

N O I S E M A G A Z I N E



200 BF, 6\$, 5Eur, 10 DM
(Dutch stores: 150 BF)
First issue, spring 2000

PRIMORDIAL

MY DYING BRIDE DODHEIMSGARD SATYRICON
FLEURETY BEHEMOTH OPETH SEAR BLISS LIMBONIC ART
VIKTOR WITKOWSKI FURZE and many more...

DODHEIMSGARD
PRIMORDIAL
ANATHEMA
FLEURETY
POTENTIAM
BEHEMOTH
MY DYING BRIDE
PUISSANCE
SEAR BLISS
MELECHESH
LIMBONIC ART
MADDER MORTEM
SOLEFALD
OPETH
BEYOND DAWN
SATYRICON
FURZE
VIKTOR WITKOWSKI
REVIEWS

The pages you're holding at this moment in your hands, are already the second printing of Noise's first issue. All mistakes are gone, some parts are re-arranged, all done for your comfort. Because this is new to us all, I'd like to wander along with you through a little introduction (and out of it and into the ints and revs.)...

How can we justify just another magazine among the hundreds of 'em all over the world? Why should we take the effort to spent all these hours writing, mailing, thinking and listening when there's too many farts like us already doing this? Well, I guess something started breeding in our minds (and yours too, we hope) just about a year ago, when we felt something was missing in most of the other mags. Don't mind me being so cruel, 'cos there surely are magazines that represent a high quality (Descent, Nordic Vision, Slayer and Terrorizer for example), but I guess none of these could really reflect the way we think and feel about music. So (and here's the cliché), we decided to start our own magazine.

What is it then, the way we think and feel about music? Well, it's more or less the same way as we regard our lives, and that ain't shit to explain, I'll tell you! I guess we of Noise magazine are amongst the type of wandering species, and we do know there's plenty of you outside somewhere, so we do hope we'll find you... Anyway, it's all about some kind of abstract presence in our minds, and it's our task (as a human being) somehow to try and illuminate that presence and comprehend it by making it concrete. And that is what human beings have ever done until now: to 'catch' something which they feel or believe or experience but cannot explain, by 'incarnating' it into something comprehensive, something concrete. Some are conscious of this, some are not. Well, isn't that what art and music's all about? Isn't the artist the perfect example of a being that 'incarnates' a feeling, an experience, into his artwork? He surely is!

There's just one thing about those incarnations, and it's a big one, here it comes: incarnations are always incomplete, they can never reach the essence, because the essence will ever remain bigger than ourselves, and thus untouchable. So if music is an incarnation of something, it is incomplete, and if our writing is an incarnation of the way we feel about that musical incarnation, it is even more incomplete. But that surely is the nature of the beast, which doesn't mean we do not have to try anymore. I guess human satisfaction lies within the fact that we can have the illusion to have caught a feeling, even if our proper minds know that in fact it is not so.

Ah, let's exit this pseudo - philosophical bullshit, you haven't bought this shit to get caught in between our lobotomised brain chambers, right? Anyway, just one more remark: like I said all of this is rather incomplete, so let's not take it too seriously, will ya?

DODHEIMSGARD

Mr. Magic-Logic has the word...

Musically spoken, Dødheimsgards evolution is pretty clear, but has the band's philosophy also changed? When someone's getting older, he may see things in another perspective. What's the difference between Dødheimsgard since the early beginning and nowadays?

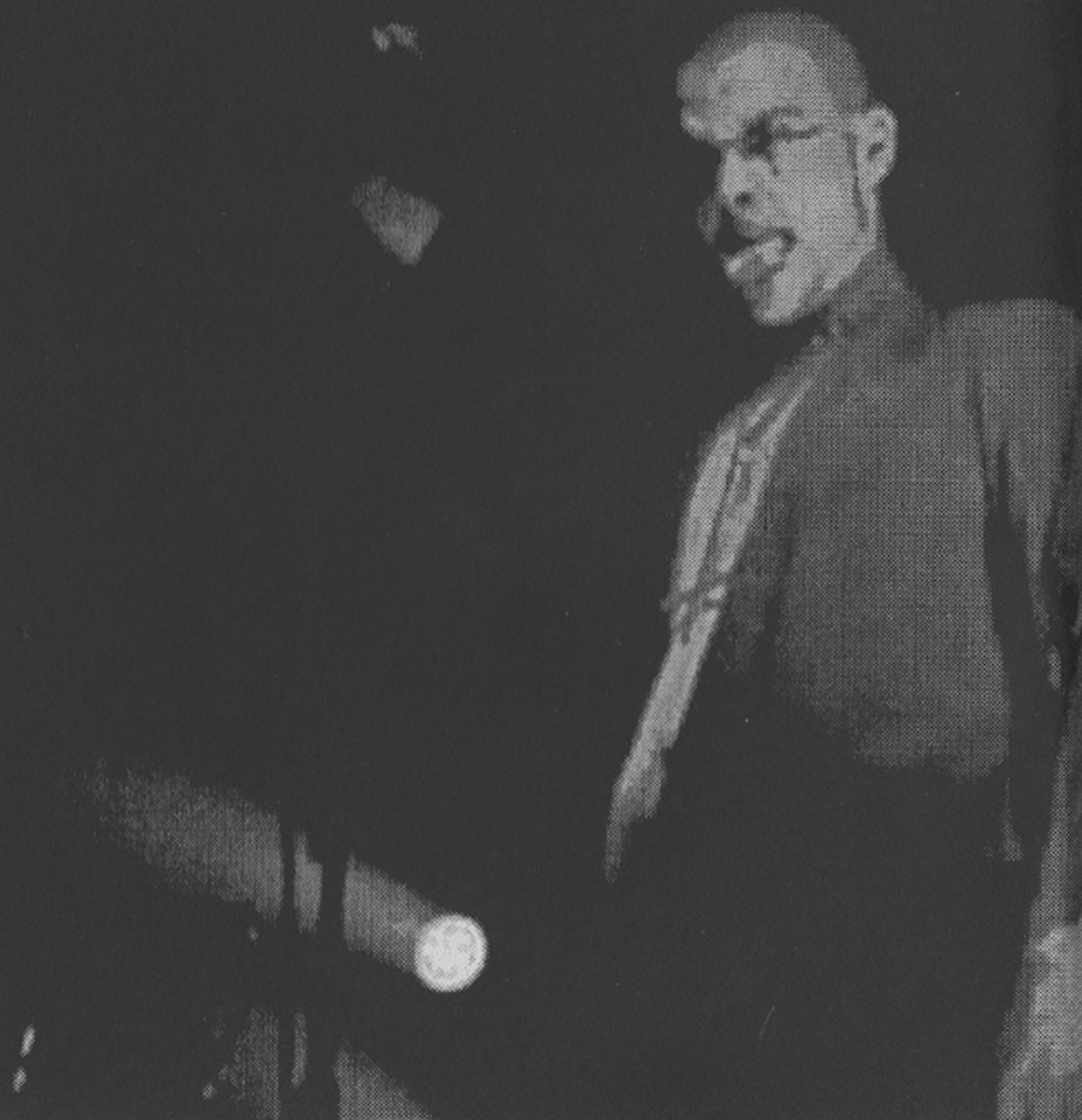
Since I have only been in DHG since *Satanic Art* I will address this question more generally. If you look at the song titles on *Kronet til konge* you will notice that they are very aggressive and blatantly anti-Christian. You have song titles like (translated from Norwegian) "Slaughtering God", "When we have stabbed God's Heart" and "The Blood of Jesus". These seem to me to be very naively 'satanic', and are perhaps indicative of the less mature attitude towards Christianity that is very popular among metal heads especially the younger ones. I do not feel an aversion against Christianity because of the intrinsic hypocrisy of that particular religion; hypocrisy is one of the many privileges of the mentally emancipated, and mental emancipation is in my humble opinion one of the most heretic aspects of Satanism. A lot of people with anti-Christian sentiments (for example metal heads) let their aversion against Christianity take control of the contents of *Black Metal*, and I would look upon that as a hideous reduction of a category of musical expressions that has so much more to offer. I must not forget that *Black Metal* rebellious in nature, but I find it better to be a rebel without a cause than to be a rebel with a narrow mind. Another important aspect is the introduction of humour, which was totally absent on *Kronet til Konge*. That leads us back to the point about mental emancipation. 666 international is more frenetic than *Kronet til Konge* because as a result of some degree of mental emancipation we have allowed

ourselves to not just play the music, but to play with it.

Not many people like the new album, they even call it anti-music. How do you react on this; is the world not ready yet for this music? (Though, some established industrial/noise bands, which are even weirder, are accepted by a large public. Like Garm of Ulver once stated: metal heads are mostly low-levelled, frustrated people. Could that be the reason?) You've also experienced this on tour, but was it the right reaction to play some older songs to satisfy the audience? However, I don't think it's impossible that within a few years, everyone's copying your style of making music.

Nobody is stupid enough not to see that 666 international is music. I therefore assume that this anti-music term is meant as some kind of aesthetic dogmatic moralism. I have no more respect for metal traditionalists than I have for other traditionalists, and I would rather be aligned with a radical communist than conservative metal head. (I love the term metal head because of its ambiguity. It is derogatory and descriptive at the same time.) I did not want to play those old songs when we were on tour, and I do not want to defend doing that. Then again, I see nothing wrong with wanting to please the audience. That's showbiz. I would not recommend anyone to copy our way of making music, we're not making an album like that again, because it's fucking exhausting, and I might take it as a compliment.

>>



666 International might lead to a "commercial" suicide, we hope you don't regret the change. I can imagine Dødheimsgard's having full support by Moonfog; another label would have closed your books already.

I don't really think so, because there are so many black metal bands around, and if you don't want to be just another band in the crowd, you'll have to be different. You can always make a lot of money making fake Levi's pants or fake Rolexes but then you'll have to be able to offer your product at a much lower price. Often these imitations are of a very low quality. I appreciate the support and freedom that we get from Moonfog very highly. Each album is completely different, but it sounds at the same time very "Dødheimsgard". Can we call that the band's power? Relate it with Kronet Til Konge, which was a very typical product for that time but it can't be mixed up with another band.

One of the most important distinctive features of DHG is Aldrahn's voice. If you heard a record where he sang through a Barbie doll with a nylon stocking attached to it instead of a microphone you recognise him. Another point is the analogy with the fingerprint. All musicians have a fingerprint that remains the same all their life. Similarly, the neural connections in their brain that make their creativity follow a certain pattern that remains the same all their life. It's very basic.

How is it possible that songs that were written three years ago have such and futuristic and avantgardistic sound? (In that time people were even more conservative as now!). Was everything planned in advance or did you have the chance to experiment in the studio?

Gee, I don't know how that's possible. I'll tell you one thing: If you strip 666 international of all the production and the electronics it would sound almost like Satanic Art. With DHG very little is planned in advance.

The band's creating some kind of cross-over by using so many elements, do you think there will be a boom of this bands within some years, or is the world not ready yet for this kind of music. Do you see yourself as pioneers? What do you think of that "post-black metal wave", can we call it like that?

I'm not sure. Interesting music is for people who have an interest in music. Most people have the same relationship to music as they have towards other consumer products such as butter, refrigerators or cars. That makes it difficult for people like us who want to add something to the world of music instead of just laun-

ching just some other product. I do not want to use the word pioneering about our music. That is the task of people like you. Anyway, I would not protest if someone called us pioneers. However, I think that one implication of the word pioneer would be that other follow you, and it doesn't seem like anyone else is doing that. You should ask me that question in a couple of years.
How big is the relation between 666 International and Satanic Art? Last mentioned ends where the new one begins. Does this also count for the lyrics, the idea behind both albums? How far can we relate it with the image of the band?

That is obviously to inform people about the progression in the band's style. It could also be interpreted as a statement about the ambitions of both of those releases. 666 International is perhaps Satanic Art 2.0. The basic idea is the same, but the functionality and the interface are adapted to make the mysticism surrounding the message more transparent.

About the image: does it stands for the band's decadence, or is it more a contra-reaction towards the whole scene?

My idea about the appearance of the band is to redemonize the visuals of black metal. Black metal appearance has become a uniform. It doesn't look diabolical any longer. If you go to a fancy dress party you can dress like a policeman in a policeman's uniform, and everybody will understand what you are trying to look like. Same thing with a black metal uniform.

Can you tell something about the 666 International's cover and design; it looks like some kind of futuristic slaughterhouse.

Yeah, that's what it looks like.

We already mentioned the tour. What did you learn from it? What do you think about the fact that some "established" bands screw up the support act's sound? (See Emperor on tour with Morbid Angel) Wouldn't it be more interesting for Dødheimsgard to tour with a band like Nine-Inch Nails or something?

If you want to be the highlight of the evening you'll have to be the highlight in every aspect, not only in performance, but also in wrapping. If I were in a headliner act, I would have expected to play under the best conditions as well. I do not know if I can think of any band that would be perfect for us to play with. I do not think that NIN fans would have enjoyed our music more than Dimmu Borgir fans, but it would have given us the opportunity to make asses of ourselves in front of a much bigger audience. There's a part of me that tells me that it is more stimulating in the

MOONFOG



Moonfog 2000 - A different Perspective [Fog 024]

Featuring absolutely exclusive songs by:

SATYRICON

EIBON

DARKTHRONE

THORNS

DHG (DODHEIMSGARD)

GEHENNA

plus:

WONGRAVEN vs PÄRONSODA

THORNS FEATURING FENRIZ AND SATYR

AND a FREE bonus CD with songs from all the above mentioned
compiled by the users of WWW.MOONFOG.COM

Coming this spring:

GEHENNA - TBA, NEW ALBUM

SATYRICON - TBA, NEW HOME VIDEO!!!



WWW.MOONFOG.COM

I do not feel an aversion against Christianity
because of the intrinsic hypocrisy of that par-
ticular religion; hypocrisy is one of the many
privileges of the mentally emancipated,
and mental emancipation
is in my humble opinion one of
the most heretic aspects of Satanism



Pictures taken from the site. Interview by

long term to be disliked by an audience than to be hailed by an audience.

The Nordic scene has a very incestuous nature; many musicians play together in several bands. What about the other bands, like Ved Buens Ende and Fleurety, what's their aim? Are there any upcoming bands/artists who deserve to be in the spotlight?

Keeping within the genetic metaphor I can say that incest usually leads to interesting malformations, syndromes and mutations. I have always thought that Ved buens Ende is a brilliant band, and as far as I know they are going to start working on new material as soon as the new DHG album is finished. As far as Fleurety is concerned, there is a new album coming out in February. It's called "Department of Apocalyptic Affairs", and it features some tunes of jazzy, electronic, cuddly, apocalyptic and magical metal.

Don't you think Dødheimsgard's music can be related to movies? So many things are happening; it's like a soundtrack without images. If they asked Dødheimsgard to compose a soundtrack, which genre (director...) would you choose? Which other kind of arts, are you interested in? What was the last thing (exhibition, concert, movie) you visited?

The most obvious choice would be David Lynch, but everything would be interesting. Everything from porn to Hollywood-style romantic comedy. Last time I went to something it was the movie Fight Club.

How is it to be an artist in Norway, what are the reactions of your relatives on your projects? Is it respected, or would you have gained more respect by doing something else? I can imagine you don't care.

I don't think my grandmother knows that we have released an album called 666 International. I don't feel I have to be respected by them. I would have respected my relatives more if they had been doing more with their minds. Most of my relatives are peasants anyway. Today's social patterns don't make family very important. Friends and acquaintances are closer and more resourceful to most people than your kin outside the nuclear family.

Any other words? Feel free to write them down; write a poem story, your last thoughts...

"x \$y ((a (x) ÿ b (y)) ÿ (b (x) Å a (y)))



A l a n i s s p e a k i n g . . .

How was life on the road with Mayhem? Does the band actually deserve its cult status, now you've toured with them and know them a little? Did anything special happen?

Mayhem are fine, we played with them in England and also on the two shows in Holland and Belgium. They were fine with us and we all got along fine. Whether they deserve their cult status I don't know, they have made some great music over the years and that is what will stand the test of time... not murder.

However for a 17 year old star obsessed black metal fan that may be a difficult concept to comprehend. We get along fine with Mayhem because we give as good as we get...can hold our own on stage and back stage !... People are people and if we get along, if not then said people will know.

I would tour with Mayhem, it wouldn't bother me at all... if that answers your question.

You've recently re-released the "Dark Romanticism" demo with some new recorded songs.

The band has, although Primordial has always been an unique band, become very mature; I don't think I'm wrong saying you could be placed among bands like My Dying Bride and In The Woods...

You're actually wrong there, there is one song from the demo on the "Burning Season" mcd. "Among the Lazarae", that's it. We have always strived to do our own thing and do things our way. We can be placed with many bands and stand out and yet not seem out of place, both of those bands being two.

We came from the second wave of Black Metal in the early 90's so I guess our peers are the likes of Moonspell, Katatonia, Ulver, In the Woods, Emperor etc, all different bands every one of them, we seem to all have been engendered with the same desire to push the boundaries.

The voice has become very remarkable, it has always been there but it wasn't until "A journey's end" things started taking shape... How do you feel about the progression?

Fine, very well and indeed the singing on the new album has a bigger progression, I have always wanted to portray different atmospheres and play the emotional chameleon. Wanting to embrace different characters and emotional states. I always knew I could sing, but nowadays I can pretty much do any style and in that respect I have a big advantage and it is a big part of the bands identity. From Death metal to Power Metal, after all these years my voice can be lent to all these styles...it's what I always meant. To be convincing, pure and honest and have many dimensions.

Also as I became more interested in composition and theory I began to appreciate more what I can strive for... also a great love for bands like Manowar and Virgin Steele has had an influence on me...

"The burning season" also stands for ten years of Primordial, how do you look back on it? Any nostalgic feelings?

Yes, we have been through a lot, fought very hard, nearly broken up and also had some great times, but we are still here, still sounding, not having given up. While true a lot of the bands who are our peers are bigger than we may be, but a lot of bands have given up since the early to mid 90's. We are now stronger than ever, more focused. The mcd is an introduction to a new label and also a taster for the new album and a value for money. Thankyou for the people who have followed us through most of the last decade. There may very well be a proper 10 years celebration release later this year...with many surprises. Primordial have always got a great atmosphere in their music and "The burning season" is no exception. Where does these feelings come from?

That is the most difficult thing to answer, what can I say other than that as four different and strong minded individuals we strive to create as we see fit, irrespective of the trend, we take our time over the music...not piecing riffs together but composing music. Primordial's music is always, has always been and will always be based on a Dark Fundamental... that is where we all come from as individuals... We try and compose as honestly and pure as we can being true to ourselves...we play whatever the fuck we want exclusively.

I can imagine you're always busy with the band - like a possession -, is it your aim of life, or is it just one of the many parts of your life?

I am always busy either mentally or physically with the band. Thinking and mulling over concepts and the like. It takes up a lot of my time, this year will be the busiest year ever, what with the new album, festivals and at last a full length tour, it's about time and I am completely dedicated to it. I have many other facets to my life but right now I guess the band is the most important...it has to be right now, it's a very vital time.

I once read in an interview each Primordial member was leading his own life, with a distance between each other. Only the band made some kind of link. How is it now? What kind of effect do you think the distance between the members have had?

Things are much better now, we have all grown as individuals and as musicians and we are pretty close now, recording and touring bring you together.

We are stronger than ever and more united, and it is much better than years ago when we were at each others throats. We all live our own lives but now we have a common aim...

What does the bird on the cover means? What does it give to you?

That is a Phoenix and represents the concept of "Rising from the Ashes", it stands for cyclical regeneration and rebirth...the

sweeping away of stagnation and the desire and hunger for change. The end of this Soul-less era. On another note it signifies the resurgence of the band.

Since I've been in Ireland, I can feel its influence in the music. How important is your country for Primordial. Are there any legends/tales/writers/... which are very important for the band, and, if yes, can you tell something more about them?

We are Irish and it does have a huge influence on us, our attitudes and the way we look at life, our history is a litany of tragedy and our music has a tragic edge, we are also tainted by this melancholy. Ireland can be a mass of confusions and contradictions that somehow make sense. As far as legends, all the legends are beautiful tales and can be quite inspiring in their own right. As for writers Oscar Wilde, James Joyce and Behan among many have had an influence but W.B. Yeats has had a huge influence on me.

What do you think about all those Irish laws?

I mean, I visited the art festival in Galway once, but everything closed at midnight, maybe earlier. There was nothing to do at all.

True, you won't find 24 hour drinking in Ireland or pubs open until 7 a.m., but you should have found somewhere open to at least 1.30 or 2. a.m ... True Ireland does have some old fashioned laws but the country has changed vastly in the 90's and things are changing very fast. The old ways and religion has been left completely redundant. The difference from '89 to '99 is huge. Ireland can be fine to live in, other times very frustrating... like anywhere.

I associate Ireland with folklore and this means for me music, dancing, drinking,... It's completely in contradiction with the mystic of the country.

Not sure what you mean? Music and dancing drinking have as much a place in the old folklore as anything else? Those things have always been synonymous with Ireland.

(some misunderstandings, this question was a part of the previous one, the contradiction I meant, was between the drinking/ Irish folklore subject and those Irish laws. A bit messy from me..., ed)

I understand you're staying in Dublin, but I can't imagine you're actually living there. You surely have to escape from time to time; where are going to then?

Yes, I live in Dublin, about 20 minutes from the city centre actually ! I do have to escape yes of course, but having lived all my life in the city, I am quite the city-ite, I could not live out in the middle of nowhere right now, perhaps later in life, who knows. But yes, I do live in Dublin. If anyone is visiting Dublin and cares to meet various members of all the bands check out a pub called Bruxelles off Grafton Street !...There you go.

Are you still discovering Ireland, does it still surprise you,

**"people can no longer enjoy
little things but
the words moves ever
faster, little things and gestures
are meaningless in the
multi-national age.
That is the way things go...
I carry on regardless"**



or do you travel to some other countries? Is there a place you've been once, you were that moved, it couldn't have been possible in Ireland?

Indeed you are always discovering things about the country you live in, personally I love Paris a lot, having some dear French friends helps but I like there a lot, Lisbon was very great, we played there and it was a great experience. Athens also I liked... I don't like the tourist shit...I like to be amongst the real people there... to have friends there who can show the other side, like in Athens the guys from Rotting Christ for example.

Holland I like also...Marseille is nice.... Many places.

Mr. Nemtheanga seems to paint now and then, as he made the LP cover for Isvind's "Dark Water Stir". Your need to paint, does it have the same origin as your singing or is it another outlet for your feelings, another way to express yourself? Are you going to make more paintings for bands?

I can understand you're not doing it for everyone.... (which conditions?)

Haha, you have been doing some homework, true I did do the artwork for that piece of shit record, Carsten asked me to do it so I did it... not a big deal. I enjoy writing, painting and drawing although I neglect the last two a lot... as an artist I am quite ok but never work at it... I am open to ideas from anybody to do some covers if I have the time, logos, covers whatever... I can express myself this way but it can be frustrating recovering and remembering styles and techniques and not being able to deliver the goods ! I may be doing something soon we'll see. Anybody who has a proposition just contact me.

Do you try to avoid being influenced by society when you write your lyrics, when you make your works?

No, it's impossible, you can be influenced by anything... your relationship to what is around and inside of you, sometimes I can be moved by the grey monotony of many people's lives, the ugliness of things... society etc, witness "Bitter Harvest", a combination of French existentialist writers and disgust at the grey-ness... anything might serve as a muse, people, passages in time, places, dreams, beliefs, books, films...I don't limit myself, when the words come I don't question them!

Is Primordial pleased with the new label? Does the future looks bright?

Yes, we have always known Hammerheart and they work hard and are on their way up, this year is very important for them and for us... hopefully the biggest for us both. The Future looks well...bright ?!

The Millenium... does it affects you, or is it just another year? What about the fact it actually begins in 2001; people can't enjoy little things anymore, so they have to blow up everything, such as the milleniumchange. How do you feel about that?

Couldn't care less really, the millenium was a complete anti-climax...no bug, no mass suicides no bombings...how disappointing ? No, true in the face of commercialism people can no longer enjoy little things but the words moves ever faster, little things and gestures are meaningless in the multi-national age. That is the way things go... I carry on regardless.

Some more about touring, are there any plans? Which bands do you want to share the stage with? Maybe a tour including bands like Solstice and In the woods would be interesting or would you prefer some non-metal bands like Dead Can Dance?

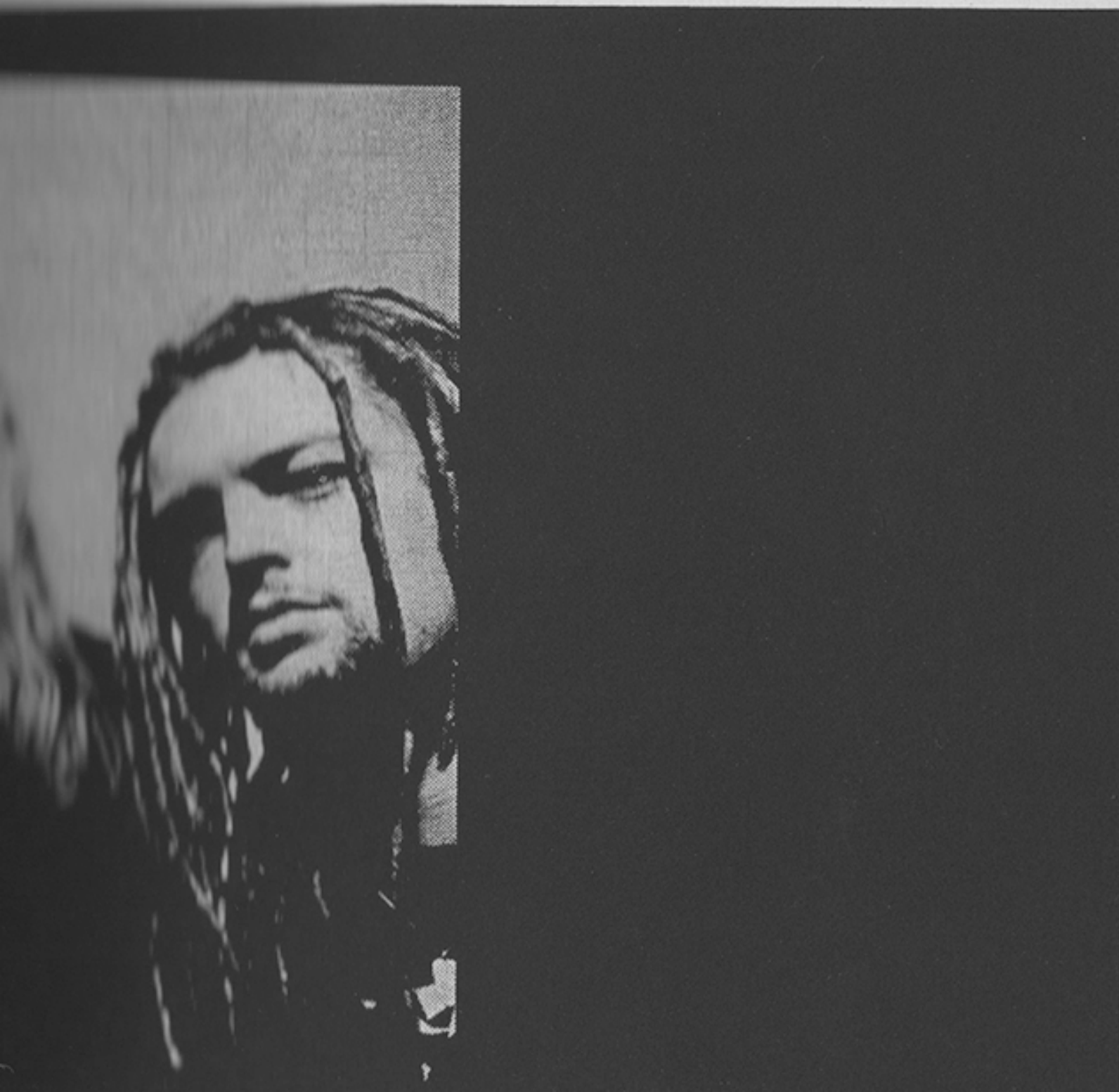
We have to tour this year and we will tour, it's about fucking time, things are hopefully going to be confirmed soon. We will play with anyone really, but we want to play to the most amount of people possible... We want to give the band the chance it has deserved all these years...In the Woods are nice guys but musically far too boring and we really want to stay away from that left field arthouse Misanthropy records sell nothing but critically acclaimed clique... we played with Solstice before here in Ireland actually. We are a Metal band and now very aggressive live and a Metal audience suits, yet we can adapt...

Goth bands, Power Metal bands, Folk new wave... bring it all on. I'll be in bullets and leather regardless !....

For finishing, something we wondered: does a band go on tour for promoting/selling its records, or does he make albums to go touring/play live?

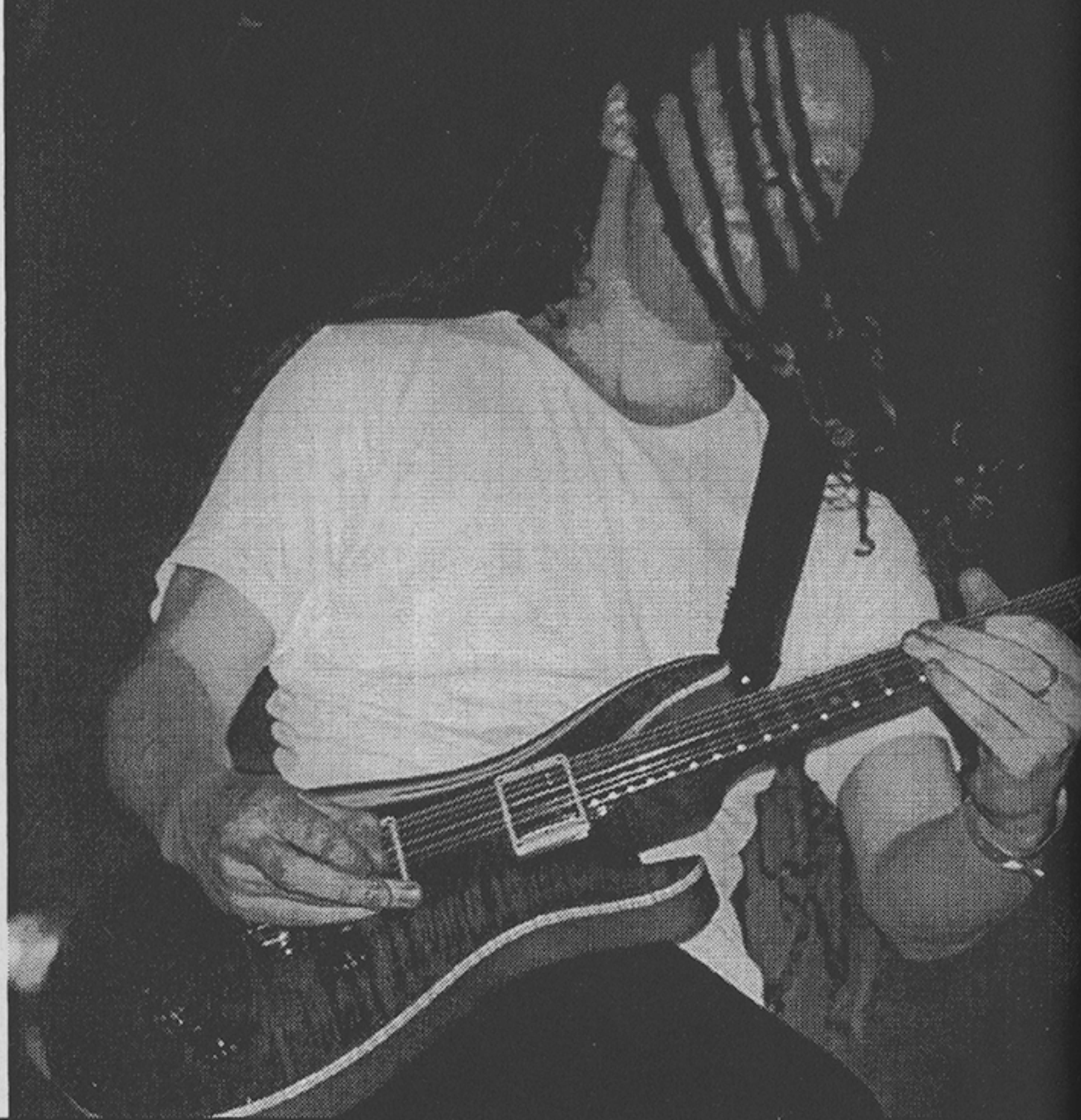
In the old days a band toured to get people to buy the album but these days most people have the albums before the band play, the percentage has swung the other way, although of course some people are persuaded by your performance...as a support band to a bigger band that can be the way.

Right now it's both for us... there will be people there who will know us and people who won't... certainly we don't play to make money! That's for fucking sure !



Pictures are taken from the Primordial website. Interview by Jeroen

ANATHEMA



Darwin's theory of evolution taught us that organisms with a high 'adaptability' have a greater chance to survive in this ever changing world. Though it is a shame that most bands nowadays seem to have misunderstood this definition, as their form of adaptation reaches no further than swimming in the ever flowing mainstream, without taking any risks. Perhaps for them, and for most people, a redefinition of adaptation should be developed, being: the ability to be true to oneself, resisting the harsh call of commerce. As commerce is a system that estranges man from the truest and deepest desires of man's soul: the spiritual needs. Even though most people don't seem to realise it (yet) (anymore). We asked Dave (bassist) for his comments.

For a start, let me say Hell-o to everyone who might read this! Hope you enjoy reading it as much as I did writing it. OK... Right... the answer to your question: I personally don't take music that seriously... and that might sound shocking to some fans... but what the fuck... "Our work here is no more important as that of any other grain of dust". That's the problem with the continuous human mind... it always makes us feel very important and the centre of life, the universe and everything.

Well... once the brain is disconnected from the central nervous system linked via the spinal column there is nothing!

Complete oblivion. I know Darwin can't theorise about what he feels right now... cos he's back to being how he was before he was born... nothing!

What about the band's evolution throughout the years, once started as an SOD-coverband and finally grown up to one of the most compelling songwriting-bands at the moment (while having consumed and enjoyed some delicious fruits of the Pink Floyd tree along the road). What did you lose and what did you win (as life seems to be a game of losing and winning)?

Well, I speak from an outsider's point of view until "Judgement"... so I can probably answer the question better anyway.

When I first met Anathema and heard their music I knew they were different. I was working at Peaceville Records at the time and the other bands we had on the label were all totally different too... Paradise Lost, Autopsy, Pitch Shifter, Kong, GGFH, Sonic Violence, Darkthrone, My Dying Bride, Therion and... Anathema. Some of these bands have changed beyond recognition since those early years but I must say that all have stayed true to their hearts... whether it posed a risk to them or not. Anathema's evolution follows the same way... they were always a band about songs and music, and they still are. For me the big change came between "Silent Enigma" and "Eternity" and people don't seem to have a problem with that... so I guess whatever we chose to do in the future we can never be as different as those two albums were to each other. Plus we are lucky that are fans try and understand that they are changing too... it's not just about

our records... it's about them as well.

Two years ago, at the end of a (great) show in the 'Vooruit', Gent, we heard Vincent screaming through the microphone, very loud and assured: 'Next time we'll be headlining!'

Two years later, Anathema hasn't appeared on the top of the line up yet, even though the greater part of the crowd seemed to have shown up for Anathema in particular, regarding the great, warm enthusiasm and the many sweet tears (compared with the much colder reactions during the shows of the other bands, Tiamat and Tristania).

What one wants and what one gets in this life are two totally different things. I guess Vinny shouldn't say things like that to the crowd because he knows that there's more shit involved to just us headlining the Vooruit. Sometimes it's impossible.

That's the nature of the beast and we are trying to ride it as best we can. Maybe one day we will sell more records and headlining everywhere we want will not be a problem anymore. Plus, you have to remember that Anathema is a volatile band and promoters are scared of us. They like to play things safe 'cos it's money to them. I'd like to think that one day we can make everyone proud for taking the risk on us.

A Few years ago dear Danny Boy surprised us positively with the 'mushroomy' LID project. Is there some kind of sequel forthcoming?

Davy boy: God... calling him Danny boy is horrid... but whatever... I know he would love to do another LID album... 'cos working with Eric Wagner is totally cool... but the Anathema schedule is pretty packed right now and if Eric has no plans for LID then Danny can't do it. I know they haven't spoken for a while.

Vincent already proved to be quite a remarkable songwriter, having written music and words for 'Re-connect' on the 'Alternative 4' album. Why didn't he do it again yet? Too lousy and lazy? (with all respect)

Ern... I'd have to ask Vincent why he hasn't written "Re-connect part 2" yet, ha ha. Maybe he doesn't want to.

What would be the perfect one-night show line-up (including Anathema)?

Darren White (Vocals), Duncan Patterson (Bass), Shaun Steels (Drums), Jamie Cavanagh (Guitar), Lez Smith (Keyboards)... we call that "Alternative 5"... No, really... the proper answer is Pink Floyd, Radiohead (for Danny), The Misfits (for me), us and Katatonia ha ha!

After the last show in Gent, Dave told us Anathema was trying to arrange a smaller gig in the Biebob (Belgium). Longing for the spirit of intense small club shows? Is there some kind of nostalgia growing inside? What are the advantages and the disadvantages of playing in smaller/larger clubs and what do you prefer? Or is it a chance to be headlining again?

We always want to headline simply because the problem is

you can't play a long enough set supporting, and the fans always complain about that first. I prefer smaller shows of about 1,000 just because it fits the music better... it's personal. It would be quite strange having to play stadiums... or say the Dynamo festival, every night. Personally I thought we sucked at Dynamo '99... just 'cos it was so big and the atmosphere for me was just blown. But the 15,000 people who experienced our set said it was perfect. Oh well, I guess they are right then and my feelings don't count for shit.

Music as a means of communication. The interaction with the crowd. The way you're looking at them. Are the crowd still individual people while playing or do they blur into an abstract presence? What does the interaction mean to you, what chemical process does it start in your mind?

I think we all experience playing live differently. We are quite a close band these days and when we have a good show we all feel it and it's the same when something goes bad. I sometimes feel like a different person when playing live... and I like that. I don't like to pick out individuals 'cos it's too personal for me. I'm playing for me and the other people are just a dream.

But it's only in this dream that I can play my best. Fuck it... it's too weird a feeling to explain. I'd like to feel it more often though... It somehow justifies me being alive.

The music for Judgement has been written in less time than the former albums. Did it influence the result positively or negatively?

I'd say about 75% Positive. The only problem that has come back to haunt us is a few lead guitar parts which Danny was talked into changing and he now regrets it, and 1 word in the song "Forgotten Hopes" was taken out while we were recording. You may notice that on the CD booklet the word "Empty" is printed in the first line and live Vinny sings it... but it's not there on the record. We should have stuck to the demos more closely and told Kit Woolven (Producer) that it was meant to stay like that.

What about all the angels? Do you hide some of them in your garden house (between the bulbs and the lawn mower and the garden gnomes)? No, seriously, what do they symbolise in your life and Anathema's music, those tortured angels?

Ern... I don't have a garden! Angels don't mean anything to me... and I think Anathema should get away from that image now. I don't think it ever meant anything right from the start but the artwork looked good, so why not. The only good angel is a dead one!

B l o o d , s c r e a m s , g o r e . . . i t ' s f u n n y !

What is the importance of the word (Lyrics) in the music?

For a song like "A Dying Wish" the lyrics are 100% for me, 'cos they say so much that I can relate to. But for "Eternity Part 2" the music is 100% just because the music says it all and you don't need to use many words. That's just good use of both lyrics and music. You have to put that down to talent I guess.

A tear symbolises a combination of extremes. Illusion and delusion hand in hand. Beauty and it's consequences. A meeting between a desire for an ideal illusionary situation (which one might have nearly reached in the past or at the moment of crying itself), and the knowledge that the ideal situation is no more, or (if it seems to exist know) is rather impossible. It is the source for the most purest emotions, such where reason is no more present. A confrontation of poles, where the crying man is caught in between. To what degree do such emotions inspire you?

You can tell when we play a good show 'cos I cry. No shit! Most people think I'm lying when I admit that but I don't care what they think anyway. You try playing 3 songs back to back like Angelica, Eternity part 2 and part 3 to 1,000 people singing the words and see what happens to you! It's the feeling of everything and nothing! Awesome.

At a concert of Therion, somebody was throwing empty cans of beer at the stage. After the concert we heard it was Vincent. Is he always that hilarious?

I never heard of Vinny throwing shit at Therion but I wouldn't be suprised. In fact I bet I was there but can't remember... which is a problem we have... we can't remember some things that happen sometimes (I wonder why?). It could have been his twin!? When we go out on the road we are usually always in good spirits... 'cos we are a cool band with a great crew and it's like going to kick ass. We love playing and hanging out with everyone so being depressed is the last thing on our minds... although after like 3 weeks in a van cracks start to appear in your smiling face. It's harder than it looks and I know most people who think this is all fun would like to get out of the van within the first few hours of us leaving home. It's fucking madness. One thing band members got into recently is serious fighting. Blood, screams, gore... its funny!

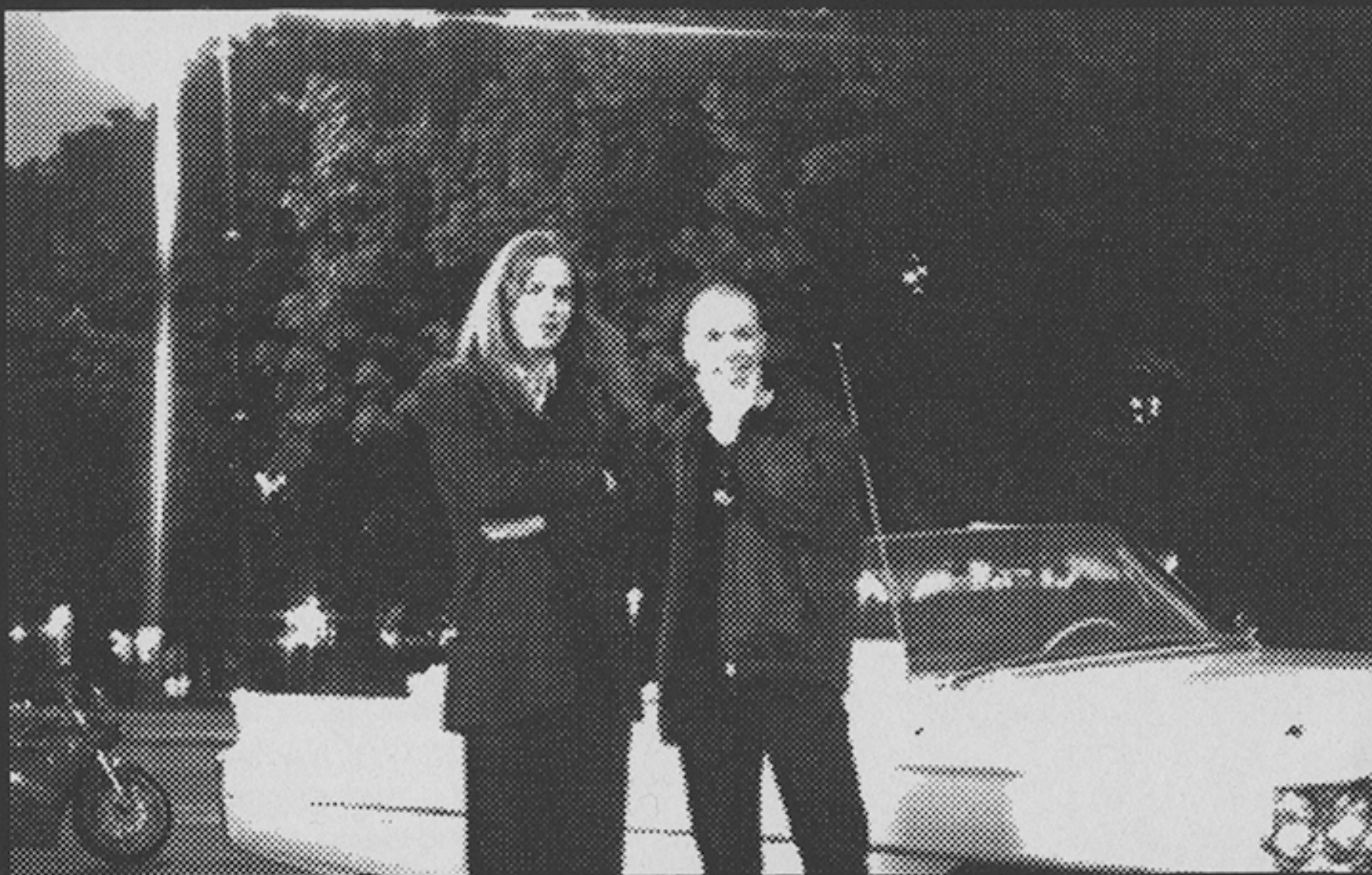
Do you guys often receive fan mail and in what way does it move or motivate you?

Sometimes, when things get real shitty... the mail and reactions is the only thing that keeps us going. We once ran a compition on the website with the question "What does Anathema mean to you" and some of the answers were really cool. Very Moving to know people care and understand what we are trying to do.

Thanks for your time.



Pictures are taken from the site. Interview by Stefan.



FLEURETY

To be short: if you don't know this band, check it out! If you know them but dislike their music: go listen to Last Episode music! For the others: enjoy the reading of Mr. S. B. Hatlevik's thoughts as much as we did with featuring the band in this issue.

Fleurety's debut album has been out since 1995, why did it took so long before releasing "Last Minute Lies", even though some parts were already recorded in 1996?

There are many reasons for that. The most important was that Misanthropy Records refused to release our new material (ironically enough they at the time marketed themselves as 'the conformists' worst nightmare') because the material, according to them, was impossible to sell to a larger audience. Of course this made us feel insecure about our music, and we didn't bother to send our material to any big labels. Then after some year and a half we received a proposal from Supernal Music which we accepted. It took some time to release the mini-cd through Supernal as well because the guy who did the cover for us had offered to do it free of charge, being a friend of Alexander's. Therefore he was the one to decide when to work with the cover, and therefore everything had to be done in the weekends. Then he decided to start working with another company and he needed some time to get to know his new equipment. Suddenly five

more months had passed.

However some people will say the music changed a lot, it's still totally Fleurety. What's the big difference for you? Has the band's ideology also changed within the years? What's the band ideology anyway?

I think that there is a certain feeling in all our releases even from the first demo that reveal that you're listening to Fleurety. I think that we've always unconsciously had the same intention with our songwriting, but with every release we're getting better at expressing what's on our minds.

The biggest change in ideology would be that we have become less arty-farty with the years. We used to be very pretentious about our own material in the early days, now we're more relaxed; we do not make the music we make with the ambition of being original. I think for instance that we with 'Min tid skal komme' were trying too hard not to sound like ANYONE else. Now we don't sound like anyone else, but it's natural. >>

The ideology of Fleurety is very much concerned with the music, and even though the lyrics are extremely important (at least they are to me), the choice of topics in the lyrics is more or less arbitrary. The lyrics could have been about anything, but their contents and also the style in which they are written is very something that I emphasise strongly.

The contents of the musical ideology is of a very experimental nature. If we were scientists our experimental methods would have been looked upon as morally repulsive.

One couldn't read the lyrics on the first album and on the second they're all written in phonetics; does it have a reason?

The main reason for our choice of using phonetic transcripts is that prior to the release of LML we were both attending lectures in German phonetics, and I was very fascinated with the optional alphabet that phonetics provide. I thought it looked very cool, and I wanted to see my own writings transcribed like this. When I saw it I thought that this was the ultimate way of making the lyrics look as obscure as their message.

When it comes to the lyrics for the first album, there is only one thing to say: We weren't pleased with how they came out, so we decided not to include them in the cover. The embarrassment of hearing people saying that they were impressed with them would have been too great. Most people have no sense of shame.

How do we have to interpret the title? Referring to the album sleeve it has something to do with the fact that although you're dying; you're still able to cheat; or am I wrong? Is it based upon personal experiences?

That title was chosen because it faux-optional how to interpret it. It is based upon personal experience, however in a way that I am too shy to go into details about.

It has something to do with death, not only death as a termination of life, but as death as an everyday occurrence.

How do the persons behind Fleurety look upon death? Do you believe in reincarnation, life after death,...? Do you believe in certain spirits? Have you ever had some experiences related to this?

I have no hurry dying. I'm dying slowly, we all are. But as the proverb goes: "My time shall come".

My most recent experience with this matter was the suicide attempt of a person very close to me. It made me appreciate life even more. It made me wish I was dead.

When people ask me if I believe in life after death I always say that I am looking forward to finding out, but as I told you I am in no hurry.

Do I believe in certain spirits? As a matter of fact I do, but I do not think of spirits as entities that exist. I don't know how to



explain this, so I'd rather not say too much about this.

I wish I knew more about artificial life forms. Somehow it feels relevant to talk about that in this context.

(By the way, I heard that viruses are a life form that has the potential to live forever. If anyone has literature or any other information on the subject, feel free to email me at sehatlevik@hotmail.com.)

There is a strange atmosphere around the band. Where it had in the past more to do with the known black metal atmosphere, it has now emerged to something totally different, to something I can't place immediately. Maybe more drum 'n bass; something underground, like you have those underground parties in London, that atmosphere, I don't know?

I am a big fan of electronic music; I am currently listening to Autechre, an English band that makes the most exquisite of electronic gizmo-sounds. I have just recently bought a computer with lots of RAM, a powerful processor, lots of hard disk space and a professional sound card. It is my new weapon which I intend to use mercilessly. I have quit playing the drums, you can't play the drums when you live in a small apartment like I do. The computer is my new drum kit.

The drum playing on LML is strongly influenced by the rhythm patterns of electronic music. There are also a lot of jazz influences to be traced in our music. Examples of inspirators are Frank Zappa, the Twin Peaks soundtrack, John Zorn and Miles Davis. People (especially the media, magazines like us,...) are constantly searching for an explanation on things. P.e. "why the hell am I relating your music with techno"; is it necessary one does that? Wouldn't it be better to leave things as they are, to create something mystical?

A lot of people experience the magic of music more strongly when there is a certain amount of mystery attached to the music. I think it is good that people are in search of explanations, but I do not deem it necessary to bother me with questions like the one you use as an example. Some questions have answers that are trivial.

How is the reaction on Fleurety; I could imagine that many outside the "metal-world" (what is the attitude of metal actually in this world?) would like this album (without meaning popchart listeners), but does the album reach those people?

Our music definitely has the potential of becoming recognised outside metal circuits. It's a question of being within the grasp of a larger audience. I do think that one day Fleurety can become a household name for people that do not have the typical consumer relationship to music that most people have.

Do you consider Fleurety as progressive?

Is the band moving a little too fast for certain people? Is it due to the music, or can we find the problem among the listeners, people in general?

I would compare it to having a wardrobe with a wide range. If you keep changing the way you dress people will have a problem categorising you. That's what we do with Fleurety.

You'll get my point more easily if you listen to the song 'Facets' as it is implemented on LML and compare it to the version on 'Dept. of Apocalyptic Affairs'. You can't make people have the same kind of relationship to music as you have yourself. If people only want the musical equivalent to spam, you can't make them eat sushi.

How do you look back upon Fleurety after all these years, how do you look upon things you've ever done? Do you sometimes regret things?

No, I don't. That's because we've never done anything else than what we want ourselves. We've never compromised, and I'm very proud of that.

What kind of view do you get when you're playing music? Is it the only way you can get this by, or are there others?

Hmmm. I'm not sure if I understand what you're asking me about here. If I understand you correctly this might provide an answer: if we were as uncompromising in everyday life as we are musically, meaningful relationships to other people would have been impossible. Therefore music is a vital means for me to experience the feeling of being whoever I want to be. There is no way of being whoever you want to be in everyday life unless you are absolutely nobody.

Does it influence you that metal is becoming a bit boring, except from some bands nothing's happening. Do you think about that, when you're making the music?

It does inspire me in the sense that I get a real kick out of being more a more important element of musical history than most bands. I do not think that Fleurety has been particularly influential, but I hope and think that we will be sometime, somewhere.

You're also working with DHG. What is the difference between making music with them and with Fleurety?

The biggest difference for me is that the role I play in DHG is extremely different from the role I play in Fleurety. In DHG I just play the keyboards, and I have the complete responsibility for that. I do not interfere with any of the other aspects of the com-

positional process. In DHG each field of creativity is very autonomous. Aldrahn has the sole responsibility for the lyrics and the vocals, Fixit has the sole responsibility for the guitars and the framework of the songs. Each instrumentalist has the freedom to contribute with whatever he feels like.

In Fleurety there is much more room for discussion, and we always have to negotiate on the structure of each song, so that we both get the feeling of being in charge.

On the new album, you're going to work with many people; some Mayhem, Ulver, Ved Buens Ende,... members. What will their role be? Are you asking them for the same reason like Satyr did on "Rebel Extravaganza"; just because of their presence?

All of the guest musicians on the album have been invited to add elements to the album that we were not able to come up with ourselves. We do not merely want their presence, we want their participation also.

I am very pleased with the result of this experiment. Most of the guest musicians have said that they felt a sense of emancipation working with us. I think that the process generated a result that noone could prophesise because the musical environment that occurred made our guests realise potentials that are normally squandered. I have also been told that the song we made with Maniac from Mayhem had a great impact on his vocal style on 'A Grand Declaration of War'. I am very happy to hear that working with us can inspire people to develop themselves within the parameters of their own musical projects.

I would also like to say that I am very thankful to all the people that have helped us making our album as multi-faceted as it is. It wouldn't have been half as good an album without the help of these people.

Will we ever see Fleurety on stage? Which whom would you love to shear the stage with?

I hope not. I'd rather go to the dentist to have all my teeth pulled out before I do another live show.

The question of who I would like to share the stage with becomes somewhat hypothetical having said that. But I wouldn't mind playing neither with Björk, Coil nor Ved Buens Ende.

**I have no
hurry dying.
I'm dying slowly,
we all are.
But as the
proverb goes:
"My time
shall come"**



Pictures are taken from the website. Interview by Jeroen.



POTENTIALIAM

Except from Potentiam, the only band I know from Iceland, is Solstafir. There even seems to be some links between both. Can you explain? Can we speak about a scene in Iceland?

G.Ó. Pálmason, the Solstafir drummer played drums on our album so yes, there is a link. We are good friends with Solstafir and even share the same rehearsal room. There are two other names.... Curse wich is my solo project, I just released a ten track demo CD and then there is Asmodeus, which has released one demo. It's impossible to call this a scene 'cause those bands consist of only seven people overall.

How is life in Iceland? A while ago, I saw a documentary about society there and I had the impression of being quite boring. People were driving around with their cars to get some girls, some younger ones totally drunk on the street...

Of course we have idiots like that. I thought every country had some of this useless meat(?). It's boring in many ways but drinking is something that everybody here likes to do, including us. I can image you escape a lot to the countryside? Do you get there your inspiration? How is nature there; any similarities with Skandinavia?

Well, we don't really have any time right now for that. We are working and studying like maniacs. And the little time off we get goes in relaxing with our girlfriends and of course playing our instruments. Besides, it is impossible to drive out in the country now, the wind is blowing strong and it's snowing like hell. But the Bálsyn album was for example composed out in the majestic nature. We made it all unplugged and that put a lot of different characters to the songs than it would have if we had used amplifiers. The trees here are very few and small, but we have lava, mighty mountains, caves and waters including the clear winter

nightsky with lots of stars and northern lights. The sky here is sometimes really amazing.

What about religion, are you interested in the same topics like those Norse bands or are there some differences? Iceland is very isolated, has it some consequences for the people who're living there? Are they going their own way?

We share some similar ideas yes. But here we are too few and we keep those ideas for ourselves to be able to exist in this pathetic society. So when we are playing our music we let a lot of negative energy out. We do have radio and television here you know, so we are well aware of what is going on out there. People do not go their own way here, they are fed with trends from Europe and USA.

What about the past of Potentiam? What is the background for the bandname?

You mean before Potentiam was formed? I had a band called Thule, consisting of four members and we made one demo, split with the Asmodeus demo. Forn was playing on his own and he asked me to help him with 4 songs wich we later went in studio with. G.Ó. Pálmason played with us then also. The songs were too amateur to be released but still we liked working together. We formed Potentiam few months later and spent a whole winter in composing songs and record them along the way in our small homestudio called Hel. I gave up on Thule because of lack of dedication from the other members but my Curse project shows how the music would have developed. The name Potentiam is too put short, a great power.

Can you introduce the people who're participating in ?

Potentiam is only me playing guitars, synth and bass and Forn playing guitars and synth. We are saving money now for a few month trip to Norway. There we want to find a drummer and

maybe a bass player to assist us since G.Ó. Pálmason is the only metal drummer on Iceland. That is really annoying.

Your debut has the same title of the demo, but I don't think the music is completely the same. What are the differences?

Oh, so you have heard the demo? It only exists in 50 copies. The demo and the album have a huge sound quality difference and Forn was handling the drums on the demo and he is not quite the best drummer in the world. The demo was also a lot slower than the album.

"Balsyn" was recorded in Nulist studio, is it just another one, or does the studio have a special background? How was it to work there?

It is a great studio and our producer had some great artistic viewpoints. Especially Jónsi who is the singer in the band called Sigurrós. They just released album number three and got a huge response. They were for example playing in some big concerts in London recently. You should check that band out. Especially their first album is really dark and atmospheric. It is far from being metal though.

You have a more atmospheric soundpicture. Is this something special you were aiming at? It reminds me sometimes on old In The Woods, a band which "rocked" very hard in the past. Agree?

We started as a total experimental band and used all the ideas we thought of. Everything can be expected from us, it simply depends on our moods and life experiences at the current time. We're not into In the woods..., I heard their demo some years ago and don't even remember how it sounds.

How do you look upon the band? What are the lyrics about; something mysanthropic?

Like the music, the lyrics might bring out everything. But they

will always be negative and yes, mysanthropic. I look at life with very hateful and hopeless eyes. I have a hard time finding a purpose with it and I'm extremely curious about the other side. I'm fascinated with astral body travel and I am practising that. I've taken a few trips out of my flesh, believe me or not.

How has the feedback for the album been? Are you guys pleased with it yourself?

Well, we are not kept very informed about the feedback and we've been waiting for our sales statement for 2 and a half month now. We are interested to know how the responses are. We have received a lot of interviews but we haven't read a single one of them... well except for Mayhem webzine but that is in german which I do not speak or understand. I personally am far from being pleased enough with the album. In every recording I've done so far there's always something that should have been done better. But it is all a question of money. If you don't have enough money, you don't have enough time to experiment with your ideas.

Which of today's bands do you value? Do you actually listen to metal constantly, or is there some other kind of music you're interested in?

Well, almost all of my otherwise very small CD collection is metal but I am open for all music that has a dark atmosphere in it. One of my best non metal CD for example is the Event Horizon soundtrack, that totally blows me away. Ever heard it? We both like classical music very much and to speak for myself, I like the first Portishead album though I do not possess it and I don't know exactly what the lyrics are about. Then there are lots of other non metal bands that have captured me and now I'll mention it again... The first Sigurros album called Von (Hope) is

brilliant.

The first time I listened to the album, I noticed its qualities but it didn't move me that much. The more you're listening to it, the more it comes interesting. A whole landscape is opening before me. Can you understand this? Which kind of view do you get when you're playing this music.

For us each song has a different view, different moods and emotions. I've often wondered what visions other people get while listening to it. What this music really means to me is very personal, my mind and soul is just not to be shared with the world, if you know what I mean.

What do you expect in general when you're listening to music? What does a song need to get your attention? What else are you often moved by, except from music? Literature, movies,...

That also depends on my mood whether I want a pure Darkthrone or Mayhem raw metal in my vein or something more ambient. But I always like surprises in songs, when something happens which you didn't quite expect. And all kinds of little things here and there can do so much for the music, meaning all kinds of sound or silence. Most of all I hate hearing guitar riffs were I could just pick up my guitar and know exactly how to play it right away. To me those riffs are too shallow and usually have been played by thousands of other bands. I like movies, yes, and literature but I still don't read very much. I also like sick paintings, some of them have such a great power in them.

What about the future of the band, are there any new plans?

Yes, as I said before, we will work until our backs break and then go to Norway to relax and rehearse and record our second album with some drummer, maybe play few gigs if possible. Why

Norway you might ask. Norway is the most similar country to Iceland regarding the nature and surroundings and the nature runs in our blood. We need it to compose and of course we also want to make our choice of a drummer from a great selection. By the way, aren't Ved Buens Ende from Norway? It is our dream to get Carl Michael, the drummer from that band to play with us. That guy doesn't just drum, he creates. He makes the music so much more with his original and weird style. Definitely our favorite drummer.

How do you look upon the deal with Wounded Love, do you like some of the other bands on that label?

I don't remember what bands come from Wounded Love and what comes from Avantgarde but I like the second Godkiller album and the new Dolorian is ok. Solefald are also very interesting but I've only heard 2 songs from them, both are great. I haven't nearly heard everything from the label.

BEHEMOTH

That evolution doesn't have to mean to be a "commercial sell-out" could be heard on Behemoth's youngest release, called "Satanica". Evolving from a rather Norse sounding band into a more matured black metalband, Behemoth has been able to spread its message by touring with Satyricon. Nergal, seemingly very tired from the European trip, was that kind to answer our questions....

Everything evolved very fast the last century. Mankind created as much in hundred years, where their ancestors needed thousands. But he could also manage it to destroy even more. Do you think one can see this as positive? What will remain of this earth (also mankind) if evolution continues this fast? What's your image of the future?

To be honest I've never been that kind of person that cares much about what future brings to earth. Ok, I'd be rather happier if everything goes right when I live now but when I'm gone, you know, who gives a fuck? I will enter another realm of Universe not even looking back at the past so... Anyway, it's not a secret that world is coming down because of several cataclysms, wars, political conflicts etc. But I still try to be above this shit of today. I live in another dimension. I don't have a clue of politics and stuff... I simply don't care.

As said, many things happened from 1900 'til now. Which events will remain in your memory forever and why? What are your thoughts by these?

You mean events in a global sense? If so there are too many to mention them all. The point is that I study history what learnt me how to treat all these things with a huge distance. I'm more kind of passive observer what happens around. Not taking part in this, just watches and thinks of different things... I have no special emotions towards today's world and people. I rather concentrate on my own life, close friends, music, band etc.

The rest is of lesser importance...

What happened the 6th of June '99? What's Operation 666? Was it a gathering of equal minded individuals?

The question should be directed to the author of this lyrics.

As far as I know he's been involved in some kind of circle of people with equal ideals... I can't say more really.

The universe is still growing, but there must be some kind of border, also about the Big Bang are some discussions. Christianity and some other religions think that this is where one can start talking about god, because no one can give a decent explanation, even science can not. What do you think about all that?

Hah, I don't know... I'm not into that kind of topics, well, no, I mean it's kinda interesting but I don't have mind to speak of such right now, I am terribly sorry...

Many people are thinking in a very narrow minded way, especially in Poland. What do you think of those, claiming to be supreme, only because they're white? Mostly they call themselves also satanist, I thought one of the ideas of satanism is the survival of the fittest, the rejection of the weak. How can one worship somebody who failed in his aim of life? Do you think many people are hailing this person just because the shocking effect of the early black metal wave is disappearing? (It's like they lack attention and look for it in a different way!)

I know exactly what you mean. But it's just a margin of society, believe me. It's not a big deal, really. Actually I don't look upon this as a problem or something. I'm perfectly aware of the fact some people have shit instead of brain and the consequences we can easily see...



Personally I see no point in dividing people because of the colour of their skin or something like that. In my way it looks like that: each human is born with a similar potential to create things, to make its life special and more than average.

In other words we can say that "everyone is a star" but I dare to continue this statement with my own conclusion that unfortunately people are in most cases too weak, too lazy or simply waste their lives... so I would put it in such words "everyone is a star, but most of them are falling down or burning out". This is the way how I see world and people in general...in a way it's an answer for your question...

Behemoth is very tenacious of satanism, which is strongly indicated by the new album.

Most of the lyrics are written by a stranger, can you say more about him?

My long, long time friend Kris...we've been in touch with each other for many years by now... So I can say we get along really well. And when he offered me to use some of his lyrics I found it kinda challenging for myself as in the past I hardly used any other's person lyrics. This time things he wrote for Behemoth fit the musical concept simply perfectly... Read them, listen to the music and you'll get what I mean.

As many satanists philosophy is inspired by Crowley, they mostly experience it in their own way. Can you explain your belief, what it is about?

One can read it in those lyrics (and feel in the music), but how would you describe it when a total stranger (maybe a priest) asks for it?

It's rather difficult to speak with somebody who doesn't have any clue of what's my life philosophy all about. First off, we both would need a similar base of knowledge and values so we could share our views... The thing is that usually people seem to misinterpret my words just because they have completely different value system themselves. My life code is pretty much varied and eclectic so it'd be rather hard to put it in a few words.

Is Behemoth pleased with its position within the extreme metal scene? You once said you wanted to do some shows with bigger bands, to reach a larger audience. Don't you think it's sad that the biggest amount of the public just come to those shows because it's cool, without any feeling? It's like they follow everything what's new, aren't you afraid that, when there's a new trend, that the band might fall into a hole? Maybe you want to create new opportunities for the genre, for younger, unknown bands? What will you obtain with Behemoth?

Yeah, maybe you're right but I ignore most of those problems you speak about. Believe me, we don't have possibility to control things, our aim is to play, to get satisfaction and that's it...

I'm basically satisfied with the present situation of our band and from its position it has in the scene. You see, Behemoth is one of those bands who stand proud and consequently follow their own path. We are not a "one season" band, we've worked on what we've gained for many, many years but it gives even more experience, it makes us "rich" in a way, if you know what I mean? Do you think it would be interesting to create extreme music in another way; not only by speed or harsh vocals? Do you hope that extreme metal fans will be a bit more open towards electronic music?

Behemoth will be nevertheless a black/death metal band but how will Behemoth be within some years?

I can't foresee, really. I guess we'll remain as a black metal band but it's more than sure we'll develop, do different things each next time, trying to challenge ourselves in each possible way. Stagnation would mean death to music and this band, that's a fact! But I wouldn't say that extreme music have to be kept in traditional way only, including known elements as you've mentioned... No, just take a look at artists like Diamanda Gallas, Current 93 or NIN just to name a few... They are so different from each other but they all have so huge extremity potential...

You've toured with Satyricon, any special stories about the tour? Most bands feel touring like an obligation, they prefer being in the studio. What's your feeling about that?

We love both... Well, ok, working in a studio is for sure less stressing but it's cool in its own way. It's kinda breeding your own child through the sounds.

Hm, we've been on tour five times and we really enjoy it, I must admit. It's probably the greatest way of expressing ourselves ... and if you've ever seen us playing live you will come to the same conclusion: we know how to act on stage!

The Satyricon tour was amazing one for us. It was the first time we felt we were not just a supporting band as we caught lots of attention from the crowd. It's more sort of co-headlining tour when it comes to people's reaction on our shows, I dare to say...

Behemoth's moving itself from the ordinary bands. The design refers that the band knows how to finish its art. What was meant by the album sleeve? Who's Graal and can you say more about his work?

He's an expert! He's the most skilled and talented polish graphic... Probably the most expensive one but it's always worth of using his works on our album's covers...

Judge by yourself, it's outstanding!

**"everyone is
a star, but most
of them are
falling down
or burning out"**



MY DYING BRIDES

Guitarist Andrew is talking to us...

"Welcome back!" stated Terrorizer magazine in its review of *The Light*... It's like these two words mean that My Dying Brides last releases were missteps. We also have the impression that many people only like the album because you started using the harsh vocals again. Don't you think it's a pity the new album is only appreciated by that? Bringing forth such a dark atmosphere without using those specific "doom" elements, proved the quality of these last albums? What's your opinion about that?

This question is really 3 questions so I'll break it down and start from the beginning. I don't think the last 2 albums were "missteps" at all, I think they represent MDB perfectly, for at each of the albums respective time periods that is what MDB were. I can understand fully the "welcome back" kind of response but that was just started by some college loser at MFN who knows fucking nothing about this band or the music scene in general. We never went anywhere to be welcomed back.

The harsh vocals are irrelevant to the whole picture. Anyone who has told you that they only like "The Light At The End Of The World" just for this reason is fucked, and is listening to the wrong band. The harsh vocals are back because the music and the lyrics justified it, nothing else.

If MDB are writing, it generally sounds dark, or has sinister overtones, there is much more to darkness than gothic castles caves and witches.

Do you also think people are very conservative (not only musically spoken), the moment something doesn't come up to their expectations, they become uncomfortable, they don't want to look further. It's like they don't want to think, stating people are lazy these days isn't exaggerated, I think.

I don't care, I write music for my own reasons alone. Other people are not my concern, when it comes to music.

How does it feel now the band is reduced to four? Did it made a difference during the recording ses-



sions and the writing process?

When we wrote "The Light.." we were actually 3 myself, Aaron and Adrian, with Shaun as session on drums. It was weird at first writing on my own, as I normally had the company of Calvin. But I had to get on with it, I wanted to do it, so once I got over the fact that Calvin was not coming back I just wrote for myself and the people close to me, I tried to be more My Dying Bride than ever before. I wanted to be darker, more withdrawn but with an element of evil too, I got close but I'm still working on it. During recording I had already rough ideas of possible 2nd guitar lines and key melodies, but a lot we just tried in the studio and tried until it made your hair stand on end. It was hard but I think more than worth it.

Back to the new album, in some magazines the band reinstated the more traditional sound by mutual arrangement. When I read this, I had an uneasy feeling, it didn't seem to be a natural evolution, I think it's a pity if MDB has worked that way. The Terrorizer interview pleased me more, but can you explain for one more time how the whole thing really went?

I think I have started to answer this question in No3 also. Things really changed for MDB just after Rick left (who incidentally was not ill at all, that was all bullshit, his girlfriend gave him an ultimatum) We were going through no end of hardship from MFN about the new record (34%) we had. We even wrote the fucker and they were saying we had to use "this" studio and use "that"

producer, we on the other hand were thinking what's the fucking point of that. Why make the band unhappy even before you start to write the new stuff. We have always been more than happy with Mags at Academy. Simple. They thought by changing the studio and engineer that we would become more like Paradise Lost, as they (MFN) were constantly bitching at us for their "commercial hit". Don't get me wrong, I like PL a lot, but it is not us. So they were threatening to drop us if we didn't toe the line. Then Martin left, he flatly refused to come to rehearsals and seeing that at this point in time MDB were only a rehearsing band we needed him to be there. He never came. He has since been reported saying he left because we are all queer, how sad bitterness can be in the deflated ego. So, at this time MDB were going through some pretty heavy shit, we had managed to recruit Bill Law as session drummer and things seemed to be going ok. We then recorded "34.788% Complete" and began working on a tour, but unbeknownst to me Calvin was burnt out. He said he could not tour as he had shit loads of private things to clear up and a tour was out of the question. I thought at this stage that the band was about to really die, how could it / we take any more bad news. It didn't but I'm not sure why. Calvin on the other hand did not want to be part of any of this so did not come to rehearsal again. He actually told us he wanted to leave the band, we refused to accept this and told him to take as much time as he needed to get things in his personal life back to normal. He never came back, even after much begging, so we

announced his departure 6-8 months after he actually left. I on the other hand had got rid of Bill as he was not what MDB needed and asked Shaun Steels to session as his drumming is much freer and more in the style I like to work with.

Not many people are pleased with 34,788..., some were even talking about selling out, but as said before they're now pleased with "At the light...", because of its return to the basis. I am just wondering if it might have been more interesting the combine those old elements with those "strange parts" of "34,788..."

We did not simply go back to the traditional style as there isn't one to go back too. We went through so much shit we just wrote what I feel is what we do best, I also prefer this kind of music. There was for the very first time no pressure what so ever, nothing the record company could say or do could harm us any more than they all ready had, the members that were left were true to this style and idea of music. We were at such a low and also paradoxically on such a high about this we just did whatever felt right. It just so happened that right meant we playing dark songs again for darksouled people. And it felt fucking good.

What do you think about the tendency of compartmentalizing everything; have you already heard the newest industrial-doom-viking-gothic metal sensation called... I mean, in the early days, there was death metal, trash metal, speed metal and so on, but nowadays one have for each bands a different style. Your opinion, please.

I don't care, it's going to happen as reporters / reviewers need a base to work from, nothing that comes out now is completely breathtakingly new, so to say it has Gothic overtones or its verging on Hardcore gives the reader / listener a rough idea of what this band is like. It means nothing anyway as most people think that reviewers talk shit anyway and I have yet to meet anyone who has bought anything on the strength of a review.

Are there any new bands (no matter which genre) which have your attention? Are any original bands today anyway, do you believe it has never been as difficult as it is now to create something new, especially in metal?

At this moment I love a band called "Within Temptation" we gigged with them earlier this year in Holland and Belgium.

And what's your thought about those mini festivals, those gigs with more than 7 bands? Don't you miss that cozy time, playing with only three bands?

The only advantage to 3 bands is that you go on stage earlier, so consequently get to the bar earlier. 7 bands, 3 bands, your monitors are still shagged when you get onstage (only bands will be able to appreciate the quality of that moan). Hehehehe...

My dying bride originates from the grey area of West Yorkshire, where many so called doommetal bands started. How do you feel living there; certainly now you're so many years older than when you started the band, or doesn't the age matter? Is there still a scene, anyway?

Well, I hate it here for a start, Bradford is suffering the black death of metaphorical plagues. Yes, I am a bit older now than when MDB first started and yes there is still embers of the scene, but nothing like it used to be.

Aaron is always responsible for the lay-out, what did he meant with it, the symbols,....

Never thought about doing the design for other bands?

It is in the lyrics. He has done artwork for other bands, but I'm not sure which.

Are you still satisfied with Peaceville? What do you think about the new bands on it like, Opeth and Beyond Dawn. Wouldn't it be more interesting to tour with them instead of bands like Liar Of Golgotha and Altar? Do you still have the dream (like said in some magazine) to go on tour with a more alternative band (like Manic street preachers p.e.), maybe Nick Cave would be very cool.

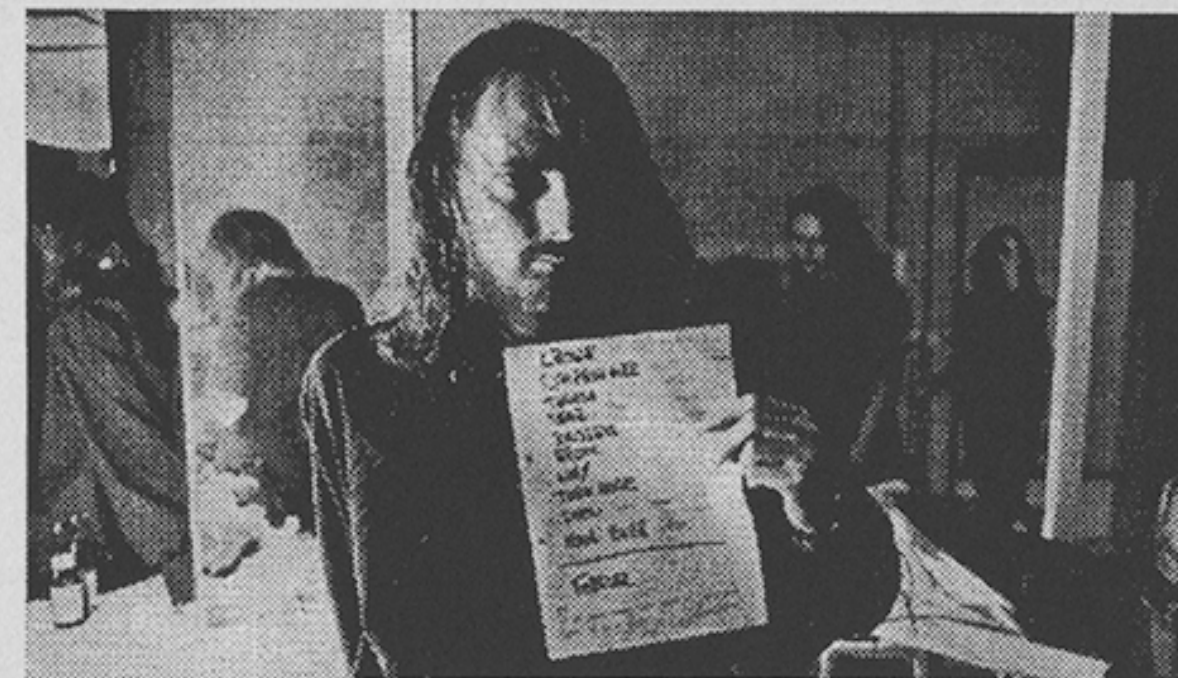
We don't get to choose which bands come on tour with us unfortunately. The bands you mentioned are good bands in their own circle. We tried to get Opeth on the tour with us and The Gathering but MFN (surprisingly) pulled all tour support for them and us. We self financed the last tour, but Opeth could not. The Manic St. Preacher thing is Calvin's. I fuckng hate this band with a passion most people can only dream of. Nick Cave is over-rated too. You also contributed on the Peaceville X-compilation; many will know the Portishead song, but who wrote 'Some velvet mourning'?

Nancy Sinatra. Yep, it's true.

What will the future bring for My Dying Bride? Never thought about doing something beyond the borders of (traditional)metal or maybe music?

We are working on something very interesting write now as it happens, non metal. Hhhhhhhmmmmmmmm.

I hope this clears everything up. Thanks again for the interview.



Pictures taken from the site. Interview by Jeroen.



Puissance third opus, "Mother of disease", seems to have a more emotional touch than "Let us lead" and "Back in control", musically spoken that is, for example the titletrack itself has more melody in it than we are used to from Puissance. Has the band changed for the last few years?

The songs are if possible of a slightly harder and more militant nature than before and we have also chosen to adapt the lyrics to the new harsher climate "Mother of Disease" is the best we have done so far but it's definitely not the Climax of the Puissance era, we are constantly evolving and it's another step in the right direction.

The title of the album is also less militaristic than other Puissance titles. I am not in possession of the lyrics, but what about them and your apocalyptic ideas, do they have changed or does Puissance still stand for the cruel end of humanity?

Well, than you have completely missed the point of this album so you better go and listen to the lyrics which are impossible to misunderstand.

What are the big differences between the three albums in your eyes?

"Let us lead" is the one who mostly differs from the others as we didn't had a good equipment for that recording so this one have a quiet obscure sound which of course isn't a bad thing but destroys much of the melodies. You can hear that if you get our recent "Best of" album called "War on" were we have re-recorded "Burn the earth" with the original sounds. The neo-classical tracks are now complicated arranged and even more solid than on the first album. The militaristic atmosphere is more obvious and the intense battle drums are harsher. That is the biggest difference. "Back in Control" and "Mother of disease" have the same feeling, the music is much more professional and suitable to the lyrics.

How do you see a perfect world? Would there be any form of life in it or is it just a sort of great emptiness? What would happen with humanity in your perfect world (referring to your "stop the human mind" campaign).

Puissance want to exterminate life and the forces that drive the world into insanity, we loath evolution be it in plants animals or humans, it's all the same, biological waste and it should be terminated.

If free will should be abolished, who or what should be controlling all? Isn't free will some kind of bestial heritage, and I think we all are still animals... Don't you think Puissance shouldn't be able to exist if free will would be abolished?

No, in this case we wouldn't exist and that is the point. Every kind of expression should be forbidden.

>>

"Totalitarian Hearts" 7" is printed on chlorine-bleached paper and an anti-recycling sign is added, what are your ideas about nature and mankind destroying it?

That is great, we want no nature or humans...

Do you believe in some kind of greater being/force that created this world we live on? What do you think that happens when we die?

Hopefully nothing will happen after death, I really hope it will end, if not our work for total destruction would not be worth anything.

For the last couple of years, industrial music has been more accepted within the whole musical world. Do you have that same feeling or does Puissance still suffer from too little understanding?

Well, as most people are indoctrinated followers who are not able to think, they do not dare to have a politically incorrect Puissance album in their collection. They rather buy a Dimmu Borgir album.

Roger Karmanik and Cold Meat Industry have done a lot of good work for the scene? Are you still satisfied of the work of CMI for industrial music and for Puissance in particular?

Well, he did a great work for "Let us lead" but of some strange reason he didn't followed that on "Back in Control" so that was a pity. We don't care about the industrial scene but I guess he has done a lot for that.

Mister Söderlund is also involved in a lot of other musical projects (Octinomos, Parnassus, Valkyria and State Research Bureau). Could you tell us a bit more about these bands and what is Puissance's relationship with other musicscenes/genres (F.e. the metal scene)?

Octinomos: Twisted and aggressive Black Metal, but yet pretty melodic. The debut album was one of the first Black Metal albums to be released in Sweden in the second generation of Black Metal. Releases: Debutalbum "On the Demiurge" (Fullmoon Production). The second album "Welcome to my Planet" was recently released on Baphomet records in US and by Hammerheart in Europe.

Parnassus: Fast, atmospheric, symphonic Black Metal. Releases: Debutalbum "In doloriam Gloria" (Secula Delenda). Second album "Let the stars fall.." (Secula Delenda).

Valkyria: Apocalyptic medieval folk industrial. This is a project which started in '95 and an album was recorded at the same time which was planned to be released by the Cold Meat industry side label Gruel Moon. A promocassette with 2 exclusive tracks is the only available material so far.

State Research Bureau: Noise-Industrial terror. Consists of F. Söderlund and Neil Sceeny from England. Some tracks have

been recorded and there are plans for an album.

Tripwire : A very strange projekt which is very different from the usual Industrial and Metal music. The debutalbum Intellavoid is the only item available so far.

Well, I've been involved in the Black Metal scene since '90 and we fully support what it stands for.

How do you look back on the history of Puissance? Is there anything you regret or that you would certainly do again with the band?

No, what should that be? We will continue the propaganda against mankind.

Last summer we had the honour to watch Puissance on stage. How was your experience with this all? How were your contacts with the other bands? Did you enjoy performing in Belgium?

No, you didn't saw us on stage as it was cancelled. It was the arranger Berndt who refused to pay us so we did cancel the whole thing. We did at least got half of the money but as they were not letting us have a soundcheck we didn't play at all. We know Tony Wakeford of Sol Invictus before and he didn't get any money and I doubt that any of the bands the last day got any money.

Shall it take long before we see Puissance back on stage? With which band(s) would you prefer to be on stage with?

We did however perform directly after this incident in the East part of Germany which was a successful gig, and we have been offered to play in Finland, Poland, Denmark, Sweden... but as we have been busy with writing music we thought it would be better to wait a year or so to be back on stage. We will also work out a more suitable live-show until next time. We don't care about who is on stage before or after us so I can't say any band.

A little hypothetical question: Imagine yourself, it's the middle of the night and you lay in your bed (or you're wandering around, whatever), and a little fairy appears before you and offers you to make three wishes, what would they be?

I would prefer to just have one wish and that is to blow this planet away.

Do you consider yourself as a part of the industrial community (abolish free will) or does Puissance stands on its own and does not want to be labeled at all or be part of anything?

That is correct, we are not a part of any community we don't need that, even if there are bands we support, both in the Industrial and Black Metal scene.

When may the public expect a new Puissance opus? Are you already busy recording? How shall the new material sound like?

We have a MCD coming this spring entitled "Hail the

mushroom cloud" and is a dedication to the atomic bomb and its effectiveness. The style will still be similar, it is very heavy orchestral industrial but we have borrowed some engineering techniques from the breakbeat and drum 'n bass scene, it doesn't sound like dance music, but it has some pretty nice loops that makes it a bit more majestic than some of the other stuff we have done. All in all it's a very nice mini-cd and if you like the other music we have done you'll definately love this.

Any last words?

Puissance does not aspire to control the world and we don't really claim to have any power over anyone or anything, but we do really enjoy explaining to people why they deserve to die, and we also enjoy figuring out ways to cause mass destruction. Many of our listeners seem to think that to have the views that we have, it is a prerequisite to sit in an apartment doing drugs or drinking and worshipping the devil, that is not the case of course. We would rather like to encourage our fans to start gathering information and learning useful things. It isn't very hard to get information on how to build bombs and make nerve gas and other fun tools of terror, the recipes can easily be found on the internet or in a lot of obscure books and terrorist manuals. Once people start learning about these things and even come up with some nice plans for themselves we could really have some fun together. Wouldn't it be great if we suddenly got a couple of thousand new terrorists sitting in their homes, not just listening to music but really living it, making their own pipebombs and strategically placing them in market places and other nice target areas?! They could really make a difference in this sick world. We don't encourage people to sit at home being depressed, to these people we only have one thing to say: "Wake up, start living, start making a difference, start your new life, as a terrorist, go out and blow up houses, parks and innocent people, make people know that you really can't stand them!"

Interview by Stijn.



SEAR BLISS

Everybody should have heard the striking debut from these Hungarians. "Phantoms" was able to blow a new breeze through the struck and conservative black metal scene, they proved that the use of symphonic arrangements didn't mean to be dull and their use of a trumpet was very unique.

Unfortunately, the Mascot label wasn't competent to treat this band properly, and after the following release "The haunting", which let us hear a more mature band, Sear Bliss disappeared into silence. We asked Andras Nagy, founder and vocalist, what the band has been doing until now...

It may seem that silence embraced us, but actually we were more active than ever. After the release of "The Haunting" we played a lot of gigs in Hungary, Austria, Germany and Slovakia. Why you didn't hear anything of us at that time is because we didn't tour Europe to support "The Haunting". Actually we were offered to tour with Ancient in May 1998 but we had to cancel it due to my studying at the university. It's a pity. We were promised by our label to tour later but nothing happened. So, we had many gigs and we played at several festivals but that's why we are rather "popular" in Hungary than in Holland. Fact is that our label didn't support us.

They thought that the success of "Phantoms" will sell the new album, on the other hand they started to concentrate more on the progressive rock bands, they were not interested in black metal anymore, so the promotion was weak and it caused the silence around, however we were very active and we wrote the material for the new album. We were really disappointed, so we moved apart. The responses were quite good on this album >>

anyway.

It became really successful in Greece, Slovakia, Hungary, etc. A tour would have definitely helped a lot.

Was the record company pleased with the album? The band seemed to be left on his fate; maybe Mascot expected more from the unique band with the trumpet. Maybe they preferred a more "commercial" (read: easy listening) album, and not such a difficult like "The Haunted" was....?

Yes, you are right, "The Haunting" is definitely a difficult album. It needs more than one listening. They liked the album but were not pleased with it, as they wanted shorter songs, you know. Anyway, I believe "The Haunting" is difficult because of the strange sound too. We wanted a bombastic sound but we were not allowed to stay in Holland at the mixing and Mascot did it without any sense for that.

They fucked up the sound. It's shit. You can hardly hear the drums while the keyboards are very loud, there's a lot of effects on the instruments. I hate it. Next time we will not make this mistake.

As far as I know, you haven't been on tour for promoting that album. Also due to a lack of interest from the label? Do you actually like to go on the road for a while?

I answered this to your first question. I enjoy touring more than anything else. When we toured with Marduk in 1997, it really was a milestone in the life of Sear Bliss and in mine as well. So, I hope we can experience it in the future when our new album is out. To be on tour is not so easy, I mean you have to travel a lot. For example we did 8200 kilometres in 12 days. It's quite tiring but I enjoyed it very much.

Don't you think many bands are on the wrong track; I mean, they're expecting so much from their label, talking about promotion and so on, but a band like AC/DC (and many of those old bands) became famous by their intense tours. One can say that time is changing, on the other side Aeternus from Norway, which has become very popular, has been on every stage in Europe. Your comment...

You are right but you should know that a band can't organize a tour without its label. The tours depend only on the label. So, without their support we can't go on tour. We would be on tour all the year if we had the possibility. If your label does not support your tour, you can't do anything.

What's the band doing these days? Any new material written? Does the time of inactivity had some influences on the band?

We have just finished the recording of two brand new songs. It is for promotional use but we are very satisfied with the result, so we will sell it in limited edition. The sound became much better than on "The Haunting", however we spent only five days in studio.

We are looking for a trustable label with this mini CD.

I hope we will find a good one. We already got some offers but we will wait the reactions for this new material.

Anyway, the whole material for the new album is written. It will contain seven songs and it is going to be the most powerful stuff by us so far. As I told you there was no inactivity in the band. We write and polish the songs for almost two years now.

How's life in Hungary? I've been to Croatia once, many young people seemed to be very interested in material things; expensive clothes, a decent presence,... but when I saw their home, they didn't seem to be that settled. Anything alike in your country?

Yes, it's the same over here. People buy the most expensive clothes and shoes because they think it's the most important. The income is very low in Hungary, so there remains no money for their home. Money is always the biggest problem over here but fortunately there is a strong progression in our

I like being alone and I create music when I'm alone and then this is what I feel, so you hit the nail on the head. Yeah, it's an escape. An escape from the sickness of mankind. We are all sick and we do not deserve to belong to the clarity of nature.

country, so life is a lot easier than 5 or 10 years ago. We also have difficulties but I don't care.

Have things really changed after the fall of the Wall of Berlin? I can understand it had its positive (?) consequences for Eastern Germany, but what about the other countries? I mostly have the same view about all those East European countries, Romania, Bulgaria, Croatia,... They're all the same for me, but there must be some big differences (not only economically)? Is this kind of view something typically western?

Yes, there are big differences, so that kind of view is wrong. Fortunately, Hungary is an advanced country compared to those you mentioned. You can find and buy anything in Hungary, just like in your country. Hungary developed very much in the last ten years. It's not the typical eastern country that most western people think. They even don't know where Hungary is.

How big is the influence from your country on your life of being a musician?

Are there many facilities for a band? Do you have any support; subventions or something?

Has this situation also something to do with the fact you've recorded the last album in Holland?

Hungary is a big influence on us. I love living in this country. The situation is very difficult for a young band but fortunately Sear Bliss is quite well known in Hungary, so we have facilities and it is easier for us to find a sponsor and that's good.

Though we are now used to working on our own. Anyway, the fact that we recorded our last album in Holland and that we toured Europe helped a lot. We are the first Hungarian band who reached all these and it's really surprising in our country. So, we get support but envy too.

Can we talk of a scene in your country? Many bands are emerging from Russia these days, due to a healthy underground, frequently circulating tapes,... which caught the interest of some West European labels. Does it work the same where you live?

Are there any other interesting bands?

The Hungarian scene isn't that big but strong and there are a couple of unique bands. I hope they will get international recognition too. Anyway, Tormentor and EvenSong have contracts from abroad. They are cool. Check them out.

How can you get your music, I can imagine it had to be very

difficult to get your cd's?

How did you come in contact with extreme music? Were many metal bands known in Hungary before 1990? How's the situation today?

No, it's not difficult to get our CD's. I'm into metal since 1987 and I started to find out more extreme music later. I still remember that the first metal album I heard was "Inside The Electric Circus" from WASP. It changed my life. It shocked me. I still love them. The Hungarian scene was very strong before the 90's but there were no chance for them to get international recognition. Those were quite troublesome years back then. Only Tormentor became famous in the underground. As I told you, now things are changing.

Some experiments could be heard on the last album, it contained a certain "jazzy" feeling.

Don't you think it would be very interesting to introduce some more (other) non-metal ingredients in Sear Bliss' music?

I think the use of trumpet is also outside the limits of metal, however it fits very well to our music. Our drummer is involved in a jazz band, he improved a lot, so you can expect more exciting drumming on the new album, however music wise it will not be so experimental this time. The songs are going to be very fierce. Of course, we have some surprises.

Without denying the other's music, many bands which are running through the border of metal, are coming close to >>

art. (Think Dodheimsgard, In The Woods, Ulver, Fleurety,...)
) Do you look upon your music as art? How do you define your creativity?

It's art, definitely. Real music is a kind of self expression and not a product to sell. It's art as long as it comes from within. When we create music it comes right from our hearts, that's why I dare to call it art.

What goes on in your head when music appears? Can you always create what you have in mind?

I always forget if a good melody comes to my mind, haha. Actually, I play the guitar for hours, so the ideas come when I rehearse. If I got a couple of catchy melodies, I try to create the whole song in my mind, then I take the guitar and play it. That kind of song writing process is the most comfortable for me. Usually, I polish a song for quite a long time. I often change it while I get the final result.

Sear Bliss' music sounds very honest, do you sometimes feel like you have to reveal too much of yourself?

Yes, the music we create is very honest as we express ourselves. We express our moods and feelings with our music. It's only natural to create ourselves. We are what we are.

Five dark people with a message.

Can dreams have any influence on you? Are you a person who likes to be far off this planet for a while? After having heard your music, you have to, I think....? Is it an escape for you? For what?

Dreams have a great impression on us. Yes, you are absolutely right, I like to be far off this planet. In our new songs this fact becomes clearer. I always long to leave this planet for a while and it reflects in our music.

I like being alone and I create music when I'm alone and then this is what I feel, so you hit the nail on the head. Yeah, it's an

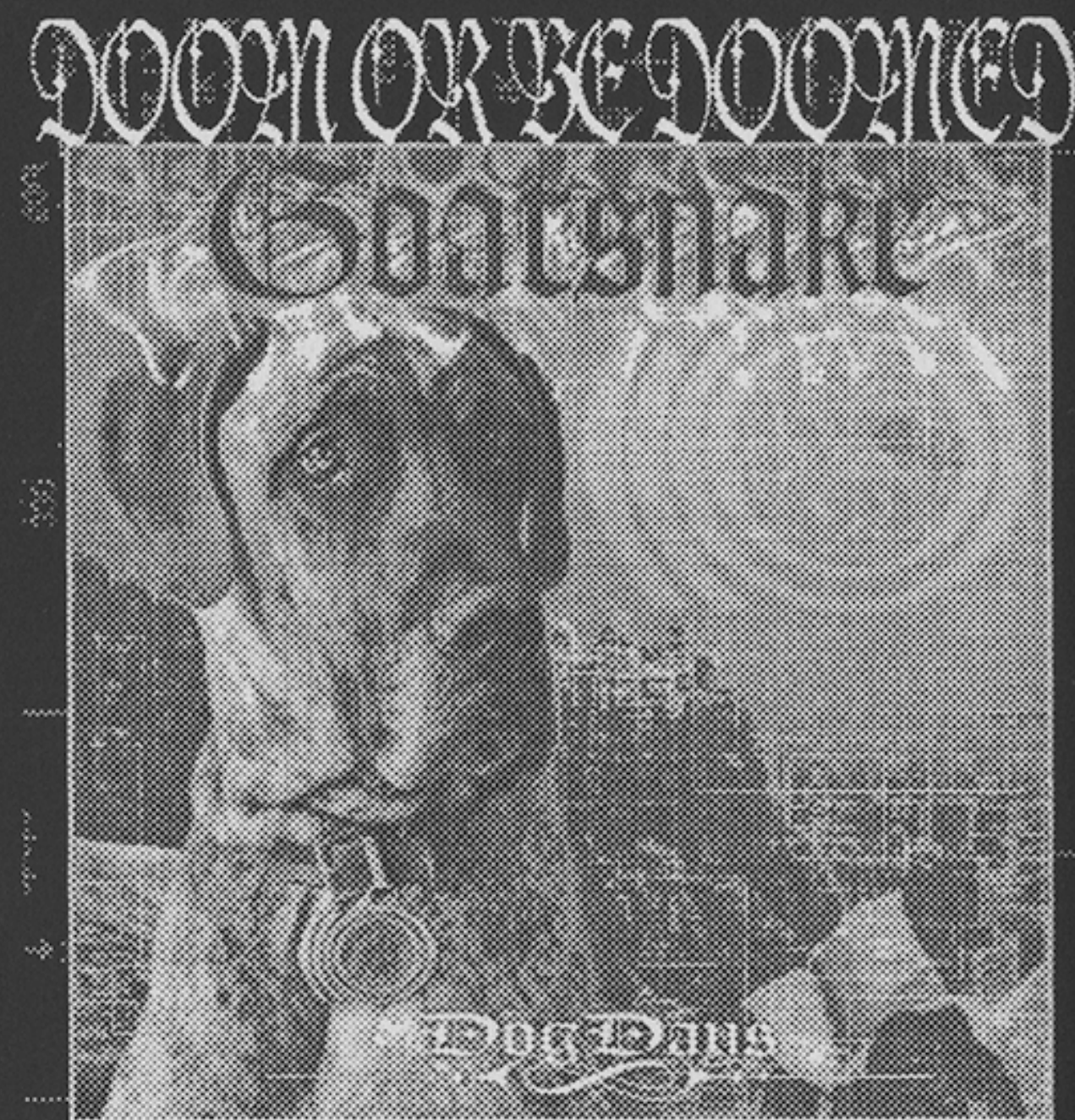
escape. An escape from the sickness of mankind. We are all sick and we do not deserve to belong to the clarity of nature. Many of the lyrics were written by a stranger, feel free to introduce him to the readers.

Isn't it difficult to sing another's lyrics? Can you put the right emotions in it?

They are close friends of ours. They knew our music and the songs very well, so they created some lyrics for us which we liked and thought would fit well to the songs, so we used their ideas. We like these lyrics. The names those contributed to the lyrics are: Attila Halasz, he is a great friend of mine for a long time. He taught me to speak English and he helped a lot to Sear Bliss when we started. Anyway, he lives in Australia. Laszlo Fodor is a friend of ours and he is the editor of Stygian Shadows 'zine and David Bowers is a Sear Bliss fan from the States and we are in contact for years now. It's not difficult to sing their lyrics as they are much better than mine. I mean they reflect exactly what I feel. I feel those lyrics as if they were mine, as these feelings dwell in my heart but I can't express it that way.

What was the last thing which staggered you?

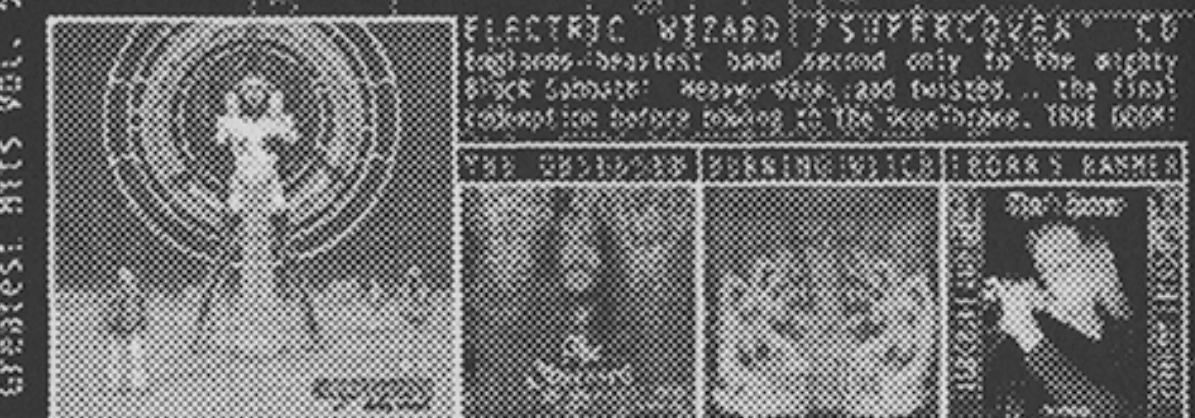
The last thing that staggered me? Hm... The failure of the Mars Surveyor. This expedition had a great significance for mankind but no signs reached the Earth, unfortunately.



GOATSLAKE DOG DAYS Digipak CD/Picture LP/T5

Crushing, heavy rock treated while smacking the residue off Tom's git strings! Getting punched in the face by the hands of doom never felt better!

ALSO AVAILABLE FROM THE LORD:



CDs and T-Shirts: \$12.95/USA World, Longbeaver: \$17.95/USA World
 All prices include postage and packing
 Southern Lord Recordings, PO Box 291807, Los Angeles, CA 90029, USA
 Tel: 310.666.6666, e-mail: southernlord@aol.com, www.southernlord.com
 and call 1.800.555.5555 for more information on our products. We welcome fax orders. All orders are subject to our terms and conditions. Please refer to our website for more information.

Interview by Jeroen



MELECHESH

Melechesh seems to be moved to Holland. Has the "witch-hunt" for metal bands in Israel something to do with it? Everything started with the satanic murder case, but what did really happen?

We left Israel for a simple reason, Melechesh are not ISRAELI. Israel was the place I lived in most of my life but, we still feel uneasy there. My bass player first moved to Holland and after a few shitty jobs in Israel I decided to continue with my education, since my Hebrew level is weak; I came to study in English which is available in Holland. So I came here to continue Melechesh with the bass player. Moloche the guitarist thought the same so he moved to Lille, France, to be close to the band.

The middle east is one of the most affluent parts of the world, but mentally they seem to be stuck in the middle ages; the disrespect to the women, their fundamentalism. What do you think about that?

What do you think of the conflict between Libanon and Israel? Do you think they will ever find a solution for it, or is it too difficult to solve it in the way they do? Are you interes-

ted in it?

Well, it is true of most of the middle East but not all of it, when you think of Israel because it is more European-oriented. You can compare it to Greece, a Euro-Mediterranean attitude. Besides when you mention fundamentalism, there is fundamentalism everywhere, but CNN and the media decide to focus on the middle East, thus distorting the image. But when it comes to Islam, there does seem to be lots of conservatism and chauvinism. Israel has lots of conflicts and that's no surprise! One day there will be a solution with the Lebanese. The Lebanese are really cool people!! But that whole peace shit doesn't interest me, because when there is war and conflict I get hassled by Arabs and Israelis, when there is peace and benefits I never benefit; the Israelis say that I'm not Israeli and the Arabs say I'm not Arab, and that's true - so fuck, I don't care much about that. Is it for an oriental band more fruitful to make music in another country? I can imagine there's no strong scene....

In the beginning it was hard to write music in Holland, you know different atmospheres and landscapes but we got used to

it. In fact, we wrote some of the best tracks here. The music in Israel is very underground, very small but it's there.

Many people from Nordic bands are stating they have moved into their ideology since childhood. How about the Melechesh members; have you been inspired by their fascination for the northern mythology, so you became more interested in your ancestors' religions of ancient Mesopotamia?

Well, although our families are Christian (non-practicing) we are called Assyrians so you can imagine we were brought up with this Mesopotamian theme. But when a person grows up and becomes aware, he/she has to dig more facts up for themselves.

Can you tell us more about the Mesopotamian religion? Can you combine them with modern occultism, has it any links?

The Mesopotamian and Sumerian cultures were descendants of the Akkadians. Mesopotamians had a great civilization with a great knowledge of astrology and other arts. There was a place for evil as well as for good, unlike in other civilizations.

where only the good is positively acknowledged. Many of the readers of your magazine have probably heard of the names of Mesopotamian deities such as Apsu, Marduk, Ishtar, Nergal, etc. It could take me hours to explain about this heritage. Lots of today's occultism is a direct result of Mediterranean and mid-Eastern mysticism.

Western Europe is plagued by a wave of fascistic and right winged thoughts. In Belgium, racism is growing bigger and bigger. Also in black metal, many are fond of nazism and national socialism, what do you think about that? Have you got any negative response due to your background? Do you think politics have actually something to do with music?

I don't understand this "due to background" thing. The only thing I know about many of the aforementioned people, they would follow like sheep the words of meer mortals. But my opinion shall not be completely revealed.

How did you got in contact with Proscriptor from Absu? Will it be a one time occurrence or are you going to continue with him?

Proscriptor has been my friend since '97. We needed a drummer and I asked him if he was interested because musicaly, personally and ideologically we are in consensus with one another. He really appreciates Melechesh and I really support Absu. Yes, Proscriptor is a member of Melechesh aswell.

What's the bands aim? Do you want to become a more established band or do you prefer to dwell in the underground forever? What's your opinion about bands like Samael, Moonspell, Rotting Christ and Cradle of filth (to name a few); can you call them "commercial", or do you understand them saying they're only evolving and trying to reach as many people as possible?

Our aim is to keep on developing our own style of Metal, which we call Mesopotamian Metal, and have as many releases as possible. What is my opinion about Rotting Christ, Samael and COF: well COF certainly don't interest me, Samael and RC no longer sound like they did, but they have the right to program and experiment. Maybe RC are trying to maintain some commercial criteria.

Do you think the geographic region of a band can influence its sound? I mean, hotter countries tend to produce more melancholic, slower strains of metal (think many bands from Greece; Varathron, Necromantia, Rotting Christ,...), do

you think there's any truth in this statement?

No. That is not accurate, look at Australia and Florida, they have some of the heaviest bands in the world and those places are hot, if you look at the scene in the Far East, Thailand, Singapore, Indonesia etc. They have lots of black, death, grind bands.

What are your thoughts with the "As Jeruzalem burns" demo, are you still satisfied with it? There's a big difference with the promo I received.... Are you going to experiment more; is their a quest for originality? How far have the band setting out to establish their own sound?

We've been existing since 1993. Then we recorded a couple of rehearsal tapes, in 1995 we recorded our demo "As Jerusalem Burns", in 1996 we recorded our 7 inch EP "The Siege of Lachish", and at the end of 1996 we recorded our debut album entitled "As Jerusalem Burns...Al Intisar".

We are satisfied with everything we did. But since our first rehearsal tape we wanted a Mediterranean touch which increased with our releases. In 1998 we recorded a new promo and now we are recording our sophomore album. We will keep on doing Mesopotamian Metal and it will stay Metal, and we always try to progress and develop in our music.

Have any labels taken interest yet?

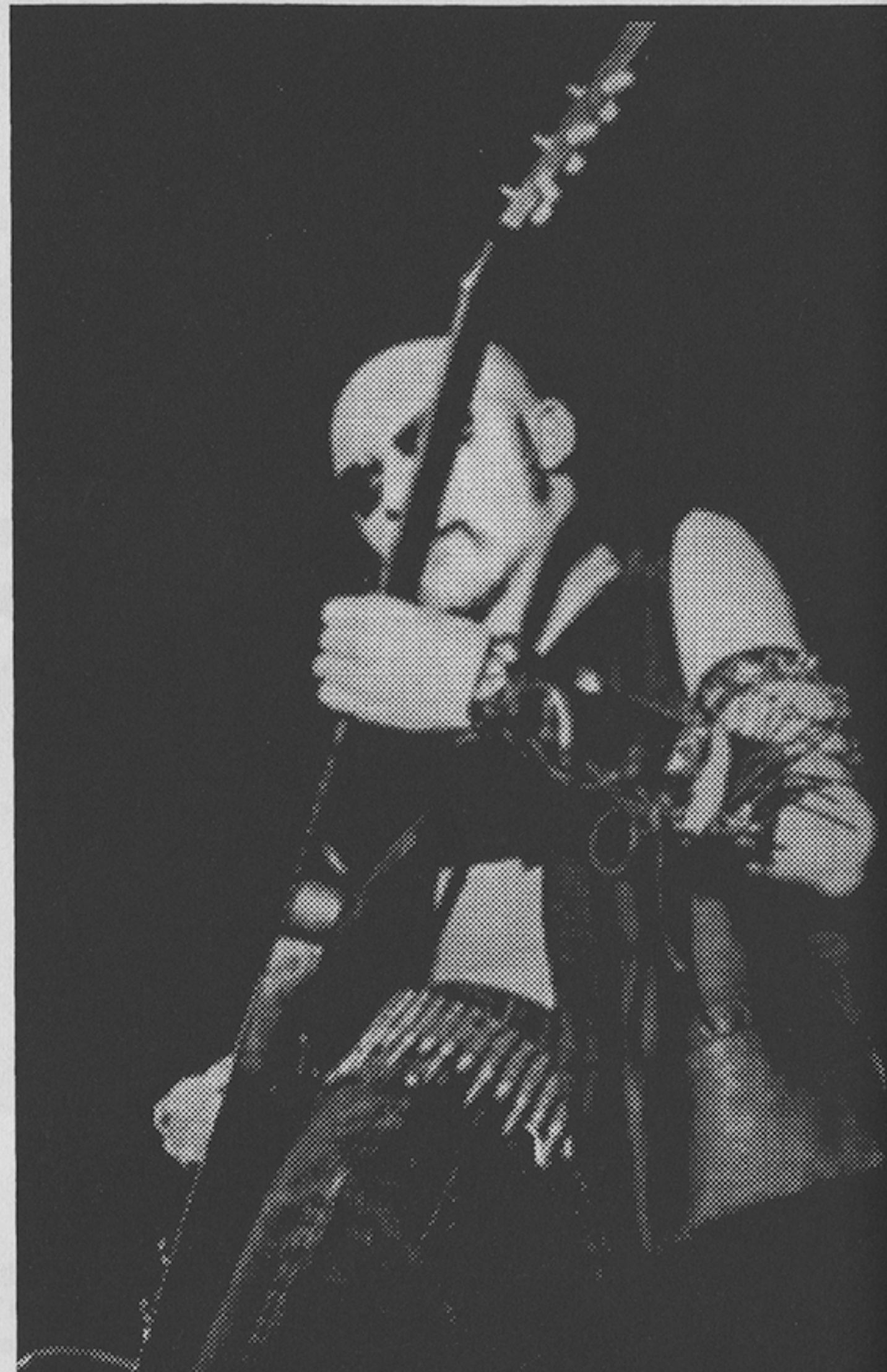
Yes. In fact we have 2 labels interested but we are not signing anything yet till we get the best offer, so we are still open for more offers.

Now you're living in Western Europe; will we see the band earlier on stage? Have you actually some live experience?

If we release an album soon then maybe we will do a small European tour. Since our 7 year existence we have played a total of 5 shows! When we play live all hell breaks loose.

Interview by Jeroen. Pictures taken from the site.

Pictures are taken from the Melechesh site.





LIMBONIC ART

M o r p h e u s i s o u r g u e s t . . .

Limbonic Art is really a productive band, each album followed by a European tour,... Are you enjoying going through life like this? Is it some sort of escapism? Do you think it is an advantage for the band to be in a package consisting 5 or 6 bands, varying in style?

I would really not say that the albums were followed by a tour, we have only done two tours, three if you see the mini-tour with Emperor as a tour. We did the Ad Noctum tour just now in January, and the No Mercy Festivals in April last year. Other than that, we have only done single standing gigs a bit around in Europe, so I wouldn't say that we are heavily touring around. Though I wish we could do more of it, as I enjoy it a lot...

I think that 3 bands are ideal for touring, more than that makes problems for the openers, regarding soundcheck and so on, and

I think that it can be a little tiring for the audience too, there will be a lot of noise on such events, and naturally you get tired from it, and there are usually a lot less people there when the openers play....

Has the new album got good comments until now? Do you think you've blown a breath of fresh air through the scene by releasing such an intense album? I mean, many bands which are using some "symphonic" arrangements in their music tend to become very polished and clean....What's musically better about the new album then the previous two?

The new album has got great reviews, and we are really satisfied with how it turned out. As always there are small details that could have been changed, and things that did not turn

out the way we expected it too, but all in all, I think it is a good album. There are a lot of bands that are releasing really good albums, but I think it was a refreshment for ourselves to do an album as we did, we needed to change some things to keep going, and not to get bored with what we do, so we do it for the scene, we do it for ourselves....

Mainly I think it is the production that are the main improvement on this album, but we feel also that the music is tighter than ever been, it sounds much more powerful than the other albums. Some people will certainly be surprised by the album title. A Norse band dealing with Egypt; where does the inspiration come from? Is there a background for the design?

The main idea behind the cover is based upon the title and lyrics of the album. It is more aggressive than what we

done before, and it has got a lot to do with death in the whole thing, so as the Egyptians had so much of death in their ancient mythology, we found it suiting for the atmosphere in the album to use those kinds of images....

Are the lyrics based upon a concept or are it personal expressions, based on experiences? Are the lyrics important for a band like Limbonic Art? Can the music be seen as a support for the lyrics or is just the other way around? Maybe they amplify each other...?

As it is Daemon's department solely to do the lyrics, I won't talk much about ideas and such things, but the lyrics are extremely important to him, and I think you are right in saying that the lyrics and music amplify each other. Daemon's singing fits the music very well, and he spends a lot of time thinking through the lyrics. It all has to end up in a good powerful package, or else it would never work....

Is the band aware that their music will never reach the effect on listeners, like the old bands (be it Darkthrone, Burzum) ever had? People are used to it. But maybe this isn't the bands target? Do you make music for yourself?

This is something that never have bothered me, we don't make music to become Emperor or bands like you mention. As long as we feel comfortable with what we do, there has never been a point to become something. We are satisfied as we are, but will of course try to make more music, as good as we are able to, and to become as big as we possible can. The impact we make, it is not important what others had, we live in another time, and what is past is past.

How is the relation between the two members? Does the link between each other extends beyond music?

When you play in a band together for like six years or so, you have to develop some sort of relationship, whether you like it or not. If I could not stand him privately, how could I stand him while playing with him.... We do not spend all our time together, which I see as kind of a plus, because we don't wear each other out, but of course there are a strong friendship.

How does Limbonic Art creates its music? What are you inspired by? How is the work split between each other, is there a main songwriter?

I think we work out most of the music together, and most songs get out into life in the rehearsal room. There are so many ways of doing it, jamming on guitars, maybe I have done something on the keyboards at home, presenting it to him on the rehearsals, whatever, there are thousands of ways....

Which feeling do you get when you're listening to your own creations?

Different, almost every time. Sometimes I really like it, other times I hate it. I don't listen to it very much anymore, it usually is the last album that goes on for a while just after the release, but then it kind of dies away.....

Who's idea was it to re-release the demo? Although the music isn't that bad, it doesn't reach the quality of the other albums at all. Don't you think the whole thing of releasing demos on cd is a waste of both people's money?

I think that the ideas were developed a bit over time from both of us, we started rehearsing a bit on the older songs, and found out that we wanted to release them, also to make a final end of all copying of cassettes and that kind of shit. It does not reach the quality of the other albums, and that was not the intention either. We recorded it as a demo, to get the kind of demo feel to it, and the whole thing was

recorded in three days, and that is really in a hurry. Maybe some of the people will see it as a waste of money, but you say both people's money.... We have made money out of it, not lost them.... Anyway, it has received good critics, so I guess the main feeling is that it was an ok thing to do.

Is satanism still a key-word for Limbonic Art? Are you more in favour of a rather highbrow approach towards this topic?

Still.... It has never really been a keyword. Personally I have never really been into it, and as I do no lyrics, I really don't mind too much about it, my heart lies with the music, and as long as I don't see anything that really offends me, then I let Daemon handle that part....

How far does your interest go in the darker side of mankind?

Difficult subject, I don't really know how far, it is something like these that are hard to measure. I do not read lots of books about psychos and try to study them or whatever. I don't think that it is the darker side of mankind that interests me, but my own desires and darker self. But these are also very personal stuff, which I'm not too eager to let out in the open....

Limbonic Art is pushing at the more symphonic end of extreme music. What do you think about other styles and genres not so close to metal?

I'm open to anything, and as long as the music I listen to gives me something personally, then I don't care about genres or extremities....

Am I right saying Morpheus is contributing to Zyklon-B? What will happen with that band? Any other projects running?

There are no facts in the rumours that I will contribute to anything that has to do with Zyklon-B. As far as I know there are no truth in any rumours regarding Zyklon-B, as I also have heard some of them. I have a side project called F3H, that I hope will see the light of day, in the not so far future. But there are still lots of work before that is finished.

What will the future bring for Limbonic Art?

More glory, more money.... No really, I don't know, the future has to come to us a bit first. We still have an album to make for N.A.P. and this is still a lot of time to prepare that, we just released one, so we will take the time we need to make the album as good as we possibly can, and then we'll just see what happens....



MADDER MORTEM



The first thing I heard from these Norwegians was the song on Misanthropy's "Presumed Guilty" sampler. Finally a girl who could sing and with the balls for it. Unfortunately for the band the label broke up, so we decided to get in touch with Agnete, the singer, to check out the present state of this promising band.

What happened after the release of "Mercury"? The label broke up, did it have any bad consequences for the band? Has the band found another label already?

A lot of confusion happened. We had a great time at first, though, playing live and trying to promote the album. Then Misanthropy decided to call it quits, and at the same time, we went through major line-up changes. Boye, Christian and Sigurd all left the band due to education and other projects, and then there were only two... Lately we've found new members, and we're currently rehearsing new material, in hope of being able to record a new album this summer. After recording a new demo (not for release), are we now in negotiations with a label, and hopefully we can inform you of a new deal in not too long.

I'm not sure about the consequences, but it's been a bit of a practical problem, with ordering new cds etc.

How have the responses on the debut album been until now? Are you still satisfied with it, can you still listen to it? Some bands never listen to their own songs at home...

The responses I have seen, have generally been very positive. We've got mostly good reviews, I've only seen one or two really bad ones, and I guess that counts as normal.... Actually, we're always on the lookout for new reviews and articles, so if anyone out there has got a copy of a zine with Madder Mortem in it, please send us an e-mail!

I'm still satisfied with it. I have some slight difficulties with the sound quality (the post-mix syndrome), I actually think the new demo, which was recorded in a much cheaper studio and with less time sounds better. I still listen to "Mercury" from time to time, though it's not really necessary. (I've been playing/singing some of these songs for as much as 5 years now, so I remember the words and music pretty accurately.) I think perhaps some of the songs ended up a bit on the softer side in comparison to what I would have preferred, but bygones are bygones. I definitely stand for it.

BUT: I don't like to listen to it while there's other people around. I get too concentrated on finding all the tiny faults, and I totally fall out of the conversation and start getting annoyed at the talkers, which is not very nice, is it?

What is the specific background for the bandname?

We thought it sounded cool. That's the reason we ended up with Madder Mortem. (I think that's usually the reason behind bandnames.) There were and are of course other considerations that played a major part in the decision as well, like symbolism, association and alliteration, but the main reason was that we liked the sound and feeling of it. We were not so sure when we first thought of the name, but in time, I've found that it was the perfect choice. Somehow the name describes what we want to sound like..... I know, I'm way out there right now, but this is how I feel about it. (At least it sounds a looooooot better than some of the suggestions we got.....like "Agnete and her hairy musicians", I think it was, and at least ten different varieties of very dirty-minded metallers making up very dirty bandnames.....no, I will not divulge the dark secrets from our past.)

Can you agree with me when I'm saying Madder Mortem can be shared among bands like 3th and the Mortal, In the woods and maybe Fleurety?

Hmmmm, welllll. I do agree, to some extent, we have some things in common, and I certainly appreciate the compliment, being mentioned with such good bands is flattering, of course. But at the same time, I disagree. The things we do have in common, are not the things that are most important to me. I think the difference will be clearer on our next album, too, where we have refined what we really want to do....which is basically a lot more metal than 3rd and the Mortal, for instance. We're moving steadily further from the gothish version of drama and epic tales, and finding our own theatricals. I'm not really a nice, romantic girl who would die from heartache if someone betrayed me, so I've stopped trying to sing like one. Finding a true voice both as a composer and a singer is really important to me, but it takes quite a lot of time. I get a lot more help from the new songs too, they're harsher and definitely less warbling and more aggressive. Needless to say, this means: Die beautifully bleeding drop by drop onto a marble staircase in a see-through nightgown and perfect make-up.

Many bands are using female vocals in a one dimensional way, like they're inferior but necessary to fit in a trend. The big difference between those bands and Madder Mortem is that Agnete is the vocalist and not just the "female singer"... Your comments?

To sum it up: I've been in this band since day one. I write nearly half of the material, and usually all the lyrics. I've been doing almost all the press-relations both before and after Mercury. I can sing. I've been learning music since I was about 8 years old, and I have no intention of stopping. I've been in some kind of band since I was 15. I know the words to Breaking the Law, and I know how to put my foot on the monitor. This band is as much a part of me as I am a part of it.

How does a Madder Mortem song come to life? What kind of view do you get when you're making music and what will you obtain with it? Do you want the listener gets the same feeling you have or is he delivered to his own imagination?

Naturally, I can only speak for myself... I think most of the time an idea just pops up. Then I go around for some time humming or singing all the time, as I like to develop my ideas on vocals first, trying to find a few words to set a kind of frame for the lyrics and also for the rest of the song. Then I try to dictate to BP what I think he should play (which is not very easy, since all the information is inside my head and nowhere else), or I just sketch out the idea to him and then we take it from there. He's usually very good at coming up with the right riff. From time to time I try to work out the chords myself, but since I'm not much of a guitar player it often is either impossible for me to play what I want, or very basic, as a rough sketch for BP to work on. In the past, I've used a PC programme called Musicator, which allows me to orchestrate for several instruments without actually being able to play them. Now I've just bought myself a PC, so finally I can get going with some ideas that have been lying around for ages.

There's not much that I want to achieve with the music I make, I want to move people in some way or other, stir them up a bit. That's basically it. When it comes down to the listener's feeling, I think perhaps that if I do what I do the way I want to do it, he will end up with the same feeling I project into the song. That does not necessarily mean that he/she will agree with the lyrics etc, but that the same mental and spiritual "buttons" are pushed.

If the listener actually has an imagination, which is a very rare and worthy characteristic, it means an extra bonus for him/her. There are also a lot of people out there who will never understand shit of what I do anyhow, people on a completely different wave-length, but I don't care much about that. I have more important things to consider, and some facts are not changeable.

What do you think about all those symphonic keyboard bands with their cheap and easy atmospheres?

Ahh...it may be easy, but nothing you do in a studio is ever cheap, believe me on this.... Seriously: A keyboard is an enormous resource for a band. It gives you a lot of opportunities, but it also demands a lot of work. It's only too easy to drown everything in keyboards, it fills out the soundscape nice and easily, but it sounds like shite if you actually listen to it.

Also, you have to invest quite a lot of money to get equipment that's good enough and quite a lot of time to work out how to use it properly. It helps to be able to play the goddamn thing, too.... I suspect that some bands don't work as much with their keyboard sound, their keyboard parts or their keyboard technique as they should. If you add a dash of synthetic fiddle just for the hell of it, it will come out plastic and unoriginal in about 9 of 10 times. (I have to admit that I've done it myself, but I'm desperately trying to quit.) Atmospheric is nice, but it shouldn't come out of a tin can.

One could once read in the "upfront article" in Terrorizer, Agnete would participate in a black metal project. Did anything concrete happen or were it just words?

This black metal-project of mine is just a joke. Certain black metal acts have completely failed in scaring or tempting, or even make a partially serious impression on me. In my eyes, they end up looking and sounding like children on halloween, and no blood-dripping image can ever rescue the musical Titanics from the icebergs of contempt (wheew, that's poetic!), meaning that if the music isn't scary/cold/aggressive etc, no make-up or spikes can save their artistic asses. I and a couple of friends have amused ourselves with these cheesier expressions of the satanic art, culminating in us wanting to make the silliest band of them all. We were planning on never releasing an album, just making really cool and shocking merchandise and wearing really deep cleavages with large spikes in...

To make this statement a little less muddy: I do like black metal, I like the visual style that goes with it, and I would very much have liked to have a serious black-metal project, but the possibility hasn't come up.

Do you feel related to some black metal bands, are you interested in the whole thing?

Not related, I think. Naturally I've been inspired by a lot of the great bands, but I think their influence on Madder Mortem is difficult to trace. Neither am I interested in the thing, really, I just like the music. I have real difficulties in accepting the self-righteousness and affectation of large parts of the scene, as it shows in interviews etc. In addition, there are always a lot of very silly people



drawn to everything that goes a bit beyond the standard.

The best thing about black metal, is that a lot of musicians are really good, they really know their stuff.

Can you understand someone's getting nostalgic feelings when he's putting on a Darkthrone or Burzum record?

Oh, I definitely can. In addition, both bands have made a couple of excellent records, so put it on even if you're not in the remembering mood.

Is it an advantage for the band Bp and Agnete Kirkevaag are brother and sister? How is the relation between other band members, does it extends way beyond music? Is the band democratic, I mean, is their a main writer, or can everyone come up with his own parts?

I'd say it's an advantage, definitely. Naturally we communicate quite well, and we're also used to spending quite a lot of time

before releasing "Mercury", so the result was very satisfactory considering how much effort we put into it. For the next album, we will certainly spend more time on finding the cover to complete the release.

What are the lyrics about? Do you loathe the black-white concept of thinking? Are you drown in negative emotions or is this just a point when it comes to music?

The lyrics on "Mercury" are mostly about emotional distress. I've spent a lot of time on getting rid of certain events and people, and that has influenced my lyrics. The newer lyrics are a bit different. I still write a lot about emotions, but from a different angle, and with quite a difference in intensity and anger. All my lyrics are very personal, but "drenched in metaphor", as one interviewer cunningly said, so you'd generally have to know me quite well to know what it all refers to.

Certain black metal acts have completely failed in scaring or tempting, or even make a partially serious impression on me. In my eyes, they end up looking and sounding like children on halloween, and no blood-dripping image can ever rescue the musical Titanics from the icebergs of contempt.

together. There's a possibility that other band members find it excluding, but I really hope not.

I've known nearly all the old and new bandmembers before I started playing with them. I spend quite a lot of time with these people, not necessarily when rehearsing. If I didn't like them enough to want to spend time with them, I wouldn't be in the same band, either. I know some bands make it work very well musically with members that can barely stand the sight of each other, but I don't think that would work with us. I'm really dependent on knowing that the whole band works toward a common goal.

We're not a democratic band, but we're neither a tyrannical regime. We've tried democracy, and it didn't work especially well, so we do it differently. Everyone is encouraged to come forth with his own ideas, all input is useful, but at some point there has to be made decisions, for instance about which direction the development of a song should go. Someone has to make that decision, and I and BP share that function in Madder Mortem, mainly because we write most of the material. (We're kind of a two-headed Kirkevaag-dragon, actually) Neither of us would want to waste the possibilities suggested by others just in order to maintain some kind of authority, that would be silly, and we can't have silly, can we?

How important is the cover artwork for the music?

Not important at all for the music, but it can have a great deal to say for whether you can reach those who'll like it or not. Also, if an album is to be a real classic, the artwork and the image must support the music. We didn't really pay much attention to it

I certainly don't like black/white thinking, but I know myself enough to recognise that I am a bit black/white when it comes to emotions. I often end up at the extreme ends of the scale between happy and sad, which can be really tiresome. At the same time, it gives me a reservoir of intensity to draw from, which I believe is a great resource as a singer and composer, and especially as a performer. There's no point in writing quite-ok-in-the-middle-of-the-road – songs, is there? I need a bit of drama, I'll admit to that.

The northern countries suffer from the biggest suicide rate in Europe, are those Scandinavian people such depressive or can we rather call them melancholic? Can Madder Mortem be described as such?

I think the Scandinavians suffer under hundreds of years of hard, dark winters and toil bred in the bone. Not seeing much of the sun for half the year does something to the psyche. Also the emphasis is put on independence, modesty, moderation and each-to-his-own rather than on the spirited and outgoing lifestyle you can see in southern Europe, for instance. So I guess that as a people, we're a bit moody and broody, yes. Madder Mortem is a bit depressive, and quite angry, but the people in the band, both individually and as a group, are mostly a easygoing and humorous gang. I think most of us take out our negative emotions out in our music or in private. It certainly makes life a bit easier than going around being constantly grubby and sour.

I don't think emotions are polarised into positive and negative, neither do I believe that a certain emotion can be right or wrong, but this is at least the standard way of seeing it.

Do you feel people have the right to kill themselves? Do you think it's an act of cowardice?

I see personally see it as in most cases a cowardly and cruel thing to do, especially to your family, but I also believe that each of us is responsible for his or her life. I myself am too fond of life to consider it, but there have been times when it was tempting, perhaps mostly as a vengeance. I'm extremely glad I never tried, because trying and not succeeding is the most pathetic gesture of them all. It might be a cry for help, but self-preservation ought to tell you to get help in other ways.
Is Madder Mortems music pure escapism or is there any underlying message?

Both. That is something I'd rather not explain. It comes down to this: Do you believe in us?

How important is the "word" in Madder Mortems music. Are you interested in literature, which writers do you prefer and why? Can reading a book give you the same emotions as listening to music?

The word is important, but all I care about is that it should make sense to me and go with what I feel is the theme of the music. I'm very interested in literature. I read an awful lot of books and have always done. Some of my favourite writers would be Tolkien (of course), John Irving, Terry Pratchett, Patrick Süskind, Dickens, Agatha Christie, Douglas Adams, Günter Grass and many, many more. Why? Some of them because they are funny, some because they really know how to tell a story, and some because they have such a beautiful language. A great book can give me exactly the same ecstasy as a great piece of music, and I really, really hate it when a good book is nearing the end....

What will the future bring for the band and their music? Have there been written some new music already?

I think you got the answer to this through the other answers, don't you agree? But in addition, I hope the future will give us the possibility to go on tour/play live as much as possible, and I hope we'll still have the chance to make records and share our musical endeavours with our fellows out there. See ya!

Interview by Jeroen.

SOLEFALD



The first thing I noticed was the difference in the little triangle appearing in the booklet. Is it correct that the triangle can be seen as the summary of the philosophy behind each album? Is the philosophy behind "The Linear Scaffold" and "Neonism" different? (Or is it just some kind of evolution, so the triangle had to be adapted?)

The triangle is a very simple way to present our way of looking at our music. The sides of the the triumvirate goes on, around and around, progressing, as does our music. Melodies come and go, come and go. The philosophies of the two albums are different. Neonism is a logical consequence of The Linear Scaffold. On the Scaffold, awareness was the key concept, to become aware of ourselves

the majority of music lovers yet. The fans who have been with Solefald from the start know what to expect: They know how to know the unexpected.

The drum 'n bass parts are a new element in our music, Lazare is very much into this genre, which I also like myself. We will continue to work with samples, and to integrate them more into the proper Solefald music.

Are you aware that there are a few bands experimenting with this? (Think Dodheimsgard, Ulver, Thorns, ...) Do you think it will be the new trend within a few years or is this genre too alien to ordinary metal listeners?

I know, of course, that we are not the only ones doing this. Ulver has in general been very early with the electronic stuff. I believe it is not so much a trend as it is a tendency. Personally I am bored with the traditional metal sound. I want to expand it

and at the same time pick the best technology has to offer. As all novelties, it will probably take some time before it is generally accepted, but all the same, I think the electronic music will stay in certain Metal genres for a long time to come. Also in Solefald.

If the progression in Solefalds music continues, do you think the extreme metal parts will disappear or will it be more

extreme but in a different way? Where do you see Solefald within some years?

The extreme metal parts will not disappear. But the new material balances them more against the weight of the other parts, the softer parts and the breaks. The new songs flow better and more evenly, I think. In some years, I see Solefald continue in the same direction that we have done hitherto; to think for ourselves, producing weird and melodic metal that can be recognised simply for being Solefald. We will not try to innovate at all costs: Firstly, I want to write good songs, to produce music that stands monumentally strong among the more trendy bands, that change habit every second year. Secondly, I would like renewal to come along, voluntarily, if you know what I mean.

"The total orchestra" is written by Torild Wardenær. Is the new album based upon this or did the poem just fit perfectly in "Neonism"? Can you tell something more about the author and his works?

The author of the poem is a Norwegian woman, whose poetry I find very intriguing. I translated the poem especially for Neonism, and got her permission to use it. I just thought it fit very well with-

and our environment. The tortured cries represents the I that is feeling the terrestrial torment, the subject who is getting conscious of its own existence. On Neonism, the subject is already conscious of itself. It looks more to the outside world, still feeling strongly, like in the song CK II Chanel no 6: "The war broke out in the back of my head/ No victims but several dead".

The outside world is perceived and criticised. What was linear with the Linear Scaffold, was the analogy with fact that life is linear; we live, we die. In the end, bang. With Neonism, you have the neon cityscape shining brightly in the title, a new doctrine lurking behind it. Neonism is Solefald on a more mature level, fighting off the challenges that she (Solefald) is being given.

A new element can be heard in your music, little drum 'n bass influences are emerging in "Neonism". Do you like this kind of music, which means you wanted to introduce it in Solefald or was it an idea born in the studio, which sounded original and good?

It is not a major element of Solefald's music. NEONISM is a very, very experimental album, I do not think it is understood by

Fluorescent, a lyric Lazare already had written, without reading "The Total Orchestra". The poet has published four poetry collections in Norwegian, and she has also won a poetry prize. We share the passion about the art of Odd Nerdrum, she has written a poem about one of his works. (Nerdrum painted the cover of our first album.)

There is a special relation between nature/inner feelings (= the past) and something modern (society)/cyber/industrial/... (= the future), or am I wrong? (I think one can see this in the lay-out but mostly in the lyrics. Maybe some lyrical parts can be an illustration for the answer.)

Interesting observation you make here. The Linear Scaffold was very influenced by philosophy of the past, Lazare wrote about the Renaissance tornado in one of the lyrics. I am myself reading much old philosophy at the moment, while living in a completely modern context. Combining these is very fruitful for Solefald, musicwise, lyricwise, conceptwise, imagewise. Neither the past nor the modernity is to be regarded as either good or bad, they just exist now, for us. We work on the material that is emotionally close to us.

What is meant with the "All sound"?

The All-sound is a personal feeling I have had a couple of times. It happens very seldom. Once I felt it while listening to Beethoven's symphony number 9. Another time I felt it while playing pan pipes on a mountain top. It is a feeling of unity of existence. It is a mystical feeling, totally subjective and unexplainable. It is congruence between yourself and the world.

The french revolution was a turning point in history, do you think the Millenium change will have the same impact?

Honestly, I do not think so. The French Revolution was a massive mobilisation of the society, which broke down the oppressive French regime at the time. The year 2000 is really nothing, or a very small something. There are no political forces moving just because a new century is knocking at our front door. How do you think about the relation between people, the relation between you (Solefald memebbers) and the world?

Lazare and I compose music together, record it together, and receive lots of reactions to our music from other people. Creating music is a very social thing, it has made me meet a lot of people, several of whom have become my friends. Still, before creating music, I need time alone, just to think, to listen. People live side by side, despite their differences and conflicts. I like being in the world, although it gets on my nerves sometimes. To live alone means to live without progress. Conflicts present you with a chance to evolve, paradoxally enough. The tension between human beings are very strong. To live like an eremite is ignoring this tension, without which a person becomes weak and insecure. Last year you were on tour with Tristania and Haggard. How was the contact between the bands (Do you like their music?), how as it ingeneral?

The tour was a nice experience, we got on the road with this doubledecker bus, we drank loads of beer and slept in very small beds. We got on quite nicely with the other bands, who had a little more live experience than us. Despite the fact that all three bands play entirely different music, we watched each other's concerts and talked about the other bands' shows. Reading the concert reviews afterwards, Solefald got some very favourable reviews, and one a little less favourable. Someone who came to see Haggard, and got Solefald, could probably feel perplexed, because of the more violent nature of our music. We played for many people new to the band. But there were also this real kick on the Fraureuth gig, where some of the headbangers sung the

lyrics of the songs!

During their last tour, Dodheimsgard got a very bad response from the audience, they couldn't understand the bands weird music; did you had to cope with such problems? Can you understand why Dodheimsgard had these?

Dodheimsgard suffered from bad sound, from what I have heard, the equipment was unable to transmit their music. It is also a controversial band, which some people find offensive in itself. Every cutting-edge band can be disliked by their simple appearance, which is a shame. Remember that Euronymous complained about being hated by the Metal world!

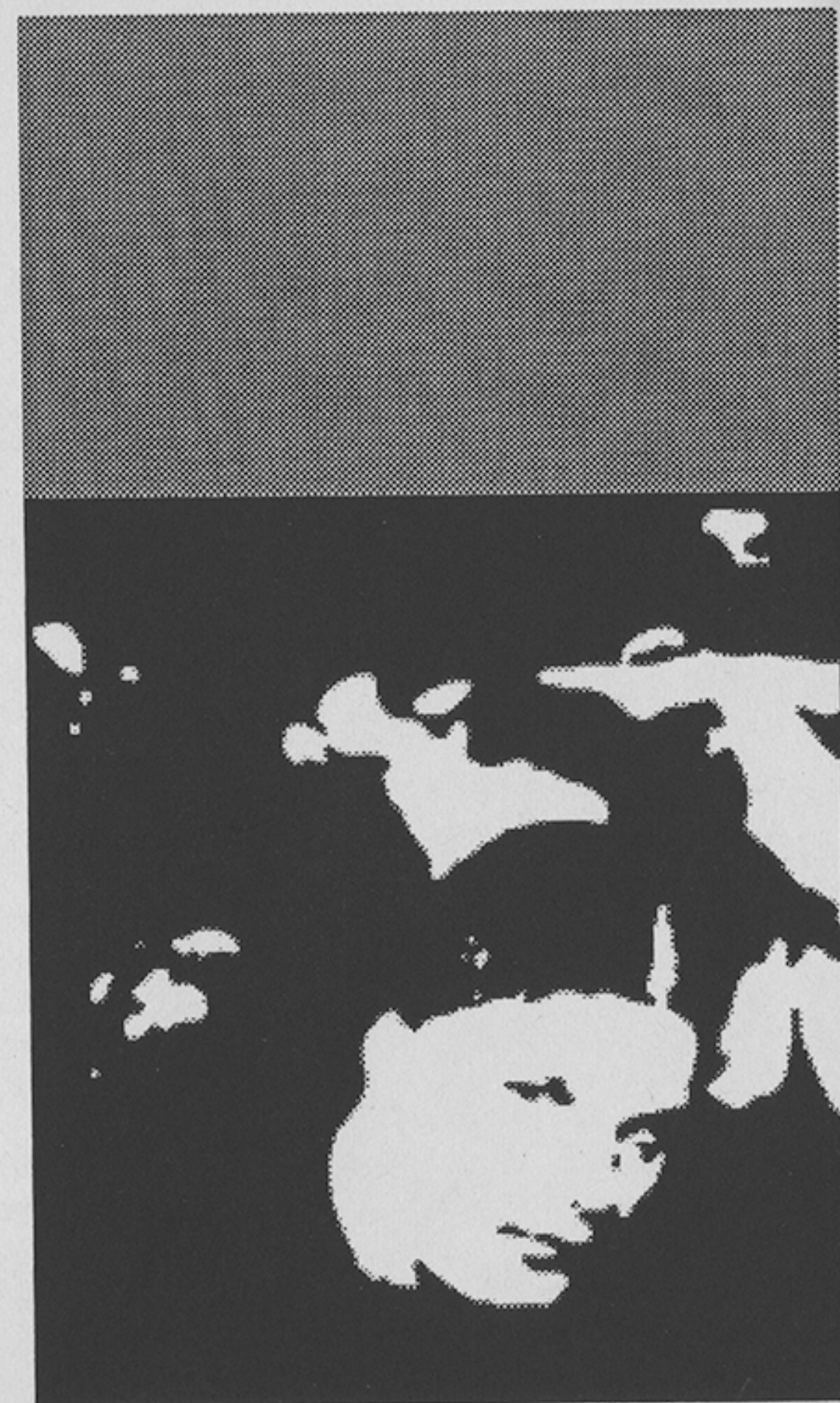
Apart from those drum 'n bass influences one can also hear some progressive elements; What is your general musical source, what do Solefald members like?

We have listened to heavy metal a very long time, both of us. Folk music has been important, also punk and rap music. I don't really listen too much to those genres anymore. What interests me now is classical music and electronic music. Lazare listens to more stuff than I do, as he is a musical journalist. He listens to Metal, drum and bass, pop music and a diversity of oddities.

What does the cover stands for. It creates something alien, a futuristic world?

From the Baroque atmosphere that surrounded the women on the Linear Scaffold cover, the little girl on the front of Neonism lives in an entirely postmodern world. She looks lost and bewildered, born with angel wings. But although she feels sad about being where she is, she does not fly away. She remains in the situation in which she is put, with a life ahead of her, which she wants to face and live through. The cover stands for this clash between the spirituality of the past and the confused materialism of the present, to put it easily.

By Jeroen.



Thus spoke Mikael Akkerfelt:

"The Runaways!? They were fucking cool. Have you seen those old slides of Lita Ford from that period?

Man, she's something else!" Noise had a little animated chat with our main man Mikael from Opeth.

They needn't be introduced, ugh, and if so, damn, where have you been these last few years?

'Still life', Opeth latest album, a poetical and highly developed masterpiece, and man, I'm not the only one in this dark corner

beneath the stairs; Mikael:

"I love Opeth, no shit! It's a calling to me."



O P E T H

Melinda, the central character in the lyrics of "Still Life", appears to me quite mysterious and fascinating (maybe because my English is so bad).

I do not want to lapse in false speculations, so maybe you could explain me the concept of "Still Life". Who's "Melinda", what is her part in the lyrics and what does she symbolise in your own daily reality, apart from the music?

Melinda is basically just a made up character for the cause of this record. I wanted a nice name and took it from the track "Come away Melinda" that I found on the first Uriah Heep record. The concept is that of a pure fiction nature but with some situations that put me in the position that I had to judge what I would've done if it was me, you know.

The main character who's nameless for some reason is a born and raised christian that somewhere along the road of life starts questioning this faith, it's not that obvious anymore.

As the story takes place not present day but long ago he's looked upon as a heretic and is eventually banished from the community in which he lives. The album starts when he's returning after 15 years or so. The reason for his return being...

Melinda, which was his loved wife to be in days past. He's coming back to get her basically, but as people start to notice that he's returned, strange things start to happen.

How important is "the word" for you in music (as music always appeared to me as a direct interaction with the "transcendence" -if succeeded- , while the words are moreover a try to incarnate that "transcendence" into a form that is comprehensive for the insufficient human mind)?

The combination of good music/lyrics is and always has been a very lucky combination. It's an old and made out recipe that I've always clinged to. I don't try to blow people's mind with my lyrics, I just want them to go along with the music which is my/our main priority. What we get is anyway a very strong experience if interpreted right. People in general don't understand what music is about and they always want to break the shit down and question everything. For me it's more a question if I like it or not, if I do, I'm into the music, literally.

I heard you are the proud possessor of a huge music collection, could you name five albums that have become sort of milestones in your personal and musical evolution? Explain.

Black sabbath-Sabbath bloody sabbath: It's my top all time fave album just because it's complete in every way. All the songs are great, the sound is great, the arrangements are great and Ozzy and the boys looked cool as well. Judas Priest-Sad wings of destiny/rocka rolla: This is tie actually as I love them both equally. These are the two overlooked Priest albums that actually are bordering to prog-rock. They show Rob Halford in a different style than most people are used to. His voice is in a wider range than on any of the later records. These albums have the feel that about 99% of the ones released today lacks. Camel-Moon madness: This one got me hooked to them and prog-rock in general. It's just a beautiful album in every way. It has to be experienced first hand. And Latimer who's the singer/guitarist has become a great inspiration for me. Morbid Angel-Altars of madness: When this came out it shook the very foundations of metal music. I was awestruck and an instant fan. I think I know the lyrics in my head every song. It's the most brutal death metal album ever, it's unbeatable as well. The pinnacle of our career so far has to be when we did 3 or 4 gigs with them on the UK tour of "Domination" which also is a great album. I got to experience how it was being blown off stage by my heroes. Rainbow-Ritchie Blackmore's rainbow: This one beats "Rising" because I don't like "A light in the black". On the other hand this one has a few Elf styled songs that are boogie-woogie shit! But, when the interplay between Ritchie and Dio works it's nothing less than magic. Songs like "Self portrait", "Temple of the king", "Catch the rainbow" I mean come on...where are the classics today??

Is your collection still expanding? What musical styles do your interests reach for these days? Are there any remarkable bands in today's metal scene? Name them (doesn't matter if it is metal or jazz or some "girlsband").

I listen to everything and still the same stuff as I did 15 years ago. I admit it's mostly progressive music but there you go. I got the reissues of the Frost albums recently and I got into them again. I haven't listened to my old vinyls of them for ages man. What else... Univers Zero from Belgium. Hey I work in a record store part time and I get to hear loads of new music and it's basically bollocks all of it. I mean, Withering Heights?? All these new power metal bands are just awful. New bands? Well the new Emperor is cool, but they're not a real new band yeah? We got a record called Atlantis rising which sounded exactly, and I mean exactly like Malmsteen and Dio on the same record. Although it was fucking 80's style it sounded very good. I haven't listened to a girl band since The Runaways, but they were fucking cool. Have you seen those old slides of Lita Ford from that period? Man, she's something else. Well, I might have missed out on something, but I haven't seen that many girls in metal bands since Girlschool in the 80's and fucking Jo Bench. Well, of course these metal bands like Theatre Of Tragedy got girls as part of the line up. That's true!

The main advantage for a band to belong to a particular musical scene is the inner support amongst the bands. The disadvantage is that such support is mainly built around false images. When music, or other disciplines in art, is not created from an inner, individual inspiration, it will sooner or later be unmasked anyhow. Opeth never belonged to a particular scene, right?

Most people know that we don't care about image that much. Hell, we'll enter the stage in the same fucking clothes as I had yesterday drinking with my pals and that is not with fucking corpse paint. We care exclusively about the music, that's all there is to it. I mean, that's what gonna outlive us, I wanna make sure it sounds good, you know? I couldn't care less for the scene as I'm too old, yes it's true, for taking notice of it. Opeth is not about any rebellion towards our parents anymore. We do this because we fucking love it!!

Or maybe we could speak of a scene anyhow, regarding the forever returning co-operation with the members of Katatonia and Dan

Swanö. But in this case it is not based on commercial prospects or image or other low an disgusting intentions, put on true respect and friendship. Do these relationships make it more worthwhile what you're doing?

Well, it's cool as we're on the same level you know. We are all in the same fucking seat. Jonas from Katatonia is my best friend and he's just like me, just a little worse. Come to think of it, he's a fucking pig!! Dan and I talk and meet up on a regular basis. We haven't done anything though since Bloodbath. I like helping out or whatever. If they ask me I aint gonna refuse as I have "other obligations". Everybody would know that's a fucking lie as I do music/hang out with my girlfriend and play playstation. I'm not fucking busy!!

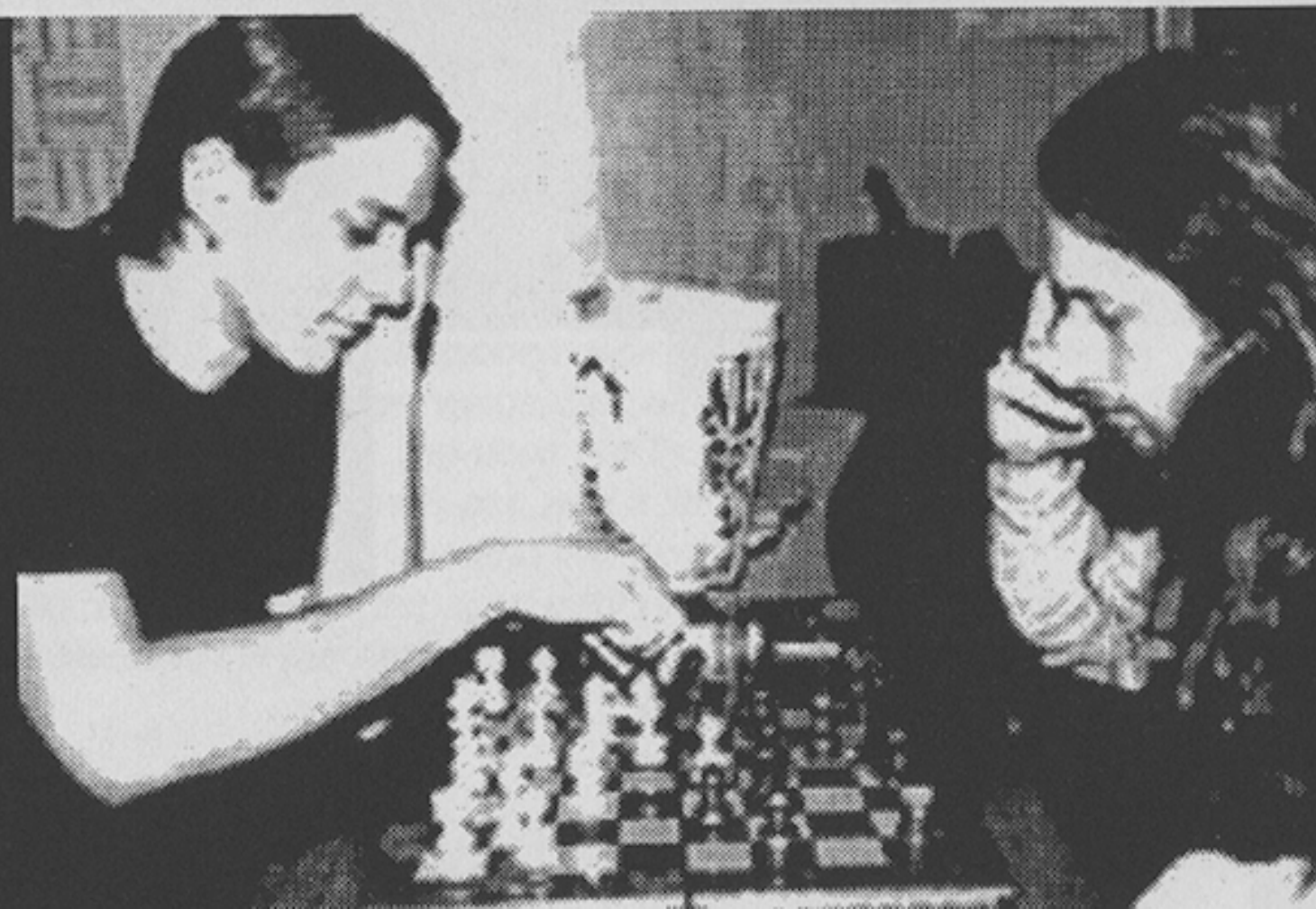
Something else now. Regarding the already mentioned fact that Opeth has always been about music and not about image, and never belonged to a scene, how do you look back on the black metal hype few years ago, being an outsider? All those bands spreading their weak shit on each other's wings, trying to be as "evil" as possible. Quite childish, or not?

Somehow we were respected amongst these people. Maybe because we got a good response from the "elite" like Metalion, Emperor, Dissection and even Euronymous. We were regarded as a cross between death/black which made it "OK" to listen to us. Well, everybody knew it was just a new phase. It changed pretty fast though. The bottom line is that we'd never kiss up to anyone, despite whatever trends. We've been around since 1990, I've been playing death metal since fucking 88. I don't need to listen to anyone telling me what to do. I've been through that "evil" part as well. We took shots at my home in front of a fucking Bathory poster doing evil grins. I used to have "Possessed" and "Mefisto" written in gold on the back of my leather jacket. But still it had nothing to do with Black metal as it is known to be now. I listened to Entombed, Morbid Angel AND Bathory!

Although, even if you were never about image, there was a time when even you were dwelling with occultism and Satanism, trying to be "evil", but I assume that it was only a temporary impulse, a whim, of which I think you look back laughing with yourself, right?

Well, I think I went through this in the previous question. It was more or less part of listening to the most brutal music on earth.

**Opeth is not about any
rebellion towards our
parents anymore.
We do this because we
fucking love it!!**



You've already proved to be quite a productive musician, and I can imagine your fingers already touching the tabs writing new material. Are you a restless soul? A "wanderer"?

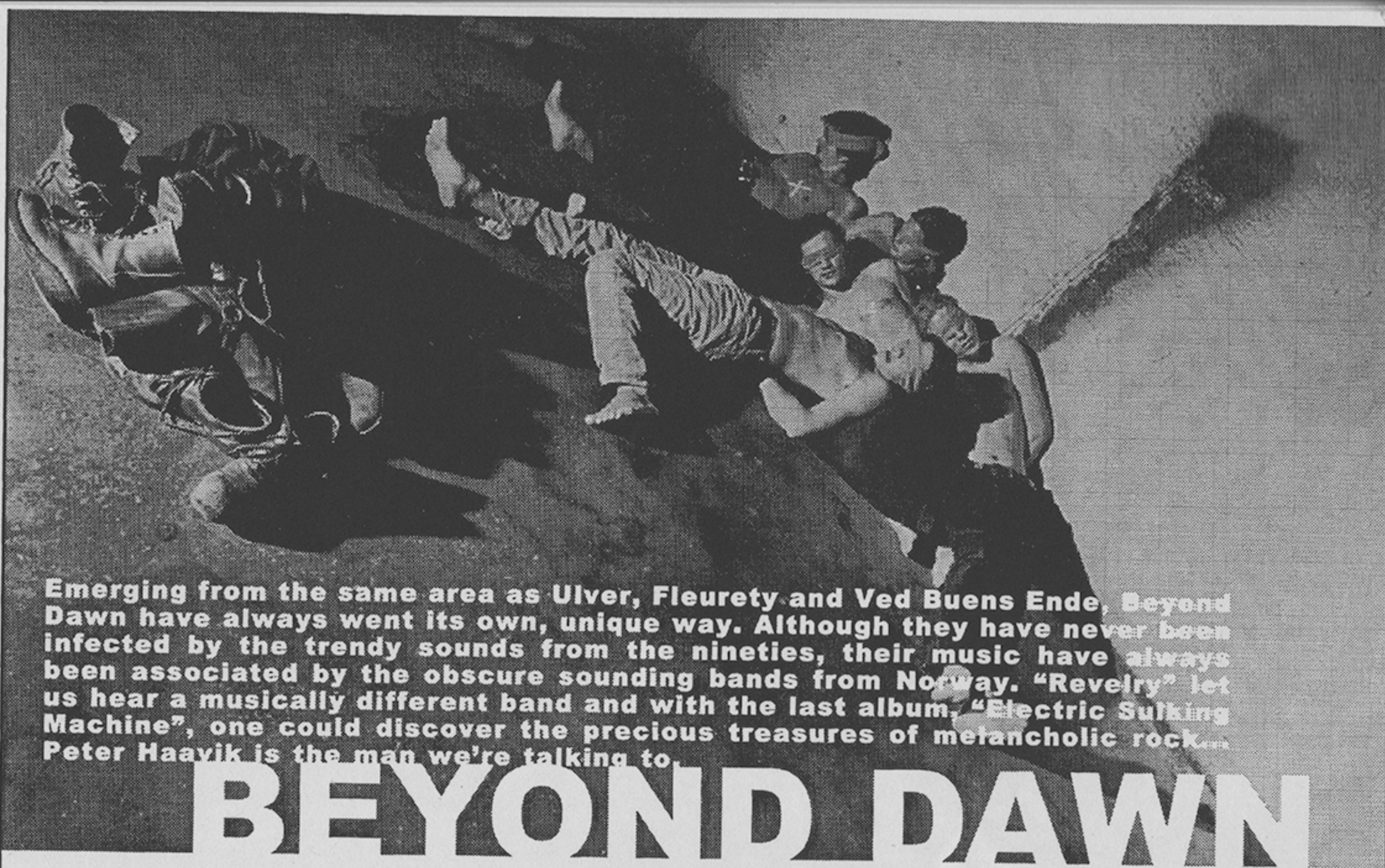
Restless I wouldn't say. I have the urge to create something however pretentious it may sound. I've found myself in the situation where this is my life and I've got to do something about it. It's not like when I believed I'd be a football pro or a big tennis star. This is deeper to me. I've been into music my entire life and I guess I was destined to do it myself. The pleasure of creating something of your own that sounds good is enormous. Hey, I'm even our biggest fan! I love Opeth, no shit! It's a calling to me. I'm not good in anything else. Well, I know how to repair guitars, but it also has something to do with my music.

Martin Lopez turned out to be a huge Opeth fan, when he completed the line up after Anders' departure. In what degree an artist should be a fan of his own music, do you think?

As I said, I'm a fan myself. I think it's important to like your own work. It doesn't make you anyone with an ego-problem. I like us because we make music basically for ourselves only, pardon me, but the fans mean nothing when we're writing music. We play to those who like us, the rest can just go suck something. I'm sick and tired of the "humble" musician as he/she is a fucking fraud. If you don't like yourself, how the hell can you stand for the music you put out, and more importantly, why the hell are you playing in the first place. I understand there's a "healthy" degree of liking yourself. Crossing that line is to say like Liam Gallagher... "I'm the reincarnation of John Lennon", and the guy hasn't even written a single note of music in his life, and he can't even sing. Then you got a fucking big problem. Put your money where you're fucking mouth is. I think we've qualified for liking ourselves anyways!

Interview by Stefan.

Pictures are taken from the Opeth website; www.opeth.com



Emerging from the same area as Ulver, Fleurety and Ved Buens Ende, Beyond Dawn have always went its own, unique way. Although they have never been infected by the trendy sounds from the nineties, their music have always been associated by the obscure sounding bands from Norway. "Revelry" let us hear a musically different band and with the last album, "Electric Sulking Machine", one could discover the precious treasures of melancholic rock. Peter Haavik is the man we're talking to.

BEYOND DAWN

How are the reactions on "Electric sulking machine"? Are the reviewers or listeners overly disconcerted by the bands experiments? (Can we call it like that?)

Yes, you can actually, we feel that some reviews are to concerned about us being experimental rather than listening to our music. We only play the music we like, and our aim is not to be "experimental". But, offcourse it is necessary for us to have our own sound.

Has the music still the same intention as in the past?

That depends how long ago you mean. The last two records (Revelry and Electric Sulking Machine) have the same intention and so will our next album have, we just want to do it even better!!!
Is it the restless creativity from the bands members that has resulted in those different albums?

There are a lot of factors that has influenced these differences. One thing is the long time between the different releases, another aspect is change of labels, etc. We feel that we never had the resources or time to make the album 100 % the way we want. The next album will be in the line of "Revelry" and "Electric

Sulking Machine", but with better songs and production.

What about the other outlets; like p.e. Inferno? What do you think about reactions from some people that one can't play so many styles; one isn't sincere anymore, they say?

Don't know Beyond Dawn is priority to everyone in the band. What the band members do beside that don't have anything to do with Beyond Dawn's music so I don't see the problem.

How will Beyond Dawn be in the future? Are you going to continue with this evolution? Is there already any new music written?

We are currently writing music for the next album, it is still melancholic - it seems we can't make happy music.

But it's maybe a bit more bouncing, rhythmic and catchy, maybe you even want to dance when you listen to it? We will always continue a musical evolution to keep writing music interesting, but it can still be recognised as Beyond Dawn.

Talking about the sound of the album; it really has something "alternative", especially the drum-sound. It reminds me on those seventies bands. What do you think of next

bands;
the Velvet Under-
ground, The Doors,....? I'm totally
not comparing Beyond Dawn with Britpop
or something, but it sounds very British. (It even
reminds me sometimes on those James Bond movies, espe-
cially by the use of the trombone).

*It is true that we wanted to get a more organic/natural sound if
you like, the trombones are always gives a "movie" feel, yes.
I like that our music could help to creat images to the listener.
Who has produced the album and where is it recorded? Has
it a special reason you went to that place? (Maybe because
of its background?)*

*The band recorded and produced the album. It was recorded
partly in a studio in Oslo and in my flat in Liverpool (UK). Mostly
because of practical reasons because I was living there at the
time. But, it was a good experience to us because the tracks
were written there and then and it was very spontaneous.
Some people will not agree, but Beyond Dawn could
manage to capture their old-doomish sound, in something
new. How is that possible? How do you work on your
music?*

*These days we rehearse and make songs in the rehearsal
room. Very old fashioned really but we change things around all
the time vocal lines, beats everything It is a very long
process with some songs and others are made in one day.*

**What are the lyrics about? (I've only a promotional copy with only
the titles). Are they individualistic, maybe private? "Violence heals;
addictions are private;..." are they based on experiences?**

*They are mostly personal thoughts or experinces or even small
situations between humans.*

**Do you have a need to expand your horizons; not only musically
spoken? What else are you (and the band) doing?**

*I think we all have a need to work with something creative.
Some of us work with more electronical music and also DJ's in clubs. I
work as sound engineer and also make sound design for commercials
and television.*

**As said before, Beyond Dawns origins are lying in something one
might call doom metal. Is that chapter well and truly closed?**

*We have never been doom metal in my mind. But, if you think so, we will
never play doom metal again no. Melancholic rock for the new millenni-
um maybe ?*

**How do you feel now you're on Peaceville, a label which is known
for its doom releases?**

**You're not the only band who's not completely into metal anymore;
thinking about p.e. "The Sounddisciples". Is the band part of a
scheduled plan, made up by Hammy, to start with something new?**

*I think Hammy has always been into all kinds of good new
music, and I believe he wants to continue to expand his labels roaster.
What is meant with the cover art?*



**It's really abstract. Do you think metal bands should grew
out those tacky covers they're so fond of?**

*It is a bit abstract yes, but it looks nice and works with the
music on the album.*

Are you shy for being pigeon holed as a band?

The fact this happens a lot, is it due to the music business?

*No more of not being pigeon holed seems to be our problem,
it is something all people in the music industry has to do, and we
accept that.*

**The voice has become very mature, but in the past it got
often very (unfairly) criticized? What do you think of the
evolution? Many people who are not into metal, like Beyond
Dawns music, but they mostly can't accept the vocals. Is it
because they're not used to listen to it? One can hear on the
radio all those lovely -no deptht- voices, the moment they
hear something unusual, they become very uneasy.**

**Isn't it in general, that people aren't very open to something
strange?**

*If enough people say they like it and if people are pushed to
listen enough to it they will like it. I am not sure if I agree with that
what you say is true but people do take time to get used to
something new. We only want to do what we do well and if our
music will reach more than the few people that take their
time and listen to our music I will be happy.*

**Did the band ever had some live experiences? If not, will we
see Beyond Dawn on stage one day?**

*We do have some live experiences and both as Beyond Dawn
and individually as musicians through other projects.
We have never been on a proper tour which is something we are
longing for!*

The first thing I do when I've bought a record is taking a good look at the album cover. My first impression was something misanthropic, compare it with Stanley Kubrick's "A clockwork orange". Two figures living in the underground, the old parts of a futuristic city, working off their emotions on innocent, "normal" people. This vision is also a permanent aspect of Manga movies, even the lay-out of Rebel Extravaganza has these influences (the transformed-tribal logo and inner design, made by Union)

Your thoughts and impressions concerning the album cover are quite interesting, although we ourselves had little in mind but creating a twisted, sick, filthy and extreme atmosphere. Then again, out of that people can get a lot of different impressions - which is good.

Did I understand correct that Union is the progression of Union of lost souls. Is the name change the result of relating projects like p.e. Kathode and their work for other magazines? Can you tell us more about Union and its projects?

The progression in the artwork is very remarkable, you surely share my opinion that a record isn't finished without a decent design, Satyricon has to be supreme on each aspect. Union and Union of lost souls is the same company, there has not really been any changes. They are undoubtedly the best on design



SATYRICON

and graphics here in Norway, and have received a lot of prizes for their work on that field. We and the other Moonfog-bands cooperate with Union in order to get the best designs possible. Albumcovers are of course very important, as they are part of the creative works of Satyricon. We mean serious business with the band, which implies that everything connected to Satyricon is of highest importance. Aesthetics is also an interesting field in general; in particular the artwork and design of an albumcover contributes a lot to the totality and overall atmosphere of an album. Bad or run-of-the-mill artwork is just so boring.

Misanthropy seems to be the keyword, which results in tracks as "Filtgrinder". I understand this song as an accuse against modern people's way of thinking and behaviour. Nietzsche's famous word "ubermensch" (unfortunately misunderstood by the many of people, he meant the uber-mensch of the soul, intellectually, not the race) is dwelling through the lyrics, correct? Do you think history is repeating itself? (Take the Romans; the mighty empire of Nero destroyed itself by its own laziness. It sounds strange, but I can see big similarities with today's society.)

Misanthropy is indeed a main basis for the lyrics on Rebel Extravaganza, even if there are lyrics with other themes. The lyrics of "Filtgrinder" are very aggressive; mocking the stupidity and weakness that seems to be ruling factors for most humans. The comparison with Nietzsche and his ideas of an elite is very understandable, but as far as I know Satyr has not been influenced by him when writing the lyrics. He just happens to have some similar thoughts and views. History is repeating itself in the way that structures (empires, regimes, governmental structures etc.) are all the time being built and destroyed in a cyclical process, but on the other hand there is a constant one-way development, which is basically a technological development.

As the Bible is the red line for the christians, Koran for Muslim people, Crowley for Satanists, Garm of Ulver (or Trickster G., whatever he's called today) said in The dead Sea 'zine, that he's very influenced by William Blake's "The Marriage between heaven and hell." Maybe we can see the record, inspired by that poem, as his philosophy. Is Rebel Extravaganza yours? When I read the lyrics, I had a feeling of to be talked to. It's like a thread, how we have to live, our mistakes are shown and the consequences visible. What do you think of following statement: there's both good and evil within mankind?

Hmm... first of all, I have to point out that Crowley is hardly the main deliverer of a philosophical basis for Satanists, as his philosophy and views are far from being Satanic as a whole. Now, Rebel Extravaganza can hardly be looked upon as a philosophy in itself, the lyrics (which I agree with you are very direct) are rather a reflection of the mind and a life-philosophy that are really in constant change. To your statement, then: Yes, of course

there is both good and evil within mankind, it's so obvious it is rather pointless to discuss. Some people do not relate to terms like 'good' and 'evil', which is in a way understandable, but I guess most of us have a pretty clear understanding of the terms even if 'good' to me wouldn't necessarily be perfectly the same as 'good' to you... The good and evil in man is part of that duality which seems to be the building factor of the universe (night/day, man/woman, slave/master, positive/negative etc.), and it is an expression of the positive/negative morale aspects of man. Both is in every man, as being just the one would per definition mean being a god. The balance of the two factors vary from individual to individual (and for each individual that balance is also non-static), but they're just as much present in everybody. And, in fact, I find that to be of very little interest, even if it's true.

Talking about life, how's daily life for a musician in Norway? Is your work respected? I mean, for many people (black) metal is still music for low-levelled people but if we hear your new cd (also f.e. Dodheimsgard newest), I have to admit: this is really intellectual music, art. Many people think it's noise, they don't like it because they don't understand it. In the middle ages there were those sculptures of monsters on gothic cathedrals. Books (p.e. Bestialis - dealing about fantastic creatures) were common, those images became beautiful in their ugliness. Do you think that extreme metal once will be recognized as such?

Being a musician in Norway, playing Black Metal, means mostly being out of money. That is, if one can not combine being a musician with having a good income-job. And is our work respected? In general it is not, but more and more non-metal people are now seeing the qualities in Satyricon's music. Even if they do not fully understand it, they can feel the energy present, they like the production and they hear that it is real, not just plastic. However, I can hardly imagine that Black Metal will ever gain acceptance as art among common people. And that's not really what we are striving for either.

Today we have many extreme bands, but it becomes so boring when extremity can only be captured by speed or evilness or screams or When will it reach its top? Do you think one can obtain extremity and aggressiveness in a different way? Bands like Venom were very harsh, a few years later entered Bathory and Mayhem, people had never heard something alike. Other bands followed but how long can they use same elements? Maybe can extremity be reached in another way, Fleurety's by example. I think Marduk's latest wasn't that extreme as their "Last minute lies. Maybe "non"-metal elements can be used like Dodheimsgard or Arcturus did. (But what are these "unusual" metal elements anyway?) What's your opinion about that?

Extremity and aggression can be captured in thousands of ways,



it depends only on what channels the performer wishes to use. Non-metal elements can of course be used in Black Metal to contribute to, for instance, extremity and aggression. I mean, whatever one wishes to use, man. Why think in terms of correct and not correct? To hell with it. Things can be done good the traditional way, but also the progressive/innovative way. It all depends on HOW it is done. For the ingenious, there exists no borders, no do's and don't's.

If we take a look upon Nordic Vision's Soundcheck, one can see that you aren't very pleased by today's bands. What does a band need to get your attention? Which new bands do you like (do they exist?), is a word like "conservative" more fitting (like Frost) or do you listen something completely different? What throws you into ecstasie (not only musically spoken)?

Most music sounds like shit, that's for sure...the majority of bands in extreme metal today bore me so immensely. But there are still many good bands around, even if most of these have been around for a while. A quite new band here from Oslo that sounds promising is 1349... What I search for in music is Darkness, Evilness, Intensity, Coldness, Aggression, Extremity, Obscurity, Sincerity - and a touch of creativity and innovation doesn't hurt. So much "Black Metal" of today is just happy music, and it often lacks any trace of originality or creativity. No edge, it's so dull. Any kind of stimulation which is of a nature I like, can throw me into ecstasy if the stimulation is strong enough: Music, movies, sex, books, alcohol, drugs, brainstorm, nature, happenings....blablabla.

A few weeks ago, I went to the cinema, "The Blair Witch Project" was running. At the end of the movie I had the same feeling after having heard Darkthrone's "A blaze in the northern sky". (Okay, if I was in the same mood as a cow standing outside in the rain, that movie wouldn't have hit me either.) It was like I was with those kids in the woods, if I listen to Darkthrone's second I can feel the hate, my hate. The capability to participate proves the quality of a work. What are you scared by or how can you explain your feeling that is for somebody else called fear? Which movies (literature) do you like?

What scares me must be what could be a very considerable threat to something meaning a lot to me, I've been in car accidents a couple of times, though they turned out not be very serious, and of course I felt fear at the moment I understood the situation was out of control, and realized something terrible could happen. It is a primal instinct that just sets you alert in certain situation, and it is triggered by the sensation of danger. Primarily, when being scared, I feel an inner pressure in the breast region, the heart starts to beat wildly and the brain starts rushing to find a focuspoint. Usually I'm not feeling fear for things that could happen, it wouldn't help the situation. When I'm sca-

red it's mainly the result of a hangover. Movies I like: Eraserhead by David Lynch is my favourite movie, it's the most dark and twisted I have ever seen; besides that one I really enjoy Nosferatu (both the old and the newer), Seven, The two first Evil Dead movies, Fire walk with me, all of Monthy Pyton and more. Books: American psycho (B. E. Ellis), Liber Kaos (P. Carroll), Magick Without Tears (A. Crowley), Silmarillion (J. R. R. Tolkien), The long dark tea-time of the soul (D. Adams).... and more.

Interview by Jeroen.

THE AEON OF COSMICAL CHAOS IS UPON U
OUT 1ST OF FEBRUARY 2000 - "AEONS OF MAGICK" THE MIGHTY DEBUT OF SIBIR
HIGH QUALITY SYMPHONIC BLACK METAL. KILLER PRODUCTION & COVER DESIGN



LIMBONIC ART "AD-NOCTUM - DYNASTY OF DEATH"
ORKUS 9/10 - METAL HAMMER 6/7 - LEGACY 11/
METAL HEART 10/10 - ROCK HARD 8/10
SONIC SEDUCER 0/10

10LP & PIC DISC BOX NOW AVAILABLE FROM HAMMILLHEAD RECORDS
NEW MERCHANDISE AVAILABLE THROUGH: WWW.PLASTICHEAD.CO



TO BE ISSUED LATER IN 2000:

TIBERIL "TOD" DEBUT ALBUM / BLACK METAL
RED HARVEST "TOD" NEW ALBUM / KILLER INDUSTRIAL MET

NOCTURNAL ART PRODUCTIONS
P.O. Box 4, 3871 Notodden, Norway
E-mail: eclipse@nait.no
Fax: +47 358 121 00

ECLIPSE 012

ECLIPSE 012

Distributed in Benelux

Furze, a mystery that has to be unveiled... Can you introduce the band to the world, where the band (name) stands for?

FURZE means "golden-thorn". It's my creation/deseCreation. I'm the receiver of the energy of which maybe others will avail as well... and upon His head - A crown of Gold.

What kind of force is stowing you to make music; what gives you the mind to make music?

The contrasts are keys. I only use utterly inspired moments (lyrics/music) for FURZE. The pictures of false will be thrown away sooner or later. Transcendental moments they are. I feel Essence is at move.

How extensive of a role does music play in your life?

The Autocrat makes me an authist, heh... It's getting worse... I'm drawn towards it, raped, left behind, but I shall only stand Proud. It's definitely a big part of the hybrid of my life. It's the main one; the Furze; the transistion, the outer (1) the inner (2) and then look (MLP out soon!) there's the flame (3) and The Holy Trinity is dead.

How were you drawn to music in general? What attracts you in (black) metal?

Older people than myself listened to KISS in '81/'82 (when I was really young) and I remember getting fanatic about a video seing the guys (still with make-up) in these scenes of walking down

streets in the night of smoke switching over to melting telephones(!) and other weird things, but I loved it and saw over and over again, bought Kiss-Candybags and thought I was cool as everyone else.... But Michael Jackson's "THRILLER" was and still is my most Fanatic -ever-(?) obsession (correctly: Possession, 'cause the child's mind evolves so (at least I) hyperimmensessly into the Pictures..) and I'm not ashamed to tell. I still see the artistic sides of old Michael. But I'm not into it at all since a long time. The way of being steppingstones are that of the gloomy/dark aspects which I found and was drawn towards; that's the most dark images at that time I could relate to (and horrormovies we weren't allowed to look at, but we had horror/porno movie gatherings every Wednesday at my place for a year when having a day off and parents at work, héhé) 'cause I lived on the countryside here in Norway all '80's (untill '89) and one doesn't get any better stuffs than TNT's "Ten Thousand Lovers", WHAM! etc. If one check out a radiostation or the stuff around the local village; whatever local stupid 16 year old (you being a few years younger); you just grasp for the emergency-button and in my case that was Michael. And I still like "Purple Rain" from PRINCE -especially "Darling Nikki"!!!!!! (I beheld the strainer - I remain jewel throne's Choise!). I can't explain my feeling(s) for Black/Death Metal.

You have been into (black) metal since the early days, how do you look back on it? Imagine being an old man, sitting in his wheelchair, watching some children playing in the garden. He can have two thoughts: some nostalgic thoughts, it was better when he was young or he's proud on what he has brought forth?

No (OLD DAYS = VENOM). Except for KISS and TWISTED SISTER (etc.. +recording my own farts and "sounds")... I'd be away for ten years. (I later saw SKID ROW live and should have seen more of the "pink" phenomenes to feel satisfied in view of retrospect). Music-karisma and status is not a bound charakter; the treasures within' are(flowing and penetrating). My real Metal-enlightenment commes from two first morbido penetration lp's from (third one ISN'T good) SEPULTURA (by the way; "Roots" is really good), SLAYER (first love: "South of Heaven"), METALLICA, "Abominations of Desolation" (this must be the Autocrat?)/"Altars.." from M.ANGEL and some more and then:

"A BLAZE.... IN THE..NORTHERN SKY". When few was interested in CELTIC FROST/POSSESSED/VENOM/BATHORY (well, more of this lot maybe/SODOM ETC ETC-records I'd find them in the earlier part of the ninties for "a penny"! Now, it's luck

Woe J. Reaper tells his story....

F U R Z E



ly been developing to a discipline of a stronger invocative code and thus the true pictures appear (so I remain unthirst), but indeed; it was great ordering a demo just via the reference of the line on a flyer in the vein of "3 tracks Pure Evil Unholy Metal" etc and then get quality murderlust (music) as "Wrath of the Tyrant", "The Barblade of Humanity", "Yggdrasil", "Ade's Winds", "Orchestra of Dark" (not quality, at least wierd to the bone) and so on.... May you all evoke potencial, directed murderlust; return to the Eve!! That old man is dead.

The difference between white/black, day/night, good/bad, beautiful/ugly,... is all time present. Let's take the day/night part. The reason why one have to sleep is because night is similar to black, which means negative. Would mankind be worse when they lived at night? What are your thoughts with this statement?

One is "out there" when one sleeps to get the energy back in stock and if we "left" Earth constantly on the opposite turning than now; evolution may speak of.....new, are you the storm-trooper? Please tell when the Third one of Your arrives, please! The Abnormal, Eternal Nightside of cosmos sure speak after some generations have past I guess (and population reduced heavily).

What are your religious thoughts? Are you driven forth by an inner force or is it something coming from outside? Could you place a name on it?

If I could just find that mouth with that shit pointing out of it we'd had no such teeth as "religion". Lambs to the slaughter. My religion?? The FURZE missionaries comming up! (not really); well I live, I sense, even do some things (wow!). I'm willing/driven to focus so that the inner may "look" further, yes.

How do you see yourself standing in the world, what's your relation to other people? I understand, you're living distant.....

I'm tasting, I'm tastin'!!!

More about the music.... you have been looking around for a decent label for a long time. You've almost lost your faith

in the "musicbusiness". What happened?

There's never a commercial driven force (money) which will do the 1-2-3 -thing (in relation to themselves and) the band they release; metaphor: see question 3) and there's never a underground label that will satisfy with their lack of money ("force") Eternal hate exists inside the yin-yang...

How does the future for Furze looks like?

More 1-2-3-like. "First Feast For Freedom" 7"EP out now!!! It has 4 songs from 4 different periods and one obscure feeling, many a hate and not the least; inspired momentoz. Pressed in 500 x. First 100 will be numbered. Insert/lyrics follow and be sure to read and listen paralelly some times... The tracks are: "First Feast For Freedom" -intro, (cassetteplayer)rehearsal from '98; done in trance/improvisation via guitar and lust and pain (vox).- "Zaredoo Knives Endows Thy Sight" (Beoverlook Recordings, 16 tracks) new track, total blasphemic lyrics, others have told me it's got very special tranceful riffs which is what I feel as well! "Zeckra Stigma Diabolicum", from "Necromanzee" demo'98 ("Sweet Torment Creations" '98 -4-tracker) is an short instrumental track still it gives me the pictures from all those who died... It's morbid heavy basslines goes around of what's happening at the guitarfront and it really fills my chalice! And lastly "Fresh Tea" (Toppen Lydstudio)has the most professional sound; it's the obscurator of 'em all and I refuse to talk about the lyrics; they will be enclosed, To try to give words on the music (Frank Zappa once said: to put word on the music is to dance architecture.) Originality is present in the way that it seems it's an unreleased item from a band hidden in the shadow of 1992 twisted through minds of new thinking ways. - Also this is true since I've got riffs, lyrics and photosessions which started spawning that mentioned year. Line-up problems? Yeah, that's a shortcut. You will notice each and every riff and also vocals that feast hard upon darkness. We are signed to APOCALYPTIC EMPIRE RECORDS (Norway). "Whilst the Trident Spawn and Spectre" mLP (500 x)/ mCD is out on the 15th of July. Our first full-length will be "NECROMANZEE COGENT".(Songs are chosen)To be

recorded in 2000. Then next one, probably called, "BAPHOMET WADE"(songs are more or less chosen). Also there's recorded a "Zaredoo" MLP from early 1998, but those songs aren't good enough in the rays of today. They will be fulfilled. Those who heard the "Trident Black Metal Feast" promoCD 1999 mustn't think those versions are valid of how come they're turning out after a real mix and even some re-recordings of whole songs or just partly.

You've got a pretty good review in Nordic Vision, how were the reactions from other people? Are there many waiting for a band like Furze or is it more for a selected crowd?

It's not for a selected crowd. Potencial murders will hopefully become frontiers of chaos. I haven't done my best I must admit talking of the promo-part... Also, I'm mildly said not too rich so it kinda stops a bit from there too. But APOCALYPTIC EMPIRE will take care of that now. The most of the people who heard it (or they didn't even listen to the tapes and promocd's due to their so called "professional" attitude) are labels. Profesionalism which "listen" to the lesser pro-made(not necessarily the music) packages and "LISTEN" to the pro-made ones(= potencial sellers concerning image, trends of the now,etc). Though I have gotten positive words back; others have "listened" so close that they even called it "standard black metal" which is more like saying "I'm sorry, I don't have big interest in the evil sides of black metal so I'll rather listen to Quality Pro-Sweet Black Metal With Really nice passages and (a wall of) Composition Details and get the hell into Abyss Studio - start the missionary-machine!!!" Anyway; there are less Inspired Acts now than ever so I guess there MUST be some thirst out there...?

How can you describe the compositional process? Can you give it from a more theoretical or philosophical viewpoint?

A put together of a song is taken to it's exam via the highest tide of the Now. Means that a song can be built up and tore to pieces plenty times depending on lust and mood. So a riff has often been visiting that lyric for a period and that one for a period etc. And finally the strainer knows this IS -the- Picture. "The true one is received." Later this can also change, but mostly it keeps to it.

Furze is a one man band, but with the help from session members. Under which conditions can they participate with Furze, how do you select them? Will Furze ever be a complete band?

I doubt that! It's not even pessimistic. The artistic space I give that musician is too small to make him feel at home and if he still feel at home there is always something different in what I put in the term "at home" and what he does. This is of course in balance with the fact that I know where I want to go. It's either the case of a person who isn't closely into the feeling of how the riff/FURZE must sound or he prioritates all other stuffs in his life than FURZE or he's a good musician, but unthirsty due to having his own project. The combination of creativity/a natural sight into the Furzement/dedication/skills are not those of everyday...I guess this is a very normal situation for bands who don't want it plain. To struggle as life is meant to be.

What is the concept behind the lyrics, where is it the reflection of? Are they a reaction against something or are they more an outlet for the inner-self?

By the way, what kind of a creature am I really? Walking around on this spinning third planet away from the sun being my own sun; a meatclump stretched out and some fuckin' force keeping warm a stream of plasma running through in the meatclump which hypothetically snaps up with different synapsis in the protected bowl on the top.... Anyway, there are really sights for the dark soul to find personal there. I'd say I'm inspired from the origin star of myself - then it goes down on papers and if that may be as boring as reading the papers of a just awakened dizzy meditator whose views was abnormal, but his papers/rapports from his sight not - I don't know!

Are you picking up other kinds of art from time to time, like books p.e. ?

True, 24 hours are too little. I like reading all kinds of things... Eliphaz Levi, Necromaniac letters/lyrics, Hamsun, the Bible (if you're in a too good mood you know how to destroy it or roll the Russian dice: get even higher in laughter), etc I enjoy quality in most arts really... But it's music which drowns the hours.

What does the word "art" stand for in your opinion?

Streams of essence at move.

Can you relate your answers from above to the artwork for your music?

Yes and no.

How does your world of nightmares look like?

It depends on what to term the Dream.

This is at least what I must ask the readers of NOISE!!!! I NEED:

- BLACK SABBATH "MASTERS OF REALITY" LP 1ST PRESS
- EUROPEAN- VERSION INCLUDING THE POSTER!
- DEATH METAL COMP LP -NOISE REC. -UNCENSORED VERSION-
- METAL MASSACRE VOL 5 LP
- VULCANO "LIVE" LP + "BLOODY VENGEANCE" LP (THEIR NEXT MLP I HAVN'T HEARD)
- WARFARE NOISE VOL. 1 COMP LP -COGUMELO RECORDS
- SEPULTURA "BESTIAL DEVEASTATION" MLP/SPLIT LP ON COGUMELO REC
- THE WINE OF SATAN" COMP. LP
- VENOM "WELCOME TO HELL" LP '85 RE/MISS-PRESS ON PURPLE VINYL
- BEHERIT "MESSE DES MORTES" 7"EP (AND ORIGINAL DEMO'S/SPECIAL ITEMS!!)
- IN OUR CELTIC FROST COLLECTION WE NEED:
- MORBID TALES" MLP (NOISE) WITH THE STICKER ON THE RIGHT SIDE OF THE SLEEVE (TOTALLY 1ST PR.) WITH OR

WITHOUT THE POSTER

- MORBID TALES" AMERICAN POSTER (GLOSSY ONE!) VERSION WITH OR WITHOUT THE LP
- (EMPEROR'S RETURN MLP) WITH -HUGE POSTER- (SHOWS BAND PHOTO)
- ("TO MEGA THERION" LP) WITH -HUGE POSTER- (NEVER SEEN THIS ONE)
- FAIRYTALES BOOTLEG LP '87
- A NIGHT IN THE DARK" BOOTLEG LP, NOT THE "STEAM HAMMER" (BLUE FRAME FRONT COVER) -ONE BUT ONE OF THE TWO OTHER EXISTING VERSIONS IN BLACK/WHITE SLEEVES.... PROCREATION NEW BOTLEG 7"EP

If you're in possession of any of these jewels; take contact for trade/sale, if you're willing to; I've got lots of stuffs; also tapes so take contact.

I hope you enjoyed answering them.

Sure, and good luck with NOISE !!!

The contact address of this special band can be found next to the review. By Jeroen.



VIKTOR WITKOWSKI

Names like Christian Wahlin aka Necrolord, Alex Kurtagic and Kris Verwimp, could sound familiar to some people who're also interested in the more artistic side of a CD release. They all became pretty famous by doing the artwork for some rather established bands.

We decided to highlight some less known artists, but therefore not less interesting. Viktor Witkowski, coming from Poland but actually living in Germany, has already done some paintings for Vintersorg and Witchbane. I became curious after having read an article with him in Twilight Of The Gods magazine; his thoughts and musical opinions are similar to the Noise philosophy, which made him the ideal person to take off with. He wrote for us a story with his view to today's black metal world. For the next issue, a manifest about art is already finished. Enjoy the reading...



Again on the road. I mean again. I gasped through my day dream, looking at the tram's dirty window, the moving past houses, stores, buildings, traffic and people, sliding within this scenery and hiding behind it like actors on a TV-screen. I turned my head and recognized all the different tired, waiting faces. Waiting for what? Waiting to leave the tram and enter life. Hoping the job would be stressless today, or just as stressless as possible. Hoping that the money will be enough. Hoping that life could maybe suddenly change into a better life. No.... A different life. Only different. But on the other hand fear towards the unexpected. Only the children I saw in this tram filled the air with laughter, screams and lively gestures. They are the ones who ignore life. They are the rebels.... The faces didn't move... The tram stopped. The doors opened. Some faces left, new entered. With them, for a moment, a warm spring's flavour. Outside I could see a dead bird, lying on its back with opened eyes fixed on the light-coloured sky. A vague wind played around his feathers. The doors closed loudly again. I forgot the bird. A short, casual sudden start, some people grasped their grab handle as the tram went on. Then they let go of it again. I looked around again. The children had gone away and now it was "oh, so quiet", as one of Björks' songs is called. Beside this silence there was the continuous sound of the

machine we were all sitting in, being carried from one street to the next. Isolated voices seemed to talk, a dry cough and a rusty screech when the tram slowed down in front of some lights. Then it went on with a jerk again. An old woman strengthened the grasp around her shopping bag. She was afraid that it could fall down by the next tug. The old man next to her (I think it was her husband) had problems to keep himself from falling. An exhausted man at the end of his road. Some seats further a middle aged woman, with her hands in her lap, looked down on the soiled and worn-out ground, while her thoughts travelled through the days. At this moment I remembered a sentence that I read in a friend's letter some days ago. It is one of those sentences that you will never forget again. As simple as this sentence was; it told me more than I would like to know. In this letter he described the behaviour of a guy he saw at a concert who said: "Black Metal has to be evil." I took a look at the people in the tram. I am sure that some at the concert were impressed by this sentence. Quite possible, but I tried to imagine him saying his sentence in front of the people here in the tram. Is there something more insignificant and thoughtless than these words? Definitely there is, but... it doesn't touch you, it doesn't provoke you. You're just feeling much more tired than usual, because it is there. It is

existing. I asked myself about his idea of life. Some people say that life resembles a huge game. But there is no game without rules. And life does not follow any rules (as much as we like to). This sentence and Black Metal are not about life, hence: it is an illusion. They play a game. Some of them play it well. They have professional designed catalogues, merchandise like T-shirts, Cd's, tapes, symbols and "disguise-objects". And when you have enough money or when you are convinced of doing the right thing you can join a so-called fanclub. Then you even got a free shirt with a nice aphorism like: "Black Warriors". It could also be: "We make you believe in something that doesn't exist." But "Black Warriors" is much more better to remember. Then these warriors sit at home, with their shirt, meet some friends and go out. And then?

They are doing the same thing as all others. Listening to music, drinking, smoking and laughing about others. Individuality? Evilness? They try to buy individuality by clothes, cd's and other merchandise, as a friend of mine told me some time ago. And he is right. Merchandise for the consumers. The consumers are hungry, not courageous. The consumers are thirsty, not firmed. The consumers are consumers. Not warriors. "Warriors, evilness, black metal" are branded trade-marks like "Schiesser, Calvin Klein or Benetton".

"Warriors, evilness and black metal" are branded trademarks like "Schiesser, Calvin Klein or Benetton"

Mythology is also used by the black metal scene. It is just a lame excuse for their inability to create very own ideas. That has nothing in common with enthusiasm about this theme. Beside catchwords like "ancestors, swords, pride, battle or riding", they do not care about misinterpretation. If they cared about mythology and the "ancient" people, they would try to go in depth to find out everything about those cultures. The behaviour of the black metal scene, especially the bands and the magazines, does not come to the importance of that theme. It's an awkwardness, nothing more.

Back to the merchandising and the sentence I mentioned in the beginning. Parts of mass-media are working in the same way. Giving us information about the very best products, about people and tragedies which are forming and defining our way of life; our decisions, our sentiment and our experience. Lack in feelings is one result. Inability in differentiation, true valuation and conviction are the others. Conviction and true valuation can only be found infrequently among the black metal scene. When a man says that Black Metal is "evil, cold and grim", he describes its characteristics, but that is not a conviction. And how can there exist a true valuation with values like "evilness, hate and destruction"? The men who propagandize this values, would they like to have their life destroyed, from one

moment to the next? Would they really enjoy living within disorder? Do they meet their friends and listen to music because of the motivation "hate"? For what reason do they try to have a car, a home, some money, some friends, some alcohol? These are signs of seeking for orderliness.

Evilness as a scale for music and sentiment. A narrow-minded differentiation without enough space for determination. A clearly defined term, so they know what to feel then: NOTHING.

The demand: "Black Metal has to be evil", is connected with an idea; this idea includes the concept of "evilness", which is not of individual realizing origin. That means: the man who formulated his demand as well as the bands who seem to fulfill this idea follow prefabricated patterns and notions, while acting within a masquerade. There is a difference between hiding yourself behind symbols or using them to emphasize your personality by alienating parts of your outward-appearance.

This scene has failed. Impossible to value that aspect of art that can be found within this music. In truth they have no idea about art and life. And only the loudest, not the strongest gets attention.

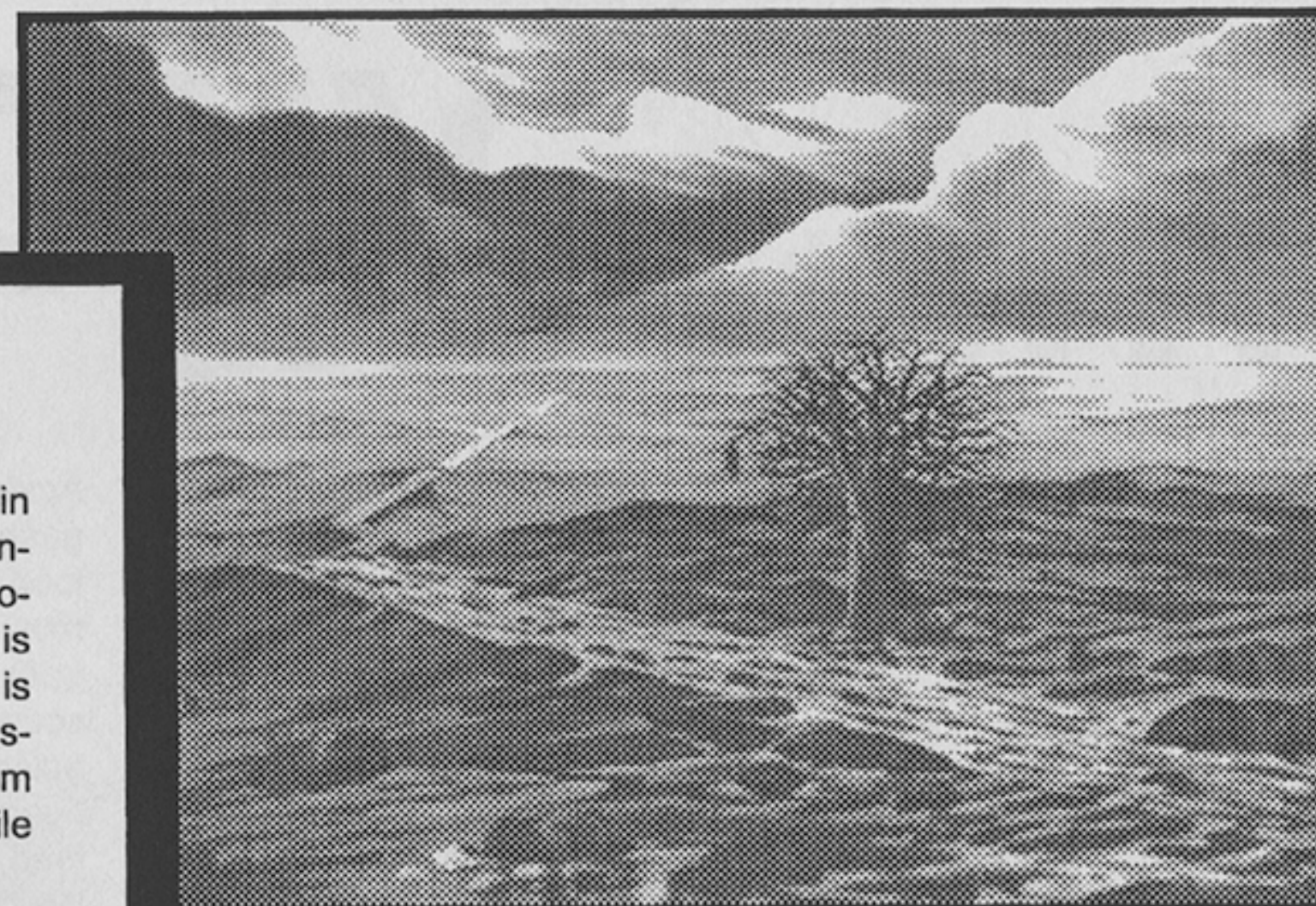
Here I won't write my understanding of art. This them is much to important to me, but I can write down that ever-

thing, nearly everything, I notice in the Black Metal scene only an intention, a try and a search. And this process has nothing to do with art. Art is love. Art is passion. Art is hate. Art is doubt. Art is veracity. Art is exhaustion. Art is life and life is a smile from the person you love as well as a smile from a person you hate.

That's why I kissed Black Metal farewell...

In Heaven,
Some little blades of grass
Stood before God
"What did you do?"
Then all save one of the little blades
Began eagerly to relate
The merits of their lives.
This one stayed a small way behind
Ashamed.
Presently God said:
"And what did you do?"
The little blade answered: "Oh my
lord, memory is bitter to me
For if I did good deeds
I know not of them."
Then God in all His splendor
Arose from his throne.
"O, best little blade of grass,"
He said.

Stephen Crane (extract from:
"The Black Riders")



Comments? Contact Noise...