and to compare between the US and Europe, I'd say we get an equal reaction. A live "7" was recorded on this tour, 'Nuclear Hell'.... how many copies did you release, and what will listeners discover about Angel Corpse through these tracks? Pete: Nuclear Hell was recorded in Strasbourg the last night of the Nuclear Hell '96 Tour. It properly captures the chaos and mayhem that is ANGELCORPSE live.

I see another "7" will follow this one. Wolfhust will also contain a Possessed track? Is this correct? Although I hear a mild Possessed influence in Angel Corpse, what do you find special about this band? Throughout Pete's past works, cover versions never seem to have been taken lightly...

Gene: With all the tributes going around, I am surprised that Nobody has considered POSSESSED. I mean we were requested to do KREATOR and IRON MAIDEN covers, but I really felt if any past great should be covered in tribute, it should be POSSESSED. Especially from Seven Churches.

Another thing most prevalent in Angel Corpse is the heavy focus on the bass, and its level in the mix and tone. We've heard various bassists for ANGELCORPSE, but I'm curious if this is something you feel will be a constant in future recordings. Gene: I am a big fan of a heavy bass sound, it adds to the groove and power of the music. We tend to keep it powerful and consistent, but will always try to maintain a balance with the other instruments.

And finally, what are your plans for the future for ANGELCORPSE? Gene: There are a few ideas in the works, including new music and possibly some collaborations. We're always looking to push the boundaries of our sound and bring something new to the Death Metal scene.
mix. This is something not often heard in metal these days. Firstly, what demands its dominant presence in these songs, and will that continue now that you have a second guitarist in the band? Gene: I felt the bass mix was too heavy. It is somewhat buried the clarity of the guitars on Hammer Of Gods, I mean, the bass must be present, but not fighting for dominance over the guitars.

The themes and lyrics (some) seem a lot more abysmal and violent than what Helmkamp offers in The Conqueror Manifesto. Is Angel Corpse a mild escape from your real life quests? I mean do you create music to enable you to escape, or should it serve only as a vehicle to further spread one’s message?

Pete: ANGELCORPSE lyrics are a bridge from the ‘here’ to the distance of the Conqueror Manifesto (and many OCF lyrics). It is a vehicle. It is to step in the proper direction, so that those willing to journey down that path will have guidance and can progress in stages that are conducive to understanding.

When people listen to Angel Corpse, what sort of feelings/emotions do you wish for them to experience? Is this the Chaos of Helmkamp, and the literary works the Order? Gene: I want people to feel, and tremble from the force of this chaos which is bent on the destruction of human ruin. For those who hear, and really understand what it’s all about, I want them to feel might, through fury and vengeance.

Pete: The blood should boil up into the brain, and the symphonies will spark aggression and violence, but with a purpose, a goal— an end. The idea that there is a greater cause, but that we are in the process of creating it, should spur on those who acknowledge the principle of creation through destruction.

So what’s next for Angel Corpse? What can the hordes expect?

Pete: ANGELCORPSE begins recording the 2nd full length album Extirminate on the 27th of October at Morrisound. This shall be a much better representation of the band. All members have contributed musical ideas, and the songwriting eclipses that on Hammer of Gods: Extirminate will have eight tracks, and Steagno (Creator of the Legendary Motorhead covers) has painted the cover artwork. Brilliant stuff!

THE CONQUEROR MANIFESTO Chapter...

At what point in your life did you come to deduce not only reject the christian myth (as in you knew this was definitely not a path for you) but to formulate your own path of Strength and Wisdom, and Heretic Supremacy? Gene: I firmly rejected the christian myth when I was 13. I was more of a passage so to speak. The ideas of Heretic Supremacy came much later, between the ages of 20 and 23, when after much education and reading, I conceived of this ideology.

Heresy or Heretic, is literally the rejection of the teachings of the ‘church’. As in Western society has accepted ‘Christianity’, ‘god’, and the teachings of this ‘church’, would you be satisfied that people took on this Heretical ideology simply through this rejection of Judeo christianity, or is Heretic Supremacy nothing without the Will to become your ‘own god’, and live as your Will dictates, not as supplied teachings do? Helmkamp: In fact, ‘Choice’, and by virtue of that fact—freedom, to ally against the ‘set in stone’ norms of the day. Within the precepts of Heretic Supremacy, one cannot simply deny, and not surge forward of his own accord, two ideas go hand in hand. More often than not, the rejection of Judeo-christianity is merely the transfer of that same mindset to another system, be it Satan or whatever. HS goes beyond the entire realm— we rise above the system, and establish our own.

There are certain codes listed in The Conqueror Manifesto... Our Goals, the ways to achieve them, the laws of instinct, loyalty. These are essential to survival, and ‘virtue’ that are long since forgotten by many. What if one’s Will does not dictate these things, is one therefore a Heretic Supremacist if they are unable to display camaraderie, and not to blame others for their own shortcomings, and so forth... if they betray these codes?

If they cannot adhere to these codes because of the failure of their Will, then they are not in fact possessed by the Strength, and Wisdom to succeed. They must transcend.

When you speak of the ‘Conqueror Of Fear’, ‘He who establishes himself within himself, who controls the elements that make up his own being’. What is this ‘Fear’ that these individuals must conquer?

Fear is that which resides within. The barrier that is erected internally by the irrational. Not one certain thing, but a metaphor used to represent all obstacles that would waylay a true Conqueror from exercising his gift.

For the Dawn Of The New Age to be achieved, and/or accomplished, what must happen to the Old Order? Is this something you feel could be achieved in your own lifetime, and do you feel there to be one significant event that could bring this dawn on?

I truly do not know the answer to this: often I feel that I am merely a messenger, and that the Dawn is a long way off. But one thing I do know: we must start with the education and emancipation of Conquerors that are trapped within the ranks of the Mass. Until this has been accomplished, nothing can take place.

Perhaps it will be a spontaneous occurrence, once the Conquerors can take the reigns, or perhaps it will have to be achieved with forceful seizures, et al? I do not know.

Many of the solutions offered by The Conqueror Manifesto, are practical, sensible, and do appear to be accomplishable on a grander scale. A return to a time where Natural Selection was seen as the law of nature, and not a detail to reverse. Do you ever feel that more intensive measures should be employed, however, if you wish for the masses to hear your voice, common sense, and humanitarian tactics are the key to success?

As a continuation of the idea I spoke of in the previous answer, perhaps a coup d’etet is necessary. However, there must be at least tacit support by the Mass (‘carry the wise on the shoulders of fools’), or the seizure will fail. One nation/people, even if immensely Strong, and Wise, cannot fight off the concerted efforts of all the other nations in the world (as in WW2). They will correctly see such a nation/people as a moral threat to the whole of life.

It seems that many of the antichristian movements, view it as a war, a battle for superiority... something like a political coup almost. I see The Conqueror Manifesto as stating that the Heretic Supremacists are already victorious, they have...
already conquered the Christian disease, and the quest is to bring more able souls to this Plateau. Is this a correct evaluation?

In a sense, HS is based on individual transcendence, but in fact, all things are based on war, and conflict - so it is that as well. Once again, the war is necessary, but individual transcendence (education, and sympathy towards HS) must be achieved or all shall be for nothing. If one cannot fight the system, one must become the system.

Creation through Destruction, The Order that results from Chaos, The Cycles of Life and Death. These appear to be themes that have been active throughout your musical existence, as well as the writings of The Conqueror Manifesto. Does this also relate to your writings on the ancient symbol of the Swastika/Sunwheel, and it's applications through out the history of man?

Exactly, The Swastika is an important vehicle to illustrate cyclical evolution, i.e. creation through destruction. The seasonal changes that occur on this planet every year are a perfect example. And the Swastika is completely tied up in those changes. It is a beautiful and powerful symbol and, the most applicable to historical events.

I noticed that these articles on the Pentacle, and the Swastika were described as 'apologetic'. Why was this particular term used? Considering the way in which most people of the latter part of the 20th Century view this symbol, do you feel that the ancient essence of it can be revived?

Apologetic: explaining or defending in speech or writing. (Webster's II Dictionary). There is quite a stance on the Swastika at this point in time. In time people's views will change, and History will view less harshly the mid 20th Century experiment that failed.

It was also interesting to read some of the truer values of the number 666. I suppose this could relate also to the interpretation of Satan as 'adversary' or 'I Deny' equaling Heretic Supremacy. When people start to mix the destructive essence of Satanism with the positive results of Heretic Supremacy, what sort of thoughts does this inspire in you personally?

Creation and Destruction are intertwined, but it is important for both attributes to be utilized with full knowledge of action.

I understand that The Conqueror Manifesto is a collection of journals from your Heretic Supremacists Brotherhood. Will more journals be released, and what other areas do you intend to explore?

Actually no, The Conqueror Manifesto is a complete work in, and of itself. Comprised of two parts: 'Conqueror Manifesto' first written in 1993, and 'Swastika & Pentacle' written in 1994. I rewrote portions of both of these and combined them into the above mentioned book in 1996. The booklet, I distributed through HSB contained material, called from other authors, that I felt important to disseminate to anyone interested. Currently I am working on a poetry collection (radically different from my lyrics), with several essays in the works as well. There is no set goal in sight as of yet.

The Conqueror Manifesto is well backed with quotes from esteemed authors/revolutionaries. Are there a number of texts you would like to encourage people to read, and improve their understanding of your works even further?

'Antichrist' & 'Thus Spake Zarathustra' by Friedrich Nietzsche.

Liber al Vel Legis' by Aleister Crowley.

"The Art of War" by Sun Tzu.

The Prince' by Niccolo Machiavelli.

If people are interested to learn more about The Heretic Supremacists Brotherhood what can they do?

HSB is rather defunct. It was never more than a publishing project, and now, that is even not necessary, thanks for taking the time to answer this interview.

Is there anything you wish to say in conclusion?

Eugenio the fierce spirit.
FROM THE DARK

From The Dark are one of the very few Black Metal bands to hail from the Southern lands of New Zealand. This interview was answered by Vocalist Jason, and while this band are somewhat new on the scene, there is a great deal of promise in these, their early recordings. From The Dark are doing numerous live gigs in their homeland, and pulling some decent crowds as the hype and frenzy builds. Read on Mortals...

New Zealand is not a country that is very well known for spawning Black Metal bands. Firstly, what caused From The Dark to take this path, and why do you suggest that there are not legions of BM bands in this country?

The only band to make a decent BM CD from New Zealand is Demonicus, and any others either faded out of existence, or were too lazy to promote themselves beyond the shores of our country. From The Dark have chosen the path that our journey follows, due to a driving force within each of us to push Metal to the limits, while trying to appeal to a large variety of people to show the majority that there’s more to it, than distortion, and screaming.

I think that New Zealand is quite isolated as a country, and therefore I wonder, from where do you feel the strongest influences? Australia, Europe? Is this isolation beneficial to From The Dark being able to maintain a sound that is both original, and uncompromised.

We are isolated from the rest of the world. (We're practically underneath it) and it has been difficult in the past years to obtain any type of extreme music. But in the last one or two years the Metal scene in music stores has been growing. Our guitarist has been working in a local music store for the last three years, and alot of Black Metal is available now. But every country's music is an influence on ours. The isolation is good for us as there's only a couple of Black Metal bands here, and absolutely no trend. Most people don't even know what 'Black Metal' is, so it can be a bit of a shock for an unsuspecting audience, if they think that we're just an ordinary, commercial sounding band. But worldwide isolation is a disadvantage.

Although the orchestrations are of a Black Metal persona, I hear a great amount of Death Metal influence in the songs. Is this an accurate observation, and to what extent do you attribute the sound you have presented on this first demo In The Last Days Of The Sun?

We have tried to combine every single style of Metal that each of us has heard throughout the years to create a unique sound, that should appeal to every type of Metal fan. I suppose some riffs may sound a bit 'Death' like but the ideals, and lyrical concepts are not.

From The Dark seem to be creating quite an interest in New Zealand. I even saw you had an article in one of the Newspapers there. What was this about? Some scandal? Descriptions??

This article was just to help explain to people who we are, and what we're about. We had played about ten gigs by this time, and people were probably wondering if we were just insane freaks, or whether there are actually more serious motives behind it all. Many of the band's lyrics deal with Armageddon, war, and the destruction of the human race. What do you find particularly inspiring about these themes? Sure, they are many of the traits and beliefs of Black Metal, but I am sure that everybody finds solace in these themes for different reasons.

Yes, we do involve the Armageddon, war in our lyrics, but it's more the fact that the human race is being destruction upon itself. We are not really inspired by these themes, but if no-one realises these facts, and prepares for them, then they will surely suffer the breakdown of society as we know it.

What sort of ambitions do you wish to achieve with From The Dark?

We strive to show the close minded people that Black Metal is one of the most technical and talented styles of music that there is, (with the exception of classical composers such as Mozart, and Carl Orff etc.) and to help promote New Zealand Metal worldwide.

From The Dark have released a demo In The Last Days Of The Sun. What has the response been like? Do you feel this accurately represents your sound, and what was the main intention for this release?

In The Last Days Of The Sun demo was recorded about six months ago, just after the loss of our singer, and a major line-up change. I feel we rushed into the recording due to the excitement of our new sound, and had not had enough practice with this, as we were practically a new band. Now we have got much improved new material, and a keyboardist, and once our drummer gets a new kit, we will be recording a new demo worthy of representing our musical abilities.

Our first intention of this demo was just for the thrill of recording, but we sold so many here that we thought we'd send it overseas to record labels and zines. The next one will be a great improvement.

Please express in 50 words why From The Dark are worthy to play Black Metal?

Each member in our band has always been different from the majority, and closed as 'Freaks Of Nature'. We have always been interested in the dark side of life, and have undertaken great studies in the Occult which we have tried not to express too much in our music, but as the knowledge grows, the more it 'slips' into the lyrics. A lot of people label us as Satanic, but I class this as a close minded way of thinking, and even though our hate for Christianity is great, which comes across in alot of our lyrics, our personal beliefs and philosophies involve much more than mere Satanism. Therefore if we have to be put in a category of Metal, it would be in the Darkside Nature of Blackness.

As the band seem to have an intensive live focus, will there be tours planned? Australia is just a few hours away... Does this prospect interest From The Dark?

We have played live between 15-20 times, and we find it very addictive. We are starting to get some substantially large gigs out of our own town, with ideas of shows in the main cities later this year. An Australian tour would be great indeed, but finances are a problem at the moment, and we find it difficult at times to keep things ticking over here. But I think getting our name out there byzines, and word of mouth is the first objective before planning tours.

What do you wish to be doing when the earth comes to an end?

While everyone is running around, fearing for their lives, I will be putting the final touches on preparing my soul for the next lesson in its immortal existence. Anything you wish to say in conclusion?

Thankyou for the interview, it's greatly appreciated. If anyone's interested in a 6 track tape, send $5.00 (US or Australian) to:

16 Canberra Place, Tauranga,
NEW ZEALAND.
To celebrate the launch of Destroyer 666's imminent 7 EP, 'Satanic Speed Metal', here is Warslut in a slightly different manner. This

Amoral: Perhaps the most accurate description of what it is to be evil.

Black: Often blinding, and seen as negative, despite being the the color associated with the
nurseries of creativity, i.e. the color of the earth, unconscious from which all seeds are born.

Canada: Spawning ground for many great bands, Razor, Infernal Majesty, Deranged, the Godz of War
Blasphemy, Piledriver, and Exorcist.

Devil: The: A figure- symbol open to many interpretations these days. To me, either a symbol of
that which would destroy us personally, i.e. A drunk's devil is the booze, or more specifically, that thing which
leads him to drink. Or the antithesis of christianity, and humanitarianism. A positive.

Ehwe: A form of communication with archetypal figureheads.

Fucking: Perhaps the closest many will come to rising above the mundane.

Geist: A great word meaning both spirit, and intellect combined. A foreign concept in the "modern" world.

Humanitarianism: The bastard son of christianity. A disease to be sure.

I: The most important word in the human language, and no doubt the most commonly used.

Jung, Carl. G. Freud's a wanker.

K: "The King Of Kings", a new Destroyer track extolling the virtue of Satanic Destiny. First previewed in
Ballarat, Australia, October 18th 1997.

Lycanthropy: The magic of instinct.

Metal Forever!

Never say die. Pessimism is boring, and non European.
Unchain The Wolves' LP- as well as their idea was stolen from Descent Magazine-

October: The greatest month of the year, because it contains the date of my birth.

Practise what you preach, until in conflict with your instinct for survival.

Quintessential Metal: Iron Maiden 'Killers', Destruction 'Internal Overkill', Possessed 'Seven Churches', Saxon 'The Eagle Has Landed', Razor 'Evil Invaders', Beherit 'Beast Of Damnation' 7', Burzum 'Hvis Lyset Tar oss'.

Rosaleen Norton: Infamous Australian artist, and Occultist. It is her artwork which graces the inner sleeve of the Violence Is The Prince Of This World LP.

Satanic Speed Metal 7'' due to be recorded January 1998, will be released sometime after in a ltd ed of 250 copies.


"Violence Is The Prince Of This World" album title taken from an Australian book "Horn media and advertising are killing you". A must for all TV addicts out there.

William Ricketts: The man who crafted the arrogant, demonic white man on the rear of "Unchain The Wolves". Although dead, his work can still be seen at the Ricketts Reserve on the outskirts of Melbourne. A fine example of romanticised decadence.

X: Reminds me that the "Manson Girls" X'd themselves from society. The heretics who, along with the Hells Angels, helped to bring a bloody end to the 1960's.

Y: Make Yesterday's regret, tomorrow's triumph.

Zarathustra, Thus Spoke. If you can read it, read it!
Welcome to Heresy... what are some important developments that Vulpecula have undergone lately?

Vulpecula has just released a MCD and a 10" maxi single called Fons Immortalis through the great Merciless Records in Germany. We are busy promoting the release as much as possible. Apart from this we have been working on demos of tracks for our upcoming LP called Down Among Them which also will be released by Merciless.

Most people know Vulpecula as on of the bands that formed from the ashes of Order From Chaos, but as I understand it, the origins actually go back a bit further than this, while OFC still existed. As a part of the legendary Order From Chaos, why did you feel the need to create another band?

The concepts and sound of Vulpecula is something I had wanted to do for a long time but never could work into Order From Chaos due to stylistic differences which you noted. The idea actually began in January 1994 as a one man solo project. Order From Chaos was still in full swing and I was finishing writing the last of the material for our final armageddon called An Ending In Fire which will be released by Osmose Productions sometime soon.

Vulpecula remained only an series of concepts. It was after Order From Chaos disbanded in the northern spring 1995 that Vulpecula actually made strides forward. I asked Chris Overton (who was then in Nephenthe and later briefly in Ligeia) to handle the drums and we began putting together the music which would become the Phoenix Of The Creation demo (and 7") and recorded it in autumn 1995. After that we continued working on new material and further developing the Vulpecula sound during the winter.

Merciless Records have, as you understand, released a MCD which has the Echo Of The Creation rehearsal tracks on it. How did this deal come about and, why release older material, instead of recording or releasing new tracks?

In late spring 1996 we recorded three tracks, two of which are included on Fons Immortalis. Down Among Them and Fons Immortalis. In late 1996 I took off a couple of months and toured Europe with my girlfriend and used the opportunity to shop for a label. Merciless became "it" obviously. After securing the deal and returning to the United States, we proceeded to partially re-record and totally remix the Phoenix Of The Creation tracks (Phoenix Of The Creation, The First Point Of Aries and Seven Layers Of Light for inclusion on Fons Immortalis). Chris developed the intro Atride The Darklands and viola, there it was.

The Vulpecula 7" was called Phoenix Of The Creation. Is this relating to a certain creation myth... such as that of the Norse Myths? What is this concept about... can you give us an outline?

I paraphrased Phoenix Of The Creation from Jonathan Swift’s "Gulliver's Travels" actually. While visiting Lilliput, Gulliver refers to the Queen as "the phoenix of creation," and I thought it had a nice ethereal ring to it and so used my paraphrase as the title of the demo and 7".

Does the Echo of the Creation material share some conceptual continuity with The Phoenix tracks? What is the relation or sequence of events?

In that they are space oriented they share a continuity. In Order From Chaos the lyrics I wrote for songs like Necrolysisynthesis and An Ending In Fire were dry and rather pedantic recitals of scientific process of stellar evolution. In Vulpecula I am writing a bit more metaphorically and from personal observations. Popularizing if you will. The First Point Of Aries is named after the point where the ecliptic intersects the equator at the vernal equinox. Traditionally, this first point lies in Aries, although the actual point now lies some 20 degrees to the west near the circle of Pisces. The song is about the changing seasons from mainly an metaphorical and personal tribute to the night sky. Fons Immortalis is sort of beginners guide to the universe of Vulpecula. It has elements of cosmology as well as personal thoughts on the cosmos throughout its text. Down Among Them is a tribute to the Apollo moon landing of the late 1960's and early 1970's.

I understand Cosmology plays a great role in the lyrical excursions of Vulpecula. How did Chris become interested in this particular medium, and through your lyrics, would you wish for others to find an interest in this?

Cosmology is only a part of Vulpecula's concepts. I developed an interest in astronomy in 1975 when I received a simple refracting telescope and book about the stars for my birthday. The nearly full moon that night grabbed my imagination and has never let go. It has been my main pursuit throughout the intervening 22 years and one that fascinates me as much today as it did in January 1975. Astrophysics and its related space sciences have made enormous strides since I first became interested in them so it has been such a rewarding pursuit that I cannot imagine life without it. Academically I have a bachelors degree in History (from which I do call on true history of astronomy for ideas in our lyrics from time to time) and before that I was in physics. Chris has his degree in Mathematics and is a string science background because of it. Absolutely, I wish to open the universe to all who would read our lyrics or appreciate what we do. I hope to generate a curiosity about the universe, one that leaves behind the shackles of mysticism and magic and searches for scientific proofs of its elegance and majesty. To look up and see overwhelming infinity is itself only the beginning of what the universe has to offer. To look up in search of UFO’s and extraterrestrials is as good as wearing blinders.

The musical constructs of Vulpecula are radically different from what’s going on in the extreme metal scene of today. Tracks like Fons Immortalis have an obscure brilliance about them and are heavy, yet progressive, while sounding like nothing I have heard in the metal scene before. Do you try to utilise dramatic sounds and so forth? That seems to be a key aspect.

Definitely, from the musical end we strive to be as original as possible. It would be all too easy to imitate other bands which I consider to be highly atmospheric and brilliant (Sunstorm, Carpathian Forest, Mortem (Nor), Astaroth...) but we wish to set ourselves apart from other bands by offering something different musically as well. Chris and I have a wide variety of influences and inspirations which we draw from. For instance, before the revelation of Iron Maiden in the early 1980's for me I knew only classical music which is still the other side of my musical personality apart from space music. Likewise with the space mystic element, we could imitate Vangelis, Steve Roach, Peter Davison, Robert Rich, Klaus Shulze etc but where would the point be in that? Chris draws from a rich background in Celtic music so the two of us are quite a match. In future you can expect many more dramatic sounds and effects to expand Vulpecula's universe for the listener. After we record Down Among Them, Mike Miller (former Order From Chaos... Chris Overton & Chuck Keller.
Vulpecula

Drummer will be joining Vulpecula as we continue on our evolutionary path. Chris will not quit the drums entirely, but he will delve more into the keyboard aspect of Vulpecula.

The vocals are also a little different from the run of the mill bands. Will these develop faster in any particular way? I mean the music could easily become more ethereal in ways, and I wonder if you will create vocals to match these elements? Indeed the vocals will develop just as the other instruments do. I think the brutal growling Fraggile voice will always be there in one form or another, but we will have to see just how things develop. That my vocals differ from the normal black metal style is purposeful, who wants to hear the same sort once again? As we become more ethereal (as you might say) the vocals must needs to develop along side.

I also get the feeling that some of the music has a trance like element to it. Is this another area for expansion? Simple riffs/structures, but the ever evolving leads, interludes etc, that can reign above these core riffs?

Indeed some of our new material could be said to be like this: a song like In Dusk Apparition for instance has a solid undertow with the ongoing evolution of other elements over the top. Maintaining spontaneity without sacrificing structure within the music writing process is very important to us. It seems that in the midst of the Northern Black Metal frenzy, the American scene has been a little forgotten by the rest of the world. However there has been some real dynamic and innovative bands like yourselves, emerging. Firstly, why do you think that the Northern Black Metal has not swept across America in a big way, and does this perhaps allow American bands to go about doing what they do without all the influences (especially on the younger bands) and allow you a healthier, more natural approach, and scene?

Because no record company that specializes in extreme music has ever done a decent job of distribution and promotion for the long term here. You have to spend money to make money here and the American market is very fussy and unforgiving. Earache and Relativity had a decent deal going until 1992 but they didn’t evolve with the musical tastes of most Americans and ended up showing Pinch Shifter down our throats when most wanted Emperor: Century Media staff isn’t all that hard to find, but they do zero for promotions as far as I’ve seen so it just sits in the Best Buy and other chain stores. No, I don’t think most American bands can do more than imitate their heroes whether its Morbid Angel or Celtic Frost. You’d think that the absence of a wealth of newer influences that originality would thrive, on the contrary for the most part only imitators flourish here from what I can see.

What are Vulpecula’s plans as far as releasing a full length album? Do you have any titles decided upon?

We will record our full length album Down Among Them in January or February for a release later in 1998, Titles: Introitus: The Hydra Void, Of The Half-Light, Coelstraill, Etiang Shadowcast, Ad Astra Per Aspera, Black Infinity, In Dusk Apparition, Calmation, Abandon In Place. Plus we will redo and update Fons Immortalis and Down Among Them Concepts on the album deal with everything from astronomy, cosmology, Comet Hyakutake, the opposition of Mars 1995, and an adaption of John Donne’s (1572-1631) ‘An Anatomie Of The World’. What does Chuck hope to give to the metal listening legions with the atmospheres of Vulpecula?

Soundscapes that are indelibly printed into the DNA of all who listen.

Thanks for the interview. Is there anything you wish to say in conclusion?

Fons Immortalis is now available from us or the label. Our price for the MCD and 10” maxi single is $14 pdp. Double sided T-shirts celebrating this release are available for $17. Black shirts with giant silver print of the Aristotelian universe on the front, and Aries the Ram leaping through the First Point on the back over song titles. Still available is the original Phoenix Of The Creation, 7” and double sided black shirts celebrating this release with the cover artwork by Peter Apan of Halley’s Comet passing through Leo, and a giant Dover griffin on the back. EPs are $5 red and limited edition of the 7” on blue vinyl. Also available from us is the debut Ares Kingdom demo featuring former OFC drummer Mike Miller and myself. It contains three songs of infernal thrashing metal somewhat akin to Deathrow or Assassin if you’re looking for comparisons. The official demo release will happen through Eternal Darkness Creations on January 1, 1998. Until then advance copies are available for $5 from the Vulpecula address. T-shirts will follow in early spring.

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