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EDITORIAL

We’re proud to introduce you the eighth issue of MorticiaNunnskull 'zine. Unfortunately the release was delayed for some time and several reasons. We’d like to apologise for that. Like always we tried to serve you with the most actual underground information and everything what’s happening around it. I hope we succeeded and you’ll enjoy this issue as much as you’ve enjoyed our previous issues (when you did). In the future we’ll try and go even broader than we already do. For that we can use all of your suggestions for subjects, articles etc. So don’t hesitate with sending in some of your ideas.

Again I’d like to thank all of you who supported me since the release of #7... you know who you are.

I won’t bore you any longer. Please enjoy reading!

Wicked Wolly

CREW:

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plaatst Harold Dekkers

1. Misanthrope CD "1666...Theatre Bizarre"
2. Dark Tranquillity CD "The Gallery"
3. Ved Buens Ende CD "Written In Waters"
4. Necronomicon CD "Scarecrow Evi, Witching Black"
5. Frontline Assembly CD "Millennium"
6. Setherial CD "Nord II"
7. October Tide Adv. CD "Rain without end"
8. Morbid CD "Negazist"
9. Thy Repentance Album "Ural Twilight Atmoshalias"
10. Goreesteeps Album "And the voice from Legend will proclaim"

plaatst Wiclliff Wolda

1. Dissection - CD - "Storm Of Lights Bare"
2. Carcass - CD - "Swansong"
3. Jungle Rot - demo: "Skin The Living"
4. Hypocrisy - CD - "Abduction"
5. Kultiva - demo - "Skires"
6. Drowned - CD - "Tainted X"
7. Dunkelheit - CD - "Obey"
8. Pleasure - promo - "Prisma '93"
9. Forgotten Silence demo - "Thrice"
10. Altar - CD - "Ego Art"

Wiclliff likes to thank #7 in particular order:
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Harold likes to thank in particular order:

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MORITCIANUMSKULL 'ZINE #8 SUMMER 1996 page 3
This issue’s cover artist has done some work for the underground quite some years ago. Later he started art-school and attracted my attention when he decided to dedicate his creativity to serial killers. In the few years I’ve known him progression was quite obvious and finally made me decide to ask him to be our cover artist. In the following interview you’ll read about his work and his fascinations, his point of view about the serial killer hype and his interests in the (underground) metal scene. Please allow me to introduce you to:

Arjen Kunnen.

Wicked Wolly

"Jeffrey Dahmer" Arjen Kunnen © 1996

"ARJEN KUNNEN"

"X Ray Of Albert Fish" Arjen Kunnen © 1995

"Brush And Artwork: Mutilation As An Artform" © 1996.

As I mentioned before you’ve started being active in the underground several years ago. Could you tell us something about that, or do you think it has too less to do with your recent work.

Yes, I started doing some drawings for beginning bands several years ago. Most of them were black and white drawings based on Satanism and stuff like that. At a certain point I got tired of drawing about that subject. One of the reasons for that was that I personally wasn’t that interested in that anymore and people weren’t shocked by it anymore as it became a standard thing in the metal scene. Still I consider myself an underground artist, just because the theme in my paintings. It isn’t really accessible you know. A painter who paints landscapes or portraits will probably sell more than I will. But, we’ll see; in August I have my first solo exposition, how the people will react to my work. I’m curious.

Is the meaning of your work to shock people?
"Definition" Arjen Kunnen ©1995

No, not in the first place; but on the other hand it's automatic connected with my work. A lot of people are shocked by the cruelty of the crimes and the distorted minds of a serial killer...

Or are you trying to confront people with reality? Well, no: it’s not my goal to improve humanity by confronting them with reality. No, it’s something that was born out of my work I did when I was doing illustration. At that time my work was mostly based on fiction, but you don’t attract people’s attention by fiction anymore. Even when you’re dealing with reality you don’t always succeed in attracting the attention of the people. I noticed that when I discuss my work with people whose attention I did attract, most of the time have to defend my subject instead of my paintings. The quality of my paintings isn’t that important for them anymore than the subject. I’m not approving the work of a serial killer. I’m not a fan with the ill for death and destruction. I’m fascinated by the horror of the acts, murder in its most extreme way. I wanted to work with real monsters, not with imaginary monsters and creatures. Like they say on "Henry, a portrait of a serial killer" He’s not Freddy. He’s not Jason.... He’s real. By the way, the movie "Confessions Of A Serial Killer" by Mark Blair ('87) is much better. But this is what fascinates me, reality.

Do you think it’s a pity you have to defend your subject instead of your paintings?

There are always two sides on a story: of course I think it’s a pity as you get the idea that people do not really look at what you’ve made. On the other hand, when I’ve made a painting of which I’m not really satisfied, those people don’t notice that either... hah, I decided to be as broad as possible within this subject, with all the aspects of a serial killer. For example the silk-screened, made with all those pictures of little children. People immediately make their conclusions as a result of my previous work and think those are victims of serial killers. What they do not know is that those little children actually are serial killers in their early days...

Something else: there are people who say that by all the publicity on this subject other people get into their heads to start killing and things like that. What is your opinion on that issue?

First I don’t think someone will start killing after he or she has seen some of my paintings... About the other media activities: I’ve seen quite some interviews with psychiatrists who had talked to serial killers and it was always concluded that serial killers have had violent tendencies from the beginning and that one film can’t make person a serial killer. As you can see I’ve got the most violent movies, documentaries and books standing over there, but I still didn’t kill someone, and I’m everything but a violent person...

So you don’t agree with that point of view? No, it’s a subject which fascinates me, and among me many others. The only thing is that you always have to defend our fascination.

And that doesn’t irritate you, or even worse, change you subject? No, absolutely not. I think it’s more a stimulation to me. Like the censor. On an exposition there were nine of Arjen as a victim of a serial killer. Just before the operation they were removed. First I was really pissed off, but later I thought of it as a compliment. The intention and the impact of the pictures was good when there were that much people shocked by it. Once there was a sculpture which I made removed. It was a sculpture of a decapitated naked woman lying under a sheet. People who were working in that place went by it when they were scared. I think in their minds; they felt uncomfortable: the confrontation with the fact that people are mortal. Like Macabre once said: "As long as there are serial killers we’ll write lyrics about him. There are serial killers and as long as new facts see the light of day I get new inspirations. Some people get the wrong idea about me: I am fascinated by serial killers, but I’m not glorifying their violent behaviour.

So what about the fact that, in the U.S.A., are several fan-clubs for serial killers?

That makes me laugh! I can imagine you’re fascinated, but I can’t imagine you’re a fan of serial killers. On the other hand for me, as an artist, it’s more attractive to move to the U.S.A. as there are more people living over there who are interested in my work.

But what kind of people show interest from this side of the world?

Most of the time those are people who are looking for sensation, but as I said before you’ve got to know something about serial killers when you really want to understand my work. When you’re not familiar with the serial killers I deal about you can interpret my work in several ways. So I’m curious about the reactions on my upcoming exhibition.

And you’re not afraid your exhibition will be prohibited by the municipality? I mean in the past some of your work was removed as people considered it too shocking...

Well, it would be a pity when the exhibition can be seen, but on the other hand, a lot of free publicity will come along with that prohibition. And that, a principle which is the same as the one used by several black metal bands. Their words, will help people to remember my name too.

Of course this publication will help you at least a bit to attract the attention of labels and bands which might be interested in collaborating with you, for example, an album cover. Most of the time an album cover will be seen just as a picture. Would that bother you? No, not really. I think there are three points which I consider important when making art: the draft, the theme and the picture. My goal is to offer an interesting picture even to people who don’t know about serial killers. Besides that I think there is a natural curiosity and it will make people look closer and try to find out what’s going on in the image. At this moment I’m working on some black and white drawings which are parts of photographs, only the part is that much magnified, the image almost is abstract. But I noticed that people now were paying more attention to the drawing and most of the time didn’t notice that it still was dealing with the same subject.

So now you had to defend the paintings, was that more easy than defending the subject? Well it was at least something else, but I’d like to create the perfect balance between painting and subject as they are equally important to me. Like in my latest works in which I use blood to draw with; I think that has more balance.

I also noticed that in your latest works you’re using the third dimension more and more. Will you continue doing that?

Yes, I’ve several ideas which I’d like to work out. I used blood in several of my latest works. Blood is nice to use as a paint; you have no influence on it’s way of behaviour. Everything is a coincidence: the colour, the way it runs and dries and it looks pretty macabre too. I even am working on something in which I’d like to use a fourth dimension: smell. It will be something which also will have the stench of putrefaction. An extra dimension is also an extra dimension to express yourself. Besides that it’s a bigger challenge because decisions are pertinent most of the time. When you’re making a painting and you’ve done something you don’t like, you’re able to correct it by cover it up with paint...

Listening to the amount of ideas Arjen still has, I guess we’ll be hearing more of Arjen in the future. Interested people, bands or labels are free to contact Arjen at the address below, or when they have the opportunity, visit his exposition at: Kunsthaus "De Permanente", Groningen (Holland) from August 4th to September 1st.

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"How Many More..." Arjen Kunnen ©1995

MORTICIANUMSKULL 'ZINE #8 SUMMER 1996  page 5
Diabolical Desecration

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"Masters of Nebula Frost"

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In March 1996 the small label Dwell records launched a tribute album dedicated to Celtic Frost. On this tribute the historical personality himself, ‘Thomas Gabriel Warrior’, appeared with his new band Apollyon’s Sun, which is the first time we see a real sign of life after so many rumours about his renewed activities. Apollyon’s Sun nowadays exist of Warrior (still on voice and guitar), the old drummer Stephen Priestes, Aro Dae (guitar) and Danny Zigg (bass).

But Warrior himself wasn’t too pleased seeing the songs performed on this tribute. He felt there were too many songs from the early Celtic Frost period on it. In some strong words on a fax to Dwell records, Warrior put it like this: ‘Frost was Frost and, hate it or like it, what we released under the band’s name is part of the legacy of Celtic Frost. That doesn’t only include gems like ‘Into the Pandemonium’. No, we who were part of that project have to be man enough to accept that it also includes total garbage like ‘Cold Lake’. But what is labelled a ‘Tribute to Celtic Frost’ really seems to be a tribute to Hellhammer or, give or take a little, to Hellhammer and the early months of Celtic Frost. There were those who loved Hellhammer and didn’t really want any of Frost’s experiments. They followed us tentatively into the new project and then slowly dropped away, once we had gained the business muscle to actually go and try our ideas. That’s completely legitimate. But Frost was about daring and Hellhammer was about being heavy. We never had the illusion that those fans were Celtic Frost fans. We saw them as Hellhammer fans who liked Frost’s heavy material.’

For this reason we will drop the Hellhammer past and focus the interview around ”The absolute quintessential album of the band: no mention of Frost is possible without it.”(T.W): Into the Pandemonium. As we see, even in these days Celtic Frost is still underrated and misunderstood. The absence of tracks from ‘Into the Pandemonium’ shows this again. Let’s end this right now.

Hello Thomas! Finally we see some new actions of you after Celtic Frost split up. You contributed with your new band Apollyon’s Sun to the tribute of your own former band. How is it to take part in a tribute to your own creation? Is it strange? It was fun for us to record an old favourite track, and it was an excellent opportunity for a first studio experience with the new band.

How did Dwell Records manage to get you on this tribute? After hearing rumours about the tribute, I faxed Dwell Records in summer last year to find out more about the compilation. A couple of weeks later, an Apollyon’s Sun contribution was already a strong probability.

What do you think of the performances of the other bands? Which ones did the best Celtic Frost interpretations? Especially the grotesque musical lay-out of Opeth with ‘Circle of the Tyrants’ is great, isn’t it? I like the new version of ‘Mesmerized’ (the only song from the Into the Pandemonium album, played by Grave -ed) and yes, we all love the new ‘Critical Mass’ version. In general, I feel that those featured bands will be remembered who perceive their current music as the basis for their performance of the cover. Some of the featured recordings reminded me of our very early work, and perhaps there is the occasional unusual band hidden in there somewhere. As far as the remaining participants are concerned, this is a difficult question for me to answer, for several reasons. We all were very self critical when we worked with Celtic Frost in a studio environment, and we worked frantically until we were happy with our songs. In that respect, we were a bunch of extremists, workaholics. Because of this, and because I am one of the writers of the material, it is difficult for me to enjoy any such cover version unbiased. Another reason is that I hardly ever listen to the kind of metal represented on the tribute, which is why I do not feel qualified to rate those bands.

Let’s talk about the Celtic Frost past. Just a bit, not too much, because such is still done by hundreds of marchies as well. How do you look back on that past and what do you think of the cult status you left? Does it interest you? I don’t mind at all talking about Celtic Frost. We all are proud to be former Frost members and to most of us, the nine years with that band have been by far the greatest and most memorable years in our lives. That it all was extremely hard work, a constant challenge and sometimes implied strenuous business struggles, hasn’t blurred such memories. As a matter of fact, it has helped to shape the aforementioned experience. We are happy that Frost is being remembered as innovative and special. So, yes, it does interest me and the others as well.

What do you think about all those people with me and none other. As to the early Frost albums: I feel that they are as legitimate for Frost’s history as the later ones, with the exception of ‘Cold Lake’ of course. However, I know that some fans simply bought the early Frost albums out of frustration that Hellhammer ceased to exist after recording only an EP. Those fans were undoubtedly disappointed by the results of Frost’s experiments, but so be it: Celtic Frost was never intended to be another Hellhammer.

A lot of things went wrong after ‘Into the Pandemonium’ came out. But I can’t understand why you weren’t able to continue in the way of ‘Into the Pandemonium’ to the next one ‘Necronomicon’. Maybe back then it gave some problems. But right now your cult status is higher than ever. But then all the Celtic Frost attempts failed. Due to disinterest of music companies? I don’t perceive our mission as failed. The reasons for the annulment of the true successor to ‘Into the Pandemonium’, the ‘Under Apollyon’s Sun’ album, which was to be released in 1993, are complex. The annulment was the culmination of a three year preparation phase for an album we envisioned to be far, far more than simply ‘the next Frost album’. The four-months sessions for ‘Into the Pandemonium’ and three-months session for ‘Vanity/Nemesis’ and the work on the ‘Parched with Thirst...’ compilation had resulted in our gaining of confidence in our ability to actually materialize our intended experiments and our technical advances, both in a musical sense and in the studio environment. It was time to use all this to the fullest extent, to prepare for an ‘Into the Pandemonium’-style album, only this time with even more guts and as far more soundtracks with rather unlimited access to infrastructure and guests needed to complete such a project. Not only did we work to record a superior successor to ‘... Pandemonium’, but we tried to incorporate the changes that had taken place since that
Despite my personal feelings, however, it is an absurd fact that ‘Vanity/Nemesis’ and ‘Parched with Thirst...’ would not have been possible without the business advantages gained through ‘Cold Lake’.

The two last products, ‘Vanity/Nemesis’ and ‘Parched with Thirst...’ Am I And Dying’ didn’t have anything of the Requiem in the style of ‘Rex Irae’. But I heard that you did a demo after this release. You wanted to try to

realize your musical ideas on this demo. But will we ever hear something of what was recorded on this album? Or do we have to wait for your death before we can make historical documents of them? It must be realized by our fans that the unreleased demos of Celtic Frost are not up to the standard of the albums such as ‘Into the Pandemonium’, for the simple reason of the associated time and financial limits when one records ‘a mere demo’. One cannot, of course, do the extensive orchestral contributions, sampling, production effects etc. on a demo. That’s what the albums are for. Remember, ‘Into the Pandemonium’ took nearly four months to complete. ‘Vanity/Nemesis’ around three. So even if the demos would be released one day, which we will try to prevent, they represent mere sketches. The rest is stored in the minds of the former Celtic Frost members. However, Apollyon’s Sun is in possession of all the never-recorded Frost material and some of it is going to see the light of the day when we do our own albums. We are already working on a few tracks and are updating them quite a bit.

Do you think musical expression is often suppressed by commercial reasons? Sometimes, yes. But ‘commercial’ doesn’t necessarily mean that a band must suppress its expression. It is always up to the individual band just how far they want to adapt to outside suggestions. It is a simple matter of guts. Look at ‘Into the Pandemonium’: we fought to the extreme to have this album done our way, and it is not what anyone would call ‘commercial’, yet it was still our first big sales success.

I can imagine, it’s simply brilliant, I can’t repeat too often. What about Apollyon’s Sun? Making a new version of ‘Babydoll Fell’, complete with great female vocals, indicates that you are still willing to do something in the line of ‘Into the Pandemonium’. Will we ever see something new that is that crucial again? That is our ultimate goal, absolutely.

Tell me, what are your plans for the future? Right now, an album is the single goal of Apollyon’s Sun, anything else is of secondary importance. We are on a path for which most of the conceptualization has been completed. However, we still expect to work on demo material for the best part of the year and to start soliciting for a deal seriously only in late 1996. Anything beyond that is speculation.

You are still interested in human activities in space. I know you were a big fan of space projects of NASA (that’s what the track ‘One In Their World’ celebrates). But the glorious days of exploring space are past, aren’t they? In a way, yes. On the other hand, it’s not over ‘til it’s over, and Reed St. Mark and I also love to see the Shuttle and modern aviation and space development. So that flight will never cease to fascinate us.

The most immortal quality about Celtic Frost was the way they succeeded in taking the most primordial musical aesthetics and produce compositions of epic magnitude’? the tribute states. There are still three questions unsolved for me.

Baudelaire’s ‘Tristesses de la Lune’ was put on the most fascinating music ever. Where did you get the influence from? I still can’t imagine you created this music totally on your own. We worked together with a classical arranger, Roth Krist, who transcribed our ideas and compositions into scores for the musicians. Roth was also kind enough to establish many of the necessary connections to classical performers. We left the choice of a vocalist to the female singer, a procedure we almost always used (and still use) when working with outside guests. The basic idea of the song came from Martin’s interest in Baudelaire’s work.

‘Into the Crypt of the Raad K.J. Huymans’ ‘La Bas’ before you created this song, isn’t it? I would think that you are rather interested in French literature. Even though I wrote both music and lyrics for ‘Into the Crypt of the Raad K.J. Huymans’ ‘La Bas’... I don’t know that it was Martin who showed me the story and that it was our subsequent discussions which lead to the writing of the song.

What are your future aims? Arno Breker

So far, all the best to you & Apollyon’s Sun. I would like to express our sincere thanks to you for being willing to listen to what Celtic Frost had to say and what Apollyon’s Sun is going to say. We look forward to our interviews before: no matter how elaborate the concept and the music are, it is at all times the faith of our followers that makes it all possible. Even thought we are already working on the material! Apollyon’s Sun is in an early trial phase and will perhaps only stabilize later this spring. However, let me lift a corner of the veil, I give you the name of our permanent female backing singer: Alexandra Rolland.

So far Apollyon’s Sun.

Harold
This is again an exploded section of reviews. We reviewed all items that were sent in for free and had an interesting value for us, which doesn't mean the release is automatically good or bad. If you don't find the review on your item back two things might be a fact. Or you sent in your item too late or your release wasn't good nor bad, but simply not interesting. Notice that it is impossible for us to review the never-ending stream of hobby bands. We prefer artists only!

A Mind Confused
"Demo '92"
In the slipstream of melodic sub-black metal hands, A Mind Confused shows up with a very attractive demo. Fans of Dissection and Dark Tranquillity as well will be pleased to hear this. Of course, there are still some things that need improvement, but A Mind Confused already has a lot of musical drama and melancholy inside. Their interesting symphonic interludes and technical skills will satisfy the crowd who still isn't got enough of the successful Swedish metal revival. Write to Konstatin Papavassiliou, Vaggensgatan 443B, 13661 Haninge, Sweden.

Anon Hen
"Skeleton-Dances"

With this tape Anon Hen finally shows their final style. It isn't always the dark and deep emotions like on their cult track 'The Truth Beyond'. Anon Hen industrialize everything what's around them, but now they make clear how they make use of some samples. As the track 'Landscape I' shows, some samples are taken from 'The Last Dead Can Dance'. It isn't ordinary, for everything is combined into a semi-chotic spacy dance rhythm with electronic motifs and cruel sound distortions. 'Skeleton-Dances' contains a lot of variation, from dreamy structures to screaming creatures. Electronics and distortions are the main elements. And with this recording of an excellent quality they prove it's time for a debut album.

SS. to: Attila Torók, PL 4, 1476 Budapest, Hungary.

Anal Blast
"Pass Blood Pentagramm"

The sexual revolutionist Anal Cunt (better known under their censored name A.C.) must have a small, but dedicated following if I see the gory tapes coming in through my mailbox (and leaving in my doorstep). Not far from the far too basic material, Anal Cunt is far from a band that comes up with a bunch of nice grind riffs? In this way Anal Blast reminds me of more inventive deathrockers like the 'groovy' Order from Chaos. Anal Cunt is far from a band that calls 'Scene III, In The Driest of the Desert's Noise Projects', but still contains the necessary grindmaterial to make it interesting, even when their concept is too hilarious. SS.-50.- / USA / Europe to Interment Records & Distribution, P.O. Box 6022, Minneapolis, MN 55406, USA. And black metal fans can ask for the complete list of black metal products.

Anata
"Bury forever the garden of lie"

Wow! It still exist, and not on the new At The Gates album only. True Swedish death metal with the intensity of the earlier Entombed and Dismember. Instead of turning into a heavy metal or a Gatecney styled melodrama, Anata stays in the groove that has made At The Gates popular. No romantic or beautiful gutter mellow lines, no, it's the uncompromised rawness from the past. Complex riffing compositions like "Infections Souls of Mine" and 'Lashes upon his face/Levid' are responsible for a very strong four track demo. Anata is what we need, not for many can make this kind of first class death metal anymore. SS.-to-Anata, c/o Schilin, Gettorin 7067, 43293 Varberg, Sweden.

Anorexia Nervosa
"Nihil Negativum"

Anorexia Nervosa call it a "Sound Short Film Demo". Deived in three scenes and a final Anorexia Nervosa offers a mystic and macabre concept of experimental industrial death. Though it's still a bit primitive the idea behind it is rather good. The mixture between the French and English lyrical part is rather wayward. Musically they slightly remind me of the way Piledriver once did on their demo. In the part they call "Scene III, In Their Mental Confinement (mosaic of infinite visions)" is pretty good and has the attitude of a mature death metal tune. Because of the use of a heavy death grunt they differ themselves from other acts in their genre. I think Anorexia Nervosa has to do some work to improve their act, but will definitely be one we'll hear from in the future. Anorexia Nervosa, c/o Stephane Bayle, 24 rue Harry Bau, 87280 Limoges, France.

Apoplexy
"Tears Of The Unborn"

Eight tunes of doomsdeath metal of which three are instrumental ones. While the one tune sounds desperate and emotional the other sounds frustrated and sometimes even aggressive. All tunes well performed and prove Apoplexy's members are all good musicians. Well varied and completed with a very strong guitar vocal part. Good tape; interesting stuff for all death doom freaks! Apoplexy, c/o Andrej Kohout, ČS Armady 19/205, 907 01 Myjava, Slovakia

As carcass
"Dead State"

Turkey hasn't brought forth many metal acts, and those rare ones never had an up to date sound. As carcass is a rather old fashioned thrash invasion too. But they bring it with some excellent musical pleasure from the golden days of thrash, and don't try to catch interest with the punk and hardcore revival that seems to appeal to young kids. As carcass comes up with a 10 song tape, just a whole album, full of great thrash metal comparable to acts like Forbidden and Sindrome. As carcass doesn't play in an intense, technical way, but the sound approaches the standards of the most skilled thrash acts. Even the

The rumours about the reunion of Grotesque invalidated

That Grotesque is going to be reformed is a rumour that circulates for some months. To invalidate it I called Alf Svensson, the brain of Oxiplegat, former member of the historical band Grotesque. Grotesque existed by Tomas Lindberg, Kristian Wählin and Alf and they released a mini-lp on Dolores only. But there is still an unreleased album which might be released on Dolores finally. Maybe the vinyl release will be done by Midian Creations of the famous metal head Wim Baals.

What about a possible reincarnation of Grotesque?

Well, it's not completely true. Nothing is sure yet, but the problem is Kristian Wählin: he is the one you should speak to.

But you both don't have any concrete plans yet?

Well, last time I met him he told Dolores is going to release a CD with five or six songs I think. It concerns old songs from unreleased material. But there definitely will be a CD with old Grotesque material. And if we had the time and energy to produce something new, I think there might be two new songs.

Do you know whether Tomas of At the Gates will take part into Grotesque again?

I think so, because we have the opinion that it wouldn't be the real Grotesque without the original members. So, I think both Tomas of At the Gates and the drummer, his name is also Tomas, have to be asked whether we could do something new.

Will there be a real reunion?

No, I don't think so. Tomas has his hands full with At the Gates, Kristian is still occupied with Liers in Wait and his paintings, and I am busy with Oxiplegat. So, we simply don't have time for Grotesque.

I heard that on your new album of Oxiplegat you released an old Grotesque song 'In Tombs We Lie'.

Yes, it is an old song which I wrote when I was in Grotesque. But the band was dissolved before it had been recorded. So I will release it now instead.

But will it be in the style of Oxiplegat?

It will be something in between Grotesque and Oxiplegat. It's in the style of the 'Incantation' mini album of Grotesque. It's a mixture between 'Incantation' and black metal. Well, you'll see, the CD is out in a few weeks.

But if Kristian Wähin has the release in his hands, will it be out soon? We have waited for the next Liers In Wait for too long already. Isn't Wähin too busy to do something with Grotesque again?

Yes, he works a lot with CD cover artwork and he is pretty busy with that. But he had another band going on. There were plans that I would play the bass in that band. We rehearsed two times, but we couldn't find the time to go on with that. So, we will see later about that.

All Svensson, Plantagegatan 8, 41305 Göteborg, Sweden.
vocals of Hakan are excellent (and it doesn’t happen often that someone in a thrash band can really sing!). Modern influences are heard in the professional use of violins on "Screams Behind...". Also the production is rather modern and fits the quality of the music well. Buy this cassette for the album for $8. - (Europe)/$10. (world) from Wild Promotions, c/o Emre Alkoe, P.O.Box 273, Kadiköy, 34000 İstanbul, Turkey.

Autumn Leaves "Hope Springs Eternal"
I like the fact that people care about the musical qualities of Autumn Leaves, but I decided you have to buy this tape. It’s much easier for me and, besides, I only have to refer to great bands like the Sweetheart Band. But, don’t be afraid, this is really a copy of Ai The Gates you hear, but on the average, the sound is more down tuned and growing like the Swedish scum-metal sound. Elements of bands like Necrophobic and Eucharist pass by, which makes them candidates for a deal on labels like Wrong Again and Dolores. Autumn Leaves reflect the uncompromising death style as we were used to find in Sweden, $6.- /$6.-  from: Olof Grund, Millegåga 9a, Skodborg, 6630 Rödding, Denmark.

Bessech "Tears"
Tears is also a melodic band that moves you to tears. Bessech has a similar image as their country mates and Big Example Tiamat. It has the same romantic feel, but Bessech fills the music with more acoustic parts, violins, duets and female voices. Of course, you can call it cliché, just like Automechanical, but with text like "A Love That Burns" they are quite nice. By the way, the whole sound a bit too complex as far as I’m concerned.

Catharsis "Careve"
Obviously it’s popular to name your band Catharsis as this is again a different one; not the English one, not the Polish one, but the Swedish one. The band "Careve" features four tracks of death-trash to which they added some slight fusion sound. Besides that they added a screaming / grunting vocal part and sometimes some grind parts in their compositions. All this does sound rather extreme, but due to the many different styles they covered, the whole sound is a bit too complex as far as I’m concerned.

Centinex "Malleus Maleficarum"
adv.: 7$.-. A friend of mine, where have I heard this title before? Wasn’t it Pestilence who called their debut also Malleus Maleficarum? Anyway, the title is as original as the returning old days of death metal. Centinex is one of the few bands which still maintain the Swedish originality. It doesn’t mean they are again old Entombed clones, but they are like an average band from the ‘92/’93 underground, when the death metal wave was at its maximum, like the black metal is now. Unfortunately the guys of Centinex made the mistake to record their debut for a release on Wild Rags. I’m curious whether this album will ever be released. Band/Contact: Martin Schuelman, Rusborgatan 14, 76363 Hedenora, Sweden.

Concrete Earth "Demo ‘92"
This is a local band from my own neighbourhood and maybe that’s why I support them with this review. In the first place there is this long list of death tracks, not knowing death already has the characteristic Concrete Earth components. So, Concrete Earth isn’t very original, but their joy of playing this style has it’s own charm. The rhythm of their music is rather uptempo and sound really tight too. It reminds me of the intensity of the old Incubus, but for a good comparison the vocals are too weak and too dark. It’s clear the vocalist has difficulties to arrange his lines to the rest of the speedy music. But so far this is their only small problem. $5.- to Thornebeck 154, 31 Elst, Dordrecht, The Netherlands.

Core "Collapse"
In conclusion I received a remixed version of this demo: this Brazilian four piece didn’t manage to impress me with the production. Resulting the thanks list it appears that Core are/were close friends with the (infamous) Sepultura front man Max Cavalera... Obviously they think this friendship justifies the fact that, without a shame, present a demo which features pure Sepultura. Maybe the solo are the only thing they came up with their selves, but the rest should not have been the material Sepultura decided not to use for their “Chaos A.D.” album (hey there is a reason why they don’t allow)! The music “Collapse” features very bad for a demo band, but due the bad production and the absolute absence of originality I can’t hardly imagine this demo will become popular. Core, Ryu;

Crimson Midwinter "Us Mere Mortals"
This time Crimson Midwinter does it vehemently. They show that a brutally fast black metal isn’t reserved to the original black metal bands from Norway only. I wouldn’t describe Crimson Midwinter as a black metal band, for they are too diverse. It’s clear they listened to albums like Sentenced’s ‘North from Here’ and Dissection’s ‘Storm of the Light’s Bane’. Also Crimson Midwinter hails the coldness, northern light and the snowy woods. Complete with powerful keyboard parts, they conform to the ultra fast paganism/metal. So, Crimson Midwinter can become a band that must to buy and they need to be signed soon. 35. - Europe/$5.- world.; c/o Jussi Helenius, Mäntykankaarekatu 14 as, 00130 Helsingfors, Finland.

Cruifform "Paradox"
Good old doom metal in the vein of old Cathedral with a heavy desperate death grunt. Exasperating heavy guitar riffs varied with some more uptempo catchy ones. Even though there’s a minor role for a keyboard included, the very bombastic production proves it isn’t necessary to fill doom metal with female vocals and all kinds of additional instruments. Good taste is only the Cathedral in the second song “Gutter” could be less as far as I’m concerned. Definitely interesting for all doom freaks.

Endless Tears "Promo Tape ‘Emotion’ ‘95"
This tape features two tracks from the upcoming album "Emotion". "Stairway to Heaven" and "Lace / Wait" are the ones which should give me an indication on what to expect of their debut. To me it’s some quite annoying and weak power metal with a French accent vocal part. I don’t expect this band is going to shock the world with this release. To put it in another way; I think this album will not be released when it gets released.

Catharsis "Bitte Disdain"
No, this isn’t the Catharsis you might remember from one of our previous issues. Instead of coming from the U.K. they come from Poland. Until I received "Bitte Disdain" I wasn’t familiar with this Polish version of Catharsis. Even though my first impressions made me think I was dealing with a demo band, Catharsis appears to be a techno deathtrash band. Up tempo catchy guitar work and some funky sounding bass parts are completed with some kind of forced theatrical which kind of reflects a slight crestfallen blackbird attitude. ‘Bitte Disdain’ has got some very good ideas, but this kind of techno really needs a better production (especially the bass) when they don’t want to become irritating. Catharsis, c/o Adam Mamoł, ul. Fabiszkiego 5/11, 43-100 tychy, Poland.

Crystal Darkness "Sombre"
Crystal Darkness is the thirteenth in a series of slow, heavy and deep doom metal. But this dramatic play is at least not another gothic doom parody with singing school girls. No, sometimes it’s dull. $7.- to L. Sinnermatt, 15d, 8923 CE Groningen.

Curious Works "Whispers"
The tape which I received from this American band features an unusual genre for this magazine. Curious Works makes a kind of gothic wave rock which reminded me a bit of Climaxed now and then. Decent rock which really sounds professional! As far as I understood this material will be released on CD, but I can’t remember when and where. As I’m not really familiar with this genre I can’t judge their originality, but Curios Works definitely is mature and professional enough to be released on CD. Good arrangements, good production and a dramatic female vocal part. Excellent tape when you’re into this genre! For more info write to: Curious Works, P.O.Box P194 Toms River, NJ 08754, U.S.A.

Der-Unterrumsch "Whispers"
This band makes clever use of the ‘industrialization’ of metal, but they are not in the direction of Pitch-Shift, ‘Mercury’ or Co. etc. They combine this heaviness with a multitude of things. The elements they use aren’t just decoration for the music, but are in the middle of it. Der-Unterrumsch uses influences from the dark wave corner. It isn’t that special, this kind of wave had it’s own depressive and dark feel, but Der-Unterrumsch is the first one who makes a Christian Death version in a dark and heavy form. Just listen to ‘Goden Stone’ and ‘Disconnect’. It’s both strange and overwhelming. Go on and put this on as $5.- to S. Lewis, 23 Waters Edge, Farnsworth, Bolton, Lancs BL4 6NL, U.K.

Endless Tears "Echoes"
This tape features two tracks from the upcoming album ‘Echoes’. ‘Stairway to Heaven’ and ‘Lace / Wait’ are the ones which should give me an indication on what to expect of their debut. To me it’s some quite annoying and weak power metal with a French accent vocal part. I don’t expect this band is going to shock the world with this release. To put it in another way; I think this album will not be released when it gets released.

Cruciform, P.O.Box 672, Chatswood NSW 2067, Australia.

Cruciform, P.O.Box 672, Chatswood NSW 2067, Australia.

Endless Tears, 12 Bda Mal Lelecr, 21240 Talout, France
FieldVocal

The Fifth

Together with Primordial, The Fifth Dominium was one of the early Greek bands forming right now. It’s a pity this tape is a bit over-stimulating, you haven’t heard much too well. The final style in which The Fifth Dominium turned is a nice mixture of In The Woods, Crassah and Tomat. In the beginning, they go towards a pagan black metal sound. The Fifth Dominium is an overkiller riff machine, whose potential and expandability are very strong. Just like Primordial you expect them to have a big surprise for us on album. But a label still has to be found. 55:55 Paul, 8 Tynnos Cloze, Old Dublin 24, Ireland.

Forgotten Silence

"Thoth"

Horrorism, this wasn’t what I expected, knowing Forgotten Silence’s previous release, “...Thoth..." features some dark ambient metal (sorry, I can’t find a proper name for this for you) you should definitely take a listen to "...Thoth..."

Forgotten Silence, c/o Alexandre, Macheva 487, Rosice U Brna, 665 01 Czech Republic.

Fracture

"Avulsion"

By styling the four cats conceived by Fracture, I have to affirm the statement ‘ mega-tight’ on their flyer. There’s no doubt about it, these guys know what they’re doing, you can easily tell when experiencing their fierce death metal.

The arrangements are complemented with a certain agility, since the band ‘changes gear’ frequently, notwithstanding the fact that the vocals and sounds well proportioned and efficient. One can speak of an unmistakable link with Cancer, but the difference Fracture makes use of an identifiable interaction between the guitar/drums rhythms and vocals, like on the ‘Neoncentrics...’ and ‘Heartwork’ platters. Also, they do it with those Cancerus-trademark high & low pitched growls. Moreover, it came to my notice that there’s a genuine, flawless basic action and melodic soloing going on. Now, Fracture’s lack of originality is undisputed, but then again this tape is one of those rare recordings that actually sounds like something else instead of trying to expert ‘pop’ from the distant continent which rejoiced before with outstanding releases from Alchemist, Disembowelment and Alzheim, Available for $3– at, P.O.Box 2039, Albert Park, Victoria, Australia, 3206.

Suscha Roth

Frozen Sun

"Prome tape "

This already is the second tape in their eight months long series of this year. Rather than being opposite, you’d guess. Wrong! The first promo tape was already a cool one, but not really my cup of tea. It was too spacey and wavy for me. But now ex Jelle Bakker (formed the band in Denom), the founder of Frozen Sun, has returned to his roots to some extent. Prome tape II is much more guitar oriented. The riffs are very varied, from spacey (just now and then) via short cutting to heavy! The industrial influences turn out really heavy this time; rough vocals and heavy guitars. Juliette knows how to mistreat the bass-strings, great! Listening to this band I get the strong idea that, with a little work we can create what we want. Felix, the keyboard player, adds an extra dimension to the heavy music paints in the atmospheres and it is great. Here and there are really strange twists in the music, from a Chinese folklike part (listen to the vocals), industrial, melodic parts, slightly grunger bands but it always sounds logical, though it often has a surprising effect. This tape is original, magic and very exciting. The band is one of the most remarkable tapes I’ve got lately, 10 cannonballs! Strongly recommended for metal and rock freaks who really desire a facelift. Send all your money to ($8 will do it): Frozen Sun, Limsg 39, 1511 XG Gothaern, The Netherlands.

Cor Snijder

Gandalf

"The Cradle"

Gandalf is a band that steps into a modern, edged style of deathmetal. This means a lot of groove in a melodic way and some slight melodramatic structures, like in ‘Eagles Nest’. Gandalf combines the new Entorched together with the sounds of Sentinels and Atrophiis. It’s eerie, a cool death metal act can be, but don’t expect much death over here. S/C Scandinavia 557, Europe/S- World to Gandalf, P.O.Box 52, 60941 Helsinki.

Genetic Mutation

"Future Vision"

The overactive Stefan Weinshall has put the ideas he couldn’t use for Mithryn on this tape. It resulted in a nice mixture of different Swedish death metal styles with sometimes some musical acrobatics. But it’s not the grade the title indicates. Interested people, wrote to Stefan Weinshall, Prätgaardsholmen 8a, 59542 Mjölby, Sweden.

Goden

"Return to the Reich"

It’s a pity that it turned out to be more than just a collection of speedy riffs and attempts to gain an ancient or atmospheric feeling in doomy music. First of all, they really have to improve the production; it sounds very amateurish and poor. If you listen through this poverty, you could hear this can be a great dark doom metal band like Katatonia or Opera IX, but then with a lot of twinking of solos. But listening through bad sounds isn’t necessary those days, for there is a lot of well-produced bands around, who are able to attract more attention than the ones with less quality in their sound. The times of concentrating on the techniques is over, for the listener are more and more sophisticated. Just produced flute is something better than a rehearsal and we will make you big. 56:9 –108 Båstad, Sweden, Balthedskjull 82a, 5781 HD Helmond, the Netherlands.

Gods Tower

"The Tower"

Gods Tower has a promo out with thirteen tracks. It’s a complete overview of the band’s style, which is for, it contains tracks like ‘The Erotic’ and ‘Canticles’ demo. Gods Tower still produces the folick metal sound comparable to a bagpipe orchestra playing Manowar. Very ethnic sounds which are heroic, powerful, even heavy and often difficult to consume because their everlasting on-going folkish metal is solely supposed. Gods Tower is still a way from Skylach or Storm, but it is very original in what it does. They just jam in their own folk melodies like they are the British metallic bastard offspring. It’s all very interesting, and I know they gained a selective public with this music. Maybe a bit more variation in their music will do for a good side. Gods Tower is one of the best and most original bands from the Russian region. Victor Luptisi, Lazurnaya 24-39, Homel 246012, Belarus.

Haboromy

"Demo ‘98"

Haboromy, for me an unknown black metal act from the U.S. Of A. This formation existing out of Inculi Bestial and others from the Basic Gang projects offers us three tunes of simplistic black metal death in which they sometimes forget that timing is an important part in making music. Though they have some nice ideas which remind me of the “Wish Him” album of good old Samual. Only the production of this kind works with the double vocal part on top. It is a true shame! Nevertheless I have no qualms about either. Haboromy, 9286 Holly Mill St, Marietta, GA 30062, U.S.A.

Hate

"The Unwritten Law"

Slovak death grind. Hyperblasting speed, heavy guitars, double grinding part and melodic solos. High level violence packed in eight tunes / almost 25 minutes. A combination of aggression we know from bands like Sinister and Detoxic. Good production, less originality and a reasonable performance. When you’re into some blasting aggression, Vox Mortis Records, P.O.Box 276, 0-9878 Warsaw 4, Poland.

WW

Horgomostromus

"Lugubre Reincarnation"

Horgomostromus have executed a collection of songs with such a strong impact that they couldn’t be left unnoticed. They are very effective cliches of Death Metal ethics, and through that they inevitably fail to display any talent. This band’s clumsy attempt is exchangeable for hundreds of other feeble crap combos. Consequently, I don’t need to bother elucidating the subject any further. Superlunis. Horgomostromus, Col Interamerican, Case 12079, Calle 2, Comayaguela D.C., Honduras, Centro America.

WW

Hype

"Death and The Maiden"

Reading the band name you’d expect Hype to play black metal. Well, if you’re to disappoint you as Hype plays some kind of power thrash / metal on this track which in the whole, has a Dutch attitude. Nothing wrong with the fact that they’re Dutch, but especially the vocal part has got an irritating Dutch accent. Musically Hype has some really nice things to offer on a good technical level, but in the whole; "Death And The Maiden" is nothing really shocking. Hype, c/o Sander Koomen, Westtanla 29, 1617 JW Beverwouw, the Netherlands.

WW

Inner Sanctum

"Knowledge at hand"

I have reviewed stuff of this great band in Morticianskull a few times before, and I was surprised to find a demo of Inner Sanctum in my mailbox. Especially after this demo I’m under the impression that Inner Sanctum won’t sign this quality-art. For me this is the best Inner Sanctum attack so far. That is a personal opinion, because this demo is even more my cup of tea than the demos ‘Shine’ and ‘Question?’, which contained progressive mid-temp metal with dreamy mystical spheres. On ‘Knowledge at hand’ you can push away a big part of the dreamy elements. It is still very progressive metal with complex structures, cool riffs etc., but the music is much heavier and faster and more straight in your face now. Inner Sanctum doesn’t play in the progressive style of Dream Theare; it is more in the direction of a complex Chimney. Sometimes Inner Sanctum is even catchly, listen for example to ‘Of Profit to the Wise’. That track contains two parts, the first one cutting techno-metal riffs, and even heavy riffs pass by after the twist in the middle. ‘Again’ and ‘Age of Light’ are shorter tracks and are fast for US-standards. These songs are also complex, technical and varied. But at the same time the tracks are well structured, melodic, and are played easily and tight as well. You can discern years of experience here. The vocals of master singer John Knight are still mystic, but bulging with the well-known and masterfully rid don’t. ‘Knowledge at Hand’ is one hell of a killer, send £ 3.50 to: Inner Sanctum (UK), c/o Karen Gooch, 120 Somerton Avenue, Lowestoft, Suffolk, England, NR32 4EZ. Great Britain. ‘Questions?’ (6 songs) is still available for the same price.

Cor Snijder
This issue's edition of 301.20 will be a little different than the previous ones. In the past I've published stories about Jeffrey Dahmer, Henry Lee Lucas and John Wayne Gacy. What have those three in common? Well, quite obvious they're all serial killers, they were all American and they're all quite sick. Besides all that there's one thing they have in common of which we often do not think: they were all caught! I think a lot of people forget that when the U.S. police did not catch them (and many others), we didn't know as much about serial killers as we do now. Besides that there would be left a lot of question marks at parent's minds and at police departments.

Unfortunately not all searches were as successful as they were with Bundy, Dahmer, Gacy, Williams, Lucas, etc. America's biggest question mark concerning serial killers has to be written on the file of the so called 'Green River Killer'. And that is exactly the case I'd like to write about in this issue of MorticianNumskull 'zine. There have been published over 800 of pocket pages on this case. These are known by me, but probably there are much more. You'll understand it's impossible for me to put all this on one page. I'll try to give you an impression of what the green river killings are about. At the end of this article I'll mention the books as that, when you're interested, you can read all about it yourself.

**Wicked Wally**

When all murders which are related to this green river killer are actually committed by the green river killer, it's America's serial killer with the highest death toll. (Of course we can discuss about the Lucas case, but perhaps not here.) The most frustrating part is that they never caught the green river killer, not to forget catching a serial killer probably is the hardest task a department could get.

All this started back in 1982. In July they found the remains of Wendy Coffield in the green river. At August 12 the same year a man called Frank Linnard accidentally found the remains of a naked young girl which appeared to be Deborah Linn Bonner. Still there was no real reason to think this was the beginning of a serial killing; just a killing or suicide as there were no direct indications which told them she was murdered. But when they, three days later, found three more bodies in the same river murdered in the same way the first suspicions were made. One of the three victims they found was dead for less than a day. They knew that when they'd set out patrol cars along the green river after the first discovery, they might have found the killer, but how could they know? And this was only just the beginning of an other so they would take his last known death toll at 21-03-24 and besides that fear, frustration and an angry society.

After Deborah Linn Bonner, bodies kept popping up; Gisele Lovvorn, Marcia Chapman, Cynthia Hinds, Opal Mills, Terry Milligan, Mary Mechan and Debra Estes to name a few. What had these girls in common? The only thing in which they were related is that they were all working as prostitutes on the SeaTac strip (Tacoma) strip and that they were all relatively young. First people thought there was some kind of pimp war going on in which pimps killed the 'wrong' pimp, but in an other so they would affect their income. That appeared to be rubbish made up by the local media. The same media trouble the task force by giving out the task force's activities in the hope of which the killer might have been one... This seems to be a problem in each serial killing investigation. Nevertheless the task force didn't sit still and some suspects were arrested. For example cab driver Melvin Foster who was familiar with some of the first found victims and was, due to his profession, able to lure the hookers in his car. This again proved to be rubbish for several reasons (Foster wasn't physically able to drag the bodies down the river and his cab was broken down in the period the first bodies were found...). Then there was William Jay Stevens, but in the end this seemed to be the wrong one too.

And more bodies came floating in; Denise Bush, Shawnda Summers, and the body of Wendy Coffield is pulled out of the water.

Shirley Sherill, Colleen Brockman, Alma Smith etc. The task force became rather desperate and the public started to ask questions about the quality of the task force. Four hundred mothers marched down Seattle and some cartoons were published in the papers to ridicule the task force. Of course this didn't help them in catching the killer. At a certain point Ted Bundy, at that moment sitting on Florida's death row, offered his help in the search for the green river killer. A bizarre situation in which a serial killer offers his help to catch another how do you know what's going on in the mind of a serial killer without asking one? This part of the story later was published in the book 'The Riverman'. Personally I think this was an attempt of Bundy to live a little longer and of course get the necessary attention his ego needed. In the end all this didn't lead them to the killer they hoped to find and the discoveries of naked women floating down the river stopped and with them the possible clues who could lead the task force to the murderer. Now, more than ten years later, and still no one is found to blame for all this. People often discuss the way of committing the perfect crime, but fail most of the time. How come it's possible for one person to commit this perfect crime for 49 times and maybe even more?

Serial killers are known to be notorious killers. For them there is no way to stop their acts of perversion and death. This leaves me with three possibilities to end this article with: The green river killer has: 1. died himself, 2. found another dumpsite or 3. has been caught for another crime and is in jail right now. Let's hope I'm right about the first point although that would leave a lot of question marks behind...

In-Quest

"Yxlod VaJvalx"

In-Quest is a far better name than their previous, reactionary, "System Shit". The music is also better. This demo contains four tracks of aggressive thrash, combined with gory death metal. In-Quest is far from an inventive band, but what they do is extreme, powerful and gory. They have enough variation in their music to have something special in the well-known grindcore/thrash structures. $7.70 to Noise Grinder, Bosuil 4, 2322 Werte, Belgium HD

Journey Through The Dark

"Screams Of Sirens"

"Witches From Salem", "Chant Of Sirens: Lucsicia's Last Sortilege", "Emotions In Black" and "Tears of Autumn". Four tunes of cold blackish doom death from Italy. Musically, Journey Through The Dark sounds very amateurish with a weak guitar sound. And to be honest this demo isn't very interesting. This with the exception of the track "Emotions In Black" which is sounding rather promising well and averted, some nice keyboard undertones and a John Tardy like vocal part. I think when Journey Through The Dark keeps on writing tunes like this and start with improving their sound they definitely will be able to attract the attention of an underground label. Journey Through The Dark, Giuscaro Vecchio, Via Emilia 8 5, 98124 Messina, Italy. WW

Kalsia

"Skiers"

I think I can be honest and tell there are certain countries of which you are prejudiced when it comes to music. France is one of them, don't ask me why. But that's the way it is. To weaken the unwritten rule I received "Skiers"; the debut demo of Kalsia. Besides the professional and looking cover I was really surprised by the quality of the techno symphony this demo features. They take a reasonable risk by opening with the ten minutes lasting song "Tower Of Vanities", but due to the amount of variety and the unlogical rhythms, Kalsia knows to fascinate me for the whole ten minutes. Following three tunes "Chimeri", "Lost Soul" and "The Mental Frames, Part 1" have a considerable impact on me. Of course certain links could be made with the early work of The Gathering because of the use of the keyboard and the death grunt, but, when it's up to me, Kalsia has got enough own identity which makes them a promising band of which we'll hear more from in the future! Kalsia, c/o Brett Caldas-Lima, 781 Ave M. teste, Terrasses de Puyres B3, 34070 Montpellier, France. WW

Kein Geolol

"Eruptions of Noise"

cult can be strictly local, and if Kein Geolol (freely translated 'No Bullshit') hadn't been in Morticia/Narnskull before, the world might never have heard of this high-talent act who played a dominant role at the final party of 'Dronas', which is an important building of the Dordrecht squad scene. To describe what has been erupted here exactly is difficult to tell for a multi-disciplinary act like Kein Geolol. Evergreens for Kein Geolol insiders like Mr. Nobody", "Opa" and "Lonely Streets" are present in an live sound, and it's a pity that 'The Dust Bowl Song' didn't appear on this tape. But that's been compensated by the last performance of 'Dunkel Schön'. Kein Geolol was and still is a truly self-expression of a psychedelic form of music, not of Hardcore, Punk or Metal. Kein Geolol didn't tribute to Dronas only, but to the whole scene, and especially to their own group. If you're interested in some money to cover the costs for a tape (around $2-3) to get this tape of a historical event with a monumental band. HD

Kurb Staat

Kurb Staat sounds like a great death/doom band with inventive solo arrangements and tempo changes. Unfortunately they were not in shape before they created it. Kurb Staat is elegant and sublime and sometimes sensitive in their rough death/doom, but they will suffer from the popularity of their style. Death/doom is simply not very original any more, and the cliches are just as blurry as before. Michael Stout, Nicolas Beetsstraat 446, 2591 XR Albaaslandam, NL. Email: Eric@metropolis.nl. HD

Landscape

"Drama"

"Grey Empire - Shadowsound"

These two demos feature seven tunes of cold electrical doom which reminisces the first creations of the Whores Of Babylon. One drum rhythm, some keyboards and a (spoken) vocal part. Very monotonous and breaching a dark, dystopian atmosphere. Like I said before comparable to Mordor's "Cepheus" tape. Well done; perhaps a little more variation would make Landscape's music show more advantage... One to keep in mind. Landscape, c/o Daniel Anderson, Annundelvæge 9C, SS10 10 Horred, Sweden WW

Lux Occulta

"The Forgotten Arts" (Pagan Records)

This Polish band has the problem that they have to choose between black metal or more symphonic doom. They try to combine it, and as usual the band manages to lift it to some musical heights with the help of keyboards. But the guitar sound is not special at all, the solo guitar is even rather bad. Lux Occulta tried to use the synthesizer trick, making atmospheric music without too much originality in the guitar or drum sound. No, this attempt to gain sensitive emotions in an easy way failed. There are some interesting things to fill the scene. Lux Occulta, P.O.Box 8, 88-450 Dukla, Poland. HD

Malifacrit

"The Dust of the Real Path" (Schizophrenia)

If you are interested in primitive black metal that sometimes tries to approach the same dark atmosphere as on the early Samuels albums, just buy this album tape. But I have to warn you that Malifacrit constantly suffers from a lack of originality and a cheap production. Write to: Mrs. Marion Prov, c/o Gabriel Porras, A.A. 60640, Medellin, Colombia. WW

MD Flash

"Mr. Scorful"

4 tracks / about 15 minutes of gnarly power thrash core with some blackish sound. The vocal part is sounding very much to Magedeth's one. Raw catchy guitar work and cheerful vocal parts, a funky bass and a clear production. Sounds pretty commercial and poppy. MD Flash has a professional attitude. All of them jumpy songs in which they can do more work to a future album tape. MD Flash, c/o a Ships cup of tea. M.D.Flash, I rue Jean Mace, 91300 Mussy, France. WW

Morticia/Narnskull

"Decomposition Art" (Gothic Horde)

Also this demo comes from China. A heavy dark metal band that rolls slowly with haunting atmospheres. The vocals are heavy, too growling if you ask me, but the keyboard symphonies are so gloomy they will even please King DIamand's fans. It won't surprise me if the members admire the King for this demo has the intention to be very heavy. Morticia/Narnskull, Zhejiang 33, Muminguan-53, 183053 Russia. HD

Doppelganger (Russ)

"Doppelganger" (Gothic Horde)

Also a name that is possible in Russia. It's hard to guess what's behind this band name. The first song is a cover of Saint Vitus, and a Pentagram style. Slow doom rock from the neo-black Sabbat age. But this doesn't have it's only known tune, there are also some punk alike songs. This all indicates that Doppelganger is still somewhere behind in the early ages of contemporary acts as Cathedar and Gostend, it's more like their 1985 revival. And also Doppelganger contributed seriously to digging up the old metal groove. Spaceman punk rockers, buy this! The mystic scent will be pleasant and has the smell of a skunk. Doppelganger, c/o Kurtmik, 15938 Moscow, P.O.Box 14, Malahovskiy Andrew.

End Zone (Russ)

"First Bequest" (Metal Age Records)

What the Russian act succibest is for death metal, End Zone is for power metal. On the average tracks it's hard to recognize what makes them so special. So far there are more power metal bands around with the same quality production and originality. This also isn't new to Russia any more. But I happen to know that the band are very talented who know how to handle their equipment and they plan to improve for their upcoming album, a great performance of classical pieces of composers like Stravinsky. So I can't stick my nose in this. But I really wish for them to play metal, which in the eyes is too ordinary for such talents. But in general this demo has its work, only great parts can be found in some solos and the Mekong Delta alike 'Candlestick of Parcas', which is totally instrumental of course. End Zone is one of Russia's best bands and the country should be able to become the world's best. Order this tape for $6. from Russia, Moscow 117234, Lengory MGY, k.Livk, 11, e/o Hands.

End Zone (Russ)

"And the Voice of the Living" (to be released on Metal Age records)
Horror (Ru)  
"Zone of Violence" (Gothic Horde)  
Horror is a local band from a town deep in the north of Russia, and even back there interesting metal is played. Horror is a bit of the old thrash style. The first track reminds me a lot of Exodus and Dark Angel. Especially the vocals of Nick are mighty powerful. 'The Shadow' and 'War and Peace' have much more emotions due to the use of keyboards, and listening to those tracks you won't think of straight thrash. It's more or less the doomly metal like Mental Home they approach. The powerful, well composed songs are far better than the usual average deathgrind. This doesn't mean Horror doesn’t play any note of the frantic depth, but at least they don’t want to hang out like all Carnible Corpses around. They always keep control of the atmospheric values in their music and always lift it up to the direction of good old thrash, sometimes in an intense way. I advise you to write to Nick, P.O.Box 5639, Murmansk 52, 183052, Russia.  
HD  
Melissa (Ru)  
"In Mourning" (Metal Agen Records)  
Well, finally the Russian scene brings forth some good music. Maybe it always did, but due to economical reasons it was hard to produce it. Still it will be hard to get Melissa, but it’s really worth listening to. Melissa is a band which isn’t marked by any particular style. They combine a lot of diversities onto one tape album. Fast riffs and high speed drumming start off some tracks, but on the other hand Melissa also has a great dose of doom metal. They approach their interesting death metal with their musical abilities, and I can say their skills are excellent. It’s clear they love instrumental improvements. We are not dealing with an imitation here, of which there are too many around in Russia. No, Melissa is one of the best bands, and that’s why Metal Agen put them on tape. The production is very professional, ready to compete with the worlds best acts.  
HD  
Mental Home  
"Vale"  
This is the final result of Mental Home, a great doom metal band from Russia. Their former demo 'Mirrorband' already got some good comments from me, but Vale is the perfection of what they did before. Mirrorland was a kind of copy of the doom metal in the way of Tiamat and Paradise Lost, but Vale definitely has a remarkable style of their own. Doom clones of Tiamat and Paradise Lost aren’t my favourites, but Mental Home knows how to put the right emotion and tragic feel deep into the music. They don’t need prominent keyboards or different improvements in order to attain a metalic atmosphere. Mental Home is still raw, and without any problem they can still be labelled death metal. The last songs on this recording aren’t that strong as regards emotions, but luckily they guarantee the same musical pleasure, even though they don’t have the interesting and great guitar work that brings tracks like 'Stranger Dove' and 'The Euphoria' to great climaxes. Mental Home isn’t strong in writing English lyrics (as the band name suggests), but for the rest there is no sign of Russian primitivity. Again all songs sound natural, they handle the rules of making music in a very correct way, and it’s all like you’ve heard this before. Yes, catchy it is, ready to get imprinted on CD. And if they are lucky, it won’t be on Metal Ageh only; the Polish Morbid Noize is interested too. Write to Russia, Moscow 121108, Ul. Kastanaevskaya 55- 51, Sergey Dmitriev.  
HD  
Scald (Ru)  
"North Winds" (Gothic Horde)  
Scald doesn't get the support from Metal Agen, which possesses the Russian death metal monopoly. Scald is supported by Gothic Horde, which isn't strange because of the paganistic attitude. Scald is a mixture of the later Bathory and the heroic songs of Manowar. It seems Odin also invaded Russia, because the four epic songs are about the usual cosmologic and ethnic subjects. It's not as focused as the black metal dudes from Norway. With high vocals and screams, Scald goes back to the heavy metal roots. The patched compositions of slow and powerful metal are jerky, but that doesn't take away the great feeling you have with this act of the old style. Russia 190045, Yaroslavl, Chkalova 24/24-14, clo Velniger.  
HD  
Succubus (Ru)  
"Destiny" (Metal Agen)  
This band is led by a female guitarist who's really fond of Death, which explains why this band is one of Succubus' biggest influences. Succubus is, similarly to a lot of Florida death metal bands, rather technical. We don't hear much from acts like Malevolent Creation and Monstrosity any more, but Succubus' imitation is really interesting. The basic structures and the vocal lines remind you of the great 'The Key' of Nocturnus. Succubus doesn't complete their music with keyboards or very complex structures, but Succubus is as enjoyable as acts like Incubus. Succubus plays their riffs in a violent and progressive way and the solos are very inventive. Without doubt this act is one of Russia's best death metal bands.  
HD  
Thy Repentance (Ru)  
"Twilight Ural Autunnalitas" (Undead Wood production)  
Finally I see something of the long awaited progression of the Russian cultural value in metal. MorticiaNurnskull will promote this for sure. So far it was only Gods Tower from Belarussia who did something with their own native paganism. But now the admirers of Burzum and Mortiis will be pleased to hear this hymn to the Ural mountains. No, Thy Repentance isn't just a trend follower. Already in 1993 they were around with their 'Foreseen' demos. Thy Repentance isn't the electronic orchestration that comes from the black metal genre. They only use the black metal influences as a complement and enlightenment of their compositions. Still, for some fans, who are not aware of the value of primitive kinds of metal, it's hard to understand what is going on here, especially when you read the lyrics in poor English (instead they should use prosaic old Russian). Thy Repentance is as primitive as the first Burzum release, but has a more epic feel in their dark romanticism. It's more than just black metal, with a sound that hangs on a drum computer and a keyboard sound. Tracks like 'Wizard & Witch', 'Flowers of Triumphant' and 'Ural Twilight Autunnalitas' do have a tranquil majesty and grotesque visions. The straight rhythm section guides the music with a soft drum program to a great overture. And this electronic percussion fits well, for the beats are far from unnatural, but only with an inhuman precision and tightness. Some tracks have glorious keyboard sounds and others have the old black metal venom spilt upon the harmonies. It's primitive, but just the beginning of something big. This cult release is issued in 500 copies only, and it is the first Russian underground CD release. Interested people can order this at my address. Please, just subscribe first, write me a letter stating you are interested. I will send a message back when I get the release. It isn't sure I can manage to get his release out of Russia, but if it will happen, it'll cost $15. -Send no money yet, just tell me you are interested. For band contact, write to Russia, 620062, Ekaterenburg, P.O.Box 110, Undead Wood Productions.  
HD  

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A year ago the line-up of Katatonia changed, tell me what happened. I left the band to form October Tide together with Fredrik in October '94. If I listen to the advance of your upcoming album, the music style of October Tide didn't really change compared to Katatonia. What's the big difference? And why didn't you keep the name Katatonia then? It's not the same, even though the music might sound similar. October Tide is a new band. We just made the kind of music we believed in at the time.

There are a lot of rumors about an ex-Katatonia bands Diabolical Masquerade and Bewitched, I heard it are projects of Blackheim, a Katatonia ex-member. Do you think, does he use the reputation of Katatonia for projects which don't sound like Katatonia? He wants to gain recognition with it and I see nothing wrong with that, actually.

You and Blackheim were arranging the music of Katatonia. So, you must have been responsible for the style, for although Blackheim left, the music style didn't change that much. We just kept the direction of the old Katatonia, but we did it the October Tide way.

When 'Dance of December Souls' was released on House of Kicks, it was hard to get here in Europe. The same happened with the Dissection debut. Does House of Kicks only pay attention to distribution in Scandinavia? Is it still alive anyway? They were supposed to distribute those albums in Europe as well, I just didn't know that the distribution was bad. The label is still alive I think.

And what about No Fashion? The guy made a mess of his label, isn't it? No Fashion is owned by House of Kicks now; they took over the name from him and added professionalism and greed. Obviously he couldn't handle such a thing as a record label, but that is not a problem to me.

Katatonia released their products on four different labels. The first mini-CD "Jiva Elohim Meth... the revival" on Vic records, the full-length debut "Dance of December Souls" on House of Kicks, and the "For Funerals to Come" mini on Avant Garde, and there were also some tracks on the WAR compilation, on Wrong Again Records. Four different labels, but finally you choose the small Vic records again, why? Vic records seems to be reliable and honest and that's enough. Wrong Again Records is a small label and we're not really famous, so this is based on reality.

Do you consider October Tide as being part of the black metal genre? No, we are playing death metal.

How was it to work with Dan Swanö? I heard he was really enthusiastic about the recordings, but he always is about his products, isn't he? To be in the studio with October Tide felt just fine, we all supported the recording more than we ever did with Katatonia. I know that Dan was satisfied soundwise, when we had finished.

Oh, by the way, can you tell me something about the debut of October Tide? What's the title and how are the songs? Sinks, the "For Funerals to Come" mini on Avant Garde, and there were also seven songs, the title is "Rain Without End" and there is one song taken from our promo. Basically it's slow death metal with a certain atmosphere. Yes, there also exist a promo of October Tide, where did you record it? I don't remember the name of the studio, and the promo is not interesting at all. We just had to record something, it was for free and we had to send something listenable to Vic Records to secure the deal.

Are you satisfied with the newly recorded album? Yes, I think. We have created something quite in line with our intention.

Who did the electrical violin? The violin is played by a friend of my father's. He is a professional musician here in Sweden. You have good contacts with Opeth. Together with Mike you have a 'planet project'. I don't know what it is, tell me about it. I don't know whether it is anything specific, we just sit here and play some guitar. But I am a good friend of Michael. Right now Opeth is in the studio for a new album.

It's still on Candlelight? Yes, it is, and the music is even better than on the debut.

You are still the singer and the poet in the band I guess? According to the gloomy name October Tide, the lyrics are still about a beautiful and melancholy way of dying in the middle of Nature. The lyrics are just negative. They are there to be a part of the music and I don't care very much about them. People should get their own vision about nature, dying, or whatever.

In the lyrics of Katatonia (and I also think of October Tide) you express some atheistic feelings. It's almost all about a farewell from earthly life, but you don't speak about a life hereafter as paganism did with their valhalla. Do you think life is strictly connected to earth? I don't want to express anything, I know nothing and I don't believe in anything.

You don't care much about the lyrics? No, I just write something. I heard Blackheim is doing a split EP with Primordial on Misanthropy. Well, what I know is that Katatonia is going to do a new album. Blackheim asked me to do the vocals for that album, but I don't want to do it. I just want to concentrate on October Tide.

What about the style of the new Katatonia? Is it similar to October Tide? No, I think the new Katatonia will be more gothic music. I am not sure, it doesn't interest me.

What are your influences? I am influenced by English pop music, independent music. I don't listen to metal that much, I prefer to listen to alternative stuff.

Gothic music? I don't like it, it's so boring.

By the way, how is it so sing and to drum at the same time? I would expect it to be hard as long as it isn't grindcore. Do you play and sing also live? I never did it at the same time, both the drumming and the vocals would suffer.

What about the line-up. It's only you and Fredrik? Yes, when we recorded the album, it was just Fredrik and me, but now we have a new drummer, he used to play in Uncanny.

You gave up the drums? The drummer we have now is better than I. I will play bass and do the vocals.

So now you have the opportunity to play live! Well, I don't like to play live, but maybe we can do some shows. I am not sure.

How were the gigs with Katatonia in the past? I didn't like it that much.

I heard you had some new material, for Vic records is interested in a continuation. We haven't written new songs, but we have lots of riffs. What will be next on Vic records? Well, we were thinking about a mini-album, but now we hope to record a new full length.

How will the music on the next release? Our new material is faster and a bit more brutal.

If there is something you want to add, go on! I want to say thanks for the interview and good luck with your magazine.

Harold Dekkers.
Mithyohn
"Promo 96"

Finally something new from Mithyohn and really something better than their last product. Mithyohn haven't lost the strong influences from the Scandinavian folk music. It isn't as great as their '94 demos which gave me the decision to interview them, but all in all it comes very close. There is a lack of brave and heroic singing, but the growths are rather okay and closely resemble black metal, but are open for improvement. The production of this promo still isn't the best, but it's a big improvement compared to their former demos, and it gives a great idea of their excellent skills. Mithyohn still is a mixture of black metal and death metal Gisborne style. The themes of their folk metal are close to those of the Norwegian pagan bands, but the fast riffs putting them close to Göglec arts like Dark Tranquillity. In Flumes (flurry?) Ecstaticist. Also the feelings in Mithyohn's music are getting close to those bands. It's time to sign this band, so we can enjoy this music in a good production. So far we have to do with this tape. Order this for $5-- at the following distributor: Silentelke Death, Johanestraat 4, 21465 Bergisch Gladbach, Germany.

Mortem Remains
Mortal Remains"

What I've got here is the re-mastered version of this demo which also contains two bonus tracks which makes it a total of twelve tunes. Mortem Remains isn't ashamed of their influence and therefore just recorded a cover version of Paradise Lost's "As I Die". This is a rather good indication for the rest of the music which is featured on this tape. High standard production and recordings, melodic guitar parts and up tempo drumming. Excellent tape of which I only can find one small point of criticism and that is the fact that the vocal part is sounding too forced now and then. When you're into Paradise Lost's "As I Die" music I'd advise you to check out Cryptopsy & Iced Munic. Music House, Olgar Partichev Str. Bl. 1, Appt. 1, 5800 Steen, Bulgaria.

Parricide
Promo tape "96"

Parricide recorded ten tunes of which they feature four on the demo tape, so I don't know what the rest of the recording session is available on tape or CD, but this promo isn't for the faint of heart. They are very good! The four tunes of the demo and the four tunes of this promo are sounding pretty good; well arranged, played and produced. The only thing I've heard this kind of tapes hundreds of times before… Not bad, but please come up with something more refreshing… Parricide, P.O.Box 58, 22-84 Chelm 5, Poland.

Passion

"Through the Wastelands"

Are we going to record any local death metal band these days? I just want to make clear again that we appreciate to get in production. The new, but it surely the ordinary bands we simply don't have the means to publish a new. Anyway, there are 387 bands in front of you, waiting for a review. Let's be friendly towards the next of this order too. Passiion, Oude Bennekom weg 37, 6706 ES Wageningen, The Netherlands.

Perceived

"Breakable"

A sort of technothrash? No idea, but they start this tape with some somewhat confusing breaks. And after the stringintage there is a strange echoc effect in their distortion. Perceived uses this for being straight and heavy, but it doesn't sound that way, due to a simple demo production. So, how can they score a good deal if they want to bring out some dynamo open air pop on silver. Luckily, tracks like 'My Will law' add something extra musical for this production. As to the rest, it remains straight thrash with a lot of holes in the arrangement. David Bengt, Skygarden 14, 15437 Taby, Sweden.

Pleurisy
"Promo 96"

Just before taking this issue to the printers I received two tracks of this two track promo, Pleurisy, which "Degraded To A Human Life" demo was discussed in the previous MorticiaNumskull number, replaced a guitar player and the bass player after the release of their last demo. The new and fresh influences are quite good when I listened to these new tracks. Besides the more technical guitar work, these new tunes offer some more variation with more melody and sound more mature than the older works. I think all aspects improved comparing this one to the "Degraded..." demo. The production is better and more on balance. As you know, the most devastating death metal shows full advantage. Again the combination of Jarhans's hysterical screams and Mattiho's bombastic deathgurt gives their music another dimension which breeds absolute violence. When it's up to me Pleurisy is one of the only unsigned Dutch underground acts… I don't know whether this promo will be for sale, but at least keep this band in mind.

Protest

"What For Name, When Humanity Is Dying"

Slovakian (doom) death in the vein of Obscurity. Raw sounding unclean guitar, some power and keyboard and some melodies, solos nice drumming and a good production. The last tune "Dreams Melody" even got an experimental oriental melody line which gives this track a nice turn. "What For Name When Humanity Is Dying" offers over forty minutes well played doom death which isn't really something out of the ordinary nor a bad performance. Write to Metal Age Productions, P.O.Box 42, 03861 Vraky, Slovakia.

Sedartan

"Sombreness"

This is a side project of Tomas Karlsson of Trainset. Sedartan has nothing to do with metal, but it's more a total ambient version of Elend without female vocals. In fact it is very close to the music of Theatres des Vampires. Spooky and sounds, doomy vocals and obscure rhythms supporting dark echoing organ music. Underground soundscapes and slow melodies painted by the guitar. Sedartan's follow-up was "Uncommon Things" and their latest release is "Paradise Lost". It's as hellish as Elend, but much darker, more somber. Write to Mikael Karlsson, Jaktfallsvägen 31, 302-61 Halmstad, Sweden.

Scathophaghas
"I will Be Born"

"Promo Tape "95"

"Children Of The Night", "Lilith", "I will Be Born" and a new version of "Absolutio Conditions" are the four tunes on this tape. Scathophaghas plays techno death doom... completed with a very bombastic and heavy death grunt. Well varied sound with complex parts. Even though I use the 'techno' part in my description, Scathophaghas has a kind of way the sound of one band like Anthrax. Furthermore the music features a very slight fusion influence (Children Of The Night), and pitched vocals. Also it seems that the "I will Be Born" demo I received a copy of Scathophaghas "Promo Tape '95". On this one three new tunes are featured which show some obvious progress; better arrangements, riff's and production. Also mentioned is the fact that the bass player and the vocalist left the band and are already replaced. I wander what kind of music we have on their music... As for now "Promo tape "95" is a good alternative. For more info: Scathophaghas, c/o Vincent Tamieti, 190 rue Reine Astrid, 7110 Maurage, France.

Secrets of the Moon

"Unearthed Arcana"

This is what remains of the German black metal act secret of the Moon. Secrets of the Moon isn't that mystical as you might expect. It’s nothing more than an alchemy of sounds from the period when Emperor released their first demo. Secrets of the Moon sound fantastic. Still there are some modern ideas, but it all has everything from the earlier days of black metal and the simplicity as well as the feeling. S'7, to Bjorn Schunemann, Julius-Leber-Straße 4, 49090 Osnabrück, Germany.

Seraph

"Awakened"

In MorticiaNumskull number 7 I reviewed the first demo of this Norwegian black metal act. Seraph. "Awakened" now shows us a change, the backbone is mid-tempo metal with sombre spots. The guitar sound is thrust influenced and determines the heaviness here. Especially side two shows two great mid-tempo metal tracks with heavy pushing rhythms. Justin Miller told me in his very first letter that the violin would get more a prominent part on further releases. And yes in every track the violin is woven-in, but don't expect a second Skyrael. Seraph is a much heavier, gloomier and less commercial. I have to admit that some violin parts ruin out of line now and then and don't follow the music the right way; it is not tight. But in the quiet parts the violin definitely deliver some extras, but many times I prefer the sober metal backbone. The slight track on this comes from the first demo and is called 'The Innocent of darkness'... The guitar sound is thrust influenced and determines the vocals part. This demo has more melody, and such demands better vocalists. In short this is again cool metal with original ideas, but there is much room for improvement. So work it out guys! $4 only to: Justin Miller, 7302 Sara Street, New Carrollton, MD 20784, USA.

Andrius Repys, P.O.Box 9A, 5600 Jonava, Lithuania.

Slaughter Of Despond

"White Will Turn Into A Shadow"

There is now an intro from a movie or something like that to start their demo with. Not that it's important, but the quality of that intro is much better than the sound of their own music. When that happens I'd like to get over to my tape deck quickly. There's no melody in this track on this demo. You have probably understood "White Will Turn Into A Shadow" is such a tape. Besides the in- and the outtro tunes of moody metal music this is a fast and very bombastic death metal. Write to Andreas Repys, P.O.Box 9095, Rio de Janeiro R.J., CEP 22040-970, Brazil.

Stone Age

"Exposing The Soul Itch"

These four are the three Danish weirdos. All the songs on this demo represent a soul itch from one of the members. To give total exposure they printed a nude band photo on the inside of the tape. There is no doubt that the atmosphere to take care of the epic clan of the band. Also very good melody parts, more singing, more storytelling. Stone Age, Aacalave 1st, 1867 FR C.D., Denmark.

The Soil Bleeds Black

"Tamatu, Amidst This Hallow Winter"

The question is, how will this all sound when it appears on Cold Meat Industry or on a side label of this dark ambient label? The Soil Bleeds Black has something like an Hyperium band in them, but even now it's not of the medieval gothic wave, No, The Soil Bleeds Black plays old Scottish or English folk music compared to the way Gothic Wave plays electric medieval music. In fact they idea of making this is great, but they don't differ that much from the Gothic Wave. It sounds too electric and somewhat amateurish way. Let's say this demo is just a try out for what they really are supposed to make. As you probably already know, we're just at the medieval overture. I keep my fingers crossed that this will have more elements than the steady medieval computer guitar parts, for it would be too easy to put the whole tape in this category. The Soil Bleeds Black, 604 Third Street, Herndon, VA 22070, USA.
A.C.
"40 More Reasons To Hate Us" (Earache)

Obituary are very old, but their new album, 2 Anal Cunt obviously is trying to shock the world by releasing another piece of extreme shit. 42 tracks of extreme noise punk grind the way we know A.C. I guess there still are people out there who accept this as a way of making music, else this one wouldn’t have seen the light of day. I only wander whether those people buy this because they really like it, or they see it as the perfect way to annoy their parents and/or neighbours.

WW

Abhorcer (Swedish)
"Theological Sabotary Anapath" (Shivadharma)

With this review I refer to the great Abhorcer/Necrophile split LP, which is still a monumental release. Abhorcer is a band from Singapore who was very special at the time they released the mentioned split album. It had a big impact with their grotesque grindcore or metal or what else it was. There were just no real definitions for that. Nowadays it call us it a primitive dull kind of death metal as Abhorcer remained unimpressed. I never expected any musical progression from their band; only a development into the ultra brutality in the vein of Black Metal's very rare but brutal Warmust. Worse, Abhorcer proves to be tame and weak. Even not when you turn your stereo loud enough, but I can’t find any real destructive power in this band. No, Abhorcer just is an uninteresting black/death metal band, just as amateurish as the rest of the South-East Asian scene. With a shortage of cultish brutality and with the vanished exotic, Abhorcer plummet to the lowest ranks of music in which only Shivadharma seems to believe. $2.00 - Shivadharma.

HD

Abscess (USA)
"Urine Junkies" (Relapse)

Good news for the disciples of sickness fans. Autopsy, it has reigned in Acab, a much more gory version of Autopsy, but this time even more uncompromised. They don’t allow any groovy things and more, no more polishing, no more death metal a la ‘Served Survival’, no, it’s even much more to the raw and pure rock ‘n roll of Abscess, formed by Chris Reiner of Clint Bower, the ex-Hex-guitarist, and the Freeway from Immortal Fate, is even more perverse and sick. They released a couple of demos before, and thanks to Relapse we find them on CD in a real vomiting, grinly gutsripping and bloodcackting music. And as Chris is going on with this ramcd shit, I am really looking forward to their next release.

HD

Accursed (USA)
"Mediation Among the Tombs" (Visceral Productions)

A strange release of this band called Accursed. The title of this album would make you expect to get doom, but instead you get a very strong and heavy doom with depressive elements. Well, actually Accursed isn’t grim at all, but it’s definitely not what I would define as either death or doom metal. Black metal is maybe the best approach, for there isn’t one song that passes by without any moody riffs, dark drumming or some theatrical effects, like spacey and haunting keyboard tunes and other motifs. All is grabbed together to build a spell around the disordered compositions. The vocals are screaming, spooky but do not dominate the way it usually does in black metal Accursed is pretty apart and is hard to categorize; it gives an uncertain feeling whether this record is grind or black. It is bewitched!

HD

Afterdeath (Port)
"Back Words" (Guardians of Metal)

When listening to this album I snatched Afterdeath’s ‘Unreal Sight’ demo ’94. It was in my collection and I wondered why. When I heard this album I couldn’t imagine it. But it had like a death metal sound, so the line up made it clear. Of the old team, only Sérgio Paolo has remained, so it’s no wonder Afterdeath doesn’t sound that progressive any more. No, only the standard thrash rhythms are left on this album, but the old, pristine solos don’t show any technical skills any more. Nothing is heard of the little original escapes that put their demo into my collection forever. This CD is totally worthless, unless you happen to collect all the inferior items from Portugal.

HD

Altar
"Ego Art" (Displayed)

Finally the second disc from these Dutch deathmetalheads. After their fair share of attention in the Dutch media Altar had to prove themselves with this album. As far as I’m concerned they succeeded. "Ego Art" shows us more mature death metal with a lot to tunes on their "Youth Against Christ" album. Highspeed catchy guitar riffs underlined by some double-bass oriented drumming. Of course mr. Kelder’s vocal part is an important part of Altar’s performance; a brutal screaming grunt to emphasize the aggression and their anti-religious way thinking. Ten new tracks with a good production. Excellent disc!

HD

Amorphis
"Eleyk" (Nuclear Blast)

Well, well... the new creation from Amorphis. Listening to the first track "Better Unborn" I thought Amorphis picked up their old brutality as the first vocal part is a heavy death grunt, but as the tune goes on the normal vocals are added and this becomes a more logical follow up on their "Tales From The Thousand Lakes" disc. Eleven new tunes which all sound pretty poppy due to the very catchy and cheerful guitar lines which will swim through your head the entire day. Even though Amorphis’ commercial approach they also keep their fans content with a great contrast within their tunes. Another album from Amorphis and obviously I’m not the only one with that judgement as it seems that "Eleyk" entered the Dutch and the German album charts...

HD

Ancient Rites (Bel)
"Blasphemia Eternal" (Mascot records)

Flandres has been the land of mysticism. Painters in the vein of Breughel and Hieronymus Bosch made their hellish paintings over there, a lot of legends are remaining nowadays and above all, as the inquisition ruled the country during the medieval period some dark forces have been more ‘adventurous’ than in the dark north. Flandres had a high cultural development which participated in the development of sin nature that couldn’t be hidden by day. Ancient Rites tells you about this age. To start, the cover of this album is a Rubens alike picture from the dark ages. It contributes to the obscure and witching music which is full of old class black metal and grandiloquent keyboards, which are the torches enlightening the dangers in which the music of Ancient Rites dwells. This album is much, much better than what they have done before. They totally avoided the Scandinavian trend and we can even hardly speak of Greek influences. On the other hand, Ancient Rites don’t have the infirmities of aged metal any more. The ancient feeling contributes to a great nationalistic deathmetal. Like goat riders storming over the dark clouds above the grounds of Flandres, they spread their terror over the lands. They hail the drowned lands of Saeftige in their own native lyrics. In one word, a memorable cultural darkness which is a must for every real black metal fan. Ancient Rites, Kriekstraatstraat 11, 3220 Diest, Belgium. By the way, their debut "The Diabolic Serenades" is released on this label too.

HD

MORTICIANUMSKULL 'ZINE #8 SUMMER 1996 page 19
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ELEND

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Paradigma’s second release on Metalion’s Head Not Found label again took the most primordial musical aesthetics as are often released in collaboration with Voices of Wonder. This time we can speak about a real beauty. Doomy rhythms are inverted in strange melancholic structures, close to the avant-garde domains of intellectual music. But it isn’t the moody pictures of Paradigma that will attract you, it is more or less the vocal skills that make this band shining like a dark crystal. A good reason to invest some time and space in this remarkable doom band from Norway. I present you to vocal trio: Tom Kvalsvoll (bass vocals and lead guitars), Tom Erik Evesen (tenor vocals and guitars), Zilla (soprano vocals and keyboards), who together with the drummer KJ Lerøvig make up the quartet of Paradigma. Tom Kvalsvoll speaks for them.

But who is doing the lead vocals then? That depends on each song. Mind you, the different vocals are equally important, so all become lead vocalists. On some songs, we all share the vocal duties (‘Witch Hunt’, ‘Come Winter’, ‘Inner Chanting’). On others, Tom Erik and I sing (‘Journey’s End’, ‘Agonised’), and on some Zilla and I do them (‘Best Regards’, ‘Half’). Sometimes, there is only one lead vocalist (‘The Shadow’, ‘One Away from Paradise’). I feel that Paradigma is a very fortunate band, because we are not limited when it comes to vocals. Thus, we never have to change the music to suit the vocals, since our vocalists can do anything. In other words, our songs become more diverse than what is usual in other bands.

These days I’m getting bored by all those symphonic keyboard bands with backing vocals. The atmospheres are so cheap. (I’m not going to mention any. I won’t get all those angry idiotos on my back again). I hope you don’t identify with such bands, do you? I’m not sure what you mean. If you mean projects like Elen, I will gladly admit that I like it a lot. We don’t identify with them, as our music is quite different, but I personally listen to stuff like Klaus Schulze, Tangerine Dream, Aghast and Elen. On the other hand, if you mean certain less musically adequate projects, I might agree with you. I wish you were more specific, because this could almost certainly be the embers of a most intriguing discussion… But there must be some doom metal acts you think are gods. I don’t think any musician can be my god. But we respect old Black Sabbath, old Candlemass, My Dying Bride, Cathedral and Solitude Aeturnus.

Do you have some other fave music? Yes, indeed. I listen more to modern atmospheric music like Schultze and emotional classical like Stravinsky and Prokofiev than any other form of music. I appreciate ethnic music, and also the more popular ones like Dead Can Dance. I even like some of the more quality-oriented BM, as long as their musical integrity goes a bit beyond the ordinary hali Satan concept. In short, I enjoy music with integrity and spirit. Music (and if possible, lyrics) that hasn’t been completely co-opted by the vast stream of new mass-produced plastic money-machines called trends.

The thing that attracts me on the ‘Skadi’ album is that the structures are somewhat strange. Especially on ‘Best Regards’ and the vocal lines on ‘Half’. Can we expect more experimental escapes in your music, for that would be interesting? We work very thoroughly on our arrangements, so we appreciate you saying that. To me, it’s important that each instrument and each voice has a atmosphere and melody of its own. Counting our instruments and vocals, we end up at nine possible ways of expression. I don’t know if I’d call it experimental, but our weird sound/musical structures will expand even further. We have just about started writing the material for our ‘97 CD, and it has got an even greater musical span than before. We are becoming more atmospheric, yet also a lot more temperamental. Those who find it hard to label our style today will find it impossible next year, I think.

The cello performance brings also a very great dreamy and tardy feeling. Is this the reason that you brought Eirik Mannåker Røland in as a session musician? The cello is a lovely instrument, and it suits our music perfectly. It’s true that he’s a ‘session’ member, because we want him to decide for himself whether he wants to play with us permanently, or whether he wants to move elsewhere to continue his career. I think he’ll stay with us for at least two years, so there’s plenty of time to decide what to do next.

Is he joining Paradigma live? Yes, it works really well, provided the stage is big enough. Six members, including a synth, cello and a huge barrel takes up a lot of space, I can tell you! It also puts high demands on the abilities of the sound engineer, but we’ve been fortunate enough to have a good one so far.

Was it Metalion himself who signed you, for his label is so closely connected with Voices of Wonder right now. No. It was Ketil Sveen, founder/manager of Voices. However, Metalion was quite eager to get
Sorry Satanists, but True Evil is Called Christianity

us on the HNF (Head Not Found) label, and so were we. HNF is the metal label of Voices of Wonder, so 99% of the metal bands on VOW are labelled on HNF.

What do you think of the other bands on HNF, such as Ulver and Univers? And about the other Norwegian deathmetal acts such as Theatre of Tragedy, Valhall and Beyond Dawn? Ulver are one of my favourite Norwegian bands. By the way, Garm works as an assistant at Stryfe Audio, so he was partly involved in the mastering of 'Skadi'. I like Ulswer too. Cool stuff, reminds me of old Celtic Frost. Theatre of Tragedy, sorry man, I promised Heim Frode, but I haven't even heard their album yet! It's impossible to find in the stores... Valhall? Well, buddies of ours. Not my favourite music, but nice guys anyway. Yes, Beyond Dawn are the Swans of doom! I've listened to their Pity Love about 50 times, I think. We've talked about doing some gigs together, but there haven't been many yet.

By the way, the logo of the name Skadi is a bit unclear, I would just read Shade, Anyway, that's not the question, I just wanted to ask what will be next. Are you short-sighted? We don't find the name hard to read... but I planned to print it more clearly. It was supposed to be printed in a glistening copper shade, which was impossible due to the hopelessness of the guys at the repro office. Hey, next? What do you mean? What will be released after 'Skadi'? Ah, you mean new releases. I can tell you that we will definitely release a full length CD next year. Maybe another EP before that, but don't count on it. We have recorded some live tracks, and new material is impending, so we have enough material to show.

Why did you do that cover of Witch Hunt? Two years ago, we were asked by a small Norwegian label to feature on a Rush tribute CD. Because this label is run by a paranoid subject, nothing happened. Therefore, it's now available on 'Skadi' instead. What we like about this song is that it suits our music. The lyrics should be quite obvious, though the theme is not limited to the middle ages only. It is equally important today, considering the floundering, thoughtless Christian and Moslim freaks. So we wanted to express this through Rush's song, coloured with our own atmosphere and individuality. Our version is more emotional and gothic, while Rush played it more rock alike.

Do you think that for making cover recordings one should ask for permission? There are a lot of covers around without any permission at all. I advise any band that wants to record a cover song to ask the original band. Sorry, Satanists, but True Evil is called Christianity. News, talking about our occult opinions on life. Two hours of interviews were mixed down to five minutes, leaving only vague fragments and sentences taken out of their context. Had the entire interview been broadcasted, nobody would have thought of us as satanists. This was at the time when every BM band in Norway wanted to make the news and tell the world how inherently evil they were. A media circus, that's all. It's a bit weird looking back at 1991 - 1994. Nothing new happened at all, it was just that the media suddenly became interested. First off, we had Oystein 'Euvronymus' Årsæth and Fenriz, who competed in speaking out evil statements. We found that quite amusing, honestly. After a while, guys like Christian Vikernes (or if you like, I.J.R. Tolkien's word in orc-tongue meaning darkness: Burzum) (this first name has been officially changed in Varg-ed) started saying the same stuff, and hundreds followed. Suddenly, Norway became hell on earth. Teenagers turning into inverted clowns with corpse-paint. Most true satanists wouldn't want to ridicule themselves in the media, so they naturally kept their mouths shut. Don't get me wrong here, I don't actually applaud the Christian religion. In fact, I despise it. I despise it enough to refuse any fairytales about Satan the opposer, or Lucifer the fallen bearer of light. I mean, if you believe in Satan, then you actually accept the idea of Christianity. I don't understand it. If you didn't believe in anything, you would believe in the bible. The most intelligent animal on earth, yet so incredible easy to fool. What kind of a country is Norway actually? It's like there are only religious conformists over there causing a lot of frustrations? Mostly, the ners living here are like the average ners in your country. Short minded, a waste of energy. Because of the floundering of the church-burners (they get caught all the time) and wanna-be-satanists, Christianity is now flourishing like a plague. You might not believe this, but in this beautiful country inhabited by superstitious morons, we are actually BORN as members of the NATIONAL CHURCH OF NORWAY. Nobody asks whether you want to become a Christian or not, you are born as one. The general opinion is that it's a nice tradition! Sure, and this nice tradition started by slaying the unwillng a thousand years ago. The church still possesses the treasures it stole from the Vikings 1000 years ago. And for the next centuries, intelligent children of nature were killed for practicing witchcraft. Sorry, Satanists, but the TRUE evil is called Christianity. You got it all wrong guys.

Okay, nice to hear about this subject again. Something else: Already done some shows? Yes, we have done a couple this year. We have about 30 shows behind us, but things haven't been quite right until these last ones. Now we have proper lighting equipment and a good sound engineer, so we are really satisfied as long as we are able to transport the gear to each show. We want to tour Europe, but we don't have any booking agency. We had a manager last year, but he wasn't even capable of arranging gigs in Norway, so now we do things on our own.

Well, that's all. Make some marketing and say goodbye.

Paradigma discography:
1993: As Autumn Dies Demo (sold out)
1994: Dead Autumn T-shirts (sold out)
1995: Mare Veris CD HFNF008 Nok 150 or $ 22
1996: Skadi MCD HFNF011 Nok 100 or $ 16
1996: Queen of Winter T-shirts limited (sold out)
1996: Queen of Winter T-shirts, 2-sided Nok 120 or $ 20
1996: Various live shots (photos, ask for details)
Prices include postage in the Nordic: European residents add $1 for postage.
US and world residents add $2 for postage. Magazines send proof of existence +2IRC's
Wholesale: Voices of Wonder Records A/S, Box 210 Grunerloka, 0505 Oslo, Norway
Merchandise and Info: The Lair, Box 538 Sentrum, 6001 Alesund, Norway
Harold Dekkers

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Arcanum (Nor)
"Fran Marder" (Necropolis)

This band is pretty new to me, but what black metal band isn’t? I’ve seen them play black metal, working at high speed, also Arcanum got a possibility to put in a show as well. I was pretty impressed with their overall performance, as well as their raw energy. Their setlist also includes a lot of their older material, which I enjoyed. Overall, a great band to watch, and I’m looking forward to seeing them again.

Belmez (Ger)
"Necrom" (Napalm Records)

Belmez is not the first one man band from Germany and it just indicates how much Germans like the black metal type of music. They are a great band with a dark, brooding atmosphere. Belmez has some touches of originality, e.g. Belmez isn’t like all those tons of clowns. An echoing production with the use of some effects makes this band stand out in the dark environment with its dark, gothic and old castles. The style and sounds remind me of a bit of the very first Sammel, but Belmez isn’t so rhythmical. Sammel was able to build some great climaxes in their music, while Belmez stays behind in a empty bowing guitar sound and vocally with some dark and desolate feelings that are reflected in the music. It’s just what you prefer. Oh, one black album more or less in your collection doesn’t matter that much.

Bewitched (Swe)
"Diabolical Desecration" (Osmose)

They are a decent band when it comes to black metal bands, so he had to look for a good alternative. Like he said in the interview in issue 7, he was looking for some old speed metal bands. But he chose Bewitched, a band he had heard claiming to sound old-fashioned, but it often happens to turn out to be a bad, modern sounding recording. So far not for Bewitched, formed by members of Throne of Ahab and Katatonia. Put this lovely thrash metal cliche between your old Iron Angel and early Black Metal recordings (yes, Bewitched record on vinyl only!). Everything is taken from the early 80’s heavy speed metal sound. Sometimes the modern production slips through, but that means that the recording quality is class. For the remaining part Bewitched sounds really old-fashioned. The vocals are perfectly pitched at the old screams, and song titles like ‘Blade of the Ripper’, ‘Born of Flames’ and ‘Deathspell’ are just deja-vu of your great value. C’mon, I wanna see your hangin’ butt!

At the Gates (Swe)
"Slaughter of the Soul" (Earache)

First I was depressed that At the Gates left their complex structures behind and replaced it with something more direct, some hardcore dynamo open air crap. Ha, ha, they thought they would lose their melancholy which has been present so intensely in some of their songs. ‘With fear I kiss the Darkness’, but no, they frightened the followers of the trend of softness with a destructive album! It’s direct, but in a different way than you would expect! No complex riffs, but still blooded aggression that breaks the emotional feeling. But to be honest it’s still all the same, you can still hear the threads of ‘Serpent’s San’. No betrayal, but another blinding strike on Earache after Entomosoth’s ‘Left Hand Path’.

Azag-thoth (Swi)
"Reign Supreme" (Witchhunt)

Without a doubt this is one of the great albums, but I don’t see the reason for signing Azag-thoth. I think the band is interested only in themselves, and think they are cool because of the change of name from Pazuzu. Azag-thoth has only become popular because they had a hit song. For me it will never be forgotten. Their music category is Inferno Black Metal Massacre (which stands for a total muddyn, distorted, screamed and grunted out album), but even in that category it’s a bit of an oddity. Black Metal Massacre, followed by much more important things. I think the boys of the public waste collection service will have a busy job emptying my garage can this week.

B.A.R.F.
"Surprise" (Tir Group)

This Quebec band is a high energy act, and for sure, it’s French too; there is a nationalistic feeling expressed in the lyrics of this hardcore band. Their full name ‘Blasting All Rotting Fuckers’ tells you much about their music. During some of their air raids you get the feeling they want to boycott the Quebecois. They do have some good points and you can feel their hate and could have shouted forever. Their music category is Inferno Black Metal Massacre (which stands for a total muddyn, distorted, screamed and grunted out album), but even in that category it’s a bit of an oddity. Black Metal Massacre, followed by much more important things. I think the boys of the public waste collection service will have a busy job emptying my garage can this week.

Behemoth (Pol)
"Sventevith (Storming near the Baltic)" (Pagan Records)

Once I hated Behemoth, but at that time, as they released ‘And the Devil Came to Me’, the sound of their black metal was so exciting and new. Still Behemoth will be attractive to the horror fanatics, as the band are known for playing in the fast Norwegiansque style black metal with an echoing production. It is all a bit more exciting by the band’s new sound, which is a bit more complex, yet still enriched with keyboards. At least there is enough variety in the music to make them one of the best Polish bands, but the description ‘Norwegian school black metal’ just sounds enough.

Cadarvon Condition
"For Love I Said" (Lethal Records)

This is really a disappointing result. Just remember the review I wrote for the mini-CD ‘ichor 92/92’ and I had the opportunity to listen to their debut album too. But the originality is hard to discern. Of course, in the case of Cadavern Condition you wouldn’t expect a metal cliche, but there is really nothing special on this album. They’d better produce a hardcore house album instead this fun metal. I can’t understand how they could come up with something like this, it’s totally out of the line of what I expected.

Candle Serenade (Por)
"Nosferatu’s Passion" (Guardians of Metal)

I can see the Candle Serenade impressed by their country mates Moonspell. Sp and it’s easy to create some of this gothic dark and atmospheric metal, but to put such a try-out on CD is a stupid mistake of Guardians of Metal. It turns this label into a primarily amateurish project. What’s the use of investing in such a badly skilled band? Maybe they find it easy to bring to the stand, but nobody is interested in this band that comes up with some flat keyboard sounds, muddy guitar riffs and some cheap atmospheres in the vein of Opeth’s. It’s so simplistic, flat and boring. Give up or improve!

Cannibal Corpse (USA)
"Vile but Blasphemer" (Metal Blade)

I was able to review this album without listening to it. Cannibal Corpse was the first band of the real gory death metal who released an album. And since their debut they were the leaders of the gore fans in the underground as well as the overground. Tracks as ‘Mummified in Barbed Wire’, ‘Organs Through Fortune’ and ‘Perverse Suffering’ are still in the very same production as always. Very gory, very perversive, but never to a top brutality or ultra heaviness. And as I guessed right, Cannibal Corpse improved a bit as they said in their interview I did with them. “After so long playing the same gory metal we can handle our instrument enough to play in a more progressive way” Cannibal Corpse is a parody on itself, and as long as they believe in their own cliches, they can hardly be blamed for a shortage of originality. And this shortage is even taken away by some fast, Morbid Angel type of riffs and solos. There have been much more brutal bands around, more cult bands like Autopsy, but Cannibal Corpse will stay the kings of gore and neither their status nor sound will ever change.

Bestial Warlust
"Blood & Valour"

"Destroyer 666"
"Violence is the prince of this world" (Invasion Australia)

Aha, it’s still exist, the pure holocastic destruction and chaos metal which kills everything that stands in its way. No, I am not reviewing just another brutal gory band, but something that is really violent, unstructured and explit. No compromise, no production... but, he! Didn’t we have enough with Ehashuy and Sadistik Exekution? Especially Sadistik Exekution had a big influence on their countrymates Bestial Warlust and Destroyer 666. Necessary to play it with your volume on ten. As usual it’s difficult to represent this music with audio-equipment, and the recording quality is weak. Available through Dummation Records

Burzum (Nor)
"Filosofem" (Misarthropy)

This is the most awaited album inside the black metal scene and it was worth waiting for. For Burzum already got the highest marks for ‘Voss Lyset Tar Os’, ‘Filosofem’ is another and monolith, maybe it’s even better. Again, the tracks are full of slowness and are luckily not too much in the same vein. Yet another deep precision kills the feeling too often. The first poem ‘Dunkelheit’ rolls on with a macabre rhythm, drowned in distorted riffs. Varg’s voice is as nice as ever and the guitar sounds are very “Jesus Told” lyrical one of the best things the count is doing again, is a faster one. And again, the loose touches of the drums, the overall sound was all night on the battlefield with a massive warhead, but unguided, as hardcore always is. Distributed through Cargo, or write to Tir Group.

Carcass (UK)
"Swansong" (Earache)

What is odd is that the teaming up with Carcass and columbus doesn’t interest me, but it’s sure Carcass is progressing into a different genre. Well, progressing? I am not sure Carcass is really developing their own style further on. I am not accusing this band for being whipped out, that’s nonsense. It’s great to see a movement in the band’s style and surely this is a logical step after their ‘rocky’ Heartwork album. But it’s hard to accept the loss of complexity that Carcass had in their former albums and even they replaced it for more direct and groovy riffs I am asking myself if this is the new developed style of Carcass or a grand rock? So far, rock with a grant is just (listen to Xyamas) but it is really new? No, a further evolution of this style will be a renewing the old rock ‘n roll with some modern elements. It’s nice for one time but it doesn’t defeat ‘Necroticism’ and ‘Heartwork’ at all.

Carcass (UK)
"Watain" (Earache)

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Cold Meat Industry

Here is an interview with mister Karmanik, a person who until recently was much better known in the experimental corner of industrial and ambient electronic music than in the black metal scene. But after Mortis started his experiments and also Danzig and Dismember followed with similar ideas, the interest in this type of music increased dramatically. And this new type of neo-black metal ambient stepped in the world of dark ambient with the help of Karmanik. And it seems that there is a trend towards this genre because it is so big that this genre cannot be ignored. Metal can’t be seen as strictly residing inside its own borders; the same atmospheres transcend these borders. Therefore we decided to have a short focus on the personality Karmanik.

Why does your label have such a sudden interest in the neo-black metal culture? Well, I think you got that wrong. I’d like to turn it the other way around: why has the BM-culture such a sudden interest in our dark-ambient industrial culture? I guess we have a lot to ‘thank’ Mortis for this. He was a customer of mine ages ago, and when he sent me the demo I was obviously interested. I am totally aware when it comes to black metal and who’s who in that scene. I just liked the music and signed him for that; not because of his name or reputation. The same applied to Aghast; they did sent me a demo which interested me. I have no sincere interest in the black metal scene. Frankly speaking, the music just gives me headache, but I like their strength and I can sympathize with some of their ideas. And I’m really interested in BM.

Do you think what is happening among the dark ambient corner of the metal underground is original? No, I don’t, but at last something is happening. Most of it is of course pure crap, but there are some good albums. The industrial/ambient culture has been stagnant for some time, and we needed new injections, good or bad. At least new something is happening. I think also that it’s important to make the black metal scene people aware of the high class and geniality the industrial scene often has strived for. It will be a question of quality, not quantity.

You deeply respect the attitude of the bands you like, who are closely connected to black metal music as a source of inspiration. You also promote the music by providing your products with an excellent lay-out. But don’t you think that some of the bands are just copying the interrelationships between the black metal scene, instead of creating something dark from another source? I mean, we had the dark wave in the 80’s with bands like Christian Death, and their darkness was (and still is) much different from the hardy changing black metal/dark ambient scene. A pamphlet like that of Horde of Hagalaz has been seen so many times in the black metal scene, it’s far from original. First of all, I agree on Horde of Hagalaz, it is mainly a compiled work of old ideas, but it is an outburst, and her (Nebel’s) first, let’s not jump into any final conclusions yet. True maybe, but the band has the intelligence to create something new out of it. Concerning copying BM-visions into our scene, yes you are partly right, as I reckon you are referring to Aghast, MZ.412 and Ordo Equilibrio (they are from the older school actually?) Aghast? MZ.412 (they are from the older school too)? Sorry, but I can’t think of any band less interesting than the older ones. I think this just reflects their fear of uncertainty about the CMI future and what will happen to their old favourite label. This is something I’ve heard before, when I moved over to making CDs: “oh no! now CMI is getting commercial, only releasing boring ambient/techno bands and on compact disc!" This is patenile! Time showed that they were wrong then too. Okay, I can understand if people wonder what the hell I am up to, but for god’s sake, I will not turn into a black metal label. I will do what I have done for the past nine years, have some faith! I cannot and will not beg you to be with me in the future. I would just want to hope that people had more respect for what I am doing and have done. In Slaughter Natives has a special deal with Staalplaat, who wants them to release every other CD on their label, so this one was for them, hopefully next will be on CMI. In Slaughter Natives just helped me fixing my car last week, so we are pretty close friends and live in the same town.
Besides the small Cold Meat Industry interview, we are speaking again with the first man Mortiis, who initiated the genre of dark wave/ambient music with his act, which he surprisingly called Mortiis. Not that Mortiis started a trend, for if it depends on him, he is not interested in what is going on. So far, Mortiis only wants to reflect his own inner feelings, and in order to support his expressions also a book will be released. It's hard to say that Mortiis caused the new trend, but he provided part of the signals that showed the need for a continuation of the very dark and do-no music. Let’s understand it well, this style has already existed for a long time, but not in the Mortiis way. But even this won't create a big hype, as there are a lot of people who aren't interested in the monotonous sounds of Mortiis at all. Let’s discuss it with Mortiis.

In the first place, I was surprised to see you on Cold Meat Industry. How did you get signed to that label and why is the owner, Karmnik, so interested in Mortiis? Well, it was just a mutual thing and had nothing to do with the metal scene or anything. I just sent them a tape and asked if they wanted to distribute my first album. Karmnik wrote back that he wanted to sign Mortiis, which eventually happened, and then things just rolled on. The scene came to us in the beginning, now Cold Meat (and I) take advantage of this; we just try to supply the customers and to stimulate the demand. But this will probably never turn into a full-scale trend like happened to death and black metal. I don’t expect that to happen anyway. I do not really know about Karmnik’s interest in the dark music wave from the metal scene. Most of those bands are just trendies and bandwagon jumpers and he is aware of that, so obviously he picks those he thinks are the best.

Yes, quite a lot of dark wave experiments have been released on Cold Meat Industry. And recently we have seen a lot of that coming from the former black metal scene. Some are almost equal to your project. What can you say about Penitent for example? I haven't actually heard Penitent, so I cannot comment on your statement about them copying/plagiarizing me. I heard this before and managed to talk to Karmnik, but he didn't seem to agree, so what can I say? If they really do copy, then that is not a good thing for them. The best thing is to find, or at least look for, one's own unique style.

You also have your project Vond. Some people just like it much more than Mortiis. What about this, and will Vond be continued? It's weird that some appreciate Vond more. As that is a project I really do not promote or anything like that. But I take it is because it is a very easy concept to involve oneself in, as it has to do with human matters and human feelings, etc. So there is probably a bit of everyone in Vond. With Mortiis this is not a fact I fear. I may have some new Vond shit getting out soon if a certain German label could get it BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD ic, being simple or not, mirrors my personality. I don't need a hell of a lot of technical shit in my music. If that is what you want, then go and buy another record. I am not a live musician, I create atmospheres and moods that appeal to me, and I do not pay attention to music journalists when I make my music, it's as easy as that.

Blaming me for playing simplistic, okay, sue me, kill me! Am I really supposed to care? I do what I want, and I cannot give a fuck about what people think. If everybody really thinks my music is so boring, why do I sell thousands? Why do I have fan clubs set up?

I heard you are finally bringing some change into Mortiis. You are finally going to develop Mortiis out of the monotonous way in which you’ve been for three albums long? You are going to hate this... I am going to play in the Mortiis style for as long as I please and weber or not the music journalists hate what I do. I don’t fucking care, blame me for being boring, blame me for not being able to play anything but one note at a time. But please, explain how I managed to get a record deal? Explain the evolution between all my records. Any capable music journalist should be able to see that. Most of them have, but some have not. But that really doesn’t matter as long as I personally am happy with what I do.

By the way, one of your singles is going to be released on Primitive Art records? In fact, a single has been released on Primitive Art. Though I doubt any promo copies will be distributed, as I have a feeling history will repeat itself. Correct me if I’m wrong.

You are a guest on the new release on Brighter Death Now. What’s your role in that album? Ask Karmnik about my role on his album. I just did some monotonous stuff in the back ground of the title track.

And what about your book. Anything concrete yet? I am going to finish the book soon, pretty monotonous reading actually, so I wouldn’t recommend it to you, but I might be wrong. Some artists backed out, so others had to do more, which also caused a delay.

Well, let’s await this next release. It might be interesting for fans as well as for people who still didn’t got the point of Mortiis.

People who want to contact, just write to: Mortiis, P.O.Box 9097, 300 09 Halmst, Sweden

Harold Dekkers
Of Infinity” and two years of silence Count Raven has created a new disc full of doom. Doom freaks probably will like this one, others probably get bored rather quick. Musically a mixture between Cathedral and Black Sabbath with a vocal part in the vein of Ozzy. Personally I think Dan Fondelius should practise his high vocal parts a bit better as they’re sounding really awful now and then. In the whole a rather good Count Raven album with some unexpected up-tempo, catchy and cheerful parts.

Crimson Relic
“Purgatorio Reigen” (Nuclear Blast)
Out of the ashes of Divine Eve, Crimson Relic was founded. Remaining Divine Eve member Xian Hamrick joined members of Glasgow’s Crimson and helped Crimson Relic and produced “Purgatorio’s Reign”. Ten tunes of catchy, tight played doom death, well varied structures which makes this album quite interesting. The negative thing about this album is the production which could have been more powerful. Still it’s worth paying attention to as the production is an important part, but not the most important which is the music and that part is rather good.

D Am nation (Fal)
“Reborn...” (Pagan Records)
Playing fast, that’s the system of the Polish Damnation (not to be confused with their Swedish namesake). Damnation is based on raw and growing death metal in the vein of Vader, but tries to link it to black metal. Maybe that’s why it is on the Polish black metal outfit Pagan Records. Anyway, maybe I am biased, but I already heard too many Polish bands on professional tapes, and now they start to appear on silvery plastic. Damnation is unstructured and overpowered death metal with some black flavour still isn’t very special. I’d better buy the new Sinister.

Reality (Ger)
“Blossom of Mourning” (Witchhunt records)
Again a band that gets high marks for touching my inner structures. Reality combines slow, wave rock and classical medieval music and especially the last style is something I really like. No, I am not speaking about gothic or the black metal intro. They are a far cry from the real medieval classics. Also Skyclad isn’t the best band to compare with, but murdered and unstructured too Tull is somehow allowed. Some tracks on this album contain a real ancient percussion style and the wind instruments guarantee a flash back into the past. Playing such music is difficult, but the five guys of Dark Reality are doing the best they can. Don’t expect it on a classical scale but it is far removed from the real classical world. Comparing Dark Reality to acts like Dead Can Dance is out of question here, but ‘Blossom of Mourning’ is a nice release of Witchhunt. This label is working their way to becoming an alternative label for non-hearty releases like Xerxes, which they had some time ago. Time will tell whether they will succeed. Dark Reality is at least a great start.

Crematorium (USA)
“Into the Autumn Shade” (Fadecless records)
The second ultra dark and slow doom metal act from the US makes its entrance in this magazine. It’s Crematorium, which also was a past with semi-fade ‘Nightfall in Heaven’ EP. Names like Disembowelment and Torture Squad have to be mentioned as references. But, nevertheless, it’s quite boring, because Crematorium doesn’t for making something really slow and depressing, but for the most part with death metal. Crematorium is cumbersome, massive, and difficult to speed up. However, the use of keyboards opens another dimension. It brings the majestic spirit of Unholy in this music. Had they done so in all tracks, it would have been huge. For now we have just to do with six tracks of basic efficiency, with some impressive parts. $15 to Faded Less Records. This label will release the debut of Vomitor in the next summer as well.

Crisis (GB)
“Blackened Persistence” (Good Life)
We don’t hear so much from Belgium. Ancient Rites is a rare exception, but quite often, but I expect you have never heard of Congress. This band has the brutality to blow me totally away, this stuff is fucking aggressive. The very fast short cutting metal riffs, back-handed with bands like groove drum patterns and hateful vocals, rule this album. The effect is really masterkilling, the intensity and impact that goes out of this album is just immense. The guitar parts have not much to do with hardcore, it is pure metal! I have heard metal with such a godly sound for a long time, and certainly not from a band that mainly operates in the hardcore scene. As regards atmosphere this album comes near to Slayer’s ‘Show no Mercy’. Anyway, it has the same impact on me! All you undergrowders, metal, black, death, power, or progress, believe me this album will suit your collection! Masterkilling. Congress are at their best! 10 bullets from me. If you are into an aggressive metal attack, such a very small amount of 25 Dutch guilders to: A must-have!

Count Raven
“Mesost Of Conflict” (Hellhound)
Another "Stomt Wastening", "Drain Of Equin On The Void", "High

Deranged
"Ratified X" (Reposhe)
Italian Deranged presents their debut full length. The CD title might make you think we’re dealing with a doom band here, but we’re not. Deranged presents some decent deathmetal. Hyperfast drumming and guitar parts with melodic lines and solos. Nice, but not really impressive, probably caused by the weak production which doesn’t allow the songs to show full advantage...
Conscious Rot was one of the very first underground bands from Lithuania. As primitive as the start always is, Conscious Rot started to play some simple grind core. And as some grind bands proved, starting as pioneers on an amateurish level can evolve into something great. Conscious Rot already showed this with their 'The Soil' tape (reviewed in MN 7). Conscious Rot changed the name which made them historical, and now continue their musical development as Shadow Dances. Their music still originates from the death/grind they played before, but it's much more balanced, polished and emotional. And above all, their technical skills improved. Shadow Dances sounds dark, melancholic and growing, but also natural in their complex structures. The band already should have released a mini-album on Abstract Emotions, a small label from Spain. But unfortunately one of the owners cancelled all his business at that label, and it has to be tried again. About fortune and misfortune in and around the Lithuanian scene, I speak with Juodas from Shadow Dances.

Weareopenmindedindeed, Hurraahhh!

Hello Juodas! How's life? You told me about the problems with getting the studio paid in which you recorded the mini-CD for Abstract Emotions. Still this studio hasn’t been payed, and there are no other labels who have some interest in Shadow Dances. Also the line-up still isn’t complete. Can you still find some inspirations to continue Shadow Dances? Hey Harold! Yeah, I'm fine, enjoying the spring and hoping to spend a few hours answering your questions. What's up with you? Okay, let's begin all this crap... Yes, the studio hasn't been payed back so far which makes me nervous, but I appreciate so much this patience of the guys of the studio! And I'm still hoping we'll be able to record there again. You know, when shit like this happens you never know who to trust. Well, we've had some more labels interested, but somehow it all faded out. But the fact is no promotion was made with this new material and I simply have no money to start anything like that. So we just kept it all by Abstract Emotions, even if we don't really appreciate all this delay and everything, but we have understood that we dealt with another guy from Abstract Emotions, and when he disappeared it all fell on shoulders of the one with whom we are dealing now. Anyway, I think we're able to find some bigger label because the new stuff is really worth releasing. Just wait till you hear it and you see why!

So, you are progressing with Shadow Dances, although you never knew what happens next. In between our line up has been completed, and we're gonna show what we are all about right now. In a week and a half we will play in a club in Kleipeda, 300 km away from Vilnius, and after this on the Death Comes 5 feast (April 13th). Actually, we are headlining this festival. Of course, inspirations are always with me, I mean, I don't care so much about these problems, because when you live in this kind of country you get used to this crap. It makes all what's good much more enjoyable, and you always get through the bad luck. All these frustrations are the best inspiration for my lyrics, so they are much more real and true in the end.

The history of Shadow Dances is somewhat complicated. In the past it had a lot to do with bands like Conscious Rot and Dissection. Sorry, but I'm a bit confused. Please, explain me all the complex relations in the scene of Vilnius. Yes indeed, our line up was changing all the time and there were all kinds of musicians from many bands coming and going. The Vilnius situation is very simple, there is always a lack of musicians and when you need someone, then you have a problem. The usual solution is to get helped by someone from some other band or, if you got lucky, that someone's just joining you because of your music. We are mostly zombies and blue eyes. Just some facts. Omen, the leader of Ghoststorm was the founder of Conscious Rot. Rytis, the guitarist of Ghoststorm, was the former guitarist of Regredor (rip), our guitarist Raima comes from Dissection (rip), from which Ghoststorm was formed, our new guitarist Lokys is from Buring Place, as well as our bass player Tadas. And I was helping Dissection a while ago with some rehearsals, and I also did some mini tours with Regredor in Lithuania and Germany when they needed a drummer. So, now you get the point. It's a complex situation but it's funny too. The most funny thing is the ex-Regredor guys (except of Rytis) are now playing some kind of heavy gangster rap crap and trying to hit the Lithuanian pop top 10. They're nuts!

Is there some interest in Shadow Dances from the local scene? Or are people only interested in Decidec? Oh yes, I think we got a lot of interest as a new band. People really seem to be into what we're doing, and so far nobody called us wimps or anything. We get the huge following at shows which really helps us going, 'cause it's always a pleasure seeing someone familiar with what you're doing! I am burning to play those shows! By the way, we will do a Type O Negative except cover too, from their 'Slow deep and hard', and I am sure it will blow. Decidec? No, they're not that popular here, through they've got some following, but for example, Anathema had twice as many people as Decidec on one of their shows.

The scene in Lithuania is rather progressive, nothing compared to Latvia and Estonia. Is that because those Baltic countries are much smaller? Well, ask God! But thanks for this compliment. It makes me proud of Lithuanian, he, he. But how do I know what is going on in the heads of the Latvian and Estonian crowd? I know some bands from Estonia which are strong and have some good stuff to offer. But I haven't heard them, just know them from some 'zines. I saw the band Rattle live, but sorry, I'd better listen to Decidec. And Latvia, well, I've heard two names or something and that's it! Yeah, better ask God... just tell him Juodas sent you.

The strange thing is that in Lithuania the goth wave scene is much more interesting for death metal people. A lot of 'zines pay attention to gothic and other alternative forms of music. Is Lithuania so open minded? We are open minded indeed, Hurraahhh! I think it's because Lithuania is small, which lets you just get the whole picture quicker, and that's because you think we are so good, ha, ha. No, open minded people are everywhere, and I am sure in Holland there are a lot more deathstammers who enjoy the gothic stuff. This music has something in common with the dark atmospheres of death, black or heavy metal, so and this attracts them. And don't forget this is also somehow a trend.

But, still a lot of things are remarkable. For example, when I was in Vilnius I visited the popular Jazz festival and also the erection of the Frank Zappa monument was something special. It's like Lithuania is taking part in such cultural things to show that they really have the right to exist in Europe as being a real country with a real cultural status. What about this? Bullshit, I mean, it's crap if you have to show that you have a 'real' country here and a 'real' cultural status. I think it was done to show honour to this artist and the Jazz festival is because people just love this kind of stuff. I mean, we have a cultural life as well as everyone else, and this is not to prove anything.

But still you have Zappa in Lithuania who seems a phenomenon. Are there some other great acts in Lithuania who have nothing to do with metal? Yes of course! Foje is one of those. They are playing a kind of pop-wave or something and they have great lyrics in Lithuanian. It's truly individual stuff and they are like stars here. Kids love what they're doing. Bix is a psycho jazz/funky crap. They're nuts and their new video got the highest price in some international awards this year. Saulė ir Zuvys is some interesting romantic music with soft and sweet female vocals. Arina is a brilliant singer, her voice is really great. She mixes it with jazz music. There are some more acts, but nothing comes to my mind now. Oh, Airija plays great Irish soft-gothic stuff.

I bet that you have some alternative influences from the music
world. Yes, you are right. It's a strange thing to myself, but usually I don't listen to any brutal stuff any more. If you told me that about two years ago I wouldn't have believed it. But now it's really different. I find The Cult, Chateau Twins, Dead Can Dance, Beljoy, Danzig. The Cult, Chateau Twins, and most of those are not really enjoyable or anything else, such a wump I am! And yeah, Pete Steele with Type O Negative got me there along with Glen Danzig, so blame them! And of course, everything else is just coming naturally, and my own music is becoming multifaceted and with more curves into other areas. I just feel we have so many exciting things to look forward to. I believe there is a great deal of potential for this genre. And it's actually quite cool to create something in this heavy genre having some absolutely different stuff in mind, in the end you get something truly innovative and of your own, which makes you really happy.

As I heard, Shadow Dances is sometimes technical but also a bit ambiguous. What is your goal, to make metal which is technically skilled (like Ghoststorm) or do you want to compose some personal music with roots in the metal genre? As I told before, this is a way to express my moods, my own way. But it isn't just to be technical and atmospheric. We don't see it either of these ways. The final result can make everyone interested in metal or technical or doomy or rock orientated, but it is not what we're seeking for. We want to do it as technical as we can or as original as we can.

By the way, who writes the music of Shadow Dances? It's Tadas, Raima and me, so, all of us. And well, as I told in the beginning, we've got some more guys joined and I'm sure they have some ideas of their own too. As far as it's interesting we all are capable to create stuff.

You consider Shadow Dances progressive? Yes, no doubt. Everyone is progressing his own way, I mean if you wouldn't have lost the

Dew-Scented (Ger) "Immortal" (CZC)

Lars Eric Lidstrom, the lead singer of the band "Dew-Scented", released the project in which he can express his satanic feelings. And the evil atmosphere he creates has more sides of emotion and not only the Kafla in Deafheaven. Dew-Scented is a grown-up version of Akhenaton, and influences from Xasthur and Akercocke can be heard. In fact it is epic with a great musical decoration which Blackheim seems to dedicate to himself. The album is full of arrogant song titles like "Blackheim's Forest Kopt The Season Forever", "The Castle Of Blackheim", "Blackheim's Quest To Bring Back The Stolen Autumn" and "Blackheim's Hunt For Nocturnal Grace" to name just some of his way. Blackheim has the right idea, as he sets his project apart from the average black metal band. "Dew-Scented" indeed is a very atmospheric keyboards only, nor is it a fake orchestration like Akhenaton. No, Blackheim really knows to come up with emotive atmosphere. They aren't killed by spoken words. Attractive are the compositions which are built upon old riffs, but have been updated to a new style. It isn't surprising that there is also a wisk at his other band, Bewitched, as we can hear on the "Under The Banner Of The Black Sun" album. The voices of鸣am's what metal wants to be: dark, avantgarde and atmospheric.

Diabolos Rising (Gre) "Blood Vampirism & Satanism" (Kron-H)

Necromantia members got the idea to connect electronic music to the heaviness of Impaled Nazarene. With the sound of "Impaled Nazarene" from this last band, they managed to their '666' debut. Indeed, they managed to have an Impaled Nazarene groove inside an electronic music experiment. Certainly, it is the most grand album of Necromantia. Diabolos Rising tried again, but instead of improving the style, they continued to make the music more extreme. Some time is going to actualize the originality of Necromantia in the electronic sequences, but it all ends too much in amatoriar heaviness. It sure is extreme, but it also get a shortage of professionalism, and so this album became a proof that it is hard to imitate electronic music with impatience. I think you can't tell whether any decent progress joke is nice one time only.

Dissection "The Light's the Bane" (Nuclear Blast)

I think most of you are already familiar with this cult release as it's already a while ago it saw the light of day. "The Light's the Bane" is the first album of the black metal band "Dissection", which was released in the early nineties. Musically Dissection has grown more mature comparing these two albums. The tunes are better arranged and the production is more balanced. Melodic, catchy, brutal, emotional, cold, black, all this comprised in their interesting of doing this at all.

I know in Lithuania there are a lot of person names which have the meaning of a thing. What does the name or word Juodas mean?

Well it's a nickname that came from my second name, which is Juodvistas, and that means Black Top or something like that (thank God it doesn't mean black bottom!) so to be shorter I am left as 'Black'. And well, it's mostly the second names that have something to do with things or phenomena. But, I think, it's all the same in America, England, Germany and all the other countries, don't you think? How is it in your country?

Well, here our names don't mean anything literally. The meanings of our names have already been forgotten a long time, and are now mere words. I don't think it sounds strange that some names of persons have the meaning of words. But don't you think it's more for funsies? I don't know how it is for Indians. If I mean, if your name comes form the antique past and is old, then it's natural that our ancestors called themselves these names. I don't really think they could just give you some meaningless sounds that have no sense and represent nothing as a name. But it's a bit different with the Indians. Their names are taken from animals and this is because their main goals were hunting, fishing and so on. All those things are in relation to their names.

Well, your last words! Yeah, thanks Harold for these cool questions. Good luck to your mag and I hope we will meet some day again. Everyone is still welcome to buy our new album - for the Price of Conscious Rot's "The Soil" tape, reviewed in Morticia/Numinous #7. Thanks and Cheerzzz, Juodas, P.O.Box 465, 2007 Vilnius, Lithuania.

Earth Crisis "Destroy The Machines" (Victory Europe)

Earth Crisis is out to preach their straight edge way of thinking. There could start a discussion here, but this is the social, respect their way of thinking and discuss their musical potential. "Destroy The Machines" is not a traditional, powerful heavy metal. Catchy and simplistic. Well played, but I can't get the idea that spreading the word is more important for Earth Crisis than their musical performance.

Edge Of Sanity "Crime" (Virgin Mark)

Edge Of Sanity made their debut back in 1991 with the reasonable album "Nothing But Death Remains"... nothing really spectacular, but the follow-up "Unorthodox" gave Edge Of Sanity the status of being one of the most wayward bands within the genre. This was confirmed by the "Spectrum Sorrows" and "Paragory" albums. Again Edge Of Sanity knows to surprise their fans, they have released a new "smart-piece" Crime. Featuring one track which lasts for about forty minutes; fourty fascinating minutes. E.O.S. again has created a piece which shows how to combine the most wayward spirit with some neat combinations. The only thing which could be improved is the production, but the musical quality of "Crime" is so convincing that the production is not really a negative aspect. Must be in your collection!

Eisenzeder "Eisenzeder II" (We Bite Records)

This album is featuring some very irritating monotous songs. Even Germany, which is one of the most wayward countries, I can't imagine that there are a lot of people who find this an inspiration. I'll give it to the band members and the people from We Bite Records.

Elend (Fra/Aust) "Les Ténèbres du Dernier" (Holy Records)

Suffocation deserve hard critics and sure, I'll make it hot for them. Of those naughty ones it is the second attempt to connect their film music to the environment of metal and
End Of Green

"Infinity" (Nuclear Blast)
The debut of this German four piece on Nuclear Blast. Nine tunes of what they call themselves "Depressed subculture" or else "Doom Metal". None of their music is of much surprise. There's nothing much to complain about this album; clear production with a good balance of all instruments, well arranged songs and the overall mood is heavy. It is probably the nearest thing to '80s Thrash that you can get. The sounds you've heard it a thousand times before with Life Of Agony and a bit of Type O Negative as their main influences. When you don't mind originality and the previous mentioned bands this one is one to check out.

Enthroned (Bel)

"People of Pagan Fire" (Evil Omen)
If you call your music true Northern Viking metal, but in fact you are from Belgium, then you have a problem. But I wouldn't call it an identity crisis, because their music has nationaliy just a fact. I learned that this band arose from the remains of Blasphemer, Osmose Records's one and only mistake so far, and for sure, Hervé wouldn't have signed this band, but his colleague of Evil Omen did, so Osmose still have a few brains and ears. Enthroned fits well in between the other black metal on Osmose. This band sounds modern and is better off than their country-mates Ancient Rites, but it also means that they changed their originality for a up-to-date sound. Enthroned isn't mega fast like Immortal or Enslaved, but are just enjoyable as bands like Dissection, Gehenna and Marduk. So, nothing really special to say about it, just another magnificent release.

Extrem(13) (USA)

"Just another hits" (Relapse)
The only funny thing of Extrem-13 this time is the front cover. It's a parody on Venom's 'black metal' album. There is an Extrem-13 cover of it with a lot of_contains and a lot of_parodies. But for the rest the humour on this album is limited to the covers of The Doors and Dead Kennedies in a rather chaotic way. So, I can recommend it to have a depressive day, but fun can't be all the same forever.

Extreme Uction (Por)

"In the Heart of the Obscured" (Nuclear Blast)
Extreme Uction always has been an average band in the world wide scene, and they won't reach a higher position with their sound, but they allow some new bands to respect for their musical composing and indeed, Extreme Uction is one of them. There is a balance between their doom sound and their melodies. Extreme Uction smells a bit of bands like In Flames and Dark Angel, but they are not at all as good. For those of you who are into some slight feelings in the moods. Just as in 'The Death That I Desired' and "Through The Clouds", this results in some nice moods. The production is rather good, but it is difficult to culture in which they reside (referring to the booklet). Extreme Uction's debut production has a dreamy sound with some slight ancient feelings, so it's hard to hear them originate from the ordinary and it makes them a great band for their own scene.

Fata Morgana

"Fata Morgana" (Dark Dungeon Music)
Well, I think it's time to bring some shade in the legend of Mortis. It's been a long time I accepted his status, but what he is doing in this next project brings me down to earth. Maybe Mortis has been dreaming too much about his visions and formed a new band is just another shortage of musical skill. Well, Vond still derived some profit from it's own musical style; it was meant to stay dark, it was meant to be simple and to stay true to what they do. I can't accept this after the three albums Mortis has to offer in "Under Silver Linings." The whole album is more suitable for airplay, it's all coming close to love songs and it's become hard to speak of metal at all.

Fermenting Inmnars (Ger)

"Myst!" (Invasion Music)
Typically a cool German hying black metal. I think the true followers of darkness will hate this release. Their "Drowned" mini CD was just a greedy and screaming Carchass release, which now has turned into a kind of black metal to which their music is related all of a sudden. I believe in the freedom of mixing black metal in your own way, but just the penultimate on the Myst album is what I'd call avoiding criticism. Anyway, I don't mind very much, for the music is already a crime and only gets its strength from a powerful production. The intro 'Blood And Thunder' is theatrical, something like Mortis to the power of ten. The rest is not much power as well. Yes, it was Dan Swano responsible for this. Other weak releases that are spit out in the scene forces me to say that Fermenting Inmnars are worth listening to, even when the bass sound fails to hide their old grindy death style.

Gehenna (Swe)

"Hardbrocker" (Primitive Art)
One of the few bands I don't believe anymore. They are joking too much about the subject. I think in normal life they are quiet fathers of a family, going to work at eight o'clock with a Samsonite. They just grew their hair in order to be able to take some bandphotos, for this release is one of an old-styled band. I think Gehenna is even older than Venom! This CD contains all cliches of old heavy metal. Also the booklet is full of old odd band photos showing the band members in some really stupid costumes and sunglasses. Also a lot of statements in the booklet about their anger they are for a good old heavy metal fight. Of course, it's unique to see it again in 1996. I'm sure, there are many more bands who are doing it as well. Maybe because I have just listened to Bewitched, and already lost my mind with that. If there are some youngsters who are doing this, I'm sure, you'll get well informed by this CD, but take care, if you have short hair, you can get some problems! For more info, there is easy and simple on your own. But Fata Morgana is something else, maybe you have a different point of view. It seems that Gehenna and friends are really the last Mobicans; too drunk to notice the changes of the past years.

Glacial Fear

"Atlashphere: The Burning Circle" (Nosferatu)
The first impression you get with this release is that it is something very similar to the music of the swedish band, but with a bit more bluesy parts, bubbling bass backgrounds and funky guitar lines. All is mixed with some keyboards, and just like Cyanic, you can't get rid of the feeling that you're listening to some intermediate music. In Glacial Fear the voice is somewhat raw, growing, but far from heavy. It's like the vocalists sings under water. What I just described is only half of the music. For the other part, Glacial Fear is much more direct and meant to be heavy, with the use of the removed riff assault like you can hear in modern groovy bands like Fear Factory and Progn. This is still coupled to the ongoing jazz metal. The function of the keyboards is to add an element, like Skrew does. All in all, Glacial Fear is diverse, but they need more overwhelming power, more slamming riffs which will get this band a bit further over the corner. I see a great future for them as a Front Line Assembly on jazz metal. Buy this disc and listen to this imaginary great band.

Gogoloth

"Melancholy" (Repilex)
Another release from Repulsive Assault CD. Gogoloth. I was quite surprised seeing this band's album released through Dave Rotten I, Repulsive Records. Claiming that keyboards and doom is for losers and wimps, Dave must have had influenza of the ears when he signed this band. "Melancholy" is debut full length of this Spanish band. Seven tunes of doomeath completed with keyboards and a female vocal part now and then. Songs are pretty well arranged melodically, although I suppose they are negative thing is the extremely forced vocal part of Anon Lopez. They probably agreed so they recorded two instrumental tracks, which are pretty well done. Besides this good album you'll receive a very artistic booklet designed by Jesus Cunovas. Worth your attention.

Groppe

"The Fury" (Progress)
In the previous issue of Mortician/Numskull 'zine I discussed Grope's debut 'Primates' and here are they again (in fact twice as they're also in the MCD section) this time with their second full length release "The Fury". They're presenting themselves as ultra sonic rip 'n' tear cyber thrust. Personally I think you'll understand it better when I say they're a mixture of "late 80's (especially the vocal lines)" and a hardrock Machine Head / Pantera influence. Besides that their fair share of own identity and a bit of industrial influences. All this pressed into 13 convincing tunes with a good production. Progress says this is their new hit, and I won't be surprised when they're right.

Gwar

"Ragnarok" (Metal Blade)
The monsters are back with the twilight of the gods. That these people actually make music is a thing which slips your mind when you're watching one of their live shows. As filthy as they are on stage are they on CD. When you listen to this without being covered with blood and sperm you hear honest metal rock with some slight industrial influence and very little rap. It is very well done, some of the lyrics are a bit too much but they prove they're more than just a live act. An interesting thing is their booklet which besides their lyrics has a lot of interesting comic soundscapes and they also follow some poppy side ways. Blues and even some rock with a few groovy moments can be found on different tracks. It all sorts the album a lot, the great ultra slow doom is present only in 'Under Silver Linings'. The whole album is more suitable for airplay, it's all coming close to love songs and it's become hard to speak of metal at all.

Grendel

"Orion" (Prophecy)
Another release from the German record label Prophecy. Well, I was surprised seeing this band's release on this label. This band from the UK, is only known as a name in the field of black metal. I'm not really into black metal, but the other bands on the label are quite good, so I'll give this band a try. It's a quite promising album, and I'm looking forward to the next release. So, this is my first review of this band and I hope to see more from them in the future.

Gorgoroth

"Siege Of The Tyrants" (Metal Blade)
The Nigerian band. Their debut, released in 1996, is a quite promising debut album with a mix of black metal and death metal. The production is rather good and you can hear some influences of bands like Mayhem and Immortal. The vocals are quite harsh and the overall sound is quite heavy. I'm looking forward to their next release and hope they will continue to evolve in the future.

Gorgoroth

"Essentia" (Metal Blade)
The second album by the Nigerian band. The production is improved compared to their debut and the overall sound is more polished. The band's style has evolved and they are now combining black metal with elements of death metal and melodic death metal. I'm quite impressed with their progress and I look forward to their future releases.
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of cold, dark nights,
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even I had some ears for their nice track 'Gravitas I Elevado'. But for the rest, Helnheit isn't that musically correct. The reviews on this album make clear that you have to do with some members who still have to grow up. Maybe they just left school, but there is still a lot to learn. The so called straight drum patterns are warped and their Valhallan tenor vocals also don't represent a brave man's singing about victory and glory! I can imagine much worse results, but if there are even bands like Darkwood's My Bethrothed who did this Odin style all the same before, they have to get better to convince me of their Viking blood.

Hyperchild (USA)

"Wicked from the Womb" (Self-financed)

Well this is a weird duck in this magazine, that is for sure. I ordered their CD, but I got two, one to review in MotoricaNurskull and of course that is possible. First reason is that this band is very undergroundish and make music which is everything but trendy. The music is dark and depressive. Not in the way of doom metal, but it isn't made in the reaper like either. I could describe this music in clear terms: it is some hardrockish metal with psychological vocals. I can't find the tempo with a stroppy and a goofy backbone. For me it is some kind of underground and depressive version of Guns & Roses, but differently. As regards power and rawness, H.C. operate indeed in the GKR area to give you the direction of extremity. Vocals are clear and have a psychedelic subject from the stories of Stephen King and Alfred Hitchcock. This is definitely a band with their own will, respectfully. Getting curious? Anyway this CD is available for only $12; Hypnotic Recordings, c/o Hyperchild, P.O.Box 7347, Fullerton, CA 92634-7347, USA. Check it out.

Core Smudge

Hypocrisy

"Abducted" (Nuclear Blast)

Being in the fourth dimension Hypocrisy was abducted and was brought back to the third. The fifth release of that Swedish death metal bands garnered several listening-sessions to convince me. I think "Abducted" can be devided in two chapters. The first, which is song 1 to song 10, are a mixture between the atmosphere of "The Fourth Dimension" and the brutality of the old Hypocrisy which resulted in death metal with an own identity. The second chapter: "Reflections", "Slipped Away" and "Drained" are more emotional, ballad like metal songs which are really well done. So the death metal dies harders can program their CD-player to #10, more open minded people can listen the whole album, but as I wrote before: listen several times before judging.

Ilddisposed

"Submit" (Progress)

"Submit" is the second full length album of Danish Ilddisposed which also have released two MCDs. "Submit" features nine tracks of rather straight forward death metal. Nuclear Blast have added a couple of tracks which gives it a slight industrial touch, or a little voice distortion which makes the vocal part look like the ones on Morbid Angel's 'Domination'. Quite remarkable is the normal vocal passage in the title song. Even though a lot of different influences are included "Submit" doesn't make a big impression on me. Really, not bad at all, but a lack of own identity by mixing the identity of several; WW

Impaled Nazarene (Fin)

"Motopelinsi mini-CD"

"Latex Cult CD" (Osmose)

After listening to the "Motopelinsi" MCD, I was afraid the follow up to "Soimia Finland Perkele" would be a sort of aggressive punk for hell's angels. But on the "Latex Cult" album, Impaled Nazarene found the groove in which they had to fall to restore their unique aggression after the debacle of "Soimia...". Definitely, Impaled Nazarene stays a kind of punk core, but all with different aggression. The band have added the "UgrKaarma" CD. "Latex Cult" isn't that destructive, but the band is very murderers with tracks like 'Punishment In Absolute', 'Masterkoster', and the classically sounding 'Delirium Tremens'. Very great is 'The Burning of Proudest Russian', which the readers are familiar and probably having a copy of this album. As the vinyl version of this release isn't available anymore since a long time, this is the perfect chance to renew this part of your collection as your tape copy probably turned grey. Another reason to get a copy of this CD is the fact that there are two bonus tracks included which are taken from the "Nemesis Desilation" demo which was released back in 98. PC users are able to enjoy an extra CD-ROM track which contains a biography, live picture and release info of Infernal Majesty. Readers who are not familiar with Infernal Majesty are almost obliged to check out the release which has been of influence for many deathbards bands since 1987.

Infernal Majesty

"None Shall Defy" (Disnamed)

Last year there have been many re-releases of classic metal albums. This time Disnamed re-released Infernal Majesty's cult album "None Shall Defy" (which hasn't been released on CD before, by the way). I think most of the readers are familiar and probably having a copy of this album. As the vinyl version of this release isn't available anymore since a long time, this is the perfect chance to renew this part of your collection as your tape copy probably turned grey. Another reason to get a copy of this CD is the fact that there are two bonus tracks included which are taken from the "Nemesis Desilation" demo which was released back in 98. PC users are able to enjoy an extra CD-ROM track which contains a biography, live picture and release info of Infernal Majesty. Readers who are not familiar with Infernal Majesty are almost obliged to check out the release which has been of influence for many deathbards bands since 1987.

Kreator

"Scenarios Of Violence" (Noise)

I think you can describe this album as a "Best Of" CD with some bonus tracks. Featuring 14 tracks from "Renewal", "Extensive Aggression", "Coexist", "Of Souls", "Endless Pain", and "Terrible Certainty" of which 8 are remixed and one is live. Of course all this two new tracks. As far as I understood this album was released by Kreator themselves a little too much time so they could think things over and solve some internal problems, but for sure it's the chance to listen to some improved Kreator classics.

Left Hand Solution

"Shadow Of His Own Mass Production"

Gothic is becoming more and more a big influence in the metal scene. Left Hand Solution is one of the numerous bands who is influenced by this style. "Shadow Of His Own Mass Production", their debut CD, is presenting six gothic doom tracks completed by a female vocal part, not really unknown in the metal world, but the overall concept is a little more original. Musically seen this one is rather simplistic which is not bad, but in fact that the production of the guitar sound is too thin this album misses the power it should have.

Lost Century

"Poetic Atmosphere Of Seasons" (T&T)

Melodic and raw power metal in which the raw guitar parts are often varied with clean ones. The normal vocal is still part of Lost Century's music and the death grunt has disappeared. On one hand a pity as the grunt created a nice contrast, on the other hand the way is now making it more accessible. Good production and in the whole an interesting album.

Luminal Invasion

"Tentazentz" (Invasion Records)

Luminal Invasion tries to get away from the old groove of death metal. Well, adding a complete orchestra is a bit ordinary as well. Still their death metal contains many screams and a lot of aggression. But some tracks reach originality by the usage of keyboards and female vocals. But still this combination is very raw and it's hard to call it a polished band. Maybe for the better, otherwise Luminal Invasion would have turned out into one of those neatly-moulded love doom acts. There are some signs of a rough emotion overall. This is a far cry from early Paradise Lost. It is a pity the CD contains those blast riffs, it serves to increase your irritation: not a subtle combination for a record of this type. Again the addition of keyboards is responsible for the atmosphere, the rest is middle-class hard.

Makal-Tha (Fra)

"Astrum Argumentum" (Adipocere)

Dark and obscure soundscapes are rather popular these days. Even Adipocere released an act whose debut has a cover that would fit an acid techno band better. Also the sound of Makal-Tha isn't that original. There are so many of such projects around (it's hard to call them bands) and in the first track I even hear samples which originate from the intro of the "Ferment Now The World" of In Slaughter Natives. But okay, it's nice to hear some cruel compositions like Makal-Tha's. Last Words or Agnath to refer to the acts best known in the metal scene. In fact, Makal-Tha is nothing more than doomy ambient with obscure side steps. It contains a lot of hurling sounds and morbidity with some theatrical effects. In the music. Only the requiem "Hyss of The Dead" has some mystical values. It's sounds like a requiem from an old plot. Of course, if you look for obscurity, don't hesitate to listen this one.

Malevolence (Port)

"Domination" (Doom)

Malevolence comes up with melodic death metal. The songs are structured in a straight line through thrash, doom and death metal without being clear. In all of their songs you find some great compositions with some connected riffs. Except for some intermediate parts Malevolence doesn't allow on influences to interfere; even solos seem to be forbidden. The atmospheres in this album emanate from the riffs itself, the songs mix this into semi-acoustic or doom tracks. Malevolence likes accelerations and slow-downs in the music, but the band never shows some breaks in their side steps, or more exactly not the usual variety which makes this release a bit dull, but for Portugal it's already quite okay.

Mass Psychoysis (USA)

"Face" (No Bull records)

Mass Psychoysis are the disciples of Dr. Shrinker, but who else?? But they have and will part of the time but they are guaranteed a bunch of technical and complex grind which always gives a downfall for death metal. This one doesn't tell you much either, but Mass Psychoysis is the doing so. Their music has an open structure in which the melodies are not like the usual grindcore but a bit different than the usual grindcore. Their aim is the alternative way of playing grind, without using other types of music. And they got quite a success. It's a bloody shame this old band still has no decent deal. This record on No Bull/Kock International is just one of the Face's done, together with some other songs. We have to thank Kock for saving this band from oblivion. But this heroic deed won't strike the masses.

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review CD review

Master’s Hammer (Cze)

"Slágrady" (Kron-H)

This former Czech black metal band has lost their faith in their own genre, and that doesn’t surprise me. Master’s Hammer was the first black metal band in the modern style (fck n’ Not Darkthrone) and even the black metal opera couldn’t inspire them. A pity, because I expected some great adventures with this band. Well, the experiences you got with Master’s Hammer have got even stranger. Right now they stepped into the genre which Labreh has been exploring for since a long time. But Master’s Hammer doesn’t start with some noise experiments, no, they just take first class composers and rebuild their overtures in a mechanical way. The opener on the album is just theatrical enough to attract your attention, for there is also some chamber music like that of the modern composer Schnitke, as well as some happy folk music. I can imagine that not everybody will like that. Only the Wagnierian ‘Hava Modernintosh’ pushes you back to the black opera. This sampled flashback gives you the feeling that there is a missing link between ‘Slágrady’ and their last album ‘The Filemniec Ocuulr’.

Attentation Madame et Monsieur, this overture isn’t something for those peasants outside, but for us who like to drown in decadency. Listerning to Misantropist you get the idea you have forgotten to powder your moustache with gold dust. But, just light a perfumed cigarette and Misantropist is going to serve you pink champagne in their own velvet saloon. For a long time. Misantropist is my private chamber orchestra. Anyway. Master’s Hammer asks a lot from you, and it’s nice to experience their ideas. If this is only the first step of the experiment that just started, I see a great future for Master’s Hammer (and Kron-H). Let’s hope they will become more precise, because we have been waiting too long for this album.

H.D.

Medicine Death (Bra)

"As A Vigorous And Lastful Figure" (Olivier Records)

Coincidently Medicine Death has much in common with the Belgian Calectud. That means a lot of psychedelity and also a total improvement of their old drearly deathrock from 1993. Eastern melodies, strange arrangements and a lot of other strange stuff isearable. Tracks like ‘Divinness from the Forest’ and ‘Black Narcissus’ are great trips through a strange musical universe. They use ‘Divinness’ a lot of strange percussions and don’t avoid the use of dreamy vocal samples. The pay off is worth the time. Medicine Death falls back to their old growing death metal. This album is a really huge step forward, but I just ask much more. I will be totally satisfied when this band ends up in the Moscow studios, having a great production like Cynic. Now it is easy to compare this bands with Cenotaph, Moebius and Absorbed (small technical death metal bands), but if they work hard in developing their style, they will end at the top of the alternative and avant garde music, I hope they won’t stop developing their music. It’s hard to obtain high professionalism under Brazilian circumstances, but I hope they will be able to continue the path on which they walk right now. Their start is really great and I hope they are the future of the band.

Medicine Death, CX, Postal 6008, AG, Arred Aquiles, Jonne Pimenta – PB, CEF 58013-140, Brasil.

H.D.

Minas Tirth

"The Art of Becoming" (Art Music)

The dreamy and technical rock Minas Tirth plays is impressive and exot at the top I think. There is a lot of attention to acoustic structures, strange vocal lines, but it maintains its own rhythm quite well. Minas Tirth hasn’t much in common with Sieges Even or Psychotic Waltz. They pretend to be alternative, but there is a lack of variety on this album. I think that the rhythm and the riffs are just some complex scales. Also the vocals are lethargic rather than fascinating. No, I liked their previous releases better, this is too much a fragile effort and I have a little sense for feelings. And that is what the audience wants. Compositions are quite good, but that fruitful production is really inspiring compositions. Distributed through Voices of Wonder.

H.D.

Mindrot

"Dawning" (Nuclear Blast)

It shouldn’t do it. After swimming through the underground since 1989 Mindrot finally has been able to attract the attention of a record company which was willing to release their debut: "Dawning". Taking of with a drum part what appears to be the leading theme of this entire album. A very melancholic and atmospheric piece of doom (death) with "withershow" as a suspected track, the climax

of the album, rather hard and aggressive. Arriving at "Internal Isolation" Mindrot crushes you with their very heavy and pounding guitar sounds and hysterical and desperate vocal parts. This is impressive. Last but not least this album ends with “Across Vost Oceans” which is a beautiful sensitive doom song with the same melancholic touch as the first songs. A very interesting piece of work!

WW

Misantropist (Fra)

"1666...Theatrise Bizzare" (Holy Records)

Attention Madame et Monsieur, this overture isn’t something for those peasants outside, but for us who like to drown in decadency. Listerning to Misantropist you get the idea you have forgotten to powder your moustache with gold dust. But, just light a perfumed cigarette and Misantropist is going to serve you pink champagne in their own velvet saloon. For a long time. Misantropist is my private chamber orchestra. Anyway. Master’s Hammer asks a lot from you, and it’s nice to experience their ideas. If this is only the first step of the experiment that just started, I see a great future for Master’s Hammer (and Kron-H). Let’s hope they will become more precise, because we have been waiting too long for this album.

H.D.

Mozart’s (Swe)

"In Harmony With The Universe" (Morbid Madness)

Strange, alien, atmospheric, threatening, industrial... just sounds which pop into my mind when I take a listen to this album. Mozurkowi is a Polish industrial act of which I never heard of before even though they seem to be active since ‘91. Musically they’re quite unique: monotonous space sounds sometimes with a deepthright or a keyboard or a distorted vocal part. Some of their instrumental parts could come straight from an episode of the X-Files. The band which they’re a little comparable to is the Swiss Mordor I think. So when you’re in for something spacy...

WW

MZ412

"Burning the temple of God" (Cold Meat Industry)

Well, the fashion and attitude of MZ412 is similar in the same vein as the most extreme black metal folks. It’s a pity this works on my nerves. It pushes a lot of seriousness away from you. How can I concentrate on the dark feelings in their music if they act like ordinary black metal clowns. It’s fucking disturbing to notice that there are also some people that like this. MZ412 has been the same around for a long time. They just went back when the black metal hype was growing to a top. So, the bandwagon of evilness goes on, luckily you won’t notice these facts too much on the copy I got, it’s one of the special edited 412 copies coming in a black box. The box itself is black and the front. And also the music is pretty dark. Mostly MZ412 exists of some mechanic sounds on low frequency, approximating sonic pressure, but I think that it contains evil chants and voices speaking out the worst blasphemies under the breakers of industrial noises. On the fourth track a satanic darko techno rave starts up, divided in two different parts. The music gets reduced to a minimalistic organ sound on ‘Vampire of the North’ which bursts out in a drumming inferno. And so the lord of evil proceeds on his path of destruction.

H.D.

Nastasee

"Trim the Fat" (SPV)

Former Mucky Pup and former Dog Eat Dog member Dan Nastasee has done solo and comes with "Trim the Fat". Musically Nastasee is sounding, pretty logical, as a combination of previous mentioned bands. Characteristic hard core with a mature sound, but that also is pretty logical when you’ve got over 10 years and several albums of experimental tunes under your belt. Trim the Fat seems to be serious in his attempt to improve the world, but also the good old Mucky Pup humour is featured. Mucky Pup and Dog Eat Dog will like this one.

H.D.

Nastroid 666 (Swe)

"Toutesléat" (Napalm Records)

Well, you may have three causes as to how this CD from Swedish sounds. If you guess right, you will win this CD, because I have too much of this Scandinavian stuff in stock. You can’t win a band that is a hoot or better a band of the En Pensemattl Gray and "A Black Hearse Clad In Human Bones And Skalls". By the way, if you see the bloody band pictures, then you realise this band has more to do with an image than with music.

H.D.

Nattvinds Grå (Fin)

"A Veiled Word" (Conspiritorium Records)

Teemo, an active member of Darkwoods My Bothered needed another project to express his feelings. In this way, Nattvinds Grå, evolved into a real band of the atmospheric kind. Luckily Teemo doesn’t use the trendy Swedish language any more, as he did on the debut album (which got a big response). Nattvinds Grå’s style has also turned into a more or less heavy gothic genre; some metal with catchy riffs and a decoration of keyboards. The vocals are remarkably epic and even heroic in the way of Manowar. In spite of this, I don’t expect Nattvinds Grå will attract many fans of the more Gibbous Goats’ sound, but in between all the paganismic visions of these days. Their status will be hanging on the reputation of their debut album, but they may still find some of their original fans of The Gathering and others. Maybe Nattvinds Grå made too many concessions and they became too symphonic. It makes them a lot more spontaneous, but nothing really special.

H.D.
Neocrontia (Gre)
"Scarlet Evil, Witching Black" (Osnose)
I was already afraid that the big march of Greek black metal would fall into a big cliché. But what Rotting Christ proved, has been proved by Neocrontia again. Neocrontia always has been an obscure band, seriously busy in the occult field, but even more serious in making music. After they got on Osnose, they started to create more ghostly tales in their music which resulted in a great masterpiece, the second album 'Scarlet Evil, Witching Black'. And still there is a lot of the old attitude and style in the music like the strange eight string bass and the haunting growing vocals, both responsible for a maximum of atmosphere and evil feelings.
The game Neocrontia plays is perfect, this time the music is speeded up and completed with samples to a great black metal overture with a very own style. And own styles, that is hard to find those days.

HD
Neophilic (Pol)
"For Destroy the Lament" (Adipocere)
Neophilic has always been a band that dwelled around in the genre of gothic doom. Their music was enriched with keyboards, but this didn’t inspire Holy records enough to sign them. But now the debut is released on Adipocere, it becomes clear that Neophilic isn’t just another symphonic band. Neophilic has some slight traces of decadency, for they aren’t afraid of composing against the grain riffs in their doom. Indeed, they do this quite often, stripped of the prosaic instruments to lift the atmosphere to higher emotions. The lamenting vocals have the same sighing breaths as Misantropia’s. Neophilic isn’t a complete doom orchestration, nor a gothic wave metal like the sound in ‘Last Five’. Of course, there is still a lot of support from the keyboards, but often they are used as a piano, which is very essential for their dreamy atmospheres. It’s hard to say what we have to expect from Neophilic. Are they just interested in playing soft edged acoustic doom serenades full of luxurious atmospheres, or is it meant to be another doom overtone? Neophilic still uses both principles, but the first one could prove very attractive in case they did a next step into the development of their avantgarde in a sensitive way.

HD
Nightfall (Gre)
"Atharian Echos" (Holy Records)
Since their symphonic debut, which was one of the first atmospheric synthesizer death metal releases, Nightfall started to experiment with the style that approaches black metal closely. To sum up, this means a super fast guitar with theatrical keyboard sounds on top of their compositions. Sometimes it gives an old feeling, just like the first track ‘Aye Azare’, which reminds me of the Iron Angel vinyl, but

ten times faster of course. It’s a pity that the reckless speed and the doomy keyboards have to fill in all the musical aspects on this album. It makes this an album without fantasy and without much dimension. So, there isn’t much you can get out of their music except for Nightfall’s own style.

HD
NMF (USA)
"Unholy Death" (Moribund records)
Punk doesn’t have the problem that you can hear when a band is really bad. And whether their attitude is about ‘how to beat up the political correct assholes’ or about ‘fuck the society, as long we will have fun’, you won’t discover any difference. But when satan comes aside, then it’s always great! And yes, the Venom groove in this music made my day. They guys in studio had fun and I am pleased to be able to listen to this music, so everything is fine. Why? well, these guys really showed again that Venom originates from the punk sound. Just listen carefully to ‘Black Metal’, as they have almost the same riffs in some songs. They even have some tracks like ‘Evil Dead’, ‘Black Knight’ and ‘In Nomine Satanas’. I can recommend this release to black metal kids... no I better wouldn’t, and keep this for myself, telling them punk is not dead and the guy at Moribund records is an hero!

HD
October Tide (Swe)
"Rain without end" (Vic Records)
A remarkable release if I may say so. It’s the final crystallisation of what Katatonia once was. And for sure, this is a release for the Katatonia fans of the first class, but it takes some time to realize this. ‘Rain without end’ is music that has to grow into your heart. It isn’t an album that throws direct emotions on you. A quick viewing gives you the impression of an stretched concept of doom, a bit boring like on Katatonia’s ‘Dance of December Souls’. But it’s in this melodramatic slow metal the emotions beneath the skin are coming upwards in tranquill and selective proportions. The strong Unsound production gives them a lot power without becoming furious. Instead, the arrangements of October Tide are subtle with hidden and extended dramatic riffs. No wrist-wrecking riffs but a balanced slowness that grows a mood the more you listen to this album. It feels so deep, especially the ‘break for the ear’ (I don’t know the title of that miror yet), I only pray to hear a little bit more of this in the future. It’s so great.

HD
OLD
"Formula" (Earache)
(taken from Wounded magazine)
I received this CD just before the taking this issue to the printer’s and it immediately became my favourite. To describe OLD always was a tough job, it’s much easier simply to throw yourself on a sofa and enjoy their brilliant music. This time around they once again left all their previous styles behind and came up with the textured, slightly hypnotic, yet totally limpid compositions grounded in synth prog rock (!)l reality. No matter what kind of music you like as long as it well-made, ‘Formula’ will offer something to everyone. Being really uncatagorizable and straying from all cliches, it is surprisingly very accessible album. Yeah, ear friendly but never as licking! Even in my wildest dreams I wouldn’t predict OLD becoming an easy accessible band but they did it without prostituting themselves. I mean without selling out. Whatever you might have been thinking about OLD, forget it and give this album a try, 98% that it’ll suck you in and become one of the greatest discoveries of ’95!

Minda Lapinhaluus
Oppressor
"European Oppression Live" (Megalithic Records)
After releasing their debut album “Solstice Of Oppression” Oppressor did some touring through the U.S. and after that through Europe. During the European tour they’ve recorded five tracks from three different gigs they did. Coming home Megalithic Records pressed those songs on CD added a moody Cucer cover, a remix and the “As Blood Flows” EP which was independently released by Oppressor some time ago. Then you’ve got a CD with some reasonable deathrock with some techno influences now and then, and a reasonable sound quality... Nice, but I think this one is more for people who really are into their “Solstice Of Oppression” album, people who don’t know that one better check that out first (Red Light Records).

WW
Pan-Thy-Monium (Swe)
"Khuanolls and Kon-fu-inn" (Relapse)
I knew about the next album of Pan-Thy-Monium, but not that it was going to be a release on Relapse records. So, it still was a big surprise to me, just as unexpected as Pan-Thy-Monium was. Yes, was, because this project of Dan Swanö, the leader of Edge of Sanity, finally has come to an end. For many years, Dan has taken us to the realm of weird and strange death metal, something that was really, really original. Now he is ending the cycle with the third and final album, it becomes clear that the Pan-Thy-Monium project has been divided in three parts. Sure, on every album the style is the pretty same, but also so adventurous that you can’t stop listening. For the ones who never heard this band (and that are a lot, for the first two albums on Osnose didn’t sell that well), I’ll describe Pan-Thy-Monium one more time. The vocals are very growled, but they give a theatrical feeling instead of a brutal grindcore idea. The

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No Fun, No Mosh, No Trends... just travels.
I had to enter the 'Zulu'-area, the West-European time zone where people still drive at the wrong side of the road and drink tea with milk instead of sugar, where the taxes are high (at least for record labels) and churchyards still have the old romantic gloom in the moonshine. I was curious how that small label Misanthropy would be like. For a long time, to me Misanthropy records has been a small and mysterious label, but after the heroic releases of Burzum I got more interested in this label, learned a 'she'. The 'she' at her office, located in a dull, but nice town called Hadleigh, just terrified the Norwegian population with a new release of Burzum which reached both the newspapers' headlines and a dominating position in the rock charts. We already knew her by her name 'Diamanda', the female intellect behind the label. Yes, brain, for Burzum isn’t the most existing release any more and the new Misanthropy products can be labelled as 'elite'. To find out how it started, how it goes on and where it will end, just read this interview.

As long as I have been into the black metal scene, I knew Osmose as the only black metal label. Later we also had Deathlike Silence, which started to release some Norwegian products and brought out the first Burzum items. But suddenly there was Misanthropy records who took over the Burzum releases. Where did it come from? Well, basically the story was like this: I was working for the German issue of an English metal magazine (Kerrang - ed) in 1993. At that time, I was an admirer of Burzum. Burzum was going to sign to Candlelight records, but when the murder of Eivindynus in just happened, Lee didn’t want to do it any more for some reason. Around that time the album 'Det Som En Gang Var' was released, only in one thousand copies. I thought it was a fantastic album and it would have been a shame if that album had got lost. So, basically I wanted to ascertain that 'Det Som En Gang Var' was repressed and released, so I checked the situation and asked several record companies whether they were going to release it, for I never thought to do a real record company myself. There were only two labels that had some interest; Head Not Found of Metallon and Nosferatu from Italy. Nosferatu just wanted to help me out and make this release a split one between us. But they never had any interest in black metal so they asked me why I didn’t do it myself if I really wanted to have that album out. Then I considered this possibility and I contacted Varg Vikernes through his mother. Due to some coincidences I had his telephone number and I let the message on his answering machine that I was a English record company, which I was not at that time, and said that I was interested in releasing his album. Some days later his mother called me back and asked me to send the conditions, which she would pass to Varg. Several days later I got a fax from Varg, and he mentioned his conditions and asked me to write about my plans, whether I could meet his conditions. So, I just sent him an example of a contract. Around that time, things had changed a bit. The album should be released together with Head Not Found, but Metal Hammer had enough money, so all of a sudden I was there wholly on my own. I did have some money from my job, but I didn’t have enough to release it on my own, so the only thing I could do was to take a loan, which was what I did. I just wanted to release this album as a one off, as a hobby, and that’s it. Then I agreed on a contract, I signed Burzum, but everything became so wild that I released more stuff and it became a job.

But the first release of Burzum, it was between you and Cynophrene records?
No, the first release wasn’t ‘Det Som En Gang Var’. I wanted to do that but Varg decided to release his next album ‘Lyset Tar Os’ on his first and do the reissue later.
And you told me that the ‘Filosoef’ album wasn’t Burzum’s last. There is still another one to come?
No, there’s a sixth album, it’s called ‘Balders Doed’, which means ‘The Death of Baldur’ and I hope this will come out at the end of 1996. I got the master tape already and I just have to release it, but the only thing that is missing is the artwork, and it would be stupid to release it now, we just have ‘Filosoef’ out. But probably after that release there will be nothing more of Burzum.

On that album, is there still some guitar?
No, it’s done by keyboards, computers, but it’s really folkly classical music. It’s very nice.
But Varg had the opportunity to work in jail with some equipment.
In the former year, when he got released to Oslo, a prison in which they keep lunatics like horse ravers, and he is really isolated over there. It’s like the punished him for not keeping his mouth shut and for Burzum still going on. It’s like he is public enemy number one for the Norwegian state.

Then she tells about the idiotic hype that formed around the murder, the gossip in the newspapers. The influences the officially Christian government and Varg conviction and the frustration of the black metal fans in Norway. All well known facts, but again, she underlines Misanthropy was formed only because of the art of the artist, and that Misanthropy would be ‘the conformist’s worst nightmare’. But how did she become so interested in Burzum, for her metal roots were only related to Kerrang?

Well, I was always into the music underground, in various types of music, but not into black metal. I would lie to you if I said that I was a black metal person. There were several groups that I liked, such as Burzum, Arcturus and Mayhem, but I was never into Venom, I was never into this crap. I do like Celtic Frost and some of the albums of Bathory, but that’s it. I never liked stuff like Sodom and Destruction.

But what bands did you like then?
I can tell you that when I was a little kid I just started with stuff like Kiss.
Well, at least that’s a metal band, maybe they started the corpse paint.
Yes, (she laughs) but when I was thirteen, fourteen I was more into punk and wave. I listened to the bands as The Cure, Sisters of Mercy, Black Flag and so on.

What I heard of the new Burzum really made me curious. His project on digital music was already an old rumour, but is that really to be released?
Well, I should make you listen, but Varg forbade me to do so. I can tell you that it’s not that different.

But what do you think about the ambient in the black metal scene?
I am not too fond of it. One of the things I like to listen to is real industrial music and stuff. I have been involved for quite a long time, things like Laibach, not of Cold Meat Industry only. And those people do it so much better, because they have the industrial background. While people like Mortiis do it so similar I don’t really like it.

What about Burzum then?
I said, it’s not like this, it’s not two fingers on the keyboard ambient.

And the long ambient track on Filosoef? I mean ‘Rundgang um die transzendentale Säule der Singularität’.
Oh, it’s very relaxing, it’s new age music!
And you don’t like any of the releases of Cold Meat Industries?
Well, I do, I like in Slaughter Natives, I like Aghast, they are pretty good.
Don’t you think this will be next when black metal collapses?
Maybe, but it’s clear that black metal will collapse in 1996. Just look magazines like Ablaze, look at thousands of crap releases, labels rising up and bringing out shit. I don’t know what will be next. Maybe Osmose’s trash and speed metal? I don’t think so. It’s hard to tell. The trend is black metal mixed with ambient, but that stuff doesn’t sell much at the moment. Maybe Diabolos Rising might have a chance in the future. But for this ambient stuff, you have to realize that it has been around for quite a long time, like Current 93’s ‘Death in June’, is around for a long time, but they never sold really much. Same goes even for Coil.

About the other hands, In the Woods...
Fleurety. Monumentum. Ved Buens Ende and more to come.

But then, you continued your label with the second band, In The Woods... Why this band?

Well, that also goes back quite a while. I already had contacted In The Woods... before I had the contract with Burzum, but I already thought about forming a label. So, if Burzum didn’t go on, then I could still release In The Woods... I had bought their demo and I really liked it. But at that time In The Woods... where already negotiating with Obscure Plasm/Avant Garde Music, so they said they weren’t interested, for they didn’t know who I was. Anyway later I contacted them again and we had a long talk in Oslo and they signed a contract.

By the way, I read in your booklet that they refused to have a distribution in France? Yes, because of the nuclear bombing and they wouldn’t support the French government by paying them the taxes they would get from that distribution. It was their decision. I don’t think this helps or harms anybody, but they wanted to make a statement and we are supporting the artists. But for me it’s useless and only idealistic.

Okay, then we got that really strange band Fleurety.

There’s something about them that really interested me. Because it was so unusual, such unusual structures, and they really have talent. So, I released their album together with Aesthetic Death records from England, because they were my friends and got a 7"EP done. It was a collaboration which proved to be a disaster in the end.

You are doing so many collaborations.

Not any more. I will never do it again. It’s always the same people who does all the work and one who doesn’t do anything.

And that album of Monumentum, which was already cut long before it got out. It took so long before it got out.

Yes, because you know why? First it should be out on DSP, but after Euronymous died it was supposed to be released on Candlelight records, but Lee fucked Roberto Marnarella, the personification of Monumentum, around for God knows how long and he had some problems with the line up. But luckily Misanthropy stepped in and saved the band.

Yes, just like Ved Buens Ende. How did you get in touch with that band?

In November 1994, I was at Fleurety’s and Alexander played me the Ved Buens Ende tape and said this was probably the best band in Norway. He taped it for meBAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD. In Ancient Lore you are doing distribution for? Yes, and he signed Arcturus as you know. He is maybe to sign a single of Mayhem and it is interesting we will distribute it.

The releases of Misanthropy all were mentioned ‘Amazons’. Maybe her attitude in the man-dominated music world is like that of an amazon. I informed whether she looks upon herself this way.

Ideologically yes. They were strong warrior women from the Greek and also Sicilian race. They did exist, it’s not a legend only. And I can identify myself with them. You see, all who are working at Misanthropy are females. Even the cat and the dog here in my house are females. And females are doing things a lot better then males do.

You hate men?

No, not that way, but I think that the brilliant women on this planet are a bit more brilliant than the brilliant men.

Well, on this planet there are still more brilliant male than female scientists.

But that has reasons; they suppressed women, they didn’t allow them to study.

Indeed, I read some 19th century philosophers who were really anti-woman. Sure, Nietzsche was one of them. He wrote a book called ‘Uber die Frauen’ and everything about women is crack-up in that book. I respect Nietzsche for a lot of things, but not for this.

By the way, nowadays there are a lot of black metal people who are a big fan of Nietzsche. Yes, but I wonder how many of them have ever read Nietzsche. Some of them even can’t write his name correctly. Especially those White Supremacy dudes totally misunderstand Nietzsche, for if you have read Nietzsche you know that he totally hated his own people, he hated the Germans and all those stuff of ‘The Antichrist’, he hated all those suppressions by the church and all those establishments. And Nietzsche meant the Ubermensch as the Ubermensch of the soul, not of the race. But what would you expect from black metal people, would you expect they understood this?

Ah, this leads again to the black metal attitudes. Lately, in a special about black metal for BBC radio, you said that musicians can’t have any influence on the listener. Do you think that’s really true?

No, what you mean was that lately in England it happened that there were some kids who did some vandalism, they kicked down grave stones, they damaged churches. They didn’t burn them down, because English churches are really made of stone, but this caused a group of parents to form who wouldn’t permit black metal any more. They said it was all the fault of black metal that these kids were doing this, they were all influenced by Burzum, so we should stop selling black metal. But I think it’s bullshit, music alone can’t influence a person to go out and kill people or to burn churches. If they do it, there is something else wrong with them, and they are only use music as a vent. But I can say, the church fires caused the big hype and made the ordinary black metal big.

Yes, you can say so. But the way, how are the releases selling?

Well, ‘Filosofem’ is in the rock chart right now on number 14! Selling better than Bon Jovi! The first edition of ‘Filosofem’ was in a hard back digibook, limited to five-thousand, and it was sold out in one day. The same with two-thousand LPs. It’s selling as hell. And the ‘Hvis Lyset Tar Oss’ sold between twenty and thirty thousand copies. But for Ved Buens Ende, it sold only fifteen-hundred copies. There are more than four thousand copies in circulation, but not all distributors are selling it. And they also had some bad promotion on their tour, co-headlining Impaled Nazarene. They missed the gig in Bradford already, and in Astoria the band felt ill, they had a bad sound, the guitar was out of tune, the bass strings broke, the vocalist couldn’t hear himself and nobody could hear him. It was just a total disaster, so they got a bad reaction.

But Misanthropy is going on releasing material from the black metal scene?

Well, the good things, and not real black metal. Next will be a double LP of Blood Axis, a collector’s item of the Gospel of Inhumanity. Then we will hopefully do a split 10"EP of Primordial and Katatonia. After that, we will have signed Primordial for their next full length album which will come out at the end of this year. The new In The Woods... will be out early 1997, and they will go on a European tour in November, together with Primordial and hopefully Ved Buens Ende. And we will also have Endura with their album ‘Great God Pan’.

So, together with Blood Axis, you are going to set a new trend.

Maybe, who knows.

Harald Deckers
music is also bombastic, but not over the top. Due to the use of many strange wind instruments and avantgarde jazz grooves the album achieves a feeling that’s unique in its way. It’s not the only one over the top. Reviewers are echoing a similar style jazz death metal and growling grind that makes a wind and majestic instrument, based on a story about strange gods. The second album “Karmací” was just a mere one minute of a 15 minute tour de force, an easy continuation of the debut of ‘Dawn of Dreams’, but this time the music was more varied, it was a full-length album. The first two tracks are the best on the album, and the other two track “Asgard” and “Remembrance”, 60 seconds silence for the second part. 

Parricide / Everse "Promo-Split-CD"
These two bands joined forces and released a split CD including two separate demos. Both featuring five tunes. Parricide offers four melodies that dominate death metal tunes completed with a death metal sound, and Everse is a new, not very original fifth. The track “Endpoint” which is a kind of epilogue style, remains the same, but appears to be just as the previous song, a death metal tune. Musically they’re more promising, but still a song like “Salvation” is full of timing mistakes and false notes. Again the vocals are too harsh. I was impressed when they released a few demos first.

Penitent "Melancholia" (Cold Meat Industry) When I received their demo ’95, I thought I had to do with an industrial band. This demo is more into that direction, but it’s still very different. In the first instance I found the industrial sound very strange, but for the whole album is dedicated to the memory of Marquis de Sade. Also the Karminik layout of the booklet is much in the style of the band. The use of old Engravings and French textures. But nothing about Juliette nor the justus. Just as the previous song it’s more the melancholic mood. Argoth draws from all the literature, it is also an epigraph. The literature expressions of Beasts Rex. So, it’s not only the music of those two bands, but also the English poetry you have to take into account. Penitent exist mostly of some emotional piano music and about this only fact there’s not much interesting to tell.

Pitch Shifter "Infatuation" (Earache)
After the release of their "Desensitized" album Pitch Shifter is presenting a quite modernized album titled "Infatuation". Trip hop, techno and jungle influenced industrial/garage noise with some words. Most of the whole album is dedicated to the memory of Marquis de Sade. Also the Karminik layout of the booklet is much in the style of the band. The use of old Engravings and French textures. But nothing about Juliette nor the justus. Just as the previous song it’s more the melancholic mood. Argoth draws from all the literature, it is also an epigraph. The literature expressions of Beasts Rex. So, it’s not only the music of those two bands, but also the English poetry you have to take into account. Penitent exist mostly of some emotional piano music and about this only fact there’s not much interesting to tell.

Plecid (USA) "Independent release"The first album I’ve listened to is only a shiny purple logs already suggests gloom and depression. It all indicates soft but under dark music, and the lack of real information makes me extra curious, so I decided to listen to the album. Their album "In the Garden Of Serpent" (Nuclear Blast) Again Lars Nyberg manages to surprise me. After the split up with Entombed and the full time function in Thuringion, Lars now seems to have formed Serpent. Serpent’s debut release has seen the light of day and offers ten tunes of heavy doom rock. Melodramatic (normal) doom rock with guitars and bass drums. Sometimes cheerful and catchy, sometimes threatening and depressing. Comparable to Black Sabbath or Entombed and even The Cult. Don’t miss this, it can totally be blinding by the fact Lars is a part of Serpent: expect the unexpected.

Setherial (Swe) "Nord..." (Napalm Records)"In 1996, everything will collapse" were the words of a Swedish band named Setherial. Can we expect something new from the list of names like Sorrow, Darkthrone, My Dying Bride, Carpathian Forest, Enslaved, Moonsorrow, Finntroll, and Wardruna. Their new album "Nord..." will do as a christian postcard with all the snow and silver letters. The disc and booklet can be used for a scandinavian winter. It’s filled with examples written in English. So, plenty of cliche, they are definitively not a Primordial, October Tide, Ataraxia, nor a Ved Buendens. One of the real only advantages of "Nord..." is that the management of Seraphim offers that they managed to kill my interest for bands like Immortal, Emperor and Taake. Their music lacks without any taste, even if it’s a bit increased to another maximum, but without the feeling to obtain a total холокаust, although tracks like "Nattens Flame" and "Enthrall" have a dark black metal flavor without being too thin, at least very powerful in a solid form. Their music is somewhere in between a space rock and remarkable raw and aggressive sound. But the really positive thing is that this band created the first really emotional riffs without the support of keyboards, i.e. in the more than ten minutes lasting ‘In the still of a northern fullmoon’. Of course, for harmonization, Setherial also needs some improvements. Nord... is one of the best product in the area of hyper speed, without losing the compositional work of Thorfinn, Thorn, Krakaath and Lord Mystorix showed that it hasn’t collapsed yet. Holy Lord, save us, the killing has only just started.

Skepticism (Fin) "Stormcrowweft" (Red Stream)I always felt when listening to the satisfying effects of the improvising with their mostly acoustic and acoustic Disemboweling. Lately we got some better produced and more catchy versions of this genre in the form of bands like Dish of Meat and Mindriot. But Skepticism, started somewhere in 1991 in Finland, take you back to the roots. And yes, the Finnish doomsters are still good in making this kind of music. Skepticism looks like Faltony, a mysterious band that did one demo only and that is still lost in the darkest realms of my collection. And as dark as Skepticism is, they also will stay very obscure. Just like Faltony, Skepticism mixes the same atmospheres around the slow and heavy riffs. So, this album isn’t the depressive growling doom a la Therapheon only. The chilly, grave organ sounds lead this album through the other dark doom heavy as lead. Not really strange for a band from a country with the highest number of suicides.

Skrew (USA) "Shadow of doubt" (Metal Blade)These are the kings of the electro-thrash, the leaders of the death/thrash death over. Skrew was turned into the ultimate heavy metal genre with a lot of danceable heavy riffs, supported by a lot of electronics. It’s just not sufficiently electronic to get into the same genre as the thrashcore, but it’s getting close. Skrew walks along the same path as Ministry, playing their instruments like they’re all sampled. But Skrew is far from a digital trick, they are real, straight and tight, and they only use the ideas from different styles of music, just like on ‘Knotched Tongue’, which uses some "drop off" beats, and ‘Head’ which is more in the industrial field. But above all, Skrew pops up with ultra aggression, their power is in their repeating riffs and circulating tunes like their utter violent groovy ‘Sam I Am’. Shadows of doubt are slammed in your face and you’ll have to move after you put this album on.

Tenebraria (Col) "Tenebraria" (Voodoo records)Tenebraria succeed to change from a primitive South-American death metal band into a more cultish act. Their album "Tenebraria" is already a remarkable release, due to the folkish violins in the music. The violins play a prominent role in the music, and it’s fascinating to hear that they’re playing the violin in a black metal style. A more intense and interesting than a old styled metal act. Tenebraria sounds like the early Samus: dark echoing dungeon vocals, without any real melody. Even if the music is fascinating in a more intense way, it’s not really metal today and it’s not even more original. (Voodoo records associate with Inarse Music and Warmaster. Order this from Inarse Music, Calle Paredes, A/ 66049, Medellin, Colombia.)

Tenebris (Pol) "Only fearless dreams" (Morbid Noizz)Tenebris is a Polish band. Tenebris was the brainchild of Tenebris. Tenebris finally succeed to release this album after some financial and technical problems, but thank God the Polish label Morbid Noizz was already a remarkable release, due to the arrangement of different moods, supported by a lot of violins, and the needful keyboard lines. But all the different elements meet the sound of Tenebris own style. Yes, in their variety their is a real own "unlike" form. In a word, it’s an orchestration that keeps fascinating the whole album.

The Breath Of Life "Lost Children" (Hall Of Serum)I was looking forward to buy this album, but “Lost Children” appears to be their third album. At last, 2 tracks of gothic opera write which give us for a huge amount of gose bubbles, no "nasty" gothic. Tenebris can’t catch you’ve got to do it with my description. The breath Of Life makes use of two kinds of female vocals of which one is a quite high and the other a low voice. The album has 12 tracks, and the last track "Bush: Lost Children" is a very muddy and convving album which you definitely have to check out when you’re into gothic wave.

Tragedy Divine "Visions Of Power" (T&T)Tragedy Divine (formerly known as Variety Of Arts) is debuting with their “Visions Of Power” album. Presenting the kind of music fans of Agent Steel, Leige Lord, Hellstar and Hallows Eve Tragedy Divine produced ten easy-to-consume songs even though they’re played on a rather good technical level. The chord production and the tight played performance are the real finishing.

WWW
Tribes Of Nutrof (USA)
"Silver Blood Transmission" (Release Entertainment)
This is a band of very young girls and their very young fans express their dark feelings as for these wouldn’t fit the genre of alternative metal. So, they dived into the dark ambient of industrial alike music. Yes, if you are into the soundscapes of electric powerstations, agoraphobic noise structures, subsonic soundwaves and other strange frequencies, this is an album just for your. Comparison to the good old Lustmord is unavoidable. You’d like if you’d have an audible description of what they were doing. We’ve put on this seventy-five minutes of Tribes Of Nutrof, with a sound that varies from the deep-sea sounds to the mysterious dark ambient. This is an album without identity or direction, but the music is nice for mystical meetings.
HD
Torkae (USA)
"Torque" (Mascot records)
What Torkae offers here has to do with the bay-area symphonic. The rhythmically structured drum attacks were very convincing, an neither are the worn out solos. The music is very well done, like on ‘Choking’, can keep this album up, but it doesn’t have the same impact as the repressive use of reactions acts like Vovod and Slayer. Too many bands rely on this. Also the interaction with rap (‘Again’) has become too usual. It was bay-area thrash act Vio-Lence, the forerunner of Torkae, who started to experiment with these style combinations, but it’s already been overlaid by bands who went much further. In the modern scene, in which technology, rap, hardcore, industrial and thrash have melted together, Torkae has too a big chance to get lost. But I won’t be surprised if Torkae become the next successful band of the Bay Area. From Dynamo open air visitor or Biohazard fans. In spite of all stereotypes, Torque is still a metal band of the modern age, but far not the most surprising act.
HD
Ucelerate Fester (NL)
"Sonoterror" (Rockpalast)
After the excellent ‘Reviviscence’ we didn’t hear anything of this career outfit, and now they finally show up with a full length doom album. Trendy! No, Ucelerate Fester shows that originalities are not found concealed in the Castings. Their band has always been aloof in their grindy sound and it has always been difficult to call them brutal. Ucelerate Fester has always been a band more or less in the line of Xystus, Adramelech and Disgrace; calamari and continuously improving, without the agreement of various skills again in the Cascass on doom compositions. Ucelerate Fester is heavy, somewhat melodic in the unique and simple way. If you are in search of a heavy melodic band, Ucelerate Fester can have such an impact on you, but it’s a fact.
HD
Umbra Et Imago
"Confused Embers / Vampires" (Nuclear Blast)
You can discuss the fact whether Umbra Et Imago’s music can be categorized as a part of the metal scene. The borders become indistinct and what we defind as metal. So, I decided to review this one. ‘Gedanken Eines Vampires’ is filled with 11 tracks of dark gothic wave with some techno influences which create a mysterious atmosphere. Just like bands as Das Ich, the lyrics are German, which, I think, suits the music perfectly. Umbra Et Imago’s music, this kind of music definitely should pay some attention to this album. Nothing much more to say; well done in all its ways.
Usurper
"Diabolos..." (Head Not Found)
I received a copy of this album in US to give me an indication of Usurper’s nine track album “Diabolos...”. “Hypnotic Vocals” and “Hypnotic Vocals” is a feat of the band. Their music is a kind of approach which I recognize a lot of differences from Paradise Lost and some other bands from Gothic to Delerium. Except for “Hypnotic Vocid”, in which the timing is too bad and the drum loop too unphetic, this promo tape provides diverse and very good songs. The guitar playing, interesting and well varied tape and when the rest of the tape is on, listening as the last three tunes of this tape you’d better not to record this and check this one out!
VDen Bossem Ende (Netherlands)
"We Are Dead!" (Misstophol Records)
I’d never expected an album of a band like VDen Bossem Ende, for all the genres they are a part of isn’t very apparent. It’s very popular. It’s like this release is a result of the development of Misstophol Records. With their release of In ‘Happy End’, which is the debut album of VDen Bossem Ende, started to drift away from the usual Norwegian black metal sound and VDen Bossem Ende ends where musical intelligence stands. They have a very rapid black metal phrases, but most of parts on the album rely on a strange avant garde style. Still, VDen Bossem Ende results from what black metal has done before. Not only some slight influences from Darkthrone, but also a new interpretation of the Voivod and Celtic Frost. Their approach is really refreshing and let us think about the album ‘Written In Waters’ is the follow up to Celtic Frost’s ‘Into The Pandemonium’. Of course, there are absolutely no musical connections to any idea of Celtic Frost, but VDen Bossem Ende arranged the right things just to get an original and progressive sound equal to Celtic Frost’s best albums. The music doesn’t contain the ancient simplicity but is based on musical progression. ‘Written In Waters’ is one complete work of melancholy, harmony and nostalgia. However, VDen Bossem Ende never feel afraid this band will stand on a lonely height, the top of a bare mountain. But this feeling of desolation is totally reflected in their brilliant music.
HD
Voyage
"Embrace" (Nightfall Records)
When I first got interested in things like Michael Jean Jarre and listening to Voyage remarks me of the old times when I preferred classical music. With some of the older music, Voyage would have been the perfect mixture for me at that time. This band is a kind of rocky metal filled with an overcomplicated electric orchestra. But the problem is, the well composed songs have a too sentimental atmosphere. The emotion of the whole album is simply too cheap. It’s as uninteresting as the latest The Gathering and you can describe Voyage as a mixture between Morris and Crimson. On the other hand, the musicians have the skills to create something that shouldn’t be just simply a masquerade for the Hieronymus label. So, far, don’t dream on too much with the journey through the distant future until the wildest emotions. A bit more originality please.
HD
Warduk Cerc.
"Maximum Carnage" (Nuclear Blast)
How to confuse people. Give your band a name different than an American band and secondly, not to make clear that you’re a different band. And put a sticker on the front of the CD-case telling Benedictine members Dave Ingram and Peter Wheaton to help. I can’t believe they didn’t write this confusing following names in the line-up: Mark White, Bear, Mick Gost and Neil Farrington. Tell me, am I suffering from serious disorientation or what? Anyway, we’ve got here some good old fashioned deathstar. Played tight, heavy production, well chosen and catchy riffs, sounding wrong with it, only released a couple of years too late. For all die-harders.
HD
Welf Brandt (Germany)
"Das Rauschband" (Whitechapel Records)
Ah, this is where I have been looking for a long time. So in the recent years I’ve been on the lookout for bands like Hypiermic and Opera Sonica. Yes, I am speaking about the gothic art of bands like Sion and Love is Cold than Death. The vocals are more operatic than the music itself. Morits, nor following trends; Welf Brandt (from the small country Liechtenstein!) is much more skilled. Of course, they are heavy metal bands also, but probably it’s mainly because they are only from South Germany, not far away from the unreleased Emperor 7 EP, the Dissection track that appears on that album. Welf Brandt isn’t much unknown in Mythic and the legendary Thorns. So, the five tracks make it a cult release indeed, and it had payed a just tribute to Emperor and also to the olden times. The EP was dedicated this album to himself. I possess some letters of Emperor and they think this band is more than a band. I give it free for publication on the tribute to Paul Third’s tribute to Emperor. I have to believe: every relic of the Germanic Eternity is located. Welf Brandt’s personality has to be just so fabulously cult that Paul (who had the incredible honour to be in contact with Emperor) will collect Welf Brandt’s black metal friends to publish it in the CD booklet, together with the other companies. I think Welf Brandt deserves to give this man a job at the Elvis Presleys collector club if he really wants to luxuriate in the cult-business? At least he did his job.
VIA
"Effigy Of The Possessed" (Effigy Records)
Evisceration, Esmegor and Judgement Day are the three bands that come to mind when talking about underground Dutch sympho death which, especially due to the vocal part sounds a lot like Old Sympa, but that, in combination with the tempo of Black Metal, creates a new sound. The second band; Esmegor immediately will attract your attention as the difference in production between the first two bands is huge. Besides their low production Esmegor plays an atmospheric kind of black death which misses the need for a good death metal band is closing the circuit; Judgement Day. Featuring three tunes of melodic death metal. Played properly with some surprising elements. Even the title of the album is a nice joke of the last album of Duck was succeeding in convincing me like Evisceration did; probably due to the lack of originality... Anyway _Effigy Of The Possessed_ is a nice album. The whole Effigy records has got to offer. As far as I understood Judgement Day will have released a new one through this label and will be available under the title "Crimson Of The Martyr".

With Us or Against Us
"Compilation CD" (Napalm Records)
Shit, am I having a deja-vu again? Oh, no, it’s just a release of a compilation album which has been released under the near the old Unipure from 1992 again. And for the rest I personally prefer Setheter and Abigal, even though they don’t have their best tracks on this album. Okay, it’s all formerly unreleased material, so what would you expect? I have heard Summoning under better conditions and their home made version is not as good as the unipure version. The touches of originality, but also their albums need to be more interesting and fresh. But I don’t think a band like With Us or Against Us won’t be my personal faves as you can read elsewhere in this issue. This sampler only has seven tracks and you must be a real fan of these tracks to buy this. Well, I’m done for interested people, so nothing wrong with that. For the full lengths.

MORTIS
Keisern av en dimension ukjent CD
With this, the third Mortis opus, we have the “pleasure” to get more accustomed with the Emperor of the dimensions unknown. Two new masterpieces, filled with dramatic scenery and cold emotions from the world of Mortis.

BRIGHTER DEATH NOW
Necrose Evangelium CD
“This is surgery with a rusted scalpel, dipped in acid and sharpened on wet granite. The anaesthetist is lying dead in the corner, so grit your teeth, this is going to hurt...unsettling frequencies, growling oscillations, demonic chanting and bleak soundscapes. Karmanik’s vision is dark, dark, dark. No concessions are made for weak listeners whatsoever” - Eshhatos. Guest appearance by Mortis.

RAISON D’ETRE
Within the depths of silence and phormations CD
A deep dissection into your darker self. A journey through the body and soul awakening hidden and long-forgotten chants and dreams. New amazing works by this formation, utterly dark and mesmerizing industrial/atmospheric chants to fill your heart with a cold winter depression.

MZ.412
Burning the temple of god CD
After the great success with their last CD “In nomine dei nostri satani luciferi excelsi” comes here another even greater follower. As dark and Satanic as anything can be. The ultimate disgrace of the christian god. True Swedish Black Industrial.

PENITENT
Melancholia CD/LP
Mad poetry proclamation and majestic classical music from the northern woods hailing the demons of death. A great debut CD from Beastus Rex and Azgoth, the brains behind this new formation from Norway. CD comes with a 20-pages booklet.
Act of Cruelty

"Tools for Creation" (Realtime)

I am very impressed with their "Tools for destruction" full length, because I like this release so far. Act of Cruelty is rather new. They are an avant-garde, using a lot of things from rap, modern pop music and techno, all introduced in their complex schemes of technical metal. Still, the arrangements are not perfect, but some things are rather bizarre to include in this type of music. I'd like to hear more, because just four songs don't tell me enough. Receive Management, BP 53, 59004 Lille Cedes, France.

Broken Man

"Idem" (888 Records)

Five street boys from Honolulu who want to bring the thrash groove of the legendary Harter Attack. Anyway, they are pretty well organized and the idea of a stoned avalanche, but they did a ballad ("I Love You"). Not at all. A little bit of a warping identity, but I don't know who's interested in another ice-cap band. I don't think this thrashcore thrashcore will attract much attention, because I have the idea there are too many of those bands around. Alas, I'm not an expert. For a local band, this is a nice record. There won't be too many of such bands around on Hawaii I think. Broken Man, P.O. Box 52553, Honolulu, Hawaii 96823-0532, USA.

Demonic (Nor)

"Lead us into darkness" (Necropolis)

Besides releasing second rate black metal, Necropolis is very good at one thing, getting their albums from Norway. If I'm well informed, Demonic is one of the longer existing black metal bands, something like Satyricon or Gehenna. At least it is a Getting a production and the music gives still the same thrill as in the first time the Emperor and Enslaved came out. I'm not sure about the fact that the noisiest mini album and there is no time to get bored. Just an intense black metal release.

Drojes (Fra)

"Experience" (X-label)

Yes, I remember this band and I can also tell that I'm not sure what I have to refuse to refer to their "techno metal". Well, there are some usual relaxing breaks and interludes, but again, everything is disturbed by those straight forward riffs which fill the space above all those intelligent parts. Sometimes such a riff is going against the grain of the song, and indeed. Those biggishly-piggishly mainstream thrash riffs between the interesting parts make me mad. This proves once again that musical skills alone can't guarantee an excellent record.

Forest of Souls (Fra)

"War and Poetry" (Adipocere)

For a long time, again another band that found an easy way to gain atmosphericness. Again, the method is too easy to tell something interesting about. They use some keyboards and some form of Opera IX-like black metal, mimes the great feeling. It indicates that their musical skills aren't that well. They need to play technology to be original, but those attempts are amateurish in all kinds of expression. The heroic vocals are bad and the whole concept is full of badly played clichés. Again, this is a band that wants to use special moods without taking the action required to compose them.

Grope

"Soul Pieces" (Progress)

Besides their "The Fury" album Grope released a MCD in (I don't think that several months before the release of "The Fury"), A preview of what to expect of their upcoming full length. The band has the same tune which also appears on "The Fury". Besides that there is a cover of Blackie's Army Of Me", which is rather boring (but hey, so is the original version). "Insectofax" and "Teens Connect" are the remaining two tunes featured on this MCD. Personally I think they better could have used two songs of their full length which would have been more convincing as it is now.

Infestive (Swe)

"Killing Christ" (Invasion Records)

Observe the kind of music they dare to express his aggression in a project like Deicide. Indeed, it's a heavy thing and for 6.50 DM + postage (let's say $9) - it's a nice extra thing for fans of Luciferion, Acheron and Deicide itself. For me it's nothing more than a superfluity of oddities, but that doesn't mean it isn't nice.

In Flames

"Subterranean" (Wrong Again Records)

In Flames is the return of heavy path. Well, you might see it this way the same trodden path as Dark Tranquillity, I prefer to call it a new exploration of death metal. Sky clad went ahead, but together with Chitarrist Oath, In Flames takes its own direction in its atmospheric folkish death metal. Sure, more than the debut Luna Struck. This is their first album on the music to which you can hang your head, but it isn't a revival like Bewitched tried to do last year. I put In Flames in the slip stream of Dark Tranquillity, but the music is more thrashcore with some great leading riffs. No, the evolution is going on, touching more emotions and more melodic structures. In Flames is one of my Göteborg favourites.

Last Restraint

"Suspension of Disbelieve" (Independent)

Well, according to the first track, these guys made a good listening for what is going around in the metal scene. You can hear some Rotting Christ elements, but after this song you realize that was only coincidental. The rest is powerful metal, approaching the technical side of this genre and getting a little bit new. But above all, it's metal, performed in different moods and with technical skills. It's a pity this is just a mini album; they have too many ideas and influences to give a full MCD. For me only. $12 - will do good.

Last Restraint, Fred Munter, Merwedestraat 174, 1442 Parrwarnd, the Netherlands.

Love History

"Desires" (Northern Darkness)

After the "Astral Silence Of Blooming Virgin Beauty" demo czech Love History managed to get a deal with Northern Darkness. Featuring five songs of metalcore and classical doom death. Especially the combination of the tracks "Desires" and "In Passion" is very well done and a death metal version of a melodic hard rock band, Love History ads normal male and female vocals, a very solid bass and a clarinet which help to create broad and varied sounds.

Mock

"Winterlanded" (Hammertime)

A fresh label from the netherworld. This MCD, which is their second release, isn't from a band with a promising future."Winterlanded" are the last recordings of the Nose. Mock did. Three tunes of atmospheric black death with a double vocal part and a rather weak production which makes the music loose a lot of power. Musically it's rather simplistic, but not bad for a black metal band. In the whole this MCD isn't shocking, but will probably be liked by a lot of black metal freaks.

Molested

"Stormcloud" (Effigy Records)

A message to the fans. I can't find another way to describe. At this moment all instruments set in and start to play the music. It becomes one piece of distorted sound. Please at least try to create a production the next time you're planning to release something!

Mortuary Drape (Ita)

"Mount Pain" (Shivaddurana)

Mortuary Drape was one of the first cult black metal version, something like Samuels, Master's Hammer, Tormentor and Rotting Christ. Two demos, Necromancy and "Doom Return" made them famous. Mortuary Drape hasn't changed their status for a more up-dated sound. They remain the same and keep faithful to their own cult, which means that also the "Mount Pain" is a mystical gleam that lost and forgotten art like Rotting Christ carried in their earlier days. On this release you'll find some melodies falling through the cracks. The total time of the album will be tame, empty and boring, but it's necessary for the real mystery of Mortuary Drape. $12. - to Shivaddurana

Napalm Death

"Greed Killing" (Earache)

Napalm Death changing name? No way! As long as there are tracks like "All Links Servant" and "Ambition" we can refer to their status on "Harmonry Corruption". Yes, what else would you prefer them? A reanimation of "From Enitharion" on the contrary and it's a new release under this name. Brutal Truth. No, you are listening to the very old Napalm Death, they bass bad of some reasons, it just reminds you to your good old days when everything heavy was quite okay.

No, grind is dead and if it's not it will be soon. Go and listen to Fear Factory! Or better, put on the new modern Napalm Death tracks (these are brilliant) and compare them to Scum, I bet you will discover the ten differences that makes "Greed Killing" great, but Scum greater. Well, if you decide to do this, just listen "Greed Killing" first! The other way around will you do harm?

Night in Gale

"Sylphlike" (Independent)

Supporting the underground? I do, but is the underground supporting the metal scene? Yes, try to send this release to your box and try to bit my Achilles heel with it. Do they even want a voice of a western European band? Yes, or rather no. Probably, or it must be the popularity of Dark Tranquillity that is increasing after their deal on Osmose. Time and time again I heard "Afield" sound promising, but if you do not live in Sweden's west coast, it's difficult to believe. So, I'll try to stay original at the same time. Playing with the intent to rip off some Eacharist. At The Gates and Dark Tranquillity riffs and to please Harold Dekkers isn't a big deal. No, I am rather critical to this attempt. I wished this band had made just a normal demo first and put a bit more attention to the vocals and riffs before they did this self financed MCD. Also the production isn't very strong, but okay, what else would you expect now the silver disk is replacing the cassette tape. Anyway, for so far "Sylphlike" is the first foreign acknowledgement of this great style, and I am sure there will be lots of people loving what Night in Gale plays. Keep an eye on them! DM 12. - / $10. - to Tobias Bruchmann, Lohmannshak 29, 46562 Veerde, Germany.

Night in Gale

"Sylphlike" (Independent)

Paradigm (Nor)

"Skadi" (Head Not Found)

I think Metalion has a really good experienced nose for discovering cool underground music. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission. Adequate the most existing bands from the big mass, I would never have expected such great music from a band with a mission.

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"Sylphlike" (Independent)

Paradigm (Nor)

"Skadi" (Head Not Found)
Das Große Fressen
"Contra Mutant" (Suggestion)
Another mind scaring release from Germany's most alternative label. Suggestion Records. This time the German Das Große Fressen with their four track 7" ep "Contra Mutant". Very monotonous industrial which is more based on sounds and samples than on actual music. I can imagine that this ep will drive several souls to lunacy. Very weird! I wonder whether P.F. Staehl already is a client of a mental hospital himself...

WW

Deep
"Drinkdeepdreams" (Suggestion)
Three tunes from Germany's vegetarian industrial duo Deep. Can be described as monotonous industrial doom. The song "Anyway" seems to be more aggressive in the beginning, but turns out to be in the same vein as "Follow" and "Steam". Musically there isn't much happening which results in the fact that you're rather quick bored. "Steam" has got a rather surprising turn in the end, but isn't enough to make this 7" a success. This one comes with three vegetarian receipts and on blue vinyl.

WW

Defaced Creation (Swe)
"Reanimation" (Paranoia Syndrome)
Still speed kills. Defaced Creation remembers me to the good old time of death metal ep's. Also Defaced Creation's music is from several years ago. Just compare them to utter brutal acts as Suffocation or Goreguts. Defaced Creation is a real speed killer, without falling in the low grunting gore metal of Cannibal Corps. No, they like it fast and intense.

WW

Vastatrix
"Intense" (Self-financed)
After two demos Dutch Vastatrix was tired of all those tapes and decided to release their own MCD. Containing six new songs of groovy hardcorish thrash. Catchy rhytms, unlogical moves and Prinms like bas like they've always had. Besides the fact the Vastatrix has become a little faster the songs are pretty much in vein as the tunes they presented on their "Phyloxera" demo. Again a proper release from Holland's weirdest; check it out when you're omnipilled!

WW

Vintersemester
"Jääversisantana" (MMI)
Taking off with the "warming up" song "Those Tears Of Lilith", Vintersemester sounds rather promising. A bit misleading as the following four songs are brutal, black and death. Hyperspeed drums and guitars completed with hyseric screaming vocals and some keyboards now and then; entering your head and distort your brains. To prevent total confusion there's the "cooling down" tune "Abigår" which is, like the first one, a piece of instrumental atmospheric keyboard stuff. Not bad.

WW

Brutal as always and even a bit melodic this time. This band performs the true hardcore, sometimes with slight grind and metal touches. I truly hope a CD will follow. Deadbeat are more brutal and chaotic than Narsaska, much more grind influenced, but also worth listening to. 10DM56 to Narsaska, c/o Drini Lopin, Bismarkstrasse 65, 64293 Darmstadt, Germany.

RvR

Prophanyt (Swe)
"J Vargens Tecken" (Sororooman records)
So far Prophanyt was a rather unknown black metal band from Sweden and this 7" ep won't be very remarkable in the stream of releases. But Prophanyt isn't a bad creation if you compare them to the average black metal releases. "J Vargens Tecken" is fast, but melodious and has all the same of ordinary black metal without falling into a hyperped of immortal.

HD

Space X
"Candyfan" (Suggestion)
"Candyfan" is the first release I've heard from the Norse Space X. Three tunes of very weird and alternative (industrial) rock noise with mainly distorted vocals and guitars which are out of tune. After listening several times I still don't know whether I have to take this band seriously or not. A song like "Spaceman Spiff" does sound like a serious attempt to make music, but becomes boring in the end due to the monotonous guitar and drum lines. Sorry, but this ain't my cup of tea; a bit too alternative I think. Comes on green vinyl.

WW

The breathtaking debut CD from the blackened Swedish Death Metal act NAGLAR is unleashed.
The 9 frostbitten hymns will embrace your soul with its rage.
"VITTRA" IS CURRENTLY ONLY AVAILABLE on CD format, but a PICTURE DISC Limited to 500 copies will soon be available.

UPCOMING RELEASES:
* CRYPTOPI - NONESO VILE (CD)
* CARDINALSIN - SPIFTEL INTENTS (mini-CD)
* ARCH ENEMY - BLACK EARTH
The first time I heard Elend was on their 'Lesions de Ténebres' album. I was rather surprised. Even though this band hadn't done much to date, the orchestration was something unique, without any debt, so I decided to investigate. The result was and is still that to me their music might be original, the tunes are too artificial in their romance and emotions. So that I do not want to introduce anything anywhere. The fact that we signed on a metal label has nothing to do with it. We do what we feel, simply because we feel the music, the emotions, the work, and we are really involved in our music, that's all! We don't compose for one scene in particular. Our music is listened to and appreciated by many audiences. Whether they are into gothic, dark wave, prog-rock, industrial and experimental, metal or classical music, some people like our music and we are very proud of that.

Besides, what I want is to create the musical culture of the metalls. All the people I know in this scene also listen to classical music and most of them have played or still play a classical instrument. Just answer the question: how cheap and ordinary the interest in classical music is in the scene? - HD] But it is true that you don't seem to know so much about accidental scholar music, to say the least, but I bet you know the song 'Eden' and 'The silence of light', which are obviously influenced by the romantic period, there is no romanticism in this album; but rather neo-classical symphonic music, structured and composed. The whole idea is to create a new genre. The harmony, the rhythmic patterns, have really nothing in common with romanticism. And in the instrumentation, except in the very fast orchestral parts where we use a classical orchestra, the main axes are of course, and all, the main axis of the arrangement and the band, more power, we 'use' a classical orchestra. What I can conceive is that the structures are not always classical and are sometimes really free, and that the sound volume often gives the impression of a classical orchestra. But this is due to the fact that we cannot control this point very much on synths.

Your theories are okay, but I didn't mean the genre of romanticism especially, but just the same style of music. This album contains from A to Z almost the same style of music, the same arrangements and the same ideas. Don't you think it's boring? Yes, it contains the same kind of music, there is not metal song, nor pop song on this album, no rap song and no fucking hardcore. No collagen the way The Legendary Pink Dots do as well. The latter practice being a very naive and childish attitude. The problem is not how many different influences you can fuse up into the song, but how you assimilate some traditions, some techniques and rules, some ideas and influences, and how you fuse it in one coherent and unified new style, how you can play with all these elements, and how you can distort and subvert them. How you can manage to create diversity within this very new style of yours. The unity of style, in a song as well as in an album, is a very important point for us. We still want to say that it is essential. We will never mix sacred Renaissance music with world music, pop songs and more symphonic experiences the way Dead Can Dance do. Personally, I do think their best album is the 1987 'Within the Realm...'; that is precisely the only one where there is a strong unity and uniformity of style.

We compose in various genres because we like nearly all manifestations of music. We are at the present time composing atmospheric pop songs, but we also compose (collectively or individually) jazz, metal, celtic atmospheric folk and much more 'avantgarde' music for string quartet, soprano and industrial sounds. But we will not mix everything, all these songs are for later projects. For the moment there is only Elend.

Furthermore I cannot agree with you, 'Les Ténebres du Dehors' doesn't contain all the same kind of arrangements. There is a lot of diversity, within our own style. The orchestra, the orchestrations change with each piece. Neither are the vocal combinations the same in each piece. The structures are very different form track to track, going from very classical-sonata forms of 'Ethereal Journeys' and 'Eten' to the free constructions of 'Dancing...', 'Les Ténebres...', 'Anteine' and the fantasy of 'Nocturne' and 'Silence of Light', the new track 'Anteine' recently, making me wonder whether you wouldn't be the kind of person who would say 'it is the same kind of music' when listening to 'Die Zauberflöte' and then to 'Don Giovanni'. Well, if so, I am not surprised at all. I am very pleased to know that there is the same kind of music, the same arrangements and the same ideas' on this records... of course you are wrong, but you cannot see it. And I will go so far as to say that we are proud of our judgement, it proves we have achieved something and creating our unity of style. As for the diversity... well, some people cannot hear it, but it's their problem, we cannot do anything for them.

Well, you are the specialist. I'm not. So tell me, what actually makes Elend different from the classical film music? The music of Elend is pretty the same to a lot of theatrical film music themes. Well, as the large majority of film music composers are very qualified and professional composers, I would take it as a compliment and a tribute to our musical competence and ability. But there are several differences between our music and any classical film music. A film in cinema is there to accompany images, to accentuate a mood or to create it, whereas our music has to tell a story in music, which is a little different, an it has to generate mental images without the support of other images. Another difference is that music film composers usually do not have to
concentrate on songs but only on themes and variations and also, very often, on ambient background music. Whereas we write songs, which is different. But there are two common points, the importance of the narrative and dramatic aspect in both cases and the fact that classical film music is popular music composed in a scholar way or inspired by the western scholar music traditions and culture.

The Luciferian screams are great, but now you are using them for so many times again. It starts to lose impression. Are they the only hearable influence from usual death metal vocals or is it just to satisfy black metal fans? Ha! Don’t be ridiculous! Do you really think that the death/black audience who listens to our music does it for the screams? If they listen to us, I really think they will choose Eldor to satisfy this longing. Besides you would be very surprised to read the letters we get. We receive a lot of letters from black metal fans asking why we aren’t playing our music on our own terms and telling us we could be ‘as big as Dead Can Dance’ if we only had the ‘clean vocals’. On the contrary, Renaud was contacted by the organizers of a big sacred music Easter festival in Lourdes. Lourdes is also known for playing our music played by a big symphonic orchestra and choir. And they absolutely wanted the screams. But as I will have some very important competitive examinations by the time of this festival, next year, we will decline the offer. This proves that an audience doesn’t obviously react in front of our music the way you could have expected it to react. So we do not have to bother about the audience but only about making our music the way we can. And for those who think we could change this and that, we are sorry what we want to do is our thing and not what other people think we should do.

There were very few screams on the first album because the external narrative point of view was predominant in the texts. Whereas the majority of the texts of this album are written at the first person. At the very beginning of Eldor, we didn’t think of using screams: the idea cam progressively, as the problem of the nature of the voice which was to be given to Lucifer grew. And when I quote Bathory and At The Gates as influences, it doesn’t mean that we don’t love ourselves with the metal scene (and what an artificial link it would have been!). No, it simply means that I have taken my influences for the screams in the musical genre where the heavy metal and punk roots belong. We don’t learn all the finesse of their instrument by listening to and taking their influences into music, even if they strictly want to play metal (this is the case of Jean-Jacques, the bassist of Missanthrope).

Now you are also playing in Missanthrope. Don’t you think this album contains much more classical originality due to the combination of black metal and baroque music? I am not in Missanthrope. I am not playing in Missanthrope and synth parts during the recording sessions of their last album. But I expected much more from this kind of relation and it proved to be very disappointing, humanly and musically speaking. I am even more motivated to collaborate in future. To answer your question about the compared originality of Missanthrope and Eldor, I would say that it is interesting to compare Eldor with a very original band. Their music is rich, complex and their metal standard of course. But firstly, the combination of metal (and rock) in general) and baroque music is absolutely not original. This is not a novelty, it is only the use of symphonic parts in ‘Trumpe...’ (this part was previously composed of Eldor) (I really cannot see where is the baroque in their music. Once again, we do not have the same meaning to a word, I’m afraid. Besides, the concept of Missanthrope does not refer to the Baroque but to the Classical era, the French 17th century, and especially to the comedies of Molière. This is the reference of certain of their texts, that’s all.

For Eldor, our music is very original, this is an objective fact. But the truth is that you can’t compare their music with ours. We do not make the same kind of music, we haven’t the same goals, nor the same ambitions. We haven’t the same musical competence and education, nor the same projects nor concept. So, you comparison is totally meaningless. I didn’t compare Missanthrope to Eldor. But what exactly was your role in Missanthrope? I composed all the synth parts, chose and create the sounds; that’s what I was asked to.

All the musicians in Eldor are active in classical music. I think there must be some reactions out of the classical world. If so, what do those people think of Eldor? And what’s the attitude of metal in this world? In fact, you understand that it is better that you do because they really have this music competence you vainly claim to have. They understand that our aim is not to make classical music, which would be a vain and ridiculous attempt, but to make popular music. You made us curious.

Les Ténèbres du Dévol
Les Ténèbres du Dévol

Some of them appreciate our music because they find something unusual and new, and, because we use a musical language they can understand and like. Some others don’t because they find it too dark and negative, too aggressive. And others don’t like our music because they do not appreciate popular music in general. And it is not (and perhaps certainly not) because we use classical means of expression, that they will like our music. And finally some of them do not like our music because they do not like it.

As for the second part of your question, well for the people who are strictly into classical or metal music, metal is, at best, a music for immature poor white settlers, and, at the very worst, noise that makes the dogs salivaize. This judgement can be easily understood and is not entirely wrong. But some bands tend to break this image and prove that metal can be very mature sometimes. For example, Nathalie and Eve Gabrielle were very fond on The 3rd And The Mortal and of the last The Gathering which is a magnificent album, and to my mind, one of the best album ever produced in the metal genre. They also like Monumental Good taste, isn’t? (Quite predictable HD). I agree with them, these are the best things we can select in metal.

Can you tell me something more about 'Lamentations of Jerusalem' and why you transform it into a diabolical concept? The 'Lamentation' is a group of three masses sung during the Holy Week; the name of the Holy Wednesday. Holy Thursday and Holy Friday before Easter. The three masses are called 'Les Lamentations', and each one is in its turn a group of three 'Légons' (lessons or lectures in English). Since the year 1596, the three lessons of each day are taken respectively from the first, third and fifth of the five odes that make up the 'Lamentations of Jerusalem'. During the office for each of the three days, the candles were gradually extinguished, in order to symbolize the sufferings of the saviour and the abandonment of the disciples. The ultimate darkness hence the name of the service. The Lamentation ritual was then developed during the medieval period. It took place in church only lit by fifteen candles. These were extinguished one by one with the exception of a single candle left alight and with a cross behind it. The last set of lessons, the ones sung during the office of the Holy Friday, the day the Christ died, is the darkest. At the end of the Office, the celebrant made a noise and was answered by all the audience with taps and screams, and this noise represented the disorder and confusion that appeared at the death of Jesus Christ. The last candle was then show as evidence of the Saviour's Resurrection. The Lamentations were then celebrated in the Roman Catholic liturgy since the 8th century, but their golden age was in the 17th century in France, then the tradition disappeared during the 18th century. What was interesting was that the two sacraments were celebrated between sacred music and theatre, it was even described as 'sacred lyrical tragedy'. This is this aspect, as well as the symbolic richness of the Office, which attracted us very much. The 'sacred lyrical tragedy' is rather wretchedness: we found this movement far more dramatic and evocative than the welcoming of light that the Catholic Office is in fact. And which story could be more epic and dramatic effects in all the Judeo-christian civilization than the creation, rebellion and fall of angels such as it is evoked in Milton's 'Paradise Lost', in Anselm of Canterbury's 'De Causa Diaboli', and in Augustine's 'De Genesi adversus literatum'. Is the figure of Lucifer archangel is not named in the Holy Bible, how there progressively was an assimilation between Jesus-Lucifer and Venus-Morningstar-lucifer, the fact that Venus is also named here doesn't matter, we consider the figure of Lucifer archangel was progressively refined to resolve the theologian problem of the creation and existence of evil. What seems very interesting for us was to get this dramatic and lyrical work, to add a more epic and dramatic effects in all the Judeo-christian music, that is to give it all its scale and depth, because Lucifer, after having been created archangel and before being named Satan-Emperor of Hell and creator of evil, is, for a moment, the only creature that stands out of Christianity.

And how will be third part of your adaptation on this concept? As for the next album, we will follow the thematic structure of the Catholic Office, but with a totally different outcome. The first album was instead of the concept of plaster, this one is under the sign of despair, this one is under the sign of violence and revolt, the third and last album will be under the sign of death, and the most terrible one, the most violent and the darkest. We will still use the same dramatic and overflowing of implications and orchestration and there will be a big work on the timbres and the tones... You made us curious.
Art Of Butchery #2
Nocturnal Skull obviously decided to change his newsletter into a magazine. This resulted in the second issue of his black metal oriented magazine. Written in English, xerox copied and 28 pages. Reaching some of the contents I found out that 1: Nocturnal Skull really has to practice his English some more, 2: he’s as pathetic as a little child (which he probably is) and 3: he understands as much about music as a wheelchair. No price was mentioned but it’s probably too much: Nocturnal Skull, Biesbosstraat 74, 8226 E C, Leeuwarden, Netherlands.

A Waste Of Paper Magazine #2
This magazine is run by a pretty young Dutch lad, that’s why it’s written in Dutch. This will be a problem for 80% of our readers, but I ask them to keep an eye on this magazine, for the next issue will be in English, released in 300-350 copies. Now Jasper Velzel already managed to fill 72 pages No 4 in a nice lay-out with a lot of critical reviews and articles. It reminds me of the very first Mortician issue. Some great sections are about the Redwater Bisland, the Bieber and the Bleeding. There is also a very critical and funny article called “Total Evilness Unholy Christian Demons from the Wicca” which makes fun at the many clichés inside the scene. Ht 10.- Jasper Velzel, Savilaat 25, 2343 XA Oegstgeest, The Netherlands.

Corps de ballet #1
An unanswerable magazine written in the unanswerable language Russian. But okay, this is really something for the Russian scene. As far as I can read, it is mostly in Russian, up-to-date with interviews with Theatre of Tragedy, Mental Home, Brutal Truth, Moonspell, Hybernym, ENS Crew, Soolstorm, God’s Tower, Opera IX, Septic Flesh, The Stone and others. It has a handy address list of labels on the back cover. It’s been printed in a full packed newspaper lay-out. I don’t know the price, but all Russian metalheads should write to Russia, 214025 St Petersburg, P.O. Box 29, Timothy Davy, U.K.

Cosmic Chaos #2
Dankel Productions
The super sorting mailorder/newsletter magazine of Dankel production is, in one word, cool! It’s informative and tells a lot about the alternative electro scene in which Erik Sontum dwells. But of course, there are a lot of touches with the metal world. What would you say if you were to talk of the Abyss, Time, into the Abyss, Continence, and a super great one with Frontline Assembly. And of course there is a bunch of reviews, Cosmic Chaos is almost for free, just S1 or 2 IRC’s to the Moomsho Cult Lab, Sagenstein, 23048 Oslo, Norway.

Dawrzrazor #1
The Jewels’ Gleam
Dawrzrazor is a magazine edited by drummer Einar of Beyond Dawn and sure, this magazine is like Beyond Dawn, it awakens whilst it is on the verge to be part of it. Sure, sure, Dawrzrazor is an elite magazine, they have an addition of visionary art like of Edvard Munchbridge. Moreover, being high on the top, they got a world wide distribution through Ancient Lore Creations; they will even become the mouthpiece of this label. Well, this gathering in a velvet furnished salon was niceful. Outside this high society the peasants won’t understand their artificial activities, so let’s unite and put a magazine out filled with oil, empty articles and tasteful stories. Only the Anarchus interview was interesting, but too late. If I believe Ancient Lore Creations, they are becoming famous already. Okay, the scene is feeble-minded and is full of plagiarism, but please, if you want to show up with some decadency, do it in a better way and try at least to be in time! S7 Scolastica, S8 Europe, S10 World in cash to Downrizar, H.H.Vel 30A, 1412 Solivery, Norway.

Fear of Life #4
Our opposites and one of the bigger Dutch magazines, Fear of Life, is still doing some good work. The concept stayed rather the same. No very remarkable bands, but neither totally strange ones. Acts like Tributia, Abigor and The 3rd and the Mortal already have some status, and also Favour, Niglfar, Absurd Existence and Elsian Fields are far from unknown. There is also a section about Australia and what’s still nice to read is the interviews with artists of album covers. Dennis Grrr, and Mike are from the comic alike drawings and Juha Vuoren is well known for his works which appear on several albums. If you order the next issue (with the 7th issue) 40 pages, S5.- (Hv) 10.- to Arco van Winden, Oude Leeuward 39, 2641 NM Pijnacker, The Netherlands.

Fight Amnesia #8
This is the newszine of the band Into the Abyss, totally dedicated to the underground gothic/rock/wave/electro scene. Of course, there are some touches with the metal underground in the second CD review and our genre being reviewed. I think this is a great fanzine for metal fans who are also a lot into gothic wave. The reviews have a lot of information for those who aren’t very well known in this underground scene. It is the second time I get this fanzine last year by paying the postage only: S12.- (Germany/8 IRCs (Europe)/12 IRCs (World) or some equivalent banks will do the same, and you will receive the latest issue together with a tape compilation “From the Dragon’s Mouth”. Into the Abyss/Fight Amnesia, c/o J. Kalifatidis, Heimerstrasse 44, 64289 Darmstadt, Germany.

Hell zine #8
A neat looking ‘zine from Columbia. Pro printed and full colour cover. A bit confusing sometimes as this zine is written in two languages, but without any logical structure (try to print English on each right page and Spanish on each left one….WW). This issue features bands like Typhon, Absa, Markok, Mysterium, but reading the reviews I think this issue is pretty out-dated. Contact Hell ‘zine for some updated information. Hell ‘zine, P.O.Box 54732, Medellin - Colombia, South America.

Silent Ireland #1
They still exist? ‘zines based upon fun? Yes, the good old Brian with his Silent Ireland funzine but why such a serious name and macabre cover? brought some sun back in my life. Maybe it’s all typical English. ooohh… Irish humour to be a section about Irish Funeral Directors. Anyway, Silent Ireland is a nice A-S three line in old style with some highlights, like on Separation, Desecration, Tenebrum (Col), Loutekia and Northern Ireland. 17 interviews on 76 pages, some are in English. S4.- to Brian O Colire, Ávondale, 52 Meadow Park Lawn, Ballyvolane, Cork, Eire.

Underground Zine Scene
Hmmm, this magazine features an overview of the paper underground. I didn’t know there were that much underground magazines! Hundreds of magazines featured with a short review and their contents. All of them divided in categories of the musical style they deal about. In the end some demo reviews which are written in a bit too compact. I think, NO pictures or whatsoever are included which makes it quite unattractive to read. Anyway, this magazine might come in handy for bands who need addresses to send their promos to or for people who
Voices From The Dark Side #7

World most cult magazine? Maybe, let’s say it’s world’s most conservative magazine. For sure, what else if you interview acts like Morti’d Angel, Graveyard, Deceased, Luciferion, Necrophobic, Order from Chaos and lots of others? But anyway, this prevents them from any bullshit, while reassuring you: you are not for metal only! It reminds me of the good old and uncomplex times. The time when fascism and nazism in this style of music were really out of question. Now, together with the nationalistic identities which remain is many countries which were so primitive they were christianized and cultivated centuries later (if we don’t see war?), and where the roots of paganism are still very visible, the old subject of neo-nazism also shows up in the music. And Frank Strivier keeps fighting it. “No, we of Voices decided not talk about it anymore from now on. I mean, people already know our attitude concerning this, so we won’t waste more space in upcoming issues, talking about bands that are into this bullshit. We simply will ignore them, which is probably better, because they won’t get the space to raise the issue.”

Frank Strivier has it opposite, for he is German, and in his country the political right winged parties are far more dangerous than in most other European countries. But those parties probably do not have so much to do with some metal lunatics. I asked Frank whether he had any idea why all of a sudden there is so much ideology around in black metal. “I think a big part of it is because bands recognize that satanism isn’t really shocking enough anymore to get the attention of the young kids and bands, so they jumped on some something more extreme, which neo-nazis propagated obviously but it turned out to become a new trend, so people will get bored of it again (hopefully) pretty soon. I don’t really think it’s dangerous, but I think it’s stupid to spread stuff like that, ‘cause this scene consists of so many young kids and they really get influenced very easily, and their favorite bands are spreading that, so you should at least make them think!”

“Metal was always music for outcasts, music for frustrated kids who were searching for something aggressive to forget about their all day life problems, and it was supposed to be fun! Everybody had a great time when they went to a metal show, so I never know the reason why negative things should involved in this. Metal fans around the world united when their favourite band went on tour, no matter what colour of skin or country of origin they were from.”

“But people to achieve a purified ancient culture in which their music is involved. Don’t you think the first logical reaction is to fight influences from abroad that are come very close to them? It’s really difficult to answer, but yeah, somehow it’s the same to what the nazis wanted to achieve with an armys race and shit like that! I mean, there’s nothing wrong in keeping old cultures alive, I somehow think that that is great, but why do you have to hate foreigners for that? People who come into your country, to work there and to live there, obviously chose to respect the culture of that country, otherwise they would go somewhere else... So, why do you have to dislike, hate or whatever them? It doesn’t hurt the culture of your country. If you decide to go to Turkey or Israel, you also respect the culture there, don’t you?”

Of course, basically Frank is right, but what if a country gets invaded by a strange country? Such an invasion isn’t the fault of that different people, it’s more a big mistake made by the country’s government. Anyway, it’s quite sure that Frank allows the heathen cult in his magazine as long as it’s isn’t based on a ‘mostly quite dangerous’ fanaticism. Black metal is welcome, but not of those overreacted idiots who don’t even know where they are talking about. And we of Morticia/Nummukl feel the same!

Also in the newest issue (No 8) of ‘Voices from the Darkside’ Frank stays critical to black metal bands like Gehennom/Hi-Johnent, which is a reaction section which makes clear that Marduk also have some difficulties, of course mainly with the German anti fascism tendency, that is supported even by Alaba magazine. So that makes the fun going on. But okay, I don’t want to go on with dredging this subject. You’d better buy the newest issue of Voices... In that issue you can find great interviews with all truly metal bands, like Immolation, Dissection, Absu, Arnon and especially the Gathering (true metal) and Exo. And as mainstream as Voices always will be, don’t forget the oldies like Sacrifice, Kreator, Hallow’s Eve, Vomitor and Angel and a special section about Raven. That metal was metal without any ideology!

Voices from the darkside, P.O.Box 2102122, 28222 Bremen, Germany.
Harold Dekkers

Wounded #6

Nonetheless Wounded is the best magazine in Lithuania and one of the best in the world, reading it will cause some small problems. No, not for the intellectual and humorous style that is put in the many album reviews (yes, some of them are too honest!), but Wounded magazine asks for an open mind and some extra knowledge of alternative music style. Makes that it devilsish! Wounded is there to broaden your horizon and isn’t focused on the alternate styles from the metal side like Mortiis and the works of Kari Rueslatten (ex-The 3rd & the Mortal) only. Wounded also approaches the themes from the electric techno point of view. So, it brings you interesting interviews with Kiriian Camera, Electric Source, Crawl/Child, Black Lung and Shinjuku Thief (something for Mortiis fans?). The base remain metallic, like the interviews with Luciferion, Abscess and Nightgate (more or less a Dan Swano interview). 32 pages complete with some experimental touches in the black/white layout, printed in a professional way. $5.- to Minda ‘Pliš’ Lapinskas, Zulbis 10-75, 2650 Vilnius, Lithuania.

Black Tears

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England
Hi there Kenny, could I first get your personal reaction to the re-release of "None Shall Defy"? Oh, we’re really happy with it. We’re really glad that it came out again.

Have you had any influence in that matter, I mean were you guys looking for a label to re-release it?

No, what happened was Ron from Displeased contacted Roadrunner Records and then contacted us to tell that he licensed the album... And we have got another album right now which is almost complete so maybe he might be taking out that one as well, but I’m not sure about that yet though.

So a second album is on it’s way?

Yes, we’ve almost completed that one which is produced by Scott Burns. Scott came all the way from Florida to Toronto and he did a really good job! Besides that we’ve got our original singer back (Chris Baity - ed.) So we now only need to record the vocal part and it’s done. It will be called "Creation Of Chaos"

So you’re considering a reunion? I mean you’re going to play live again and make more albums?

Yes, actually we’ve only broke up for about a year. We had a new singer, but he went to jail, but now we’ve got Chris back in the band and everything is going good!

So what’s the line up of Infernal Majesty right now? Chris Bally (Vocals) is in the band. I am in the band, Steve Terror (Guitar - ed.) is in the band, our new drummer is Kevin Harrison and our new bassplayer is Bob Quiede. Actually they are not really new as they joined back in 1989; we lost Rick Nemes and Psychopath back in ’89... But we now are all happy that the album is out again and that it’s selling well. I’ve heard the first 5000 copies are already sold... so we’re pretty happy.

As you might have noticed in the review section or maybe even in the record shop the people from Displeased pleaded us with the digital release of Infernal Majesty’s “None Shall Defy”. For me reason enough and the opportunity to have a little chat with Kenny Hallman who was responsible for most of the music on this legendary album of Infernal Majesty.

Yep, I can Imagine.

At this moment Ron is trying to get us a tour over there in Europe. I really hope he will succeed! Europe, finally after eight years!

Yes, that would be the first time. So far we’ve only played in Canada and in the United States.

And what can we expect? Will you guys be all dressed up like back in the eighties or are you going to confront us with a new image?

You just have to wait and see...

It’s a secret?

I can’t tell anybody anything. Just wait and see the band because we improved so much; we are so much better than when we were back then, when you think "None Shall Defy" was good album... Just wait for our second album. Like I said before it’s almost finished, but we don’t want to release it right now because none shall defy it later. What we want to do is wait for the fall and we’ll do a tour we can promote the two albums in one tour; at least that are the plans right now. But at this time I get phone calls every day from all those magazines. I’m really surprised by all the attention of people who are asking what’s up and whether we’re back together.

So what about the metal scene, you’re still involved I guess, what’s your opinion about it?

I don’t know. A lot bands have changed like Metallica have cut their hair and so, they are all changing, but I don’t really care. We don’t sound like that or any other band so I’m not concerned about other bands and what they’re doing in the present time. We still play the music we want to play. We’re not gonna play something which is really commercial... "cause we think, that’s the way it should go these days... we don’t write like that. We write like we used to; we don’t even know how to write in another way, but the new songs are that good... That’s why we’re so eager to play because when they don’t hear them they will never know about them.

But all the hype and the last decade: didn’t they have any positive or negative influence on Infernal’s music?

No, not really. We’ve been together for ten years now and in those ten years we’ve created a way of making music and that is still the same. The only thing which changed are the lyrics. Steve Terror used to write them and now he’s gone our lyrics has changed into more sanity and more realism. Our new material will not have any lyrics on Satanism etc anymore.

You’ve grown up?

Yeah, I think so.

Okay, this will be all for the moment.

Good luck with Infernal Majesty and hopefully we’ll meet next year somewhere during your tour.

Yes, thanks to you too. I hope we’ll make it to Europe and then we’ll probably meet.

Well, that was it; the legends are back and probably will surprise us with their next release... Interested people can order their copy of the "None Shall Defy" album at Displeased Records or get it at their local record store. People who have questions or comments to Kenny can write to the following address:

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