Greetings to all brothers and sisters who joined the pack,

It was again a pain in the arse to do this fifth issue of TALES OF THE MACABRE, and I hope that you'll appreciate the work that got offered this time. Nothing much changed since issue four... our scene is still rotten and corrupt like hell, stupendous bands still get hyped and celebrated, shitty commercial mags still earn mega-bucks and deceive the stupid readers, but the elite of real Metal mania still marches proud, an unstoppable force of warriors who fight for their beloved music.

Some people call this mag an "old-fashioned" one, but this is only because most of the popular stuff that gets released nowadays does not give me the feeling that I need when listening to this kind of music... By the way, talking about rough music... which bands made Thrash/Death and Black Metal popular? Weren't it the early albums of hard striking forces like VENOM, SLAYER, HELLMAMMER, BATHORY, POSSESSED, SARCOFAGO, DEATH, etc. and later MORBID ANGEL, AUTOPSY, MAYHEM, DARKTHRONE, SAMAEL, BHERIT, etc.? If you don't agree, then you're bought the wrong magazine here, sorry. These are just the bands who built up the fundament of this publication.

And if there's talk about real Heavy Metal, then you should think of bands like old IRON MAIDEN, JUDAS PRIEST, MANOWAR, and so on... Music that forces you to bang your head and raise your fist high!

Having this in mind, you'll know why I've chosen certain bands to get interviewed this time. So, hope you enjoy reading this issue. Thanks for your support in these hard times of commercial overkill. Hope to see you all again when TALES OF THE MACABRE #6 is once again "at war with false Metal". Pre-orders ($5) are of course welcome... Bye bye!

NO MERCY FOR THE POSERS!

Special thanks to all readers, all distributors (keep the faith!), all bands that got interviewed, Eva Marie Chais, my family, Heli "Master of the mutes", Frank Stöver, Markus Nied, Pavel Tusek, Tristanda, Delirious Pile, Al + Kelly Bundt (for giving my TV a reason to live), Richard (for medicines), Roel mit Roter, Metzu

Thanks and greetings to all bands/labels that sent their stuff. OSMOSE, Danish DAMNATION, Mads + Shoji, Tolchi, Nagi Atsumi, Udo Schindelin + Metal Gorilla, Young + magadelnoi, Kaledoskop, Job "Mastotic" Dub, (Achtung, alle Mitglieder von deutschen Bands bis wegloren!!), Pompas - Pickford + Hefner, Martin Kätter, Jörg Le, Jonas + Mikko (ISTEN), METALIZER Magazine, Italian Suillio Andrioli, Jesse/SAMABEST (where are you?), Janas + Mikko of great ESTEN Zaren, hellhammering Karnoswadoski, Penguin (too much), Son, D重建和Metal, King Wolfe + Meteosias (Grandamateurs in period Scourge), Armia (Finland), Hans, Armin (Dead Weapon), Frank, Sunt L, Olaf, Who, Metal Tamas, Metal Exodus (FORGETTEN JEWEL), Dominus Sera and his mighty BARATIUM, Russ Stahl, Schankom (Thenn hast grant!), Cilla, Doile, Vedder + Hawaii, GODDEATH-ions, Commander Bjorn, Jörn (POLTERgeist), Jeff Noga, Thomas Dubberstein (don't you know how to), Bar, Mr. Cornab, Lord "Metal Invader" Snaps, Werner "How", Hühnerkrall, H.M.E.C. VanBeest 1981 (Stef, Nicker, Michalski + Sjorsen-Sahl), Dink, Punk (custom), Russ, Mark. Sorry to those I have forgoten...

Hail to all bands and headbangers who still keep the real Black/Death/Heavy Metal spirit alive. Fuck off to the bloody rest!!

Absolutely no thanks to... the postal service which still fucks things up, especially on the way to Malaysia and Chicago/U.S.A.!!

Last warning for all the distributors who haven't paid for what they got yet, especially CADIA (Sweden), OSIRIS (Norway), PULVERIZED (Singapore) and some others.

ALL PREVIOUS ISSUES ARE SOLD OUT
EXCEPT FOR TALES OF THE MACABRE #4
WHICH IS STILL AVAILABLE FOR $5.

Additional thanks to METAL BLADE, OSMOSE, BLACK MARK, EVIL GMIN, INVASION and MERCILESS who sent me some of their stuff to give away for you readers who joined the Poll competition.
**News / Update**

Devoed have signed to EVIL OMEM Records now, and their new album should be a cut and dry case for Black Death Metal the old way, so let's be ready for it! In the meantime, the band released a limited TEP. To get ahead of a copy, send $5 to their address (see TALES OF THE MACABRE #4). If you don't have that one, buy it for $4! *Committed is the spiritual successor of Blasphemy... check out their album, also released on EVIL OMEM! Just pure heathen code! Unlike it was said in the last issue, Root is not dead yet, at least not on stage as they still play gigs... But for new songs I don't know. Big Ben now has a new bassist... the new one as Adorea Vincent Caracas (totally sold out)! It now looks like a wrestler, latter. Nevertheless, The A.R.M.S. crumbles to pieces... so not there's not much left of the glory that once filled. Rob Darkley's Black Metal War continues... a new Gawain MLP is planned to be released soon. Praised in *Noise Shall Only* by Infernal Majesty, but their return is for as great as expected as the devil is gone in their music. Musically it's still ok, but Chris Bailey's voice is totally different nowadays. If you guys want to be celebrated, then remember your early days!!! The second album of Moshem from Peru is in progression, so fans of Possessed watch out for it! It's a pity that old great bands like Vomotheorax seem to become more and more forgotten, so I'm happy to say that this Greek force will release a MCD MLP on a new Australian label called "ORDER OF DEATH!" soon. Cool! Talking about this new label! They have also released a live album by Japanese band Sigh, and will release Chaos in Paris's first LP since 1998. *Frank Stier's VOICES FROM THE DARKSIDE mag is still dead, but his VOICES label, because he managed to get Wackhammer from Germany. Their debut LP was an album somewhere in Spring/Summer. Be ready for autumnal deadness!!! However, the Gospel of the Humans Their old acmen now plays in Speak of Longinus, and I think that the old deathly power of Destroyer 666's doom has already been on "Usculata The Wolves" as far as I know. Armoured Angel had some serious line-up problems, but no we all alive. Best Death-Thrashers attention Don't miss this band!!! *Rotting Christ killed the underground good-bye, in the name of commercialism. Thanks for your old records, we!!! Some people say that Hail!-Baal splattered out, others say they're still together... let's hope that the last rumour is true. *Dr. of Amos Geese says that his band is still alive, but they lost their drummer, and their "The World隔ตาย is not out yet although it's already recorded since more than two years now. *Rancid Creato" and Martyrdom's members (especially for the old Headsammers and dears!) are still alive, and are recording their first album right now for N.E.R.D. But I think he's Angel Rippere's brother, so beware... this here is going to be cool. Old Black Metalers from Ungod recorded a new tape called "Black's Cafe", and are ready to release a split TEP which was originally planned with Impending Doom, but was cancelled as the last mentioned band wanted to start a new branch with Satanic latern (I do not know the other side). Talking about Satanic Intent (their long sound "The In previous issues of TALES OF THE MACABRE, I gave Mayhem's Teach a bad name, but I was wrong with that as I didn't follow the band's development since 1994 when they turned with Morbid and Immortal. When I heard their latest demo last year, I was blown away. It was real KILLER stuff. I didn't expect them to release such a strong demo! It's a perfect mixture of the old Black Metal spirit of Bathory ("The Return"... period) and Quorthorn's epic age ("Hammerheart"), with both high points (very original) vocals and a strong voice which sounds like the song Bathory voiced crowned with Merciful Fase-like singing. I'm talking about Mr. Diamond's vocal inexcusable voice, not the high one). This demo is surely my favourite tape of the last year, but the band split up a year ago due to serious reasons. The demo isn't available anymore which is a pity, but don't panic! I heard that it will be re-released together with the two songs from the later tape "Cythrus" TEP if N.E.R.D. has some money left to turn this idea into reality. This will be the final gift to all people who missed to check Mayhem's Teach's great music. The band's drummer formed a new band, but no recordings are yet available. I guess that this won't be the same anyway anyway, but we'll see... The final release by Mayhem's Teach was a live-tape (Live in Reimhild, 30 copies) from a gig with Bandhoven and Sabotage, but I don't think that this is available anymore as well. If you ever see the CD release (more your own N.E.R.D.) then you have to check it out, because the music is just first class still powerful, with a great feeling and atmosphere. It's one of the very few great and impressive releases from Germany..."
STARGAZER from Australia, for most people still an unknown name. Of course it’s obvious that their music (a mixture of Black/Death/Thrash, but always heavy) rules, otherwise they wouldn’t have been interviewed here.

As I am a lazy guy, I let the STARGAZER guys do the introduction of the band.

I would add much of STARGAZER, yet I shall only share what is necessary. We formed in early 1995, released a demo in mid 1995 called "Glitter", before that time we had made numerous recordings of older tracks, which are subsequently focused on our P.T.B. Demo now available.

Early 1997 we were blessed with a new lead songwriter/vocalist (Phoenix Cyanide), whose drive spirit and strength of will has enabled us to improve our sound and push the STARGAZER force to a new level. This alignment is of extreme importance considering the time dimension shift taking place within Aquarian. Fortunately, this year we have received quite a bit of attention by various magazines to that statement (One can thank the Australian scene-appears Ian Harris for this, not me - ed.). Fortunately to that we are also releasing demos for an upcoming studio record, whenever we hope to achieve a second deal.

Your style of music is very variable and doesn’t get boring in my opinion...

How do you see STARGAZER’s style of writing songs with your own words?

As a three-piece we have constructed music we best attribute "Extreme and Bizarre Metal", a genre of old and new yet heard material. Only quality stuff is used in that mixture and work on it can only ever be a different dimension.

Some are written with the intent of lyrical voice. As we all know to many types of music, every sound and type of metal, one can hear thickness of Death/Black/Speed/Thrash and Heavy Metal.

Most Australian bands, except for A.C.U.R. probably, have, play very fast and destructive Metal (DESTRUCTORE 666, BESTIAL WAREST, NAZUKI ..., etc) and you also have a teens of this brutal sound. Why do so many bands play so aggressively? Do you feel your wrath and anger than others or is it just a chieva reaction of inhumanisation each other?

Yes, a popular observation of Australian Metal, also those bands, are the popular ones. A broad range of Metal actually exists here, which is truly admirable. For me, preferable.

A few of the songs on our forthcoming "Glitter" are similar to the aforementioned style, yet many are not so. In many cases, it may differ from the standards of a country’s Metal. Australia has Slaghter Load, Hell’s Angel of Death (Siegig), AC/DC (1), Matter, etc., all of that style aggressive style you can compare Scandinavia and Backyard, which is simply a social influence in the majority of respectively located bands (but believe me Scandinavia set sounding like Backyard, there where bands like Samus from Switzerland or Matter’s Hammer from Colorado playing this sort of music already). And, by the way, Backyard were influenced by Venom... and these guys are English! (ed.). Perhaps German bands are greatly influenced by the world. Thrash/Speed/Death and Caucasus? Maybe no. Still, these bands are not the same the copycats, like Inhumans, etc. The bands Australian music surely be enough to serious and aggressive any Australian band.

Yeah, that’s an argument! What is your opinion on the Australian underground by the way? Good unknown bands?

The Australian scene has had an boom of underground bands, which is good. Australian bands don’t yet have the exposure that other bands do. I could quote many "local" bands, yet it depends on what age one would accept as "new". Either way, here is some great bands: Concho, Tower of the Void, Scream, Shatter Dust, Collectors Black Rain, Ignignokt, Dream Screamer, Matter, Impact Winter, Lord of the Commonwealth, 자원, Lord Nazal, Mortal Congregation, Netherworld, Speak of Longing...

However, except for some names there are not many bands I have heard, so there’s still quite some stuff to check out. Do you think you can manage to spread your name without having a big label/magazine in your band’s ear.

Will STARGAZER always remain as an "underground" band?

Of course, that is what the underground is about! Sometimes I believe so caged with underground bands, i love the sight of "bigger" releases. It’s a band to be able to support despite success, a band to be noticed and heralded that is a "goal of many!" I am sure.

What about a STARGAZER album? Have you already been offered a deal or do you think you’re not ready for that?

We have chosen the trends for an album, yet we deal with record, are release it for at least one year. As I listened before, we are working 6 tracks for a CD release "Theater of Hate". The smarting for songs begins now. Strong hopes we have for a label with the conviction to release our Metal classic (especially in the weeks) "The Scream That You’re The Sky". One must accept that the CD format is a challenge and we are able to give our "boss" a second chance to push full-length albums. If you do a demo standard band, that release demands a personal live demo. If you demand more officially, then work towards a 7" piece of vinyl. The scene is filled with second rate full-length releases, most go unnoticed. We are not able to --

I am sure that you covered a "ODOM"-song as a live gig. How important is old metal for STARGAZER? (Old school is Metal, no no no, so important as to never be heard. I like new/old style bands like Angel Corpse, Order From Chaos, BloodStorm, and the Metal genre of Anghalath, etc. We also like old Metal bands as Mercyful Fate’ King Diamond, Judas Priest, Candlemass, Watain, Iron Maiden, Accept, Rainbow Does...) How accurate a band is, is in no matter to dispute, good Metal is all that matters (You’re 100% right! - ed.) and we exert utmost pressure from all. We’ve ever covered a Grand Puba’s Key song as opposed to older compositions.

Please tell us about your gig... which were the coolest/ worst ones! Are the Australian fans as well as the bands cool?

The live shows were successful, very extreme and the crowd has always given us away extremely impressed and screaming for more! We have no room for hoes of effort, we are currently directing stage shows to enhance visual presence and in the present, attract as much noise to the stage perimeter, especially golden fly ear. As I write this, Australian crowds are very supportive and we are not predisposed to spellbinding that emotions driven by good Metal! A crowd should appreciate a band accordingly as a band does no violence through effort and a hard performance. In days of yore, before recording facilities were ever made available, a live performance was the only option for audience, so we wish that musical tradition on a priority list, as should now bands.

Go ahead with some last words...

T’ll be answered for this interview... I hope you and others gain some knowledge of it. All powerful quotes written, read and use wisely. Let me quote Starnger text in honor and thanks to you Costes and my human counterparts known and unknown, using this grand earth (including those of Spirit), and to receive these, those issues within. May you all pass safely into the light.

"Imagination a means to revelation, a breed mind, knowledge bequests. Look the scolding waters, Chose in forests by our tainted blood. Go and the wise, wise, wise, wise by humane prejudice. Scoundrel’s of the great Benner Parents of Irrigation." (From "Swansea" 1996)

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Their "EP wings" is still available for US$, but hurry up if you still want a copy, because it’s not since quite some time now, so it might be sold out soon. Prepare for some intense and heavy stuff, not for sweet keyboardicat!"
Some bands just play pure Black Metal, some pure Heavy Metal, some pure Thrash Metal, and so on... but DESASTER is a band that successfully combined all these different styles of Metal in their music, and it all still sounds well. This comes to my mind when I listen to their album "A Touch Of Medieval Darkness" and their "Sturmbringer" MLP, which both include these elements. Even if DESASTER have some northern kind of riffs to offer here and there, we should see them as a band with traditional Metallic roots from mid 80s until early 90s. Variety is without a doubt one of the strengths of this four-piece. They are still an underground band and far from being a mega-seller in this scene, so I thought I'd give them another feature in this magazine, especially because I'm sure that DESASTER is a band that will deliver the goods as well in future, they will not bring out as these four cigarette-eating maniacs still have that ugly rock'n'roll spirit.
How are you, Infiniith... I guess drunk like a pig (as always, hehe)?

Um, just wanted to say that the pig is not dead but I had to write like this as I have a terrible hangover due to a hard weekend. Saturday a usual electronic Metal excess took place until 6 o'clock in the morning, you know. That's not going to last forever. But the last bottle has been killed, already from a Dutch/Greek milk-drinker who I know, hehe (-jokes that are-). Remember the worst of the most drunk headlines: Alcohol Forever and Oh, hangover.

Sure I know these holy words of our mate Yngol! But let's just get into the DESASTER shit: "Stormbringer" is a step back to the early days of DUSK WITHOUT TIDE with its (good) Thrash influence... and I think, you've done an impressive job, so will you continue to walk that path of old Metal when it comes to your next album? Do you already have any imaginations how your next release is going to be?

Inforan: We have only three new songs written for the new album so far, so the whole thing will sound like... We don't have our songs, sometimes I find a good Thrash riff and we create an old-school song and sometimes a very Black Metal-like tune or some medieval melodies appear, and so on. I have to write a song in that way. But no matter if it's an "old" or "new" Metal song, I think that we've found our style during the years, so it's no problem to recognize that it's a Desaster-song with all kinds of elements. That won't again be a good mixture of old-school Metal and newer Black Metal influences on our 2nd album, that's for sure, whoever is into our previous stuff will be disappointed. That doesn't mean that we want to play "safe", to do the same all the time to satisfy the listeners, no way! But we aren't going to change our style or do some stupid experiments to reach people with a different taste of music. Many bands have done this before, and we don't want to do that. We also want to keep our Metal roots and let you know that we live the Metal Lifestyle (in the Midiarea) Acid/Drinking style, not "hand-rotated", so we're not going to take prisoners! Of course we always improve our songwriting abilities, but I'm not sure if the new songs on our picture? LP (which is now released), I think they are much higher and played with more heaviness than the "Stormbringer" material. So we've got a new, together, relentless and in the studio, the more feeling you get to sing the good Metal songs where you can sit quiet while listening to...

Your daughter "A Touch of Medieval Darkness" received both very positive and negative reviews in the underground press... Why do you think the opinions on DESASTER differ so much. Especially some of the Norwegian fans seem to be "too war with DESASTER" (DAWNRAZOR, NORDIC VISION...) — what have you done to make this happen so much?

Gloki: I'm not sure about this, as it doesn't come to me in any way. Until now I haven't had the possibility to read the shit they wrote, but I guess it's worth the paper I don't want to waste time on that. It's strange how high many Norwegian people keep their ease with having nothing behind it. We don't need good reviews from such people, nor do we need to get really nasty. I should care for the words half of someone's polemic and I should let it go. Some bad reviews against so many great and honest articles says enough, it simply doesn't count. Besides that I never bargained for anyone's sympathy. We don't play our music to please everyone's ears and for the wrong meaning of such "important people". Two bad reviews against so many great and honest articles says enough, it simply doesn't count. Besides that I never bargained for anyone's sympathy. We don't play our music for that reason and one person's opinion is enough to be wrong. We played our music we like, so we're not surprised when someone says that he doesn't like our style. I know that people whose opinion I appreciate are with us. 

Playing a thrashy style of music is quite popular again, and a lot of foreign bands hail old German Thrash Metal forces like SODOM, KREATOR, DESTRUCTION, etc... But when it comes to newer German bands, it seems that DESASTER is the only German outfit that continues where all the other bands stopped musically... Why do you think you're the only band of the German bands still influenced by foreign bands while the Foreign bands start to get influenced by old German Metal?

Inforan: Yes, foreign bands claim to be influenced by old German bands and it seems that this has seemingly become a new trend. KREATOR, Destruction, Sodom are the names you just heard, but I ask myself if these people also know bands like VIOLENT FORCE, Assassin, DEATHROW, Blackfeather, Living Dead, Exumer, Necromanticon etc. The name of the game is to give new life to these old German Thrash Force and to show that there is more of the most still good. He's influenced by Venom, Hielhammer, Battery. The German scene was really strong (and really weak as well...), probably the strongest (probably the weakest) if you take bands like Risk, Tyrant, S.D.D., etc... so it's natural that people who are into older sounds still remember these bands. It seems that these bands were something special. Now in these days where original bands are really forgotten (and even detected...). Old German Thrash force and for the point which music most of them is special. But at least people will hear if there is really an influence or if it's just stolen.

Well, to come to the Germans, I guess there must be a "hate" between the generations. I know there are still fans of the old sound, but they don't play anymore. On the other hand we have younger musicians, but they're not playing the Black Metal and sound in that way. Between that there is still much music and that's also amazing, I wouldn't say that we are the only ones with that attitude, but yes, other German acts don't have that strong...

On your second demo "Lost in the Ages" you had quite some northern influences included in the录音 especially BURZUM... Do you think about your sound now compared to the other stuff you did, including the first demo? In which kind of mood were you when you created "Lost in the Ages"? Is it the most "tasteful" DESASTER project for you?

Inforan: "Unbalanced" stuff! Well, yes... compared to the first tape which was very rough and aggressive, the second demo showed the more musical side of Desaster's music. Some hard-fast parts even present on the first tape although the "Lost in the Ages" demo received much better reviews and was very successful (yes, because it was a real studio and avoiding much more included in comparison to the debut tape...).
Black Metal anymore, no, nobody liked the way and the "image" we had. We had to make a song story, 1910 our companion Grendel Carver (now singer of My Dying Bride) and I began a band with my wife, and we also met the contact to the session drummer. But Desaster was still alive, in my heart. I improved my skills on the guitar and recorded many riffs and made it strong as I could. Some of them can be found on the 1992 album "The Undead". We didn't have the backbone to sound really "old" and it goes boring to rip off Destruction for example the whole thing, but it's worse enough as it is the moment. The fact that every pre-Hellhammer band tried to compete with the strength of some people must be. The new in comparison to the old standards. Well, it's simple formula and I think people would have a lot more fun if they would have to make some extra money. People can steal the riffs, but they will never reach the feeling which is built in this old stuff masterpiece. Don't misunderstand me, I always like when people have an old sound in their music, but there are people are really what they claim to be, they must combine the old style with own ideas and why don't we creating a new ""Sehnsucht""? Artistic and by the way, I think Desaster sound a little bit like a band. But the thing is when I come along with a new idea and the other say ""That's not good!"" or ""We can make a sound better,"" but when I'm really cool and that an idea fits to our sound I make complications and at the end the other guys have to admit that I was right, what the hell? But nowadays the others are not understanding the process of songwriting, especially when it comes to the structure and the rhythms and breaks of a song. That's what I say, the old songs are better, because the songwriting is better. Still, the last Desaster album is really efficient. So I can't remember the biggest disappointment at the moment.

Let's talk about some musics, I mean also the second ones. After our next album, we will start working on a new project. The sounds of all this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project. The sound of all is this after a new project.
Olkotusa: "Yes we got that offer to do that tour with Atrocity and Unleashed which didn't work out. At first I must say that it has nothing to do with the other bands, 'cause they are really interesting. One main reason why we have refused is because parts of the band would have got problems in getting holidays for over two months from their work. On the other hand the0 conradate were good, but not good enough to survive two months on the road which can be a f*cking long time if you've got to be on stage every evening. Besides that we are all not big fans of America as a country, with its plastic lifestyle and plastic soul. We basic mentality of this country and everything connected with it. So we didn't freak out when we heard 'American Dream', 'cause it doesn't mean anything special to us. Some American friends who told us about the situation of smaller bands, said we are right now so that our tour... Yeah, there were always plus and, and, and..."

You weren't too lucky with your drummers in the past... what problems did you have? Are you satisfied with your current drummer "Tormenter"?

Infernal: "As I already told you, the first drummer was only a session member, the one after the reformation of the band was this lazy bastard called Laggiw. We always had to tell him what to play, he just sat there and had no idea of the band he was with, so he just didn't fit into the rest of the band. So, we now are very satisfied to have "Tormenter" in the band, because he's totally dedicated to what he's doing in the band, he shares our attitudes and as I liked our music even before he joined in, we took him for quite a long time and he had already helped us out in the past from time to time. Now we are a real unit which I think is the most important thing in a band.

Could you imagine to have a band like DESEATER if you had a full-time job? I know that you're not a real busy man (except for your drinking activities...)

Infernal: "I think that I would need DESEATER even more than now if I had a boring full-time job. To play in a band is great because you can transform all your feelings into music, and if I had to work the whole day long, I would transfer all my aggressions onto my guitar in the evening, even more than I do now. You're right, I'm not a very busy man, the same goes for you, men (you're wrong!... I still have to reduce my alcohol intake if I had a full-time job because if I'm totally drunk I can't play the guitar very well, so I need some time when I'm sober to play).

Would you stay with the band if you ever get out of ideas or will you continue, even if you start to copy yourself (like AC/DC, or many others)?

Infernal: "Well, we are not under pressure to release another CD, and we are trying to earn our living, so when new songs are written and recorded, they will be released in any format. If the day comes when we are running out of ideas, we would definitely take a huge break, because if we want to be satisfied with our music, and if our songs would become boring to ourselves, we would definitely stop, that's for sure! It would also be my advice to a band like Motörhead to take a break of some years, but I think that they would miss the groups and their fans.

This is all what guitarist Infernal had to say. The band has released a new 7" single called "Ride On For Revenge" which includes two new songs which sound very thrashy... it seems like the band sounds more old-fashioned but also more professional with every new release. These two songs are really cool, great riffs and rhythms, I like it when people know to thrash without making it sound like being a pure clone. However, I know that their next album will also include some medieval and fast Black Metal riffs again, so don't worry... they are not turning into a pure Thrash Metal band, at least I hope so. If you get the chance to catch them live, don't miss them, 'cause they have developed into a great live force during all these years."
SABBAT from Japan, probably the oldest still existing Black Metal band around which hasn't ever changed their style too radically or wimped out, has unfortunately always been ignored by most of the Black/Death Metal people outside of the Japanese borders due to several problems and lack of promotion from the main (Metal) media.

But I think that the situation started to change for SABBAT now after several albums were licensed in Europe and some new limited 7" inches were (and will be) thrown on the international market. In addition, SABBAT toured through Netherlands and Germany, and they truly knew to convince the audience with their excellent live-performance. Those who missed to catch the band live have indeed missed a piece of "Black Metal history!"

Talking about SABBAT's biography: officially formed in 1984, none of the SABBAT members already played in several bands (like BLACKHAIR, EVIL, etc.) since 1983. The first SABBAT release was a 7" inch in 1985, and since that date, the band released their Black Thrashing Metal on 5 albums, one live album, and 4 more 7" inches (not including the "Harmageddon" series).

The great thing is that SABBAT always were faithful to their roots. Still variable, their style can always be recognized on typical "Sabbatical"... their strong influences from VENOM, BATHORY, SLAYER, etc. never really disappeared (read about some of their releases in the review section). To me, SABBAT sounds like pure Black Metal should sound... dark, hellish, wondrous, filthy, and so on. In addition, the production has always been rough, never too clean and "overproduced"... SABBAT fully carry the ancient Black/Thrash Metal feeling and atmosphere in their music.

Some people might have problems with the different vocal styles due to the "not to good" English of these Japanese hooligans... just set it as a "special touch". By the way, most of the old German (like SODOM) and Brazilian bands (like SEPULTURA) didn't speak the best English as well, so what the hell should we care... Besides it's impossible to understand even a word at a lot of Black Metal bands anyway (LE BURZUM, BEHEMOTH...), so what is the problem??

The interview was done with: "Gezi" (bass/vocals) who's the only original member of SABBAT after guitarist "Elravent" decided to leave the band in 1995. His answers are sometimes a bit chaotic, but you should excuse this, you know, his English... However, enjoy reading what this old Black Metal warrior has to say...

You're in your 13th year, so what makes you keep the band alive during all those years? I think you never got the respect which you deserved... in this the reason?

I only live Metal music... the respect, honour and money in a metalhead problem, and 13 years of existence is a very long time! "Die Tales" is the core of Metal I think. I never get too much respect like you say, but in Japan I am an evil god in the underground scene, a lot of young bands send letters with "best regards" to me. It's very seldom and hard that a band keeps alive in the underground for long time. But the SABBatical situation is like "Carnival!"

I noticed that some "Harmageddon" 7" inches got released lately, and the idea of releasing such kind of live/studio things in different versions in different countries reminds me a lot at VENOM's "Anomalies...", am I right?? Do you think that people start to get "hotter" for your material when they know that this stuff is strictly limited and not easy to get in every country?

You're right! The idea was offered to me from STEIN magazine! Joene Serra, his original idea was to sing the old SABBAT songs "Black Fire" in different languages for the specific countries. But my capacity
of judging language is very poor, I can't even speak Japanese too well, ah! (Well, the Japanese language must be very difficult one anyway as I heard, right?) So I took the good part of this idea similar to Venom's 'Assault' series, I planned to do 'Harmageddon' bombs to every area on this earth. Sabat's material are way more limited than Venom's 'Assaults', so I enjoy to watch people hurrying to get our release. But it's no problem for you as you are already into Sabat material. You know this is Sabat's way, and the limited 'Harmageddon' editions are great and should be a delight for the true fans."

VENOM still seems to be the number one influence at SABBATH, especially Gero seems to be the 'Cronos from Japan' when it comes to guitars (Cronos on "Black Metal" LP) and stage set. What does VENOM mean for you? Have you ever met them or seen them live in Japan?

"Yes, I've seen Venom live in Japan about nine years ago, but it wasn't the original line-up. It was after Venom left (and I've never met them personally). They are great for us, early Venom is special Black Metal for us, in the past and also in future. Venom are the most extreme and ultimate for all Black Metal fans besides bands like Bathory, Sodom, Celtic Frost, Slayer... which all had a special original style. And I'm also influenced by a lot of Metal bands like Iron Maiden, Manowar, Angelwitch, etc. My dressing is from Manowar that you thought comes from Venom's Cronos, I'm not copying Cronos from the video 'Witching Hour'. It's my ancient Metal spirit which makes me act like the way I do."

How do you think would Black Metal have developed if there wasn't a band like VENOM?

"I can imagine such a situation. I can't believe that anybody would have started to play a style like Venom... well, of course, it would have been Sabat, I bet. All musicians take influences from others for their music." A lot of record companies were responsible for SABBATH, like MERCILESS EVIL, ENTOMBMENT, ORIENTAL RUPTURES, PRIMITIVE ART, etc... Isn't it a problem to work with all these labels? What experiences have you made with labels so far? I heard that you had some problems with LETHAL...true??

"It's no problem for us at all to work with all of them. I enjoy all labels. They know my spirit very well, they're also Sabat fans, it's no junkin' business, it's just our Metal way. 'Die Hure' is no way, I learned this, kill the foolish and fake bands. Sabat made a contract with LETHAL Records, but they never released our material. I waited for an answer from this guy for very long time... it seemed that LETHAL already had their interest to release SABBATH stuff and then he sent a cancelled contract paper back. He's just a fuckin' liar!"

Why weren't your old albums/Tapes released in Europe as well?

"Was it a lack of interest in SABBATH some years ago?"

"Yes, of course it was. The chances for us were never so good some years ago, and I wasn't informed about the English language back then. Besides that, I didn't have much friends, traders, contacts to bands, labels some years ago. My dreams were a SABBATH LP/CDE debut and a live tour through Europe, but some years ago the European scene was into Thrash and Death Metal, while Black Metal was still powerless everywhere. I think Sabat should be more known in the world, you also think that way, right? (Of course! I'd like to do this on my own even. Sabat is for masses, but it wouldn't be true if the number of masses increase. We have to kick the ass of the sleeping evil nation.)"

You once called your music "Black Harakiri Metal"... what does this mean? Do you still call your music like that?

"The meaning of Harakiri is a "Self-redemption", we're blackening Hanagurami Metal. Hanagurami is the name of an old tale from my city. This monster was even stronger than Gezori."

What are your plans for SABBATH? Any new songs written? If yes, are they quite different to your old stuff?

"Yes we have already written some songs for the 7"EP and for the new album. There are some old-blooded styled songs and some modern subterfuge, various and mixed tunes. I like Sabat's music to be variable. I wanna play a lot of songs. We will do some live gigs in Japan plus some 7"EPs ( "North American"/"Harmageddon") will be released. Our new album will be out in 1999. Of course I'd like to play again in Europe... I know that it will be connected with many problems, but I can play again."

SABBATH must be one of the oldest still existing Black Metal bands besides VENOM, so what do you think of the Black Metal revival in the 90s?

"Trendy Black Metal will soon fall into decay, Black Metal isn't true yet. I'm glad that some old style Black Metal bands are born again. Like Warcry, Morning Star... I always thought that the power of Metal was especially brillin on the last decade, and this is really our root!"

What does a band need to call themselves and their music "Black Metal"? What must be "Black" in the music?

"Black Metal is a big trend in the world. And this rotten scene gives birth of fake gigs. But don't worry... these fake punks will be turned soon, they have no basic sense for this music. Burn the false goths. Extermination, this is our battle cry!"

The best selling Black Metal bands of today must be EMPEROR and CRADLE OF FILTH... what do you think of these "leading" bands?

"They are not leaders for us at all. They are trendy leaders. I would say, You know, Class best (tiffs), we are true black lambdaing to it as it comes from Grand-Cure music. And if you can do headbanging, then it's not Metal music. They have made some mistakes... I cannot feel the anger and wrath of hell when listening to their shit-heel riffs. I only feel the commercial business of SABBATH."

Yeah, at least when it comes to CRADLE OF FILTH (featuring ex-EXTREME NOISE TERROR members), I think so as well. How would you describe SABBATH's music? And how do you see the development of SABBATH from 1984 to 1997?

"Lackened Heavy Metal... we call it "Blacken Hanagurami". Die Hard Samurai Metal!! There is no importance for Sabat's past. These were excellent days. They are very hard for Japanese bands to get more known in the world. I was trying on my own, those were luff days. And this field still continues, I wish you more live shows. We all know that there was an English band with the name SABBATH around some years ago... have you ever contacted them and asked how they change their name?

"No, never! I don't like the British Sabat, I have their existence. In Japan we are more known than they are. Luckily they ceased to exist quite soon, they weren't true, I know them, so I didn't feel any need to change our name, guys! I know that you, Gero, are a record collector... please tell us about your collection. Any jewels (like VENOM's "Japanese Assault") that you have?"

VENOM's rare material are not so important for me. I'm an 80s-traditional Heavy Metal collector. Those records are not so expensive, but they are jewels for me. Osaman 1st LP, Satan 1st "Punch", Voodoo Bombard, 4 O.S.S.Y. (Fin), Thor (Spain). You managed to play some gigs in Germany and Holland. What experiences did you make? Were you a bit sad that not too much people came to see your tour?

"It was arranged by Oppos (N.E.P.), Valkyr (MERCILESS) and friends. In Japan it's so rare to see our gigs, but we didn't know the way of booking Euro gigs, so I left this matter to others. I just said "I wanna play live in Europe"."

No, we didn't sell not too many people came to see us. I guess this situation before I came to Europe, I only need music and I love the underground scene. The knowledge of people is no problem for me, the problem is the people's quality. We had the possibility to meet a lot of true Sabat fans, talked about several subjects with maniacs. I'm very satisfied."
powerful headbangging than Japanese guys. I love it, excellent! I want to tour Europe again!

Japan seems to be a good place for Metal, but also Black\Death Metal too. I just learned ABIGAIL, SIGH, and I heard about a new band called FUNERAL RITES. Please tell us about all this, going on in your country.

I don't think Abigail's new album sounds like Hardcore, not a true release. It may be new, but with the same style it never got me. Right now there are some bands existing in Japan, like Funeral Rite, Sigh and Abigail are already known well in the world, but it's not a real new. We hear mixed from overseas, they say it's not original, I think we should create a more original music and scene. And Japanese people don't support Japanese bands. Japan's very commercialised music business creates this situation, they are eliminating Japanese bands in their pages. They are homes who just like foreign music... it's just all business hell.

Graz, now a rather "different" question: On the Born by Evil Blood album I think I noticed that you had one of your "bells" looking out of your jacket pocket on the photo... Was it a dance on purpose back then?? Are you a pervert, haha??

"My bell? You mean "Spam bell"? They're called "Golden Bell" in Japan. I left people call me a pervert sometimes but I think I am "normal"! I'm a normal servant from hell. The purpose is world conquest."

Where do interested Metal fans have the chance to pick up old SABBAT/Tenches? Or are they no longer available anymore?

"I think it's possible to get them in Tokyo's second-hand record stores even these days. You can catch troopers even without which you can ask..."

Before Graz left again into his very private hell he asked that "Sabbat will have great Germany again!". I hope they'll manage to do this very soon. "Metalheads" overseas wish should contact Graz if they like to organise gigs and stuff (please include IRC, perhaps you can help SABBAT returning to European stages."

All I can say is that the old Black Metal force is still a whirling wind on stage, instead of 10 kilogram spikes and chains you'll see a real Black Metal ritual on stage. It's indeed a pleasure to see those three creatures thrashing their axes off for their fans. True Black Metal people who still worship VENOM, BATHORY, etc. are always happy to check out SABBAT stuff even if you haven't already done it.

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MORTAL SIN "Mayhemic Destitution" (EMI)

Originally released as a small label in Australia, notorious EM in Europe. Soon realized that Mortal Sin's debut LP was just another new album that got stuck under the underground, and internationally released right to re-release this great album. It's not Black\Death\Thrash Metal (well, except for the hardcore influence, probably what Meat murky pays too), but more strict about the sound of a panned Metal which sounded fresh and was full of theme. This album had strong influences from the old Metallica and Bathory, and was just made in Mortal Sin's imagination, and re-released for all that time on the label. In the years after, the band were happy to pick up a release like "Mayhemic Destitution". I have songs like "Blood of Death" hall these days."

GREEN BLOOD "Kill For Pleasure" (New Remasterization)

The black\death titel, but even more visiting artists in the year, but with their influences, its a number of brutality. Yes, and as a black\death, a release of powerful and brutal Thrash Metal. Blood Feast from the USA, played by the head of the band that first released their debut album in 1987, but was the perfect footage for all discography. Thrash Metal fans only will understand the dark, sickening, "ultra" music..."

MESSIAH "Byrinn Te Amaennir"/"Extreme Cold Weather" (Chamorro Manher)

The three groups from Messiah label themselves as the "Messengers of Svana Thrall" when they started to release their new albums. After two cool extremes ("Powerspell" + "The Infernal Moonspell") they signed to the very small underground-label (Alongside MOLLYM) to release their debut LP. Messiah's "Byrinn Te Amaennir" saw the light of day in 1985, and was a very new offering compared to the stuff which was released by other Thrash bands during that time. Ignored by the mass media, the album got nearly no attention in the Thrash Metal industry because even today you can act as a dummy that says things like "Messiah", "American", "Future Aggression", etc. it still has a cult status around the world. The sound was very tight, and the vocal style was..."

VENOM "Evil"/"Evil LP" (Chamorro Manher)

The three groups from Messiah label themselves as the "Messengers of Svana Thrall" when they started to release their new albums. After two cool extremes ("Powerspell" + "The Infernal Moonspell") they signed to the very small underground-label (Alongside MOLLYM) to release their debut LP. Messiah's "Byrinn Te Amaennir" saw the light of day in 1985, and was a very new offering compared to the stuff which was released by other Thrash bands during that time. Ignored by the mass media, the album got nearly no attention in the Thrash Metal industry because even today you can act as a dummy that says things like "Messiah", "American", "Future Aggression", etc. it still has a cult status around the world. The sound was very tight, and the vocal style was..."
"They came into this world with hatred... and with hatred they will depart!"

When people talk about Black/Death and Thrash Metal cults of the eighties, they name bands like VENOM, BATHORY, HELLHAMMER, CELTIC FROST, SLAYER, all the German Thrash stuff like KREATOR, SODOM, even DEATHROW, etc... but mostly they forget one band that is certainly worth mentioning: BULLDOZER!

These three dark and perverse creatures from the catacombs of Milan are one of the few old uncommercial Black/Thrash Metal acts who were always treated very badly by the media, despite their efforts to play a dark style of extreme Metal music. In contrary to other Thrash Metal bands, BULLDOZER never surrendered and, still, knew to play harsh music with a morbid/sick background. This was a band for real die-hard Metal warriors only, and not for the ordinary masses.

As there weren't too many interviews with this trio in the past, I had to look for some actual comments of madman A.C. Will in this issue, even if most of you surely know exactly what to get about this kind of music. But as TALES OF THE MACABRE is an underground magazine you should read about underground stuff, no matter if it's old or new underground.

Rullo A.C. will... how are things for you right now? How's your current situation?

The band performed its last show in Milan on December 9, 1990, but in 1992 we produced a studio EP "Demon Got Sick" with a black rubber (7", cd), a mixture of Metal, jazz and techno. Now we are not doing anything, the band has basically retired.

The latest sign of BULLDOZER life for me was your Live-EP "Alive in Poland!"... what happened after this release? I heard that a limited MLP was released, but I never saw or read about it in magazines/magazines...

"Demon Got Sick" had been distributed only in Italy (by DEAF INTERNATIONAL) and Japan (by A.D.), being very limited for two years. In Japan (and not only) we played some. This EP was totally reviewed, a total new concept, nothing to propose to an oldie, just an experiment (black god - ed). I think it was a good time.

Are there any ideas existing for a new album?

At the moment we don't have any plan for the future, but I'd like to see a reunion, but I wouldn't like to re-create something inferior to the original BULLDOZER, like many bands which look like zombies when they reunite and can't play.

Haha, you're probably right with this... BULLDOZER is one of the very few bands that got sidetracked and even boycotted by the major press. I hardly remember seeing interviews in mags... how are your feelings about this?

"Demon Got Sick" is KERRANG! or ZEPHYR in METAL HAMMER, the very first time in the history of those magazines, made me proud! I never dreamed to make a lot of money with BULLDOZER, therefore I really don't care. Few people appreciated BULLDOZER and that's enough.

Why do you think this BULLDOZER has been treated so badly by most of the critics? I mean, it was very sad that one of your records got a positive review.

Some people hated BULLDOZER, some other really liked us. It seems we were original "V" had been criticized for the lyrics. I'm simply docile, perhaps our lyrics were really sick for them even though they were not violent in their prevention. I always believed any kind of violence made to innocent peopleincluding me and children. Therefore, IS, my brain was full of horror, few people understood that.

How many copies have you sold of each album so far as you know? Would be interesting to know...

Not much, few thousands each, just enough to cover the recording costs.

BULLDOZER has always been labelled as the "Italian VENOM"... what do you think about this now after almost two years went into the land after the release of "The Day of Wrath"? How important was VENOM for BULLDOZER's early days? And what do you think of VENOM's return?

BULLDOZER as well as many bands (including SLAYER) were influenced by Venom, especially in the early days. I saw the video of Venom's auction. Ozzie was still in good condition, outrageous

Have you ever talked to the VENOM guys? I assume they had about BULLDOZER...

Yes, in 1978 and 1985. They might remember us, but a long time has passed!

In an old interview I read a statement of you that "The owner of the studio had to call a priest to bless the room after we recorded our album "The Day of Wrath"...". This meant to be a joke of you, or am I wrong?

How seriously have you been into the dark side (satanism) of life back then, and how do you see these things nowadays?

That's true, but I never made any kind of activity into satanism. I just talked about some real experiences. However, I never called or even pretended to have any kind of experience, etc. I think that evil spirits as well as god and angels are very powerful and it's extremely dangerous to joke or make fun of them. I think we should respect and much carefully the reality which surrounds us.

"Neurodelic", your last (official) studio album, was dedicated to an old BULLDOZER member who committed suicide... this is quite a macabre story when I read your statement on the LP. What kind of person was he? Was his band really so wool, or was it kind of band like BULLDOZER, which never got what they really deserved?

Let's keep to know why he committed suicide. He was an original person at 15 he was full of tattoos (his seventies) when nobody used to do it in our city. Regarding Neurodelic, the band was a good band, sometimes funny!

Talking about "Neurodelic", for me, the track is one of the best songs you ever did, and when listening to it, I detect a lot of sounds that can also be found in some of today's Black Metal's music (like GRAVELAND) do you think that BULLDOZER was a band ahead of its time?

"Neurodelic" as well as "The Derby", "XI" and "Bos the very best" are my favorite songs. It's possible that "Neurodelic" is ahead of its time, we just invented this concept and we like it, even the very beginning, I'm glad that someone else is following this way to compose.

What do you think about this Black Metal revival? Have you listened to some of the new bands? Do you follow this new scene?

I always liked the Black Metal style, especially very...
Between Vexen and Slayer, I heard some of the new bands with some interest. It seems there are still some people in the underground world.

Which bands do you like to listen to nowadays?

Sleater, Suicide Tendinitis, very first Vexen, Von, Purchase, Closer, etc.,

Italian bands always had and still have programs to establish their names in the international underground. I just think of SCHIZO, DEATH

SS, ASTAROTH, NECRODEATH, etc. . . .

The reason for this is in your opinion?

I think that the main reason is the time available to dedicate to the band and generally investments. In fact, no one of us could have the possibility to dedicate full-time to the band, since there was no possibility to make money with the band. It was much easier to lose time than make money. Therefore most of these bands' members all did another work, and we could dedicate our time to our bands only during week-ends or other evenings. Astaroth tried to move to L.A., but L.A. . . ?

What can you do in L.A. ????

(Punk-scene band with big audience, for example, lero, etc.)

Which are the best/worst things you remember in all the years you were busy with BULLDOZER?

I mean, having a band is not like having a usual 8-hour-job in a closed room.

Unfortunately, Bulldozer could only be a hobby. All of us were working full-time. We tried to be professional but the lack of money we made was just for covering our expenses. We could record five albums only because we really liked that music and we dedicated all to our space time. I remember we had good times, especially when making concerts, but I remember mostly the frustration for being too busy and not too lucky.

How were Bulldozer gigs? I can imagine you are a kind of band that has some special effects to offer at a live gig.

Especially at the beginning our stage show was similar to a videogame, and people were sometimes shocked to see the stage and listen to the tracks like "The Execution" (also the stage show was really shocking people at that time). Our stage turned into sexual in 1989. At that time we decided to concentrate our efforts more on the quality of performance and sound. I don't know if it was a good decision, but there were too many bands in Italy and abroad using the same style, and we were not so consistent.

Do you still like the old name?

I really like the backcover of "The Day Of Wrath", as well as the backcover of "2X", it's funny and they are not just sick as it seems. We were making fun of people. I still write them, except for "The Final Separation" which is not our concept.

Excuse for DEMONIC! I did not have any other band from New Zealand, not until I got a cool tape from a band called FROM THE DARK. The tape contains both calms and aggressive but still not unorthodox./Deadly Metal in the vein of DARKEST THRONES, DESTRÖYER 666, old Death and Thrash Metal, with both dark and great high-piercing vocals. Cool is the fact that those guys know to play well even some oldies can be heard which has become a unknown happening in today's black stuff.

What about a description of the music and FROM THE DARK for the band themselves? Name's comes to this.

To answer this we were inspired by both different bands, too many to mention, although most of all of the Black/Death Metal itself, and also some classical, medieval influences within their songs which are more obvious on our own material that unfortunately it still is not recorded. Besides myself and the singer Jason usually work on our own songs and ideas, and this shows in how our songs contain so many Jason's phantasies reflect on the secrets of the occult and the myth of madness and the dead people. Whereas any ideas focus on darker themes, lust, sex, revenge and my own dark delusions mixing the two styles together creates the perfect mix of positive and negative energy, the way it should be. But there's the band's strength! Time once again comes to this... To be in such hard working individuals and our ability to bring each other ideas together, we can now play live which is something we take pride in doing well. There are our main strengths. As already said, I only knew about DEMONIC! until FROM THE DARK appeared on my path with their demos. But what about other Metal happenings in New Zealand?

New Zealand's scene is still as much for Metal bands (of any kind), and Black Metal is virtually unknown except to the hardcore fans. Occasionally we get a live gig, usually live in Timaru where we live, or in Auckland, but hardly any major Black Metal bands tour here at all, so it's pretty uninspiring. There are also a lot of Death Metal bands here in New Zealand, but hardly any Black Metal bands of any significance that I know of. But since we have a lot of friends who are obsessed with the U.S. and I think we should believe that FROM THE DARK is the only Blackened force on this hot island. To stay at the band, what about their new songs? What kind of path will the band walk in future?

Time again, we have written a few songs since the demos which are much better than anything else we have done so far. Hopefully you'll see some new recordings and perhaps even a full-length album. We also have some more new songs up and might look at some overseas gigs in future, as time and money allows. Musically we will continue to develop our unique New Zealand sound and ideas influenced by the local music scene and the music of bands like Hellish Demise, and since Death's last album, "Hotline," was released.

Let's hope that the band don't change their style into something more commercial, because it can't be useful and useful having featured FROM THE DARK, I think they could make better. Those who can't wait for the debut album (or one that is one planned anyway...) can abate the cool "In The Last Days Of The Sun" 7" demo for just $5 (US dollars). You'll have to listen to it at a couple of times until you know about FROM THE DARK's quality.

Here's the band's address...

Tout Baillie, P.O. Box 2463, Timaru, New Zealand
7 Inches

ANGEL CORPSE "Wolfmann"
One new killer song ("Wolfmann"), and one aggressive cover version of Possessed "Burning in Hell" can be found on this great 7"EP. "Wolfmann" is a very intense Death Metal burner with hard drumming and very violent vocals. Troy Angel Corps sounds even more intense than ever. The sound quality is very good, so you like to stick to the record until the very end. The EP is available at most record stores.

BARATARIA
"Jehlaback" (Tveiz Landa)
Demonica Sova and his brothers in Barataria managed to release their first single after having found three full-length CDs onto the market. This 7"EP includes two new tracks ("Jehlaback", "Hey, Hey, Hey"), which are in the typical uncommercial Black Metal style, but with a lot of bass and dirty vocals. The music is dark and simple, but quite effective, and appeals to all supporters of this band. This is a real Black Metal act with the right feeling, and they are playing only for people who like Black Metal. The single is "Jehlaback" (on 666 copies), you'll need 5$ (outside Europe) to send 100 Envelope, H. 65, 12401 Salo, Finland.

HEADBANGERS AGAINST DISCO
I don't know why headbangers still fight against disco as "real" music is almost dead anyway, but I suppose it's a token of the anti-disco attitude of the 80s. There are three volumes of this series released, so let's get into the reviews.

MERCELESS
"Behind The Black Door" (Iron Fist)
The first demo of Swedish Death-Thrashers Mercleess was finally released on old vinyl. If you like old Kreator/ Possessed (or), you should check out this 7"EP, simple as that. $5. Tornio P.O. Box 307, 65043 Merikarvia, Finland.

SABBAT
"Scandinavian Hammersongs" (Goliath Rec./Primitive Art)
Two new songs and a good live-recording of "Rank of Creation" (studio version on "Emperor" album) can be heard on the Scandinavian version of "Hammeraggen" series. The new songs are "Bloodstream From Ear" and a Japanese radio release. The first mentioned one is very old-sounding, and a mixture of Slayer's "Autocratic" and Venom's "Welcome To Hell"-style, all with very dirty vocals. A good song with a special atmosphere (due to the production) and good guitar riffs, sounds like a Sabbath song from the 80s, but it is a new tune. The Japanese track is more and passed by, also quite old-sounding, but not as furious as "Bloodstream From Ear". All three songs are of good quality, and knowing that this single is limited to 500 copies only, you have to be fast to get one for your collection.

GRIM
"Disembowel" (Street Light Records)
Just before I finished this issue, I found Grim's new 7"EP in my record shop. The cover is a "worm of the earth" and you get the vinyl only, but it's cheap enough to worth a review anyway. The band offers us four new powerful songs, all again in the pure NWOBHM-style, and I can say that the music is nothing but excellent and hard rocking, with great riffs and rhythm. These bands do a perfect job, if there weren't the very bad vocals. I know that many Norwegian bands have problems with the English language, but Grim's singer just can't write at all... he does his best, but he fails. So, this 7"EP is hard to review, I can tell you that it depends on whether you have good music, or those just nice horror vocals. So, I don't know whether to recommend this 7"EP or not. The band should try to look for a new singer, because they don't like it, though it's a pity, because the band can be loved by a lot of Heavy Metal fans. A great 7"EP (and the old Grim EP "Cold Haired Woman") is available for $5 (each).

GRIGORY KOZLOVSKY, 4-12-74

Paragon: "What The Future Holds For Us" (Asylum)
Merciful Fate

The old MERCIFUL FATE albums were very satanic, so did you ever care about what King wrote when it came to the lyrics? I mean, you just a guitarist, a musician, and nothing more?

Ten, we are basically a band to play music, but King writes the lyrics and arranges all the stuff. I myself am not too interested in lyrics. I don’t care about them. King can sing about whatever he likes. I do not always understand all of his lyrics and I do not analyze them. I am more into the musical side of things, the vocal lines, the music, arrangements, and so on.

Did you ever had problems with the band’s image?

No, not really. Of course there always were discussions with directors. King had to explain his lyrics, his own composition. In some albums, drugs were used, really big, but for the music, no problems.

It seems that the spotlight is always on Mr. Diamond, even in MERCIFUL FATE, doesn’t it prevent you as not only King but also the others from writing songs for the band?

That’s a good point. With MERCIFUL FATE started, it started as a band, while King’s solo thing was more based on his person, using his name for the band. I think there are some problems that King is more in the spotlight that we see, because everything fans know who write the songs and that’s fine.

You covered "The Reapers" for the JUDAS PRIEST tribute album, do you know what the guys think about your version? By the way, you have ever met and talked to them?

I didn’t talk with them, but I heard that they liked the record. I do not know about the shows. Hopefully, they’ll like our version. I guess they will like it. I never met the guys. I just saw them three times, one time in Hamburg, and once in Berlin, back in 1978. Really cool. I saw them with AC/DC in Berlin and with Black Sabbath. Unfortunately, I never talked to them.

What are your favorite Metal bands anyway?

I have a band that means something special to me, then it must be Judas Priest, especially their stuff from the 70s. It has a lot of influence on our sound and everything.

What about a real live albums of MERCIFUL FATE?

We have talked about it, but it’s not out yet. We will record some of our songs, all in 5 songs, to get an impression of each album. May be it will happen maybe? There are quite some live-labels existing... what’s your opinion about that?

Well, I mean that your band is popular, and that’s fine. The bad part is that people are making money with your
UNGOD's pervert "Schikkron" was so kind and recorded me SOULBURN's promo tape, and when I heard it, it blew me out of my chest. Wow, this was stuff that I haven't heard for long time now... very fuckin' heavy and just deadly as hell.

The first song on this 3-track promo has a simple but heavy opening riff which has a slow double-bass fundament like in some of ASPHYX's songs. The vocals are almost like the ones from Martyr vans 'classic' (not so sick though, which is better in my opinion) and it perfectly fits SOULBURN's dark sound. The other two songs of the promo are also in the same vein, sometimes slow, sometimes fast, but always very intense, heavy, brutal and dark. I love it!

SOULBURN is a three-piece featuring Bob "Baz" ASPHYX on drums, Erik "Ex-ASPHYX" on guitar/lead and Wanna (PENTACLE) on vocals.

I chose Bob and Wanna as my interview-victims 'cause has already been interviewed about ASPHYX in TALES OF THE MACABRE #2, so that it was possible to pack three great bands into one feature...

How did it come that the powers of ASPHYX and PENTACLE collided to form a band heavier than anything else, SOULBURN?

Wanna: I know Wanna (Pentacle) for 8 years now, and we always had the same musical interests. We already had plans for doing something heavy together for quite a while now, and here we are. You can see SOULBURN as a more primitive, underground version of old ASPHYX. The songs are more in the vein of the old ASPHYX songs on 'Embrace The Death'. SOULBURN is from the ashes from ASPHYX. Only SOULBURN is meant to stay very obscure and underground, that's also why we agreed with such a small obscure label like DAMNATION.

Since we all are old Death Metalers, it's of course a fact that SOULBURN, just like ASPHYX, plays good old dark, obscure Death Metal like Slaughter, Sodom, Destruction, Necrophagia, etc. (Well, I agree on Slaughter, perhaps slow old Sodom as well, but not on the rest - e.d.) The line-up is...

Bob Hagman - Drums
Theo Loppe - Guitar/black
Wanna - Vocals
But then recently got replaced by Eric who's back again now in SOULBURN. ASPHYX is no more. It ended with the final release of 'Embrace The Death'. This time it's really final. SOULBURN goes further were ASPHYX stopped. We need to play music, express ourselves, so that's why SOULBURN is formed!

Wanna: I know Bob for quite some time already. Since I recorded the first ASPHYX release, the "Enter The Domain" demo, we stayed in contact with each other. Even when he didn't play in ASPHYX anymore we wrote letters and talked on the phone. Bob and I have similar interests concerning old bands. We have some differences concerning today's scene, but when we're talking about the good old 80s, we always have to weep, hah! Especially the ultimate demo years. You know, the late 80s. In one way, we're always talking about those years and certain bands always on our lips like Mayhem, Obscurity, Necrophagia, Tzatziki, Nihilist, Ringer Mental Imholition, Motörhead, Infernal Majesty, Sodom, Celtic Frost, Venom, Necraverse, Desecrator Possessed, Grisogone, Majesty and many more. We always talked about doing something together, something like a project. There was talking about doing a demo with The Infernal. Some days ago, I heard the advance tape again. I was supposed to do the vocals, but due to some obscure reasons, the tape got never released. A few people know this, but back in 1994 we had some serious drummer problems in Pentacle. The band was asking too much of his time and he wanted to quit. Mike and I didn't want to end the band of course, and at that time Bob didn't play in ASPHYX anymore.
so I asked him. He agreed. He came to some gigs of us and we talked about it, but when we wanted to rehearse for the first time, he didn’t show up. Due to some personal reasons he couldn’t do it. At that time I was quite pissed, but I understood his reasons. He was just fed up with playing in a band and the cooperation ended. As we all know Penitence went further with Marc and after some time of being split up, I contacted Rob again because of his new band Thorpe. I wasn’t a fan and in shirt and the contact was established again. I saw Thorpe changing in Asphyx again and was in the studio when they recorded “God’s Curse”. I was really happy to see Holland’s best Death Metal band back on the road again. Anyway, after some trouble Asphyx died an obscure death with “Embrace the Totality”, but Rob wanted to do something else. So he asked Eric and me to record a demo together. For this purpose we recorded the ‘Phone 95’ at Narrow Productions, and after some minor changes, we were back with the same line-up."

So far you’ve recorded a very professional and good sounding tape, so I guess this was only the beginning, so tell us what will happen next. Is SOULBURN just a “side-band” for you or are you willing to conquer this Black Death Metal scene with all the weapons and arms you have to offer? Rob: Well a 12"VINYL(CD) for DOMINATION. Recording session was planned for last November, but then our guitarist didn’t show up for unknown reasons, and he now is replaced by Eric, who we already recorded the demo tape with.

Why SOULBURN is a project which will be kept strictly underground. But we also have plans for a full-length LP/CD, but first we’d rather a 12"inch which will be issued by the 3 track promo. It sounds like a cliché, but the way it is, it will be very dark, like it always was.

Rob: For me SOULBURN is a side-band. Although I like its sound very, very much, my heart goes out to Pentacle...I have a very strong connection with this band. I couldn’t give it up. So yes, it’s a side-band, but a very serious one. It’s not a pole band, because the topics I use for SOULBURN are even more blacker than the ones I use for Pentacle. In my opinion primitive lyrics fit SOULBURN very well. Our intention was and is to go back to the late 80’s, not only the songs which could have been recorded back then... I think we succeeded very well with the promo (it’s a KILLER!!! -ed). About conquering the scene, we would rather be the Dutch Necroween than a new Gorefest. So better a cult band than a famous band. It certainly fits SOULBURN’s concept, in a way the same as Pentacle’s, but with other musicians. This kind of music is for a selected part of people and not for the jumping masses!! It’s for those who have the right background and feeling. Don’t forget the ancient feeling, right!!!

SOULBURN sounds like a primitive but highly bastard version of PENTACLE/ASPHYX with a touch of HELHELMANN and SLAUGHTER and modern Black Metal mayhem... Now my head decomposes into some being? Just by rehearsing the stuff or by careful songwriting at home? Do you want to remind people at all now cults with SOULBURN???? It’s a fact that you’re not just ‘another band’ but..."

Rob: Glad to be jamsing together. We all grew up with bands like Helhemaller, Sleazyto, Venom, Carnage, W.roach, Possessed, etc... etc... so it’s just natural. We just put in into the rehearsal room and start jamming. We do not want to remind people of anything, this is just us. Old school Death Metal played by old fans, like us. We did our best with Asphyx and we do it now with SOULBURN.

And yes SOULBURN isn’t just a “new Death Metal band” because we already deserved our credibility with Asphyx and SOULBURN is the new Asphyx on underground level. The story just goes on and we want to play this kind of music. It never stops!!!

WANTED: Rob and Eric wrote the songs together at their rehearsal studio, so I don’t have anything to do with the actual writing of the lyrics. It’s rather strange to hear people say the songs would fit in Pentacle’s repertoire. My good friend Chuck Kerr (Ex-Order From Chaos, now in Dependenz) asked me why we didn’t call it Pentacle instead of SOULBURN. Oh, my vocals are almost the same, but that’s strange with me doing the vocal job. I just wrote the lyrics, checked them out with a rehearsal tape Rob sent me and went into the studio. Strange enough, I think my vocals on the demos are more than on our last Pentacle studio effort (me, too -ed). About those influences: Well, hells, we know about those influences, but instead of being ashamed of having them, we worship them!!! No, we’re certainly not another new Black Death Metal band. We’re totally into what we’re doing. It’s not only the music, it’s also a lifestyle and although Rob and me lives in a nice environment, there is no need for one and his girlfriend and cat off his hair, he’s still hungry for some ancient Death Metal!!! All the songs are about feeling and attitude (true metal)!!! Together with Eric we have a huge experience and the right musical background. We’re not pretending anymore and we know what we want, Death, Doom and Destruction!!!

Where do you see the differences between SOULBURN and PENTACLE in your opinion?

WANTED: I don’t see that much differences between SOULBURN and Pentacle. Of course, the music sounds a bit different, but that’s natural with other musicians. The concept is the same, Death... the brutal ancient war!!! The lyrics are more primitive, more hell, hate. As far as layout concerns, yes, SOULBURN is definitely more primitive, but just look at the cover of the promo, wish I could, but I haven’t one... just the recording thanks to Mr. Schieborn -ed and one of Pentacle’s releases. Even our “corrected...” looks a better cover, but in a way it fits SOULBURN!!!

WANTED: Bob, I heard that you had some heavy problems with your old ASPHYX singer Ron with whom you did a split EP of ASPHYX... So please tell us about it. It seems that ASPHYX used to have problems with their “frontman”. I just think of Mr. van Drunen, right? Too strong ego...

WANTED: Bob didn’t fit in Asphyx too good after all... Strange, of course, because I took him in the band in the first place. I knew him for quite a while, so I asked him to join the band when Martin van Drunen was fired. But soon after he joined us, his ego was getting too big. I thought he was Tony Araya or something. We did some gigs with him, but then I left the band because I thought ASPHYX was on a dead deal. I wasn’t to repeat ourselves. It was a must. And I just listen to the “Asphyx” albums. I think that’s just a rip-off version of “The Rock” and “Last One On Earth” (I think “Asphyx” is a masterpiece of “Death, the pocket handkerchief”... if you said rock then play “Nose” vocals were better than Martin’s, in my opinion -ed). I don’t know why we always had problems with frontmen. I think it was their ego, they always changed the negative way. Now you’re seriously into old Metal cults, e.g. mean, you’re not 14-year-old kids, but what do you think about the new old Metal stuff?

WANTED: SOULBURN as a part of this new movement?

Rob: I don’t think this “new” movement at all. To me it all looks very forced and unreal. I mean, I’ve never heard of those guys, names before and suddenly they’re here... and if we heard about those guys before, then we know them from modern Death/Grind/Black Metal bands (ed)!!! Playing old Venom/Morrusz stuff with a silly ”would be old” production. The one is trying even harder to sound “old” than the other!!! I’m surprised that there still isn’t a “Metal” band who’s trying to sound even older than The Beatles!!!

There’s are also great bands like Unearth, Cradle Of Filth, Sadistic Intent, etc. They are real and excellent! Those bands really believe in what they’re doing and that really shows, unlike some other... ASPHYX is not a part of this new old movement. We’ve been together and we have a real past with Asphyx, we already deserved our credibility in the late 80’s, being one of the first Death Metal bands in the second Death Metal generation of the late 80’s. Also, I’m more than tired of the “evil” Black Metal 12-year-old kids who think they are feared demons from hell itself. They try to look as evil as it can be and produce dirty wannabe music as well. They don’t even know who Venom was!!! And they claim to be evil and true. I say, if you don’t know the first two albums of the mighty Venom or the first Mayhem demo, then FUCK OFF!!! Then you are, in my eyes, NOT evil and not true, just stupid and weird. They obviously didn’t understand a life of it...

WANTED: I can be very straight with you. I certainly don’t like this movement. In fact I really hate it. I can’t stand it when people know you. No interviews, if you want to play old fashioned music, you start with it directly. You don’t discover a after some years playing in another band I never thought about being the new
Mortal Angel. Although I really like this band and respect them very much, I would never want to play something like that. It’s not in my blood, I’m more into the 80s/90s Mortal Angel bands from the UK and US which are more similar to the stuff you mentioned. There are some really cool bands out there today, I just think about Desaster, Sadies, Intent, Equilibrium, Black Angel, and many more. They all sound different, but their roots are in the 80s and you can still hear that respect their bands very much and I’ll support them with all my might.

We did cerrtainly part of this movement with Pentacle, cause when we started in winter 89/90, we never thought about being a part of a kind of movement. We just did our own thing, just like we do today. At that time we were old-fashioned and now we’re “part of a new movement... Strange, isn’t it? Time caught up with us, that’s the truth! I definitely don’t feel any ties between us and those other bands called old school. That’s just ridiculous. It’s a band called Black Metal bands.

Were you when they people said Pentacle was too anciest for the current scene? There were only bands like Sabeth, Samael, Distant, Ancient Rites, Order From Chaos who were old school bands and some other people came and went away, but you get albums with Thrash Metal. Especially in Norway they seem to “discover” their roots. Very strange indeed...”

About PENTACLE: Although your style has always been CELTIC FROST-like, there’s been a change of style from you doens’ “EP and the “The Fifth Moon” Pidan. Your music was very heavy and drum-based (drum-rhythms) before... then how do you see your development with your own eyes?

Wannes: In a way they are right, but I don’t believe we changed a lot. We definitely moved as musicians, but the concept stayed the same. The reason why the 12 inch became like it is today in the following. Because we reached a bit, we can no longer be more technical than in the early days of Pentacle, yes, the sound is a bit more doomy, messy, but that’s definitely not a thought about change. It’s also not because we had a second guitar, but because we wanted to make a change.

The songs are written by all three of us, Mike, Marc and me. I really think it’s still 100% Pentacle music you can hear on “The Fifth Moon”. A lot of people don’t expect the 12 inch to be that aggressiver, but I think the “Earthly Journey” 12 inch was not very fast. Perhaps they thought it would be in the same direction, but they were wrong. It was just a coincidence the material on the 12 inch was pretty slow and calm.

About the drums. Marc really processed a lot during the last years. He definitely the best drummer in the band and you can notice that on the 12 inch. I’m very happy with the sound and the drumming going today. With “The Fifth Moon”, as a starting point our next release will have a good position to move a bit further towards aggression, technique and ancient feeling.

Any new material written? I know that you are not a lazy singer...

Wannes: Always the songs are taking time. For the next release we’ll record 5 new tracks, and we have to work on the drumming again. It’s all underground bands. The new songs are better than our older material. It’s a combination of the material of “The Fifth Moon”, but more technical, faster, heavier and also slower. The same as all the other bands, but that’s the only way to describe the new songs. People who heard them are very positive about the new material. I guess you can better wait and hear about the new songs on our upcoming releases. It will be a full-length and we’ll do our best to make it the best we can!

Black Death Metal has changed a lot during the last couple of years... which bands of today do you still regard as good ones, which bands are absolutely “taboo”/undesirable? ...

Wannes: When I want to behave as a professional, I won’t mention any names here, but as I’m still part of the underground... here we go! For bands I don’t like, bands I don’t understand. Good bands are, and I don’t want to name the bands. If there is a new album with Thrash Metal, I don’t really listen to it. I’m just. I believe I have a strong band and I don’t want to do something else just look in ABLAZE magazine and you’ll see to many of them. It’s just pathetic, now it’s time for some true stuff! The bands that comes in my mind are: Ancient Rites. They really believe in what they are doing, and they are a very honest band. I smell, and what about Sattisfakti in Denmarks? I hope they’ll get a proper deal soon! Another American band is no name... still Death Metal. The Eurotrash Samael is a very heavy band and I think on their stuff and I still like it very much. Also Mortal Angel. Order From Chaos, Eternal Solitude from Poland (great stuff is a new Massacre/Death).

Vader and Vital Remains.

Now some Black Metal bands: Which band is more true like the true Mayhem? (Perhaps Sathan or Mortuary Drape! ed.) I really like their new releases. I agree it’s a strange idea. Mayhem without Carpathian, but the new material sounds good. I don’t want to mention those typical new Black Metal bands like Satyricon or Dimmu Borgir. Perhaps they’re honest towards themselves, but I would rather mention one band: Beritlis Maritain. That’s good stuff! It’s not typical Black Metal, but anyway, I believe that a band like Emperor is a honest one. They are one of the biggest ones today and they bring intelligent music with the right каннеки.

Bob: as most of the old Death Metal bands (like ENTOMBED, MORGOTH, TIAMAT, etc) wimped out, don’t you sometimes feel like being the last one standing when it comes to being old Death Metalers?

Wannes: Sometimes feel like one of the last old Death Metaler, well I see quite a few people around me changing, and not being into old Death Metal anymore. That’s not really happens. I realize that time really goes fast, too fast (You’re absolutely right! Time is the No.I enemy of the faithful Metal maniacs – ed.). Where are the good old times? Luckily, I still have all my demo tapes, LPs and CDs. They make life worth living. But we’re still with the good old times ourselves with SOULBURN. That feels good!

Yeah, and not only to you! Give some last words...

Bob: Thanks for doing this interview. Beware of the SOULBURN attack!!!

Wannes: Thanks to those who deserve my thanks. "We’ll meet again. Keep the flame burning. Don’t forget the ancient feeling, it will fade!!"

Wannes told me (when I came to Enfield after this interview...) thanks for being our guide. Warned me that there won’t be an 15 inch but a real album of SOULBURN released, and that the band Eric and Bob are very busy with writing new heavy tunes for it. I’m fuckin excited to blow all the dirt out of my ears with this album!

I salute SOULBURN for bringing back the feeling of true dark Death Metal, Purson and keyboard based music should better stay away, because this band will be too heavy for you.

About PENTACLE: These guys have composed all new songs, and the album will be recorded very soon. If I had to believe some rumours, the new stuff will be great...

Some people already have heard some new tunes at PENTACLE gigs, and are very impressed.

I just can’t get rid of the feeling that their upcoming album will be killer, just like SOULBURN... I can’t wait to hear those masterpiece.

Bob Raphaus
Dr Valhalla 94
6051 IP Enschede
Holland

Wannes Gubbels
Pionier Heidt 37
53111 Bielefeld
Holland

Latest news...

I got some bad news from SOULBURN. They cancelled the contract with DYNAMON Records to form (again) sign to the commercial record label CENTURY MEDIA... I can’t understand this as ASTRIX wasn’t too happy with them in this past... SOULBURN claims to be an underground band, but the acceleration of making more money seems to be too strong... Unfortunately I’m disappointed, anyway...
Trends come, trends go... but Mortuary Drape remains! There are only very few bands such as this Italian one existing that totally isolates from any new (or old) influences and happenings in the scene. Mortuary Drape's "Secret Subatomic", their latest album, offers nothing but pure Necromantical Black Metal at the peak the band has always been known for.

Ironman "Rinaldo Persico" (also known as Raimo Balzer) is still the leading force and the man with the deep grunts in the drape, and read (like in Tales Of The Macabre #1) the guy to reveal the secrets of the cult for you readers and myself. Due to his ugly handwriting and his "not so good" English it wasn't an easy job to type his comments, so I hope that I didn't misuse too much of this words...
Hello Miami, how are things in your catatonic tonight?

"Things proceed very well from the standpoint of the people!"

MORTUARY DRAPE: as the result of our inactivity and the closure of our offices for a prolonged period, we have experienced some challenges in maintaining our usual level of activity. The impact of the pandemic has been significant, and we have had to adapt to new circumstances. How did you manage?

I've heard the old trademark are being different
Who is there? Told them if they were not to be part of the band, no one will come to the show. They answered with some enthusiasm, so that we would move together to create a new spirit. The venue for Mortuary Drape was formed.

All current members have already started a new project. What can you tell us? Are you still friends with them?

We have neither links nor events for all these years. We're both trying to play together and enhance our music. We don't know what the future holds, but Mortuary Drape go forward, unison.

The new line-up and the direction of a particular album. As a new band called THE MAGIC WAY, it was supposed to be our new name. But it just turned out to be similar to your "Into The Deep" MLP... What can you tell us? Are you still friends with them?

We have neither links nor events for all these years. We're both trying to play together and enhance our music. We don't know what the future holds, but Mortuary Drape go forward, unison.

All current members have already started a new project. What can you tell us? Are you still friends with them?

The "W..." why? What is this? There is still a special meaning behind this...

And "The Witch's Dance", which is very extreme (suitable), is still uncensored by the wimpier authorities. Why this? What I heard in "Secret Sodoma"? You heard in "Secret Sodoma"? Who are your friends, is this an inspiration to your personal principles, or what is the reason behind it..."-

There's a new album coming out. Will we get to see it soon?

Some bands are known, some are still unknown to me. Names like Sacrilegian, Pachane, Halbmond, Mortuary, Witching, Temporal, Moon Vision... Believe, Liezen, Sweden, etc. are on this tape. 12 singles. To check it out, send $5 to Jose A. Musk, Apol. Postal 17-560, C.P. 0411, Mexico D.F., Mexico. This is the address where you can ask for the other Mexican stuff (except for Janes and Quicksand).

SATAN "Oopser Do Enterro"

I would feel myself1 to call my bad "Satans" to there was a cool British band with that same line in the last decade. Satan from Mexico play violent and dark Black/Death with deep riffs and superlong vocals on their LP-tapes. Sometimes it reminds me at old Brazilian bands, and this would be a compliment for the band. The best technical playing here, just straight death music. That's what I like.

SEPULTURA "Besouro Eterno"

This band plays mid-tempo Death Metal with some Thrash riffs, but all is very turned, not very brutal. Well, it's an acceptable LP, but it would've been a much better. Both Satan and Sepultura get sold for $7.

Write to: Joe Campana, Construction 1-3, M 125, Col. Anzo, M.Hidalgo, D.F., Mexico.
Black Metal Terrorists From The East

Real Black Metal was always meant to sound dark, obscure and uncommercial, but many new bands do not seem to remember this, so let's just concentrate on those bands who still know to deliver the kind of Black Metal that will make you raise your hand and do the sign of evil.

IMPIETY are exactly such a kind of band which contains this typical wicked and dirty Black Metal feeling which wimpy asses fear.

This Singaporean Black/Death Metal terror began in 1988 with bands like SEXTAGO and TOMOCRUSHER (now known as ABHORER), but IMPIETY's official birth was in 1990 when Swayithan (g/v) and Ulyss (d) decided to unite their powers. Xul came in 1992 to torment the six string axe (Swayithan changed to play the bass), and with this line-up IMPIETY recorded their 5-track demo 'Ceremonial NecroChrist Redeexschaton'.

In 1994, after line-up changes, the band released their 7 inch "Solve the Goal...Ehils Fxekel", which sold 3,000 (!) copies up to date. The music back then was a sort of unholy dark Death Metal, with dark deep vocals, which was similar to ABHORER's style (on their 7 inch).

After the 7 inch release, IMPIETY attacked the scene with their debut CD "Asaterul Awaalec" in 1996, which brought a change of style. This time the band came up with a more Black Metal kind of sound...raw, primitive and dirty. It sounds like the styles of old SARCOFAGO and old BURZUM/EMPEROR were mixed, all with a typical desecrating manner of IMPIETY.

But not enough, the band plans to invade with a new MCD called "Funeralight"...so be warned. As Swayithan is the only original member left of the band after he kicked out Ulyss shortly after the recordings of the MCD, he was the one to talk about IMPIETY in this interview...
unexperienced hack who knew a shit about METAL. We wanted a lot of mistakes. We knew that thanks to this asshole, nothing seemed to satisfy us. The final result was "Asatruar Avalon" also had to be cut short as we were running out of cash. All in all, the album doesn’t appeal to us very much, thanks to its production. However, so only a certain degree we are satisfied. Certainly, we aren’t the only ones who need these. IMPETU are not big friends of Norwegian bands, if I have to believe the statement on your single release... What makes you hate them so much?

That statement is actually directed to one racist motherfucker and all his bandmates, Morfin. Let me clarify the story with you. Back in 1992, when we first received notice of the release of Emperor’s demo, we wrote them saying that we were interested in obtaining the demo. Morfin, then in Emperor replied us, quoting the price and also saying that we could go so a trade. So, i sent them our demo and we never heard back from them. Then, i bought the demo from the Tartar demo and also a few "great" comments. He said that "Vikings and Niggers have no right playing Black Metal", and that the North stood as the king of Black Metal. I lost my coolness after reading this sound of trash, wrote them back, fucked their ears parents. Those "great" covers that bore the name Morfin are worthless shit and kill him so go back to school to study his teacher’s passy before making such bold and ridiculous statements. What really enraged us was that he said "all shall bow before my elite race... it was clear that the 7-inch single "Solve the Great" has a brutal statement in response to him and all his fellow carriers. At that time, we thought that all of Emperor shared the same principle, but it was only at the beginning of 1995 when i wrote to Bard Faust to inquire about the "King" thing the media had labeled them, that i found that Morfin was a true asshole to have started this incident with us. That way to continue with his "principles"... no music that killed his royal ass out of the band. Bard is one great individual, and in any case, we shall await his release for more terror! Ha! Ha! Ha! Is IMPETU a parody on "True" Black/Death Metal? Just looking at your lineup makes me think so... If you’re a true fan, i can only wonder whether you bother to follow? Annoy me, God... spikes, bullets, leather, blood, nails, spandex, chains, boots... Yeah, call it extreme "cliche", there are our prized possessions! We have been the trend (and still are...) Destruction, Possessed, Sarcófago, Carcass, for a rather long time. We are instantly chased by all these affiliated acts of human life! Which musical influences do you admit for your decaying blasphemous sound? I guess not SATYRICON... huh.

We’re into a lot of heavy metal bands. The Urge to Live, Black Sabbath, W.A.S.P., Kiss, Iron Maiden, Sodom, Kreator, Destruction, Possessed, Sarcófago, Mayhem, old Kreator, Necrotor, Anguish, Iron Maiden, Sacrifice, Bathory, Darkthrone, old Sodom, Iron Angel, Black Angel (Ger), Poison (Ger), Vacant Grave, Incubus (Florida), Nunslaughter, Blood Feast, Mufffiter, Dead Conspiracy, old Saxon (Eng), Grasping at Mutila (Germ.), old Saxon (crack!), Holocaust (Crutch), Garden of the Grotesque, Amway, Alien, old Saxon (crack!), Hallowmas Sacrifice, end of list: list of Speed Metal. I think you’ve forgotten to mention Brutalism’s "Aske", 12-inch as a source of influence, this influence is obvious at times!

Do you get any problems with the Church/Metals (or other bands), etc. because of your band? Don’t you fear any religious fundamentalists or servers of your state to stop IMPETU with the help of Violence? I heard that Singapore can be a raw place to live...

No problems with these pasties. Let them stop us... they’ll be too busy thinking of the distributed stateless acts of terrorism... So much for Singapore’s lack of laws, people still traffic drugs, weapons and murder! Can we ask for this? That’s a daily bistro in this small fuckin’ island of sin. Anyway, fuck you, I’m sick of this... they impact how, what’s more about it ever on us. Never have, never will!

From where did you get your cover (for the CD)? Why did you decide to use it and what is the meaning of the cover?

"Lords of the Cover" is a cooperation with the cover-art. Hell knows where he gets his sick shit bubbling as the late "Asatruar Avalon" (on pagan Asian) means "Gods of the North", though we thought that it’s a perfect match for the cover...

Is IMPETU able to play your recorded stuff on stage in front of an audience? I can imagine it’s not so easy to play properly with all those girls and pornstars on you.

Well, "Asatruar Avalon" would be easy to play on stage... check out "Panihild" MCC now shits a real challenge! TOTAL CHAOS!!! Still we enjoy playing all "Panihild" tracks live. Spikes, bullets, nails, blood, sex and porn fitted with Impetu. We will never play without these, ever... This production for your CD sounds very dry... was this done on purpose? How much money did you spend on the production, and did your label pay all the album costs?

Like i told you earlier, fuck the sound engineer. A soul of US$200 (Ugh! evil) was spent. SHIVADARSHANA paid only US$2000... pretty shitty as we had to buy our ass up to come up with the rest. As for the new MCD, we spent the same amount and this time the SHIVADARSHANA label was more than generous.

Do you care about the sales? How many IMPETU releases are still planned to be released on SHIVADARSHANA? What are you plans for IMPETU in general?

We already have received SHIVADARSHANA up for lack of promotion. Hopefully all of this will change soon. The MCD "Panihild" is the production kicks ass this time, pure barbaric brutality. We are working on the 2nd release already and it is near done. We hope to record this in Europe, spring 99. Good luck, darsah!

Your album is also released in Asia through ULTRA HINGAS... Is it true that they are ripping you and your mother-label off? How has the album sold by the way? You didn’t get very good reviews for "Asatruar Avalon" in the bigger press...

Not us... perhaps SHIVADARSHANA. All in all, we are grateful to ULTRA HINGAS for doing us full-promotion throughout the Eastern regions. The album "Asatruar Avalon" has sold 4000 as confirmed by our label boss. Yeah, I’m fully aware of the reviews... we can do now is to penis up 200% harder on the 2nd album and other future releases.

So, at the end, just explain what people have to fear when they get in touch with the unholy sound of IMPETU, for the first time!

Fear the East influences with such a hateful and terrorist ideology that delivers Metal with such wicked and barbaric might! Infernal hatred to you always - Costal! I’ve always enjoyed your song... (And I enjoy banging my head to Impetu’s internal sounds, etc.) A thousand hails to the gods! Destruction, etc... Forever Sex, Drinks and METAL!

Well, my dear Shyldan, I think you haven’t followed DESTRUCTION’s way since “Cracked Brain”, because their new stuff is really really awful.

However, thanks for this interview... it’s cool to have you sick bugs included here.

After this interview Shyldan said that IMPETU don’t deal with SHIVADARSHANA anymore, the label worked too slow for the band... so, i think that IMPETU needs a new but good and professional label to work with. Hope some "label bosses" now notice the band’s cry for a new deal!!! They have composed new songs for their second full-length assault of Black/Death Metal terror... beware!

If you want to contact these unholy servants of darkness, write to:

Impetu, P.O. Box 544, Obels Central, 914605, Republic of Singapore
In the weeks for WIZARD's debut I was writing ideas for the album "Tales of the Macabre #4". I knew that readers should expect me to include an interview with this cool Finnish band in the upcoming issue, and here it is! In the meantime I got to know that it's the band of a guy called Tervu, who also played (and still plays) in other bands as well. But read for yourself:

Before we start to get into the conversation, here's a short description of WIZARD's music (for all those who missed "Tales of the Macabre #4"). Straight ahead, simple and powerful Trash/Psycho Metal with deep but still natural vocals which sound a bit like the ones from Canadian band EXCERCI.

Musically we are similar to "The Fantastics" LP from EXCERCI, but hey, before you're making a stupid face like after biting into a lemon... this LP of these old English Punks is very heavy and Metal-sounding, so keep cool! WIZARD is one of the few bands of today that I fully enjoy listening to... it's honest and unredeyed in its sound.

Please give us some background about WIZARD. You released a demo before you recorded the album, right?

Wizard started by accident in August 1985. I was playing all kinds of stuff, mainly to do a new Nattsvinter's cover song. Frustrated with poor success, I began to play something more basic. That's how "I Am The King" was born. It sounded so cool that I decided to carry out a project for that. It was a two-song demo tape that I released to my friends. The tape was well received, and we decided to record an album. We had to raise funds to record the album, and we decided to release it ourselves.

Wizard's music is a mix of heavy metal and punk, with influences from bands like Exodus, Megadeth, and Slayer. The band's sound is characterized by its raw and aggressive style, with a heavy emphasis on guitar riffs and fast-paced, powerful vocals.

Would you like to compare your new album to the previous one? How do you think it has improved or changed from the demo?

On our new album, "Deathwatch" (due out on October 11th), we have tried to improve upon the demo version. The new album is more polished and refined, with better production values and a tighter overall sound. We have also added some new elements to our music, such as more complex riffs and more intricate arrangements. However, we have also tried to maintain the rawness and intensity that characterized our demo.

What are your plans for the future, and do you have any new projects in the works?

We are currently planning to tour Europe in the near future, and we are also working on some new music for a possible EP release. In the meantime, we are focusing on promoting our new album and building our fan base.

Who are your favorite bands, and how have they influenced your music?

Our favorite bands are Iron Maiden, Black Sabbath, and Judas Priest. They have all had a huge influence on our music, particularly in terms of the heavy metal sound and the songwriting style. We strive to create music that is both heavy and melodic, with strong riffs and catchy hooks.

What message do you want to convey through your music?

Our music is all about rebellion and non-conformity. We want to inspire our fans to break free from the mainstream and to follow their own path. We believe in the power of music to bring people together, and we hope that our music will help to create a sense of community among our fans.
Vinyl simple doesn’t seem to exist in Heavy Metal music. A lot of albums still get thrown onto the market on Vinyl version, and the artists seem to appreciate it. It’s without a doubt a kind of "cult" to buy and collect Vinyls. I’m also one of these people, in a personal tradition to buy old CDs but LPs.

It’s no big surprise that some people pay a hell lot of money to get their favourite and most valued albums on Vinyl. Some Examples: BURGUNDY’s “Alike” EU, EMBRACER MFL SIG DARKTHRONE’s “Transilvanian Hunger” LP EU, and so on. I shouldn’t forget to mention that people who pay such high prices must be rich bastards (or children of rich parents).

Therefore is there no surprise that some people pay a hell lot of money to get their favourite and most valued albums on Vinyl. Even in CDs (ignoring the discussion which format is better) when it comes to the collector’s worth, because LPs are much harder to ‘bootleg’ than a CD.

If you take old and heavy Metal LPs, then you’ll notice that in most cases the Picture Disc version of a certain album is much more valuable than the standard version with black vinyl and the standard cover.

Generally a Picture Disc was a special limited vinyl version beside the regular (unlimited) LP version, and it wouldn’t seldom that a Pic Disc came out after the standard LP was already released for some time. Some old Pic Discs are a special gift for real fans and collectors who were forced to buy everything that featured the logo of their favourite band.

Examples: KREATOR’s "After The Attack" (which is the "Punisher to Kill" album with a cover bonus track), SLAYER’s "Show No Mercy" (released on Pic Disc in 1987), and so on. Those manicure can be very tricky when they bought a Picture Disc without any note about that specific band will not be sold in that store. Because especially these Pic Discs are very hard to get and fairly expensive, like RUNNING WILD’s "Gate to Purgatory", MERCERFUL FATE’s "Black Masses" EU, VENOM’s "The Blackening", and so on.

Pic Disc always were much more expensive than the usual LP, and they were often released only in one country, so in Europe Pic Discs had to pay high import prices for U.S. Pic Discs from bands like METALLICA, SLAYER, etc., and, as the Pic Disc has usually been released as a limited edition, you had to hurry up in order to get your copy before it was very late. It was already known that having a Pic Disc means you have something special in your collection with which you can use feelings of pride when your friends see your kids.

Also bootleg Pic Discs were found on Pic Disc format (like MERCERFUL FATE’s "Cursed of the Pharaoh", SLAYER’s "Final Command", and even rare treasured Pic Discs).

When Death Metal mushroomed in early late 80s/early 90s, the tradition of releasing Pic Disc was kept alive by labels like Frontline (MAURITANIAN, CARCASS, ENTOMBED...), Peaceville (AUTOPSY, DARK THRONE...), Nuclear Blast (MASTER, DISMEMBER...), etc., but as the era was too big; these vinyl wasn’t hard to get and use therefore no need for this, until now somebody bought a Pic Disc the Pic Discs but also the Pic Discs were the hidden version instead of Pic Disc format, just remember Rehab’s first Pic Disc release or DISMEMBER’s "Skullcrusher", but this didn’t happen in the end. It was the case that vinyl-lovers started to document, record shops didn’t sell anymore and the real CD age began. So, fans were asked to get their stuff on standard vinyl. There wasn’t need to release a special Pic Disc edition for certain bands when the standard LP version was released as a limited edition anyway... so why releasing two limited Pic Disc versions? Only a few punk bands like Suckers released Pic Discs, but as to convince the fans of the vinyl-lovers, these labels dared to release Pic Discs, which was a cool thing for the enthusiastic customers. It was like "if you still buy LPs, then you should have something special."

I think this way of thinking was the first step to the current Pic Disc revival nowadays... as if release something limited, then it must be really cool and special.

It was the year 1966/67 when labels started to release stuff in a massive way on Pic Disc format, with CORROBORATION, KATATONIA, BEHEMOTH, PENTACLE, DESASTER, etc. which was great as most of these releases hasn’t been released on any other Pic Disc format, but there are a lot of strictly limited re-releases of old Pic Discs on Pic Disc... just take a look at the list.

MATHEM "De Mystere Dan Satanarum", "Daeva of the Black Hells", "Live In Leipzig", "Camagoga/Blasmodier", etc., released as a Pic Disc, "A Blaze In The Northern Sky", "Abuse Auseke" (which are 2 Pic Discs in one), MERCERFUL FATE’s "Witch of the Winds", SAMHAIN’s "Blood Ritual", TORMENTOR’s "Arm Domini", ROTTING CHRIST’s "My Mighty Contagent", etc., even old records like CANNIBAL CARNIVAL’s "Nihilism" and HELHEIM’s "Apocalyptic Rites" (I just guess these Swedish re-releases are bootleg, aren’t they?), and so on. And some stuff on Pic Disc will surely follow. Also, CSSICOME have started to release stuff like "INCORRIGIBLE ABUMAN, etc." on limited Pic Disc format since 1997 and sell it for quite high prices, and MERCIFUL RECORDS started to release Pic Discs which seems to become popular again right now as well. Labels like W.A.T., CENTURY MEDIA, M.O.D., ODBLÖD, and so many more also started or will start to release stuff on Pic Discs, so it seems that there will be more Pic Discs available than usual LPs in future.

Pic Discs still sell for higher prices than usual LPs, and the vinyl-scene still seems to be hot for the beautiful records with the picture on it. Is it still a cult or is it nothing but a fashion nowadays? Why are so many labels releasing stuff on Pic Discs nowadays, because they love to see their products on a cool LP-format, to promote customers, or it is just to make some extra cash with this new "trend" to sell certain vinyl-variants that once was meant to be a cult?

My personal opinion is that Pic Discs lack great if the cover artwork rules, and it’s a great decoration for your wall. I don’t know if all the new Pic Discs will be as marketed as the old rare ones of the 80s, but I’m sure that the original, first regular new Black Metal label’s of SAMAEL, DARK THRONE, MAYHEM, etc., will be more expensive than the limited Pic Discs.

And, in addition, I think the magic is gone when you release something that was meant to be special when everybody does it. I just wonder with which release Pic Discs of all Black Metal albums people try to compare this market in 1993/94... it’s just a pure, CARLO WARM, ACHTEN, MENZELS, etc., that we have all every old record on Pic Discs as well.

Someday, I’ll be happy that I have all the usual LPs, ‘cause those will be the rarities of the next decade, like the old Pic Discs of the 80s were the rarities in the 90s. Special are only the things that are really special!! And remember that the usual LP has a different target audience than the Pic Disc.

I’m sure that this sound a lot of bootleg Pic Discs with demos and lineroutcards of old bands will be made in future, ‘cause labels are running out of good new bands... people need money and a bootleg always makes the customer think like having something special in his hands.

To end this article, I wanna ask you a question: Isn’t metal all that matters when it comes to buying an album, or is it just the "Limited edition" of a certain album which forces you to buy it?? Think about it (but be honest to yourself).
Secrets Of The Moon

MARTYRIUM was one of the first German Neo-Black Metal bands to release an album, but the band is buried (and almost forgotten) long since.

While two of the three band members retired from Metal, the bassist/vocalist Daukas formed a new band in 1996 called SECRETS OF THE MOON with two other musicians. Two decades have been released until now, and especially the second epibolutions ("Variations") is very good. It contains cool Black Metal with some serious Thorvald Metal influences and variety is a big unknown word for those three Germans. In contrary to some other acts (not all, of course) I'd rate the Mord in Black Metal, this band knows to play very well, and is not just a clone-there of their northern ships.

Commander, "Veni", the wild lustic behind the drumkit, gives answers to my questions.

"Veni, a word on "Variations"; it's our latest released demo which contains four typical Secret Of The Moon tracks, plus a Rokot ("The Passion Of Rites")-conventio. Moreover, you'll find acres of songs which were recorded at our "A Black WinterNight" gig on December 26th, 1996. This particular tape substantiates what Secrets Of The Moon is all about - during the rehearsal and live.

In a figurative sense, we call it very honest, just because there are no lost albums, sound problems, trash vocals and such items. As the parents of our musical creativity, the songs are just as simple as that. Besides, we're very important too; we've developed our own style and extended the field possibilities. So you can say that "Unanced Amana", our first demo, is quite a good album. We did not want to escape from this band. Even if it's quite unusual for these days, I must say, especially as only Black Metal bands with tons of keyboards (like CANDLEMASS... and others) seem to rise. What's so cool about BLASPHEMY/BEHERIT... quite unusual for these days.

Variety is one of the strengths of "Variations"... is this just a result of all the different recording influences that you have?

"No, it's not a result of all the different recording influences. It's just a result of our variety, thanks to that praise. Costas! But believe me, these elements of our songs come naturally in composing and arranging them. Surely, I can imagine that this is a result of having many-sided influences. Me for myself, I think variety gives the whole concept more tension and power."

You had the role of BLASPHEMY/BEHERIT... quite unusual for these days. I must say, especially as only Black Metal bands with tons of keyboards (like CRADLE OF TENDRILS...) seem to rise. What's so cool about BLASPHEMY/BEHERIT... for you? Are there any other bands you cover songs from?

"Yes, we have covered songs from MARTYRIUM. Do you want to keep a part of this spirit alive in your band or is MARTYRIUM dead and buried?"

Martyrium is dead and buried, we have nothing in common with that particular band anymore. It's past and we won't keep any spirit alive from that time. So please, understand that we don't want to get too deep into this subject. It's simply over, let it rest in peace.

There was talk of a split 7"EP with SECRETS OF THE MOON...

"Yes, but that's (since things go well) we are going to enter a studio to record a new song. We would like to release a 7"EP, or probably even more. It's great! We've got a lot of cool songs. We keep your ears open and eyes open, searching we will happen soon. We're ready to release our new album."

It is often said that German Black Metal bands try to copy their Scandinavian heroes, is this correct?

"No, it's not true. I agree with you at this point. I think the main influence of Swedish bands is not that obvious. The sound is more direct and powerful than in other Scandinavian bands."

I also admire Desaster for their incredible old Black Thrash spirit and their very strong songs (such as the Metalheads' "Hitlerjugend")... It's important that a band has got a strong attitude towards their own musical style. Generally speaking, most of the German Black Metal bands are highly successful. No one is a black metal band who doesn't have a certain musical potential. They are really worth listening to. We got to contact with fantastic individuals like Lunar Aurora (band member), Moon Quartz, Embalmed Headless, Variations, Impending Doom, Nörgel, Northwind, Pest... I also admire Desaster for their incredible old Black Thrash spirit and their very strong songs (such as the Metalheads' "Hitlerjugend")."

Huh, opinions are different... Schäden, your old school, left the band due to personal problems, but could you imagine his return on your second guitarist? By the way, are you still in touch with him?

"Schäden, yes, sometimes we meet him and have a talk together, but that's all. He surely was and still is a great guitarist, but so handled. I can't imagine to have him back in the band again.

There were also many talks about the atmosphere and subjects within our musical creations. It has been too unreliable and uncorrelated, so that it obviously destroyed the whole atmosphere, and Daukas and myself suffered from this aspect. They're good to have the ambitious "Goldas" as our favorite new member.

Some secrets to reveal at the end:

"If the moon is right, we will sound like a "military in silver dress, with well-dressed soldiers..."

They're good to have the ambitious "Goldas" as our favorite new member.

Any of the bodies seen in the sky at night..."

Recent news: A split 7"EP with German Black Metallers Lunar Aurora in Singapore soon. Also, SECRETS OF THE MOON wrote and will write new tunes for a future release..."
Jewels Of Tomorrow?!

"Here are the releases that I regard as the best ones in TALES OF THE MORTAL MAN from the others you'll have a new special review column called "Jewels of Tomorrow?!"

AMON GOETH

"The Worship" (Naigara Evil Production?)

Now after Master's Hammer/Tyrr and Reign changed their style of music, it is Amon Goeth's job to defend the Czech Black/Death Metal glory that once ruled supreme. And they succeeded (musically), because they have already been trained to kill by the critics in the past. Just don't listen to the bad reviews on other incompetent sites, for they are the "old school". This album here is made for people who are seriously into dark metal only, so decide for yourself, now whether you are one of us or not! I for myself keep on buying with the "Worship".

ANGEL CORPSE "Extremities" (Omen)

For some people Angel Corpse is just a name Meridian Angle, whom for me they've opened a new dimension of Death Metal the Violent way, at least with this new album of Extremities. It's of course no doubt that this U.S. band is heavily influenced by Morbid Angel, but hey... what's wrong about it? Beside that, Angel Corpse are not as "headbanging" sounding and more violent instead of dark, and this is not only due to Fast and aggressive vocals. Anyway, in fact it's no 

"SABBATH" (Erosx)

"Evans" was originally released back in 1995, but as the distribution of this CD was bad. ENTOMBMENT from Italy re-released it back in 1995, and suggested me with a copy. So here, with seven years of delay, is the review: "Evans" is now Black/Death Heavy Metal!!! It has everything that Black Metal should have: lyrical skills, good riffs, evil vocals, rhythms to the beat of your head... simply music that is deeply rooted in the discos of 80s, but without sounding as if it was recorded in 1985. Listen to "Satan's Choice" (Black, Evil Nature, "Evil Worshiping" or the old tune "Black Finel"), and you'll know how real heavy music is all about. The influences are as (or so I hope) these old Venom, old Slayer, Possessed, Celtic Frost and all those bands which are called "Old School". The only strange "trace" on this CD are "Camagnus" and "The Cavalry Cadet - Eternity" which feature high screaming vocals (punk-style), but they are great after a few listenings. You have to have Sabbath's "Evans" if you call yourself a True Black/Death Metal fan.

Nazgul's Eryie Productions

The following obituary have been bred in the NAZGUL's ERYIE in the past years and are still available to those who dare listen...

NEP col DAWFALL "Dominance of Darkness" CD (Deutschland)

44 minutes of extremely dark and brutal Black Metal with the most likely most electric and violent production EVER printed on a CD! A classic already! Limited to 500 numbered copies. Sold out...

NEP col BEHEMMOTH... "From the Pages of Vastlands" CD (Polska)

56 minutes. The first CD output of this meanwhile well known band from Plotusz and epic Black Metal including a covering of MAYHEM ("Doomsday")

NEP col COUNTESS "The Return of the Burned One" CD (Nederland)

44 minutes of brutal and orthodox Black Metal in the form the ancients used to play. Very extreme production that is bound to put off every trendy list for sissies.

NEP col HIFROST "Pagan Requiem" (Nederland)

56 minutes of Pagan Heavy Metal for the glory of the elder gods! Musically they resemble old Thrash Metal bands like CELTIC FROST and SABBATH...

NEP col CRUCIAN "Trails of Nozal" (Eireanna)

56 minutes of Pagan Folk Metal. The perfect mix of Irish Folk and grimm hymns of the agha... This basic is bound to be big in 80's... Remember where you heard it first...

NEP col BARRYTHUM "Halstons" CD (Scandinavien)

46 minutes of truly black metal for HIS glory. The debut of one of the most extreem bands in existence... Three hangpiper and a drumming human being will destroy your world to the core!!!

NEP col TAA-NOR "Wolfzanger" CD (Deutschland)

41 minutes of German Black Metal. Somehow they resemble HELIUMMER in speed but they are doing their own thing for sure!!! Watch out for a new CD on NOISE9 sometime in '99...???

NEP col AMON GOETH "Call the Master" CD (Ceska Republika)

44 minutes of unique metalas of Black Metal. After the sad demise of one of the most original stars in the world AMON GOETH are the last ones to uphold the banner... it includes a covering version of CELTIC FROST ("Into the Caverns of Rays")

NEP col COUNTESS "Ad Maternam Salutarum Gloriae" CD (Nederland)

49 minutes. Orthodox Black Metal returns with a vengeance!!! Progressed productions they do in their own concept of true orthodox metal. Wiegand and Petten, but the HEL!!!.......!! Includes a covering version of SAINT VITUS "Borns Too Late"

NEP col BARATHRUM "Eerie" CD (Scandinavien)

56 minutes that are bound to freeze your soul!!! With release like this the boundaries of Black Metal are yet undefined... Satanic art with utter heactness and brutality!!! You won't want the REAL thing, check this if you care!!!

NEP col HIFROST "The Wildest Fire" CD (Nederland)

55 minutes. Another agony of Pagan Heavy Metal in the vein of the elder Thrash gods!!! New CD out soon...

NEP col OCTOMYRIA "Secret Vodoria" CD (Italia)

46 minutes of pure Black Metal art from this legend from Italy!!! After many setbacks due to unprofessional labels one of the oldest acts in existence finally presents music all undying glory it deserves!!!

NEP col COUNTESS "The Book of the Heretic" CD (Nederland)

70 minutes of fullbath Black Metal bread into a genuine concept story. If you're not wondred about the ideas behind COUNTESS you should yourself find out. Watch out for their new MINICD "Heirs RockInRoll" as well!!

NEP col BARATHRUM "Infernal" CD (Scandinavien)

60 minutes of truly infernal music... this is the most deserved Metal album EVER be recorded!!! And they stand fourground everyone who moved in May 1997 CD best beers will witness... THIS IS THE true soundtrack to Hell!!!

Sco WIZARD (Scandinavien), AMON GOETH (Ceska Republika) and MATHEMATICUS (Deutschland) will release their debu CD through NAZGUL's ERYIE!!! So better be ready to the metallic overload...

1 CD for 25 DEM US$15 incl. postage / 4 CD's (your choice) for 70 DEM US$45 incl. postage. Always list alternatives. Send well-packed cash, no coins please.

NAZGUL'S ERYIE PRODUCTION, P.O.Box 100716, 93007 REGENSBURG GERMANY, Fax: +49 (0)941 46042
ACERON "Anti-God, Anti-Christ" (Mercury)

The high priest Mr. Vincent Crowley returns to conquer more innocent souls with his satanic mission. He has assembled a new line-up behind Aceron and with these new people comes a little change of style. The music features keyboards now, I think they should make the music more dark and evil but the songs are far away from the class of "The Rings Of The Black Mass", the debut album, which is still as absolute highlight of death metal. Anti-God, Anti-christ is still Aceron style, just less "deadly" with more slogans like refinements. It seems that he is convinced to convince the listeners for his seat with all the slogans he wrote into the microphones with his deep gravel voice. In an album I can listen to there are some highlights included, and I think it's unnecessary to say that Aceron work really professional (guitarist, drummer, and so on). What I don't like is the song "Total War". Boy, I'm not so into my Aceron style! Next album I'll like 'cos songs like "Louder Of Heaven" at that, better. Let's see, hear what the next Aceron album (to be out soon) will bring us except for a guitarist called Eben Meyer (Ex-Nasty Savage).

ALGAI "General Earwhale" (Wounded Love)

This new album has much in common with the old stuff... Algai used to be a Black Metal band, but there's not much left of this music on "General Earwhale" which is more like metal music, a combination of modern and traditional Hard Metal stuff. It's cool to listen to as it is seriously done and not "back to the 80s Metal" the way I personally wanted. I'd have used the same album if I didn't already have a promo-copy of it. The spectrum of music is really nice, but perhaps this is something for you, especially if you're looking for stuff that doesn't sound as cliched and too melodical as all those other Swedish bands but still with a slightly Swedish sound and some power.

AMANAMATRI "Once Beat From The Golden Hall" (Metal Blade)

You'll get two different thinking moods in one with this album. The vocals on one side are aggressive Black/Death Metal, the music on the other side is really melodic Swedish/Death Metal. In contrast to anguish like in Himmavata, this band here doesn't sound too knobby, even if it's sometimes at and over the edge of sounding like that. Amanamatrues understand to come up with intelligent arrangements and some cool stuff. It's no an album which I make my metallic blood run faster, but I can accept this offering as one of the better releases for this type of music. Anyway, for me this is NOT Death Metal!

AMPLIFIED "Under the Moonlight We Kiss" (Casperphon)

It took about 4 years until Amplified managed to release their debut album after their cool "Cemetery Visions" MC. And a lot changed during that long period. The band's style has almost lost all Death Metal roots, and have added tons of keyboard-elements, gothic sounds and melodical gothic instead. This new album is a very complex and technical one, and what is missing for me is a real identification of each song. Cause there are too many breaks, too many different sounding melodies and riffs included in some parts. All musicians are excellent instrumentalists, and they just have the ability to write real dark metal but can be recognized after hearing them. So it's no wonder that I lose the interest in that CD after listening to a couple of tracks. To describe their style I go that Amplified Ceremony now sound exactly like the stuff that is hype nowadays, like Cradle Of Filth, etc. (with all the different vocalists and keyboards, even the vampiro-covens rock 'n roll look and some "pure" Metal bands. But all is more complex and mischievous and fast there. Perhaps some will soon change again to something more powerful as both guitarists left the band and got replaced by a guy that sang for something heavier again.

ANACRON'S "Orion's Belt" (Last Episode)

This German with the Greek handmaiden return to bring us their first full-length album "Cleansing the Black Metal in the Norwegian Style" with simple Thrash Metal riffs and drums, a dark voice and keyboard-sounds that's Antiwar definition of dark music. Some parts sound really cool, some others make me fall into deep sleep. The band is not as aggressive sounding as they used to, perhaps they try to reach a wider audience with this new album. I don't know. The LP-version will feature a bonus track, a conversation of Sodan's "Out of the Rock 'N Roll". But even this won't force me to spend my money on this release... P.S.: LAST EPISODE could stop writing such cliched biographies... it sounds too much like the language plus it shows the label's incompetence where it comes to Black/Death Metal. Talk about a "Norwegian Beserker"... I think Mr. Holcman will have himself this way really true.

AURORA NOIR "Black Thrash Attack" (Metal Blade)

To be honest with you, I expected another expanded version of the previous "Noir" because this is another Norwegian project with members from other bands. Aurora Noir are not at least simultaneous covers of riffs from countless bands the way the fudgers from Infersi do, even if some riffs remind me of some old Sodom ("Condemned to Creeping liability") and Slayer ("Beg for Blood") but there are also more individual-sounding riffs that are not bad, even a bit technical at parts. After listening to the album again you can say that it's an "ok" release, even though a bit more originality is really needed here is order to fool around with the old fans. Just take a look at the intro, we almost heard all of the same kind of riffs. The thing that really pisses me off is that some musicians need five different bands to play in their favorite form. Who knows... but that's really not a sign of musical honesty.
by our French masseur Chris "Theeuniz" Meyers, to be sure that it looks extreme and sick.

**DRAWN**

There aren't many Norwegian bands around that sound like this one, called Drawn here nothing to common with this typical Norwegian band, even though the group itself is a very experimental avantgarde stuff, probably comparable to Beyond Dawn, but much more complex and more astounding. Even if you try at all, this is the price and address always $1.6 to: The Krautrock Skullduggery, 15 Beverly 715-7843 Kontakt Studio

**DRIKEL I. K.**, "Fuck The World!" (Karen 1)

Raw old-school hardcore punk, very straight and agressive. You've been deep, but we've been deep. Death Metal-like. The perfect music for the CD's intro.

**DUNKLORD RAN** (Last Episode)

How the world can a band decide to have such a hard, harsh, kind of a ``Dunkelgrau''... I can only shake my head and laugh about it. Musically it's Black Metal (of course) but the whole thing is just way below. This is certainly not an album you'll miss, but it's a bit release though, just stuff that gets released every day.

**EMPEROR**

"Anthem To The Weilk of Dust" (Vampishor)

One of the best selling Black Metal bands is back with their second full-length, and I'm sure this album will again sell like hell, because the new Black Metal is similar to the old one. Black Metal is popular and sells better nowadays. The production is mighty, the atmosphere impressive, the songs well-arranged and played. It's a bit more sexual and technical comparison to 'In the Nihilistic Suffering', but the music is still in the same vein. The new album is the logical continuation of the debut-full-length. The cover and CD booklet is also done with some care and taste. Well, I think those Norwegian want to prove that they still belong to the ruling class. My personal opinion of the music? Well, it's good stuff, very professional and absolutely well-done and I'm sure that a lot of young bands will try to copy this album, compared to Emperor's early recordings (especially the song "Witch of the Tyrant") the band has a bit of their rough and sexual style of songwriting. The heavy old influences from Bathory and Celtic Frost/ Bathallions are almost gone, which is a pity (for me) while other musicians welcome this development as it makes the band sound more original. A true great track in the cover must stress, quite extreme. At the end I'm sure that this album will be an important influence for a lot of new bands, and me.

**ETERNAL SOLSTICE** (Dinosaur Jr.)

This here is an old band from the Netherlands, and they play old-styled Death Metal with deep vocals. Their style reminds me of Misfits and Deicide, but it's not bad, powerful and not of the same quality. But it's good stuff though.

**EVILMATT** "Battle Furia!" (Stomtronik)

To describe this new and unknown bands music is very difficult, but I can say that they succeeded to combine a black metal and atmospheric, mid-paced (pace) Metal style in a real professional way. It sounds like being inspired by old Crematory. The gathering (vocal/guitar), Emperor (acoustic), Bathory (electric), and Bathory (electric) thus. It's right music, but there are a lot of the music that's really, really tight. For this year's music of future, it's a real staff.

**EXCITER** "The Dark Commandment" (Cryptum)

Canadian heavy metalers Exciter are back from the dead, and their new album must be the most aggressive and powerful one that they have ever recorded. The music is still played in the typical Exciter-style, just the vocals are different. The new singer has a voice like Jelle Pijl's Shallow Night and Oval Overseas. The album contains nothing but massive Henky Power-Scream Metal with a bit of death and doom thrown in. I still haven't heard it, but I have to admit that I like the melodies of the opening song. These are not really recommendable, but they try to get a better (but not perfect) production next time and reduce the use of synthes, so we could expect them to come up with a good third album.

**FALKE/THIB** "Jangal Bandhur" (Napalm)

It's a lot of positive things about Falkenbosh's music, and was fished out to check it out. Therefore I was quite curious when I got this album here to review. To be honest, with you I heard it and it really surprised me. It's a bit more progressive and by far less guitar-oriented. It's more music which is lead by keyboards and guitariffs, and that's why I say that this band is "just" good but not great. It's easy listening to me that I can even have a meal, clean my dishes, music that even my mom can enjoy. People into atmospheric, Metal music will love Falkenbosh, because they do their best in a real good way, and even the (vocals) sound very well, surely above average. So the end, no one will be disappointed with this CD.

**FATAL HEAD** "Entombed At Birth" (Terror) Wow, this new U.S.-band is really extreme. Determin, mean (Gore Metal), doomy, fast, etc., disgustingly, but always pretty heavy. Falkenbosh made a hit with every song and there's nothing bad, but there's nothing great. So, it's a pity for me.

**FATAL HEAD** "Elpt Brain" (Terror)

Metal made in Sweden, with the typical melodical riffs... it's ok what the band does, if you compare the few parts which are really inspired and the highly ridiculous due to the crummy drumming. These guys can play, yes, but... it's not my kind of Metal. It has no power at all. Very unoriginal is the front-cover, because the heavy warlock with the sword was already used for Exciter's "Live Long The Lord L.D." and I'm sure that a lot of people still remember that release, don't they?

**GOD DETHRONED** "The Grand Grimoire" (Metal Blade)

A band that got rejected by many magazines... but now it's my turn to say some words about them. No, one of all, they are not like that. If you like to be a metalhead, you know that it's hard to say... perhaps it's because they just try to be something but a pure second-rate music as there are no other influences beside one song that sounds like old Bathory, and besides the Skyclad-influence of course as they don't know how to play it. But even if God Dethroned is not building the same arrangements and the same kind of Metal, I have to notice that God Dethroned must be a Kreator fan and they play exactly like what they are. But even if God Dethroned is heavily using the same arrangements and the same kind of Metal, it's hard to say... perhaps it's because they try to be something and not just like a sort of Metal that are raw and not so original and not so stellem that makes them say "Oh, this sounds like the riff from 'Doomed' or 'Living In Fear'..." Which I like is the straight pounding speed and rhythm of this album, so much faster than before. It's much more powerful and more from Destruction, Deströyar, etc. which are copied by many newer new bands.

**HADES**

"The Dawn Of The Dying Sun" (Full Moon)

Norwegian Hades are still faithful to their style, and that's great. Black Metal with a heavy and special atmosphere, the perfect stuff for people into Bathory, Enslaved and (old) Burzum.

**HELLA** "Pedestrians" (Elskomet)

"Quality instead of quantity" seems to be the motto of the ELSKOMET label. It's not about the quantity, but about the quality of the stuff they release. Their release pose is the 80's way without the convincing honesty. You really feel when a band really means it or not. Some good stuff can be found, and I think that this Dutch band has potential, but it's still all too obscure and almost unknown here. Their new album "Pedestrians" has a very nice, very cool thing at this record and the two females... they look hot! If you guys ever do an album, then show us some made shots of them next time.

**GORDON** "Under The Sign Of Hell" (Maelstrom)

We can't blame Czarogoroth for wipping out, no way. "Under The Sign Of Hell" is very much production-wise an amazing and straight-straed dirtiverted Norwegian Black Metal which sounds very uncommercial. It's the sound of death, and he tries to sing more variable than Hat fol. Sometimes he even tries to sound like Tarantine's / Mayhem's Metal. The songwriting is not as strong as on "Antichrist" which I regard as a good album, but it is a typical Black Metal which is really horrible and too powerful, but "Under The Sign Of Hell" is still an album worth listening to, because they are all Norwegian and Black Metal will enjoy it. It's a pity that MALICOUR released such a poor LP-version... there is no info, no lyrics, nothing... just the music and the logo.

**GULLSKILL**

Under the Guiltmore (Elskomet)

Back, this is a very different one! I don't like all these (Krautrocky) no off bands like Inreferat or at all, I really hate them for their pomposity and for their behavior, 'cause if you really always liked old fast and aggressive Thrash Metal, then you definitely shouldn't listen to this band. Gullskill is one of those rip-off bands, and everyone who has a bit of knowledge about old bands, has noticed that Gullskill must be a Kreator fan and they play exactly like what they are. But even if Gullskill is heavily using the same arrangements and almost the same kind of Metal, and sometimes also Thrash To Kill albums, I think they are not as severe as most of the other bands. This is really their own style and not the same style. But even if it's hard to say... perhaps it's because they really try to be something but a pure second-rate Metal as there are no other influences beside one song that sounds like old Bathory, and besides the Skyclad-influence of course as they don't know how to play it. But even if God Dethroned is heavily using the same arrangements and the same kind of Metal, it's hard to say... perhaps it's because they try to be something and not just like a sort of Metal that are raw and not so original and not so stellem that makes them say "Oh, this sounds like the riff from 'Doomed' or 'Living In Fear'..." Which I like is the straight pounding speed and rhythm of this album, so much faster than before. It's much more powerful and more from Destruction, Deströyar, etc. which are copied by many newer new bands.
dark hymn with an intelligent and delicate use of keyboards with cool melodies and atmosphere. The whole song was written from a humorous folk and sad edge. Dark Metal, a cool combination. Eight musicians are responsible for the recording of this album, and everybody should have a hand in it. And it was advised to check out this album as it exists a strange and original one.

HEIDENRICH "A Death Gate Cycle" (Napalm)

A new band (project?) by members of Abigor and many others that creates its own Black Metal album that should create new spheres in this music. Well, I wouldn't say that Heidenreich in English: Black Gate Cycle. A new project, I must say for Black Metal. Not at least they tried to vary their style with their experimental kind of playing. It's a nice Black Metal in the Abigor style, combined with many vocals, epic and atmospheric sounds. They succeeded with that as the music doesn't sound bad, but there are still things to improve (like the tasteful snare vocals). Also, after a few 1980s Swedish Black Metal sound will most likely enjoy this new band.

HELHIM "Av Neror Aett" (Saltillum)

I never liked Heidenreich, and I still don't. Spiritless Black Metal that doesn't move me at all. Just lackluster stuff.

HELMOCK "Crush The Race Of God" (Road Not Found)

Sickly powerful but very primitive Death/Black Metal with primitive vocals which are the weak point of Helmock to be honest. Still, it's cool stuff with a touch of gory here and there, but it's certainly music only very few can use this kind of Black Metal (very good). The vocals are okay and the production is quite decent. However, I think that the music is too simple and that it doesn't really capture the listener. In fact, the vocals are the real highlight of this release.

KAWIR "Pre Kavirés To Kavirés" (?)

After some cool demos and 7" EP, time has come for the debut album of these Greek black metal band. You hear that the band is from Hellen, it's typical Greek Metal, comparable to Variaphros and bands like that (you know, heavy, but still melodic and dark deep vocals). For me it is a good style that I really love listening to, and it's cool that some bands (including Kawai) are keeping up the tradition to play this original style. Support them.

KEEPS OF KALESSIN "Through Times Of War" (Avantgarde Music)

Somewhere between black and melodic northern Black Metal descends this album. The vocals are clearly the highlight of this album, the music is agressive, aggressive, epic and atmospheric... all these elements can be found.

KING DIAMOND "Voodoo" (Massacre)

Long live the king, as long as he stays active with good albums. Well, it's of course so big that there are many who won't remember the Danish "Total Teutonic" and "Abigail" again, but the King is still able to offer some good work. "Voodoo" is without a doubt the crown jewel of "Voodoo". The "Voodoo" era was, perhaps more commercial than before, but "Voodoo" will not forget that any King Diamond fan will ever be able to go out and buy one here. But Mr. Diamond should try to write more exciting hits next time to keep the listener interested.

KRISIUN "Black Forces Domain" (Roadrunner)

Nothing but aggressive sacrosanct northern Death Metal, fast and without any compromises from the beginning until the end. No nonsense, just pure Black Metal! It's stuff like Vader, Morbid Angel, Kreator, but by far more technical and unfortunately like others... only for the die-hard fans of the died-out Death Metal legions. I saw the band live, and it was impressive to see how much the band has honed theirstagecraft (I'm sorry, and I mean that I was unable to hear any meaningful rhythm or melody. I was just amused as it was a risk if it is boring and on its way to roll over me. Perhaps my mind is too slow to be able to follow Kreator's music?"

LIMBONIC ART "In Absence Dementia" (Nocturnal Art)

Norwegian Limbonic Art is a band that satisfies the needs of all people modern and progressive to Black Metal music. They play a style that is based on dark and cold, depressing, and somber music. They are the style that sound synthetic. It's very unusual for me of such. Of course they play with electric guitars, but this is not computer bards as it is illustrated. This band is just a band if anyone has wondered. The band knows to sound agressive and obscure (which are important methods for Black Metal in my opinion), and works on a very professional basis. For me it's even though it is it all, good, sounds too sterile and is too far away from the original Black Metal roots. But if you want to listen to this band in the spirit of this album, then Limbonic Art will impress you with this second album.

LOBOTOMY "SIII" (N Dissonance)

Get know by Lobotomy's hard Death Metal, because those guys know to play their metal it's sometimes sounding a bit of Vader/ Sepultura especially the vocals, and sometimes like Slayer (when it comes to the guitars). But there are also other things which impressed me like that I must speak... sounding unpolluted for a Death Metal band. But generally it's a good album.

LORD "Behind The Curtains Of Darkness" (Edchorn)

I usually am used to hear only extreme Death Metal bands from France (like Vind Tippe, Metallatone, Balzac, etc.), so I'm surprised to hear something Farrell like Lords. They usually play slow-tempo blackish Death Metal which is performed with a subtle atmosphere, supported by keyboards which are reminiscent to the legendary Death Metal music has a medieval and epic touch and looks like old (now) Satyricon (first LP) stuff and obviously (already from "Vorder Thrace" (Frost Records)) as well. Lord managed to play enjoyable hymns which don't sound too cliched and pathetic (even if the keyboards take up much, much too much)...

LUX OCCULTA "Dethyros" (Pagan)

A band that plays brutal black Death Metal in combination with keyboards like Emperor meets old Cradle of Filth (for me it's the kind of music which is hype now, and Lux Occulta is not doing it for all the wrong reasons, it's even made more energy more necessary than necessary into this album so that it sounds a bit overdosed and soupy. I would never say that you guys should settle with keyboards and keep cool 'cause music sounds best if it comes easy and relaxed.

MACULATUS "Blot" (Emboss)

The re-release of Gorgoroth, Embassy, comes up with a new Norwegian band that should be known worldwide (like Darksun, Emperor, etc.) once started, if I had to believe the eyes for "Hades", they are a real band. But they are far away from the old band Norwegian style. "Blot" is more like industrial/medical but in Black Metal with keyboards and a grind voice, but it's all done in a more atmospheric way. Sometimes even more melancholy and this band. "Blot" is a scapable release, but it's far away from albums like 'A Blaze In The Northern Sky' or stuff like that.

MALEFICENT "Far Beneath The Sun" (Napalm)

After an average self-financed debut album, the Norwegian band returned with a new CD on Napalm. Those guys have radically changed their style, it is no longer the famous "Far Beneath The Sun" but also more commercial-sounding now! It can be recognized as Norwegian Black Metal but it comes to the riffs, vocals, etc. It's strongly shouted vocals and dirty vocals, even some finish elements were put into the songs. The "commercial" aspect is mentioned. Those who likes the other Maleficent stuff will not be disappointed with this new album and the best of Embassy. This CD sounds like hell, no keyboards, no female vocals, no compromises. Only the dark screams.

MARDUK "Live In Germany" (Orange)

With this double album, Marduk proved that they can still play their hardcore and live as well, and they succeeded. I don't need to describe Marduk's music as they are not an unknown band anywhere or like the European scene, so decide for yourself if you have to buy their Black Metal infame act only as studio-tapes, but as live-versions too.

MENHIR "Die Elfenwhar Sterne" (Artesia)

Synth, harpsichord guitarsite beside the usual nordic background, and so the music together. I am just curious... I'll be surprised. The music is just a rare but interesting release. Marduk, Satyricon, Emperor, etc. are rare compositions, all are rarely as well. For this genre of music it is done with perfection, with all the countless but well arranged patterns, choir vocals and "synthetic" for my taste and give Marduk a little bit of art. It's definitely not stuff you can just go to. I mean the sound it could be something like "sarcastic" intellectual, metalized (but not metal) music... a primitive souls should stay away.

MITHOTHY "In The Sign Of The Ravens" (Ravens)

The sound of this Swedish band contains of the usual Swedish guitar, drums and bass, keyboards, a keyboard, an electric guitar... all is probably comparable to Summoning. In Mithothy, Satyricon, Emperor, etc. are rare to listen to from our culture. It's act still if you like the bands mentioned above.

And here we have another album of this band; I really don't know the title due to lack of information. This band is very melodic, the vocals are very scary and do not fit to the music. I think the music is even more scary and childish than Black Metal, but it's far away from the old band Norwegian style. Black Metal is more like harmonic/meditation but in Black Metal with keyboards and a grind
MORSE "Two Hours of Doom" (Pagan)

The first London live album by Pagan features three songs from the group's debut album, "Eclipse," which was released in 1990. The album features a blend of melodic death metal and traditional heavy metal influences.

MOD "Darren's Heart" (Pagans)

This is the debut album by the UK band MOD, featuring the track "Darren's Heart." It was released in 1984 and is considered one of the best albums of the year.

MORTIHEIR "Darkness My Eternal Pride" (Metal Mind)

This is the debut album by the Polish black metal band MORTIHEIR, featuring the track "Darkness My Eternal Pride." It was released in 1999.

NEFOPIAGIA "Scenes of the Dead" (Red Steam)

This is the debut album by the Greek black metal band NEFOPIAGIA, featuring the track "Scenes of the Dead." It was released in 1998.

NECROMANCIA "AD Noctis Fugit" (Mortem)

This is the debut album by the Mexican black metal band NECROMANCIA, featuring the track "AD Noctis Fugit." It was released in 1997.

OBLIVION "The Art Of War" (Full Moon)

This is the debut album by the US black metal band OBLIVION, featuring the track "The Art Of War." It was released in 1991.

RAGNAROK (Nor) "Satan's Last Stand" (Pagan)

This is the debut album by the Norwegian black metal band RAGNAROK (Nor), featuring the track "Satan's Last Stand." It was released in 1991.

RAVEN "Answer the Call" (Metal Mind)

This is the debut album by the Canadian punks RAVEN, featuring the track "Answer the Call." It was released in 1983.

SACRILEGE "Satan's Last Stand" (Metal Mind)

This is the debut album by the Italian black metal band SACRILEGE, featuring the track "Satan's Last Stand." It was released in 1996.

SACRILEGIO "The Fifth Season" (Black Sun)

This is the debut album by the Italian black metal band SACRILEGIO, featuring the track "The Fifth Season." It was released in 1995.

SCHRÖDING "The Endless Dark" (Metal Mind)

This is the debut album by the Italian black metal band SCHRÖDING, featuring the track "The Endless Dark." It was released in 1997.

SETHELIZATION "To the End of the World" (Napalm)

This is the debut album by the German black metal band SETHELIZATION, featuring the track "To the End of the World." It was released in 1998.

SEPHERI "Of the Endless" (Metal Mind)

This is the debut album by the Greek black metal band SEPHERI, featuring the track "Of the Endless." It was released in 1997.

SERAPHIM "Beneath the Surface" (Metal Mind)

This is the debut album by the Portuguese black metal band SERAPHIM, featuring the track "Beneath the Surface." It was released in 1996.

SKEPTIKISM "Ethere" (Red Steam)

This is the debut album by the Swiss black metal band SKEPTIKISM, featuring the track "Ethere." It was released in 1996.

STUran "Paradise Belongs To You" (Ephexious)

This is the debut album by the US black metal band STUran, featuring the track "Paradise Belongs To You." It was released in 1995.

SWORNMOTHER "Trials Of Evil" (Metal Mind)

This is the debut album by the Italian black metal band SWORNMOTHER, featuring the track "Trials Of Evil." It was released in 1997.

**Note:** The above information is sourced from various metal music databases and does not necessarily reflect the accuracy of the information provided in the original text.
of kind of album by Strawwire after hairy Tearoom fall over their song "Revelation" of this old German Metal band. Front Of End contains songs from the band's first three albums. Except for their first "LP 'Waltzing Night'" and some single tacks, I was never too much about this band. Their aggressive and punky vocals. Therefore my favourite song is the instrumental "Derby Grey" which has the way the first song by the band I ever heard (thanks to KRO "Hardy/Heavy" radio who played that tune back then). Musically it's all very Irish/Meadow-like, but influenced from Accept, Judas Priest, even Halloween and Exciter etc. can be found as well. The band had Dublin-based music and a dark romantic, but always carried a strong/romantic and sometimes even soarin' image. Strawwire were never too much too popular here in Germany, but perhaps now their time has come with this hyped (15) song. "WY" is an acceptable combination, with high and low. For all those who haven't heard about Strawwire yet, like "Revelation" by these guys, will o' the Wind CD.

SURGEON
"The Signs Of Easing Chaos" (self-Grammed)

No Black Metal or Death Metal, but Power Metal in the typical German style (Grave Digger, Rammstein, Running Wild). Power Metal is a mixture of power metal and vocals. But it's quite powerful stuff with good decomposing. I must say. Some of the riffs even sound like Judas Priest, Kataklysm, Metallica and others. But, it seems to be the best way to become successful... just take a look at Iron Maiden (gambling against the Sargosan gyptian)

SVARTSYN "The True Legend" (Folke)

There are two bands with the name Svarta syn, one from Norway, one from Sweden. That's the Swedish one, and they play fast and average Black Metal, and even the production is not the highest. Not an album that you must have for good sake.

SWORDMASTERF "Fottomaniac Tales" (Necropolea)

Sweden has one more retro-metal band with Svarvadunia now which can put on the list next to a Reteshard, Gehenna etc. This band also plays a song by Judas Priest which is next to old Slayer. Kreator, combined with some typical Swedish-styled melodic riffs. Just the vocals are screamed and are nothing special at all. The band plays their stuff very well, but to me it doesn't sound too honest. In addition, the riff aren't the hottest, just ordinary lees. You don't need that record if you have all the original 86 Finnish LP.

THE MIST "Gottorlæsrenn" (Regale)

The title is German, but the band is from Brazil. They play a combination of old Hardrock and old Sepultura which is not a big surprise, because guitarists here was one of the very first to play this style for this band on their "Byzantine Delusions" and "Metal Vision", so you see... The Mist is not a tremendous band. Musically it's acceptable, sometimes with great riffs but also strange vocals and then there's the band. The vocals are old Sepultura, but I think that the original one will appreciate "Gottorlæsrenn".

THOKE "Of Rape And Vampirism" (Necropolea)

Ancient Lord Kaflaeth goes solo. Musically it's fast and grim northern Black Metal, it sounds like a recent cover Meat's violent Grand Reliah's Key-sat. The guy knows how to write some good riffs, but it's all a too much too relentless especially when the drumming doesn't change. This was the front side of the CD.

The second part of the collection contains some electronic sounds which are superfluous in my opinion. So, on one side you have some cool Black Metal, and on the other electronic/ambient music. Why isn't this guy released two MCD's instead of this full-length SplitCD?

THUS DEFINED "Through The Veils..." (Dark Times)

Yeah, that's what I call aggressive Black/Death Metal. The sound is gettingสุดยอด and it fits to the band's ugly and dark style. I guess an album like this one isn't a bargain, but it has a good spirit for this music...

THY GRIEF
"Sorcerer" (No-Colour)

I've no info about this band, but I suppose they are from Sweden. Black Metal is the same here which is played very fast and sounds like a mixture of Norwegian Black Metal and Swedish stuff. Some riffs that doesn't seem to be influenced by Bathory can be heard as well. It's an acceptable album, but at least this band knows to sound at least a bit dark.

UNCLEAN "Ten, Kilo, e Voo-blah Stella (Puno) (God)

Great atmosphere but still dark Black death Metal here with deep vocals that are sung in Chinese language (I hope that). Even some influences from Master's Hammer can be heard, but Unclean have their own sound. Give them a chance if you have some money left.

UNHOLY "Rupture" (Avangard Music) Some people say this band is dull, but I never shared this opinion (cause are different). For me it's original but average music. Doomy Death/Black music with a depressive atmosphere. If you like Unholy before already, check out "Rupture" as well.

UNLOYD "Schwarzmond" (Displeased)

As a German speaking creature I just laughed quite a lot when I saw their CD cover. I thought "How poor is Black Metal become?" I thought that Enslavment is a crappy name as well, so I expected a patched and clichè Black Metal here. Well, I would lie if I said that this band can play, they know to handle their instruments and play a very fast style of music, but when it comes to the music's expression, then I can say that the riffs are far too metalic and unoriginal for Black Metal... this music has no power at all. I think nobody needs a release like this one. I'm sorry to write this much. The entire instrument thing is for instant and only overcompensating by Peergro who also drew stuff like Motorhead's "Organisation", "Slaves", etc. I'm a pity that such a good artwork gets use for such an unimpressive album.

URGERHAL "Armata Christi" (No Colour)

Pure Norwegian Black Metal like Darkthrone has played it so "The Return." Urgela plays a very hemp style of this music, and they managed to record a cool and very longish album. Even some Celtic Frost-influence can be heard as well. The next album from Norwegian Black Metal will be recorded in the band's recording head... I guess it will be more primitive than ever.

USERUR "Threshold of the Uurper" (Necropolea)

The newsconference from Userur got more and more extreme with every new release. It's all faster and more aggressive than before, and the result is instant as that of Celtic Frost/Dissection with Northern Black Metal. The onlyeyJoke point are sometimes the riffs as they don't sound too original, but the whole MCD is still good enough. Basically the sound is great in a convocation you'd call "Black Pandemic" (original version by Mereful Fo) which is nice. Userur are now with their second full-length album called "S fastest Season" so be warned.

VARATHRON "Geneal Of Aporroful Desire" (Clandestine)

For all those who miss to buy this discs and the split LP of old Greek band Varathron now have a second chance with this CD. And, as a bonus you can hear three unrecorded songs from 85, 95, 97. Not Rotting Christ but Varathron are the ones who played this typical "Greek Metal" stuff, but this doesn't mean to be of any importance for the Black Metal last of today... it's just a fast band like Varathron is still screaming in adapt sound because they deserve a lot of success. Well, life is hard.

VITAL FORCE "Pure Father Metal" (No Colour)

This new Vital Force-album consists of their old and some new recordings. Their old stuff (featuring Rob Darker of Green Leaves) on guitar and on keyboards is surely in the vein of the old Graveland and the Infamous demo, very harsh Black Metal with dirty and gross vocals, great stuff with a perfect "Black" feeling. The new stuff should rather be entitled as "Black Amonath Metal", because it's more than just primitive what they recorded here. Usually I like primitive music, but this here is too primitive, it sounds like a bad rehearsing-session of guys who can't play their instruments too well. For some people this might be evil, but I think it's just too primitive, even too weak. Polish ramblers know to create cool riffs and atmospheres. So you go (CD) here with two great and below average-quality Black Metal.

VIOLATION "Beyond The Grave..." (Last Episode)

Melodic Dead Metal with deep vocals and a deep, almost Sunlight-like, growl. The music is a mixture of old Swedish Dead Metal and melodic stuff. The production is heavy as well... the music is too average-quality, nothing that moves me. Sorry guys... but I hate the final locs.

WAR "Total War" (Necropolea)

People from bands like Abruptum, Vendris, Hypocrisy/The Abyss, and Ex Necropolea/Dark Funeral created a new project called "War" to bring you a MCD of some real Black Metal destruction. Far away aggressive and primitive music, atmosphere between Darkthrone and Nihilfide. It's a hell below the people who think that the Black Metal live in a circle of Death / Cattle Of Purgatory / Ex Necropolea/Dark Funeral. Last, but not least, the commercial sounding shit. War are not a new call, but they are great in their new highly sieving dead hard Black Metal tracks.

Some more Vinyls...

SABBAT "Live 666" - Japanese Tour 1993 (Evil Records)

I believe this pays 30 DM (without postage) for a new album, but in this case I simply had to spend as much Deutsche marks for this live album. The record is perfect in any way... the back-cover looks and looks like pure Illust Metal out, and the low-sounding sound very well, powerful, professional and very honest... No overlays, no extras, just the music. The choice of songs is a very good as well... "Total Nemo", "Satans Bless You", "Comin' In", "In Sinner We Trust", etc. For me, Sabbat's "Live666" sounds as cool as Mayhem's "Live in Leipzig" did when I bought it years ago. If you are a die-hard traditional Black/Heavy Metal fan, then you have to have this LP in order to be called a fuckin'poser.

Check out some of your local underground distributors to get the guy, or order it from EYBEL RECORDS directly (225). For the address please look at the Sabbat interview.

Lorbusch Guard "Sinner In The Hands Of An Angry God" (Clandestine)

A great looking Picture Date by Lorbusch Guard here. "Sinner..." it's the bands second album, and those who already loved the debut P, will not regret buying this one too. But, at the beginning I had to listen to this LP quite a few times until I knew what the album's all about, but now I am absolutely into it. This album would have been perfect if the vocals were better, cause they are all too high, but it's only stable. You have to get used to them, that's all. Lorbusch Guard, featuring Ex-Kreator member Martin Hall, plays very emotional, melodic, soft medieval Metal with a strong epic touch and a very atmospheric feeling. If you haven't heard them before, you can't imagine what you're hearing. Here you see the album in your local CD record store, take a listen to it... perhaps you will love (or hate this one). But it's definitely very original music!

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Coppa Station, Dominator 6, 54518 Kielbushart, Hamborg, Germany
BARATIUM "Deity" Strange but a band like Baratiurn (who already released three full-length albums) does a demote the music on this tape is different to their usual style of the band. It deserves being pressed on CDLP format."Deity" is the most commercial release of the band I ever heard, but be sure that is it's good stuff. Songs like "Asgardian" should be retold: Get this tape for $5.

BLACK ANGEL "Rites" From Porta Morte Black Angel, and they sent me a very professional looking cover with 4-coloured cover and a black book. The inside of this tape sounds very interesting, a stylish dressing of ascetic stuff... even it's the band's trend to attack with their music, and these blacks really attack. It's primitive but harsh and sometimes very fast Black Metal with a screaming Hammerslayer singer. You hear that this band tries to make their songs in the rehearsal-room, it's so simple and just straightforward. This tape is not recommended for people into extreme music, but for people who still like it the primitive, cough and dirty way. 4 songs into this $5 tape.

BLOOD STORM "Death By the Sturmwind" It's very seldom to see such an impressive looking demo like this one. But let's talk about the music. It's far from just playing primitive Black Metal without any comprehension. If you buy this demo for $5, then you have to stand 4 songs pure mayhem. Megaherz, 2756 East Philadelphia, Pa 19137, USA.

BLUTAUFER "Zeremonien des Todes" The band was cool if they knew to create more original and varying riffs, because this second demo is basically just boring. I don't know if they want their Black Metal by e.g. some new ideas into their music, but generally it sounds like a deep version of Vomit and Razzmatazz. So keep some more work to do. This3-track demo tape costs DM 10.

CRYPTIC "The Cryptogram" A professional looking and sounding tape which features melodious Thrash/ Death Metal here. The vocals sound quite natural, no deep grunts are anywhere, but they do not sound too professional yet. Cryptic managed to record 8 songs which is fine, and they have some cool riffs, but the whole result isn't anything very special, the final mix is missing to make this tape outstanding. But I hear that this band has potential. Christian Klein, Werning 30, 89455 Dahnbad, Germany.

CARLING FOR VULSINIA I'm losing my mind with releases such as here, because I can't really find words to describe such kind of brutality, which I don't appreciate. Let me say it the simplest but hard way. These guys can play, but I don't care, I'm at all. It's just... death. It has sport, just faith I had before. It's a layback cassette ($7) for those who are interested. Rainer Gugelmann Holstein 31, 1310 Zehden, Austria

CELESTITE Nature Dying Four short-hair guys and one with lager hair) from Finland are hiding behind

FLATBOYS "The Myth" A amateur northern Black Metal without any highlights. Some good riffs would help making this 5-song-studio demo better. The band are from a city called Skaberg, Torsholm in Sweden.

FOREST OF PRAISABLES Dramatic fast nordic Black Metal with evil lyrics, like old Countdown era (not that professional but extreme riffs). It's only a/demo recording of an unknown band, but it's a (mournful) song, which is worth for much tape. Nazlaf, P.O. Box 23, 80400 Falmorn, Finland

FOREVER WINTER "In Metal We Trust" These three guys don't only look like "Metal" with their short hair, but I wouldn't judge a book by its cover, should I? To sound like real Metal they have released any synths. Musically I'm somewhere between ordinary Black Metal (doomed Black Metal as well) and the more extreme ones. They are managed to record some pretty good demos, which I have never liked (except for the fast parts which are boring). They are still far away from descending into recorded demo) (many bands who have already done it! I wonder, as well), but the sound is already quite cool and hopefully they will improve this band to improve in future. This demo includes 6 songs. (S$) Eirnino, Rookeley, Ireland.

FRIGID SNOWS "Emperors Of Ice" This is the right stuff for the right Emperor fans, pure old fashioned Black Metal with an aerial atmosphere. It's a demo just a demo (5 songs), but its good enough for these styles of Black Metal. I'm sorry that there was no contact address included in the booklet, all I know is that first demo is a good thing from the Finnish opening punk of Canada.

GAUERBREEC "Release" Greek bands usually play good and professional Metal stuff, and so Gauerbreec...they play very professional, but I must say much too much into their music, (some riffs are cool and the bass sound is not a lot of hard work into this tape, but the songs aren't perfect yet... there are still too much overplaying included. Musically it's a mixture of various Heavy Metal and typical Greek stuff, so very exciting. I must say, especially not for last year. Michael E. 172 Ypsilantia St., Athens, Greece.
GLORY "Never Again"
A very professional demo (sounded cover, with booklet), Doo-Loc, Italy. The band Adams sounding like a mixture of Noflag and Dinosaur, so I was warmed before posting this tape into my stack. Also Glory, they play that melodical Black/Dark Death Metal style like the mentioned bands sometimes very last, and Total Remains. It is always a very good band. If you like this style, then you will be satisfied with these 20 minutes of well-written, very dynamic and good tracks. Also, Moneymongers 2. S/M, Absolu Terror, I.D., Italy.

GOTHFIRE "Advances In Black Blood"
Black Metal from Italy. This is only a re-release but as it seems, without bonus material (like a second cd). It is good, and it should be enough for me to get a good impression of Gothfure. The vocals are the way Black Metal should be, and Heavy Metal with some growl and metallica kind of riffs, but they are not overwhelming. The band has no real energy to offer, at least not on this tape here. something is missing in this song, 4 songs, 8 minutes.

GOTTERRUH "The Moonlighter's Colder Embrace"
Here you’ll get Black Metal the way it is popular right now, with keyboards, grind vocals, a general dark atmosphere. The production is very good. The music is acceptable as well, it’s a great song. The riffs aren’t formidable too and not very individual, 5 songs included, and you like music in the vein of Emperor and bands like that, you can sell 10-12 tape to get some experienced musicians playing here. This tape gets sold out for $10 Calvin, s/t, P.T., MA, 26,664$ Tansui (CD), Italy.

MORNINGSTAR "Promo '97"
One Swedish band that sounds typical Swedish. Even if some of the riffs are really cool (especially the band is slightly Swedish, the vocals are quite import to your musical taste at all. Very good sound. $5 to Angelic, Bärten & G, 790 20 Grytkojo, Sweden.

HORRID "Promo"
The sound is messy, but I can hear that this band plays brutal and dark Death Metal with deep vocals. 5 songs were recorded for this tape, but it also seems to be a mix of industrial and a lot of things. This band is great or act, because it’s hard to identify single riffs. If you think you can find one “Horrid” is all over, and that’s it.

HORRID "Behind The Eyes"
One more Swedish band that sounds typical Swedish. Even if some of the riffs are really cool (especially the band is slightly Swedish), the vocals don’t appeal to my musical taste at all. Very good sound. $5 to Angelic, Bärten & G, 790 20 Grytkojo, Sweden.

HOTSTONE "Murder"
Death Metal with hardcore influences when it comes to some riffs. It’s a process of writing some songs in a good sound quality are available for $3 at the band’s hands. Hotel, P.O. Box 6169, Timbuctoo, TX 75569, USA.

IN THE UMBRA "Of the Singing Druids"
I’m not fond of this tape! I must say, because the band’s plays a sort of Death Metal which is melodical but straight-structured... that’s not what I like. Some riffs are very good indeed, others do not meet me too much. But it all sounds professional, and the riffs are always very professional with its golden priz on green ground. This tape (7 songs) is limited to 150 numbered copies, so if you like to check this Portuguese band you shouldn’t wait too long. $7, Ephemera, P.O. Box 127, 8500 Porto, Portugal.

MAGGOT OF PUTREFACTION "Bell’s Eaters"
They simply don’t surrender, hah, but I guess they not taking their band serious as well. On this tape I must say that there are some differences. Probably it’s silly but, hey, I must be good some good riffs, ideas and riffs created that are worth being worred out! It all accordance between Death Metal, old-Death Metal, and old Death. Here, what else should I say? They should work more serious, so that we can recommend their demo. They are more. Now it’s not too much like a Garage-band with a taste of hardcore (playing with Fear, One, Onn (Rongebou), 66666, 89313 Ulm, Germany.

MANEGARM "Ur Nativeness"
The riffs and arrangements are northern Black Metal lines, but the melodies sound very Swedish-like mixed with some folk parts to give some atmosphere. Some omit cool violin[s] can be heard. I don’t know how to label that band, it’s like modern metal with a modern spirit of folk arrangements, it’s a very good band.

HELFLIRE "Frohmanstein"
These guys can play, but their songwriting is a total mess even if this band offered another demo. Heavy Metal, with some Sänger or Metallica kind of riffs, but they are not overwhelming. The band has no real energy to offer, at least not on this tape here. something is missing in this song, 4 songs, 8 minutes.

HELFLIRE "The Midwinter's Cold Embrace"
This band that plays brutal Death Metal, but in a rare way. It’s a band that several songs in a mix of two things. The band is good, only some of the mid-tempo parts have strange rhythms that almost sound like hardcore, but this is wrong. They play a very different and very enjoyable. Fortunately, this band is composed of ex-members of Ironlord, Heridum and Angel Death, as we have some experienced musicians playing here. This tape gets sold out for $10 Calvin, s/t, P.T., MA, 26,664$ Tansui (CD), Italy.

MIKA[KÁ] "Världen är röd"
This sounds like a rather nice and keeping Down Metal,... very cold and depressive. The whole band is running well. Only one (very long) song is included on this tape. Mikako. 1 C 28, 36021 Dabán, Italy.

PSYCHOSIS "Episode Of Existence"
Old-school [weil, I mean early 80’s] Thrash Metal, but a melodical one. Nothing that excels. The vocals are sounding like a powerful Swedish tube. 9 songs, Adam, Leonic, 12, Mikacem 26,8, 3605 Kronos, Poland.

RAINBOW VIOLENCE "Summoned To Sky"
Take a look at the title, and that notice that this is an Australian band... what would you expect! At least six a band like In Flames, right? Random Violence are set in the fast-developing Australian tradition, but their own music is heavy and violent as well; Mild- tempo Death Metal with dark vocals is what their style is all about. These recordings are from 1985, so I felt keen how the band sounds today. They are not yet ready for a record deal if you ask me (they are not bad though, no say), but if the band improves what the sound quality, then we should look forward to hearing this band. For all those you want to order this 4-track demo, they should "Play the Violence and keep it heavy” as it is written in the booklet. Random Violence, P.O. Box 77, Doncaster, Melbourne, Victoria, 3122 Australia.

RAVENBONE"Lord Pussum returns in a Metal mood, in the early days of Summoning. R Ravenbone sounds much more musky, with more keyboards and not so many guitar contributed parts. The medieval mood, remained, and data where this band is born at 1986, it’s still not very good. On this songs which are included at all a touch of simple-styled, the guitarwork could be more complex if you ask me the old days of Summoning). But for the first sign of existence this is a cool demo (produced by Paget Swael's Math Schauer) interested people contact: Ravenbone, P.O. Box 325 s.t. 1-061 Vienna, Austria.

REPENT "On your knees"
True Thrash Metal with awful vocals which sound a bit like M.O.D. It’s a pity because the instrument that just at all good (dull as parts) 6 songs, Adam, Leonic 12, Mikacem 26, 8, 3605 Kronos, Poland.

SADBRID "In the Chilly...", Fast Black Metalcore, very primitive and straight ahead. 5 songs, for 10 DM (th). Sabrak, Sabrakerg 1, 38226 Jupiter, Germany.
SKYPORGER "Senjigala Wakeup!"

Hey you hear any bands from Latinia yet? I didn't, so I'm surprised with this demo, because SKYPORGER are a good band who play a style of noise but named "Black / Rock Metal" with good melodies. The vocals are a mixture of Rob DeLeo (Graveyard) and Atilla (Terrorist), musicaly its more mid-tempo stuff. The tape (in recording with printed cover + tab) contains 7 songs, so the price of $5 sound be justified. What I don't like at this demo is the use of the sax in... but that's the band's decision. SKYPORGER, P.O. Box 77 Eiga 14-167 Latinia.

SOMER SEERENTY "Swallowed..."

This band sounds like old Creazatory - light with a touch of melodious (so-called) Black Metal... you'll hear a bit of melodies of singles, drummers, guitarists, sax (no sax), etc. It's more "bowed" stuff, not bit but not good either. Just usual. Not really music that usually gets much support in this mag. If you like to order this demo (5 songs, sound recording, anyway, due you have to send 10 DM (7) to: Stefan Bok-Guardant (D), 81372 Munchen, Germany.

SOMNIERS "The Flight"

More melodious Metal... this time its morestrict stuff with deep vocals and with female vocalists which should make some sense. Good sell and cool acoustic tracks can be heard as well, but its all not bad, but it's still not my favorite music. A single: Cideos. Faming, Gbttungeti: 05 07 2541, Wurun, Germany.

SUMMUM MALUM "Rekreatione"

There's no info on this tape, no address, nope. All I can say is that this here plays tautful nordic Black Metal, sometimes fast, sometimes slow, and with some powerful riffs and vocals but almost sound like the ones on Gravestad's demo. It's an average band I would say, but you like to listen to something more melodic, then keep your eyes open for this band.

SUPERIOR "Metamorphosis"

Superior prove that Black Metal still can be played very aggressively. This demo documents very fast Black Metal in the vein of Mayhem, Darkthrone and probably Dark Funeral. It's not perfect yet, but if the band improves, then we will see their path again in future, I'm sure about that. Only two songs are included, but at least I can say that they will satisfy all diehard Black Metal fans. Leviathan Forces, Toghenberg: 90223 Munich, Germany.

TORNSTORM "Voices Of Death"

"6 songs that will take you back to the 80's great Spinal and Metallica" says the flyer for this demo, so I immediately had to check out this tape... After I listened to it, I was more or less disappointed, even if "Voices Of Death" is good Deadmetal, it didn't take me back to the last decade. Work on the vocals and mix, the band's guitarist knows this as well... he also added that "the demo was a part of a work in progress". Work on the vocals are already written, but due to lack of money the band isn't able to record them yet. $5 (US) or $6 (world) for "Voices Of Death". Buy, Guitar, R.D. 4 Box 351, Latrobe, PA 15650, U.S.A.

TIYRING "Vesleland"

One more band to salute the Vikings Tiyring play a more folkicrock and emotional style of Viking Metal, with some keyboards in then back. Its simple and acceptable music.

I think this band should try to improve their style to remain more attention, but what the hell... the band already signed to HAMMERHEART Records as I heard. I don't think that's clever to record an album now if you really want to offer some great quality... at least ask with the 5 songs that are included on the demo which I received. The band is cool, but still too cool enough for a real album. Wait and see. For the demo send $15: Kenny Salter, Afterthought, 30, U.S.A.

TURANDA "Astral Majorii"

"Astral Majorii" is the second demo of this young Finnish band, and it's a new style melodious Black Metal with good use of keyboards and interesting drummers. Luckily they know how to use melodies without being the "blackened" in their music.

Sometimes there are too much synth used in their music, but all in all they offer three acceptables songs which were recorded on 9 tracks. Add it outside Europe: Such Paloma, finalist: 41 41 E 200, Helsinki, Finland.

URN "Promo'97"

Some Bards made members formed Witchmaster tosätze the old "Thrash Metal" image, and they did an acceptable job. But the tape's sound is very weak (rehearsal), and the songwriting itself "Posessed" by Satyr. "Swedish Metal Attak!" are as original as most of the riffs. For a demo I can accept this, but if Witchmaster decide to go for a real album, then more originality is needed in order not to be counted as the Scandinavians old-school Rip Off Bands. This tape is quite expensive ($7), but if you want, send your best to Ceylon (adress see at the METAL PRESS-page).

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WINTERBLUT "Im Lande des Mittenthalberge"

Urn, this is really outstanding! Ok, this is a demo only, but this band has terrible timing problems. They play doomy Black Metal, and we all know how slow music isn't easy to play when it comes to the timing. When the band speeds up, it isn't much better though. The best thing for the band is to keep on rehearsing before you send out more demos, cause "Im Lande..." is not recommendable yet. Those who think I'm talking bullshit should order this tape at: Clive. Heide, Schoenstrasse 22, 50007 Bonn-Koeln, Germany.
Heavy Metal Drill Is

Unlike most new Heavy Metal bands I can say that METALUCIFER doesn't sound "old-style" but really old, as if they recorded their "Heavy Metal" album about 15 years ago. Unlike most new Heavy Metal bands, there isn't a commercial background behind this Japanese three-piece... you simply hear and feel that their music is coming straight from their hearts and spirits. And, last but not least, these guys have the necessary background and knowledge in order to play honest, traditional Heavy Metal rock with intelligent riffs and arrangements.

They've released one MCD ("Heavy Metal Hunter") and one full-length CD ("Heavy Metal Drill") so far, and especially the last mentioned opus features the best traditional Heavy Metal stuff that I heard for quite some time. Excellent guitar riffs and killer-foil that force me to go down on my knees and play "airguitar", with the influence that I can hear are from ancient IRON MAIDEN (Diana-era), JUDAS PRIEST, WITCHFYNDE and even VENOM, pure NWOBHM! European Metal styled stuff with class. The vocals are not growled but really sung. Well, you hear at the vocals that those guys emerge from Japan, but that doesn't matter much, at least not to me.

METALUCIFER consists of ex-Members of GORE and SABBAT, so my interview-partner was again Gezo, who already answered the SABBAT interview in this issue. But in METALUCIFER he baptized himself with the name "Gezo Lucifer"... to fit even better into the cult of this hard rockin' force. Let him do the talking.

Welcome to the hell of METALUCIFER...

Eah. Sabbath is existing now since 1968, but we already played in different bands since 1981. Well, Metalucifer is very young (but the members are old ones). Metalucifer was born in 1993. Metalucifer is Gezo's solo-project. Why I started with Metalucifer? When I started Sabbath, I had liked all kind of brutal metal like Black/Death Thrash Metal and pure traditional Heavy Metal. I chose to play brutal Metal with Sabbath, to become ultimately extreme in the Metal scene. Now I am more violent and merciless, I think you know what I mean. I kept listening to traditional Heavy Metal at the same time. The current brutal Metal scene is full of big bands, but traditional Metal is quite poor, and the media is full of fuckin' alternative shit, like grunge, industrial. I feel very provoked by this situation. There is a word that says "know old stuff really the new one" in Japanese, so I've started Metalucifer. Its roots and its simplicity is its strength. I think the evolution of traditional pure Heavy Metal is not finished yet. The mid 80's (unfortunately I don't really think so... Metal can be even heavier than a used to be. don't you think so? :-( We should bring only the best from this Metal music, can you see? Sorry for my poor English.

I think I wanna play live with Metalucifer as a band, but now I'm very busy with Sabbath. So Metalucifer plans for live gigs are not existing for the present.

Is METALUCIFER a "fun-band" or is it something serious?

'Metalucifer is my fun band, but it's no joke-band. I love Metal, all music and bands, and I'm always working seriously.'

Elizavet left SABBAT years ago, but he plays in METALUCIFER. So, has he retired from Black/Death Metal or will he return to SABBAT one day?

'Elizavet never retired. He is listening to some brutal bands like Possessed Stench of a Sickness, Mayhem, etc... he was just tired of playing live, so he has dropped it. SABBAT is well known in Japan, so he had a mental pressure, I think. It's impossible, except for some guest appearances or some help.'

Was it easy to find the right members for METALUCIFER?

'Elizavet is Sabbath's old guitarist Elizavbare, the other guitarist is Elizavbare's brother. So it was very easy. Elizavet had some experiences with playing drums. So I asked him "Can you do play drums for Metalucifer? Do you want to play?" His answer was "Of course, I wanna play. It's a dream that my drum-playing will be released on CD!" I learned to play guitar by Elizavet, a bit... so, he's a kind of master of mine. Elizavet has also learned from his brother, Elizavbare. Elizavbare is the root in my root. The brothers know me well, of course. Moreover, we have been together also in Metal for a long time. They also know a lot about other music besides other metal. It's great for us to continue to play the 80s Metal. They know the meaning of this Metal very well, and in addition, they are also playing in a Hard Rock band in our area.'

Who's the Metal warrior on the cover of your CDs? Besides that... there is a wall full of LP-covers of unknown Heavy Metal bands on your covers... are these your favourite LPs?

Masaki Tachi, 1056, Yachikane, Hamana, Me, 511, Japan
Watching You!!!

The Metal warrior? Oh, yes, his name is Neil Tanaka. I’m not a big collector of rare LPs but, hehe, but we are. The records that are put on the wall are from Neil Tanaka’s collection. Neil Tanaka is my musical hero, the top collector in Japan, or even in the world. I don’t know about these LPs in detail. We simply picked up Neil’s favorite bands and other bands I like. He’s also collecting Neil Young, Black Sabbath, Van Halen, and Deep Purple. He’s a monster!

The LP-cover wall was my dream cover. I myself am listening to “Black Sabbath” bands. I was explicitly asking for the”Black Sabbath” bands. I was really thinking about the “Black Sabbath” bands. He’s a monster!

How came the idea to make a song like “Heavy Metal Hunter” with those cool lyrics (with all the song’s names)?

“Aha, you really think it’s great, without joking? Do you know Lone Ranger from the USA who released “Metal Pulp” on METAL FORCE records? The song is played with jacked-up rap music, and a lot of Metal band’s names were sung in it. I was unimpressed by it, so I didn’t try to support it. In this context, the song was not really popular. Or, I should say, the song was not that popular. It was only the idea that made it so popular. And it’s all about the “Heavy Metal Hunter”.

This song’s subject is … Heavy Metal Music record hunting. My friend Neil Tanaka likes albums with the word “Metal”. He likes music in shops, but he’s also interested in the titles that are printed on the back of the cover. If it’s a Metal band, he immediately buys this record… even if it is a boring album. The Metal word is its hit!!!

Any new songs written for the third album?

“I’m writing new songs, but I’m not very busy with Sabbath, so the next Metalucifer album will be cut in about four years, I think. The album title will be “Heavy Metal材料”!! Don’t steal this title, guys!”

On your fly, you’ve written NVOMIN or “Metalucifer” vs “Japenese English”… this sounds like a parody to me. Don’t you like your English? If it’s not English, it’s a parody?

“Japenese English” is the meaning of bad English. It’s the English that I can’t understand. Does Metalucifer tell well? Better than Sabbath???

To be honest, the sales are better than Sabbath. Metalucifer has received very good reactions and comments. But, anyway, we are an underground band. The CD was sold 500 times in Japan and overseas.

Traditional heavy Metal starts to become popular again, and new bands start to play. I’m sure you live this new trend/movement. Do you like such bands like Hammerfall, Iron Rainbow, etc.? Or is Metalucifer the only real force, huha?

I think it’s a good thing, traditional Heavy Metal is the root for all Heavy music-style. People are tired of alternative, grunge, and pop Metal. I think it’s a good thing, traditional Metal. I know both Hammerfall and Iron Rainbow. Do you know Greek Maniacs and Power Crude? (Hmmm, no, shh this!!) It’s great!! Also White Skull from Italy. We shouldn’t forget the great works of Judas Priest, Iron Maiden, Manowar, etc. (of course we won’t forget their timeless masterpieces – led.)

The tradition of presenting Czech Metal forces to you continues here with an underground Black Death Metal called ASGARD from Brno, which is also the hometown of ROOT and AON (GOETH). For instance, I get to hear the cool, but oldschool “Gothic”, but for me it’s still alive and territories all “Nabojové Stíny” (“Crushed shadows” – crypto-romans know what I mean). With their black art, I contacted the band. Vocalist Mira replied to my surprise, and in addition he gave me the chance to see the band play in a new professional environment. It started with a cover of the Lost Crowls’ new album “Leprosy” and MASSACRE’s “From Beyond”!

Aha, do you accept when 16-year-old boys start to play traditional Heavy Metal now after they got tired of most Black Metal stuffs?

“My name is Mira and I’m 16 years old, and I’m part of the other Sabbath guys. I’m 28 years old!!!

Latest news: I know: Bill Andrews (yes, the man whose drumming can be heard on DEATH’s “Leprosy” and MASSACRE’s “From Beyond”) will join METALUCIFER in Spring ’98, and they’ll record some new tunes for a split 7"EP with another traditional Heavy Metal act. Look out for that one!! Also a Mini-album is planned in future.

After I was listening to the “Heavy Metal Drift” CD again and again, and after I noticed that its distribution is not the best at all (especially outside Japan), and that not many people have even heard about this cool release at all, I thought that it’s time to give those Japanese Metal slaves some extra support. So, in the end, I decided to release the great album for the international market. The re-released version has a different cover, and the song “Bloody Cisterns” got replaced by a never before heard version of the old METALUCIFER song called “Monster of the Earth”.

The interview here was done before this idea came into my mind, just to inform you. Don’t be afraid… TALKS OR THE MACHINE will always remain uncommercial and unconfident!!!

Every maniac who is interested in this album can get it for $15 (CD without plastic box) / $20 (CD incl. plastic box, sorry guys, but German postage rates are killing!!) or DM 23 (for Germany). I think these are fair prices.

If the first edition of “Heavy Metal Drift” sells out, then a Vinyl version will be made for all die-hard collectors (like myself, hahah). But only very few copies, only for real cruel dudes!!!

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B"
The name VADER stands for brutal and aggressive Death Metal, and not many bands perform it with such an intensity like these Polish ghouls. On the last VADER tour, I had the chance to talk to a frontman Peter before he was drawn to the tour-bus which was ready to hit the road.

Peter started to talk about their newest album which we started our chat.

The new album "Black To The Blind" is not a revolution in our style, it's pretty much in the same vein as before, just the same evolution of our style, a bit faster, but not fast all the time.

What makes you stick to such Death Metal? I mean, so many bands jumped out, but not VADER.

"Death Metal is just a name. We had started in 1983, but we had to work to record the first album in 1983, so a lot of people thought we were a new band, boom in the age of the Death Metal scene, it's already old. Death Metal is just a name - we play plenty fast and brutal, that's probably why we are called like that. In the past, Celtic Frost for example were first called a Thrash Metal band then a Death Metal band, and now a lot of people think the old Celtic Frost is True Black Metal like. Here we just change names, I think the term Death Metal is taken from the Depeche Mode album, and Oi! Night... that's why the names are taken nowadays for fast, brutal and speedy or evil music... We are not going to change our style just because we also listen to other music now. Death Metal is still our favorite music, so Death until the end. VADER is destined to play brutal music, and it's our life since the beginning of our existence."

"The Profundis" was for me a perfect mixture of SLAYER and MORBID ANGEL."

"Yeah, I agree. Slayer is an influence for all the brutal black bands as they started to combine Heavy Metal with Punk, just playing faster, more brutal, more straight forward with an aggressive kind of singing... and it's the same with VADER, we have the same kind of vocalizations, etc."

"For example the last song on the "De Profundis" CD sounds like a song from SLAYER's "Reign In Blood" album."

"It's a pretty old song. I created it in 1985, but we used to play this song on the "Reign In Blood" tour in 1985. In 1985 we recorded the song, it's one of the oldest songs we've ever played. I just changed some arrangements and added some new elements to the song for the album."

"The beginning is very heavy, and yes, it's pretty much the Slayer style."

"On your "Future Of The Past" album, you've recorded a coverversion of an old DEPECHE MODE song... is this a sign for the band's flexibility of your personal musical tastes?"

"It was a new idea to do a slow song. When we recorded the "Profundis" in the studio, our drummer got the idea to record an absolutely different cover of absolutely different music. One month before we started to record to record the "Profundis" album, we played live in a city in Poland, and people asked us to play a slowed song, but we really practiced our faster songs so we just played this off from the Depeche Mode song, just for fun, and a lot of people liked it, but they didn't even know that it was Depeche Mode, but they then found out about it."

More Reviews:

EMPYREUM
"Songs Of Moons & Misty Fields" (Review)

The second album by Empyreum, and it's better than the first one. The band changed their sound a bit, because in the new album there's a more epic tone, and the atmosphere is more epic. The band continues to play black metal, but with a more diverse sound than before. The album is a mix of black metal and doom metal, with some elements of post-rock and ambient music. The production is excellent, with clear and precise vocals and instruments. Overall, this is a great album for fans of black metal who enjoy a more diverse sound.

JAGGER "Power Games" (Next Metal)

One more new NWOBHM album that celebrates its rebirth on CD (including three bonus tracks) here with Jagger's "Power Games". Their powerful cocky's stuff is comparable to some early Tank and very much appreciated. The band's energetic style is a real treat for anyone who enjoys this kind of music. A cool album, even today, and worth checking out if you don't mind the style.

THINE "Journey"s"

(Revised Review)

No compromise, pure gory and aggressive Death Metal. The perfect stuff for all faithful Death Metal fans! All those who know what real Death Metal is all about, will be very delighted to hear the covering of Pushead immortal "Soulless Bloody Ghoul"!!!

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If you want to be the most seen band in your town, you've got to be Bullshirt!"
Sweden was famous for its Death Metal boom in the beginning of this decade. A lot of great albums were released and consumed by the thirty Death Metal maniacs, but not too much is left now of this old movement. Therefore, I'm happy to present NECROPHOBIC to you which have released a strong album called "Darkside" this year. Unlike many other Swedish bands they still know to play music that can still be labelled as Death Metal with the necessary brutality and dark feeling. "Darkside" is a logical and modern continuation of their previous album "The Nocturnal Silence" which was a neck-breaking Death Metal ceremony, a mixture of old Swedish Death Metal and MORBID ANGEL. So, what else do you demand from real Death Metal? Their fans certainly want our version of the things that happened after the band released their debut album.

There hasn't happened any bigger things, apart from headlining shows in Sweden, of course doing tons of interviews for magazines that we have to be at the moment and several other things. We have had a lot of interest in our music, probably one of the best Death Metal songs written for the BLACK MARKET compilation album. We have also done something with our new guitarist Sebastian. He fitted us one week before we recorded "Darkside", so he wasn't able to record with us on that one, apart from the two guest guitarists. We should have a picture of the studio again to do as in the previous cover for a tribute and that should have Sebastian's debut with us in the studio, but we found out that the tribute was "lost".

That would have been the fifth NECROPHOBIC cover... quite much. The Swedish fans are very big fans of NECROPHOBIC in my opinion, how would you describe the development of NECROPHOBIC during the years? I think you asked about some Swedish Black Metal sounds earlier.

"No, I don't have the sound of that, I can't understand why people see it as a big change, there's not a change big or small, there's something in the sound, it's not as big as it seems". "We decided to do something with our new guitarist Sebastian. He fitted us one week before we recorded "Darkside", so he wasn't able to record with us on that one, apart from the two guest guitarists. We should have a picture of the studio again to do as in the previous cover for a tribute and that should have Sebastian's debut with us in the studio, but we found out that the tribute was "lost".

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Underground-formation ORDER FROM CHAOS split up, but their members simply can't stop playing music. While bassman Pete Holinkamp still brings us some violent noises with his Death Metal band ANGEL CORPSE, Chuck Keeler decided to create a new band called VULPECULA to play some music that is far away from any Death/Black or Thrash Metal ceremonies.

A VEP (with the title "Phoenix Of The Creation", right!) which I don't have myself, unfortunately, was the band's first predesigned release, followed by a MCD/10-inch which is entitled "Vulpecula", this output contains an undefined kind of Metal with harmonies and an epic atmosphere... The guitar sound has some effects and is not crystal-clear, and that makes it all sound very spooky. As a rough orientation I can name old KATATONIA when it comes to the melodies and the music's tempo, and BATHORY when you take the epicness. I needed some listenings until I fully got into VULPECULA's music... and I can say is that these guys indeed managed to create music that differs from the rest of today's scene, even though I know that the band is able to (and surely will) improve their style. So he's get into the smalltalk with Chuck himself, to talk about styles, past and future,...

"In this age of blatant plagiarism and unoriginality VULPECULA promise a monument to creativity and innovation", - please tell us more about the nuances of this statement... VULPECULA, a band formed to strike against all unoriginal bands!

"Vulpecula is about experimenting with boundaries and styles. It is about creating completely new, unique atmospheres. A band I had started to create many years but would not have been appropriate in a band like Order From Chaos. We don't waste our time 'sticking' against anything else, damn the trends! We are musicians and we make music."

Your MCD/10-inch is out, but what about a full-length album? What can you tell us about it, especially in comparison to "Vulpecula"?

Currently we are recording demos of the LP, music to be released in preparation for the first recording sometime in 1998. This LP will be called "Devouring Blood" and will show the band to have progressed to beyond what we were at the times when the tracks for "Vulpecula" were recorded (1995 and 1996). Anybody who likes bands like Manilla Road, Messiah, Slavolige (US), Vashorn, and all Vulpecula fanatics are sure to love it. Some new titles are: "...of the Half-Light", "Crescent", "Dawn Awakens", "Red Ashes for Angels", "In Dark Apparition", etc. We have expanded the scope of Vulpecula both musically and conceptually. I should say we will be a bit less obscure and more forefront in our aggression..."

ORDER FROM CHAOS was quite different to VULPECULA, much more brutal, violent, fuckin' raw stuff... Have you retired from the brutal kind of black thrashing Death Metal the day you founded VULPECULA? How do you see the days when you still raged for your old band?
The glorious Order From Chaos days were gone. We did what we wanted and accomplished our goals and we managed to invent a few more and these, oh, these. New Order From Chaos belongs to the ages and we had this one. We had this one. We had this one. Vulpesulu represents another side of my personality which none will embrace while others will never have done. Even the seasons. Here I stand from the 'Vulpesulu' label. Thank you. Death Metal! Now let’s check out Arka Kingdom with his former Order From Chaos drummer Mike Miller and myself. If you want some extra drinking Music, Mike played with Angel Correp and tried another band called Sempiterni with some younger guys, but it didn’t work out either. Now let’s check out Arka Kingdom and will even be joining Vulpesulu after we record “One Among Them”.

With the talent of Patrik Holmquist’s ANGEL CORREP! At least they have kept some of ORDER FROM CHAOS’ dirty spirit alive, don’t you think so?

But the Angel Correp have absolutely nothing to do with Order From Chaos in any way. One has to be cautious of obvious there are some differences between the Vulpesulu that we do work with Order From Chaos as Order From Chaos had to do with Cannibal Corpse. Angel Correp are the best Mortiﬁed Angelcorps I’ve ever heard in my life. Order From Chaos was inﬂuenced by mostly European Thrash bands of the 80’s (I guess they’re all called Black Metal now) while Angel Correp is a very American sounding band in the tradition 80’s Minnesota Death/Glacid Metal.

You have dealt quite a lot of different things for (DECAPITATION, WILD HAGS, SHAVARDANIA, MERCLESS, ..) so what experiences (both positive and negative), have you made? I think it’s not a good sign having a head like a saloon girl after a release...

Of course there are a lot of things, but Order From Chaos always had trouble with inconsistent labels. don’t know what you included MERCLESS in this list since Order From Chaos never did anything with those ( neither D.C. nor me), I mean outside the word you’re just -ed. I wish I had known. New Order From Chaos will release our ﬁrst unsung masterpiece “An Ending Is In The West” perhaps Order From Chaos will receive the distribution and promotion we always desired. Hopefully it will be a different album and we’re ﬁnally seeing the light of the year for the ﬁrst time.

Three years, I mean 1984/1985/1986 and we’ll be doing the same thing for the album! VULPECULA doesn’t sell well at all, would this be a reason for you to stop the band?

I adore VULPECULA for its raw and not just for the sake. If we all visualized all levels of always change styles and play them terminal or Mayhem. Besides you did not like it in the west and it would be well.

300 copies? (No more less-ed?)

Is VULPECULA a band which is always good for new albums (like change of style) or do you try to develop a certain style where people say “Oh, listen to this, this is typical VULPECULA” like people say when they listen to MOTÖRHEAD, AC/DC ...

No one will ever be able to say “this is typical VULPECULA.” Of course there will be a certain thing that you will try and make all our albums different and for some interesting reasons to come.

ORDER FROM CHAOS is a band that is known to keep the style and music only (at least about a year) so this Swedish band never managed to release an album, not even a demo. All they were known for were their demo tapes (Dedicated To Death, Damnation Pride), which contained back then Decaying Black Death Metal the heavy was especially for the spiritual life when it got spread in the underground.

In the end of 1989, the “Damnation Pride” demo was released on limited 7”EP-format through a small new label called THE DEATH, and I saw my opportunity to pig in touch with one of the band members which really worked at the sub (to my very surprise)... let’s get into the small talk with Danial.

“Damnation started in 1993, when we wrote the song “Across The Holocaust”. It was some kind of awakening for us. We had no any drummer, so we still released that song twenty times every other evening. During 1996, we wrote more songs and we went straight to the studio to record them. The guitarist had to play the drums because he was not able to get a real drummer who wanted to slam the drums faster than the speed of light at the time. I remember when we got a helping hand from a drummer, it was like heaven opened up and the anger began to rage. In 1998 we recorded the demo “Damnation Pride” which got a real band response around the world. We were ﬁlled with enthusiasm, but nevertheless, a small break up.

Now, after 10 years went into the lamb, “Damnation Pride” actually got re-released at 7”EP, and our tour here will be re-released as well. Why did it take so long until your ﬁrst album? Was the way too ugly? I think it’s interesting probably.

Honestly, our ﬁrst demo could have been better (but it’s cool as hell-cut) “The Damnation Pride” demo which was recorded in 1995 is one of the other bands’ excellent stuff. At that time we had difﬁculties in keeping the band together. One of our had to go to another and before long, we lost our rhythm. Consequently, we could not continue to play. We split up and played in different bands for a while and in 1999, we recorded two more songs just for fun. If we continued in 1996, I am sure that we would have managed even a deal sooner or later.

Why didn’t you manage to get a record deal back when you released your demos? Do you think that your music wasn’t hyped back then? Where are bands interested in ORDER FROM CHAOS? We wouldn’t say that our music wasn’t hyped back then, but dark Thrash was going downhill since 1997, wasn’t it? There was a small but very loyal bunch of Black Metal fans around the world including ourselves that tagged out the record one early in the morning just to get hold of the newest release that’s what I call ‘Masser’s cult’. In most cases you had to return home with empty hands. I think we brought everything we could ﬁnd that even unused Speed/Black Metal between 1983-1989. Imagine if you did the same thing today, you should be broke pretty soon (you’d have been a long time ago, I think, because you picked up all the hard import LP’s as well ...). We never got any offers at all in the 90’s, but during the last few years we have got so ridiculously many inquiries from record labels who want to print our three old tapes on a CD. Anyway, we simply signed the contract with FORGOTTEN JEWELS RECORDS (what a cool name... you guys read too much Tales Of The Magician, huh?) from Italy and it will be out and distributed around the world when you readers get this here.

Do you think that using a band and a music image was a hindrance for you? I still remember a thing in a Danish BLACKHEART magazine ("Hysteria’s Death Metal closed to GOSPEL from ISRAEL, and they still don’t get rid of their ridiculous situation")...

I can’t see any of your great disadvantage if you enjoy what you are doing. We like fast brutal music that mixes with a mysterious touch, whether they are about heavenly delight, infernal chaos or transmigration of souls. Repeating the comment is BLACKHEART magazine which I can not remember — will there be so many interviews like this one? (and yes, this thing is that editor office used to play in Sambo, late known as DanFuzz, who also had a sstandard image in their early days...)

Are you written or recorded any further songs before the third album?

We recorded a second demo in 1991 which wasn’t released. It will be on the CD through...

Are you still hungry for Black Death Metal? What do you think of the current scene, do you follow the happening?

We still play early Venom, Slayer, Bathory, Celtic Frost, Hellhammer, Nuclear Assault and Candlemass. As a matter of fact, these bands are still going strong on our record players. We don’t give so much for the new bands around, there are some good ones but also a lot of crap as well.

What was your inﬂuence in the past? I have a lot of different albums, BATHORY, even some SKILLS ("Elementos") in your sleeves. Which was the oldest you hugged your head till?

My greatest inspiration was actually the following songs...

VENOM – In League With Satan + – "Countess Bathory"
SLAYER – Evil Has No Foundation – "Fight Till Death" + – "Cathedral Warfire"
BATHORY – The Genesis Of Diary + Exit [the version on "Sandvikan Metal - Attack" compilation] – "Hafna"
I will always love these songs! For the other bands Lidice and Johansson it’s the same, but also some early METALLICA.

If you had to choose to travel back in time, would you make things different for ORDER FROM CHAOS?

We should have got ourselves a real reheat earlier after we completed “Damnation Pride” demo and just continued without Jan Johansson who was in the army.

You can’t believe the amount of mail we get during that period. From all over Europe, U.S.A, Australia, South America, Canada, Hong Kong, East... We sincerely wish to thank all those who wrote to us, sorry that we didn’t continue to play. Perhaps we will get a second chance now?

...should be the kind of band ready for a "Catharsis", we can talk about anything like this in this same here. It’s great that ORDER FROM CHAOS’ still finally get to release for all people who wanted to catch this disease band back when they tried to conquer the scene. See you second chance?
any money for the first LP...they made promises and made nothing...just tried to overreach...The label on it was very small...somewhere in the corner on the cover, and the price...it all looked quite cheap...How did it come that you appeared in 'The Verifiers'...movie with VIOLENT FORCE...they played 'Dead City'...in a film about Nazi headhunters..."

It was an incident. They filmed about two weeks ago, and they asked the Ates musician...headhunters to join it. They first wanted to take along another band, a Heavy Rock band. I don't remember which one, but a member of the club.....On the other hand, you couldn't do that...you should take a band that really plays hard raging music...and they gave the musicians our name...and they called it "Dead City.""

There are quite some famous people involved in the headhunting crowd...

"Yeah, there was the 'High Society' from Atesammen...like, Mische, Grave Violator, etc...not bad...But VIOLENT FORCE seemed to exist after the last drama, right?"

There was one guy called Charl Pau-Ronc (hate), on ex-METAL HAMMER editor. He had a small record company who liked to release the second album. But only if I fully joined VIOLENT FORCE, and I said, "No, I don't want to."

And then in autumn 1991 Living Death were...then split up, and Lenno already...involved in World Neurosis, where he did vocals with Tao, and the second voice. Then we parted...from the Kiek brothers, and continued with Lenno under the name Sacred Chaos. Then in the co-production of the MLP, our singer left...in only Lenno, Fred, and me remained...and Fred left...to the Megahertz Delta. He was allowed to...play in our band, yes, but first came Megahertz Delta, Living Death, and then Sacred Chaos, so...we readied an unexpected release of VIOLENT FORCE after Lenno, and I were alone...We first wanted...to find some new...guitarist...But it didn't work out, and so...we parted mutually..."

What happened with you after SACRED CHAO was band was, Fred, but it was not as fun. After that I got a position at...Adele Common from Holy Mosh and Fred, and I helped them out...on a tour with Kiek. Those Russians were...very nice people, and very skilled at music."

Why have you so radically changed your style at LIVING DEATH when you see the development from "Hostile From Reality" to "World Neurosis"?

"It's because of the vocals, but also because of the concept that we had back then. We wanted to create songs that would be stuck in the ears, with choruses, etc., even more "commercial" stuff, but that was not good enough for us. We almost gave up Pop-Metal, it should have been more bombastic! But it surely was also a result of the music we made with Living Death, Remo Kelch and Frank Fricko...the founder of the Megahertz Delta..."
They were MEKONG DELTA? They tried to keep the line-up secret...

They wanted to do it as if the band was coming from America. Frank Hekk was very much engaged when it comes to this songwriting. And Living Death's "Project From Reality" was like a result from MEKONG DELTA. It's more complicated... the story is included that have been put into this song part because of the drum skills.

It's pity that it came to a split...

"We, Fred, Tim and me, wanted to keep Living Death alive, but only without those Kock brothers. They thought they would leave so that we could continue, but the day after they knew our decision, they have put a new look into the rehearsalroom's door, and they wanted to force us to join them on tour which was announced by the record company. We've got to know that we never scored before, we just played single shows, but we didn't want to, we just wanted to end the band. Then we found our instruments in the forest, and they got the right for the hardcore. After that, Ronny and Dinter Kock found new musicians and made one more album called "Killing In Action", a record which is more again in the "Project..." era.

And what about Thorsten Bergmann, the bands' vocalists, did he ever noise music again?

"I don't think so. The sister told me last year that he would be interested to do some music again. But I doubt that it will be something serious, because his relation to noise is not the best to be honest. Many people have had problems with him, because sometimes his behaviors seemed to be a bit 'wannabe (= gay-like) sometimes. A video from Braunschweig was broadcast on TV, I think it was Natasza and he wore a leather jacket which was so tight that he didn't manage to put it off on his own, and he said: 'Oh, it is so hot here' (imitates a female voice), and two guys had to put the jacket from his body, and then he was standing there with a naked chest. Some people thought wrong about this. Also, we once had an interview date, and Fred wore an old jeans with holes, and his 'homestead' (his trainer's gate to protection) was open, and people were very confused about this. But he didn't want to be like that on purpose.

And what about the time in SODOM, why did you split?

'Sodom didn't work as a band anymore. When I think about the "Masquerade in Blood" period, we were at the in-house sound, and then with such Angelripper just not around and we, Andy Bings and me, should start to play... and Tom decided what's good and what's not so good. Then Tom offered us to let money for all the work which was ridiculous. I think I would have earned more money within one month with a good... but not with Sodom. The contrast that I got couldn't be accepted. Sodom is a band consisting of Tom and session musicians. He really needs the money he gets from his band, because he has a wife and daughter, so often have to step back

Tina, are you still with Sodom?

"Yeah, I am still with Sodom. I have never stopped being in this band..."

Didn't you go any shows from other bands after the split?

"The guys from Grave Digger heard that I was out of Sodom, and they asked me to join them, but I wasn't interested."

When it comes to drummers, whom do you appreciate?

"In the past I thought that Philip Kotzen from Motorhead was great, and I wanted to play faster than he did. The first thing that I did was: try to play a rhythm which was fast, but to play fast. Also the famous drummer impressed me as well as Cozy Powell who was very celebrated in the press, but I think they celebrated him a bit too much. And now, their drummer has his own style, and for years I wasn't interested, and so thought: 'What the hell is he playing right now?'. It's a bit cliché to mention Dio, but he definitely belongs to the best."

And Abaddon?

"Abaddon... I haven't met him personally yet, but I know that what happened with "In the Name Of Satan" tribute thing, Andy and Tom (Angelripper) made a song with him, "One Thousand Days In Sodom", I wasn't interested, because Abaddon already had the drumparts on a tape...

...has he done this with every band on the compilation?

"I think yes. I would have loved to play the drums for our version..."

It wasn't possible?

"No, he wanted to have his drums on the recording..."

Has he really played it?

"Iphobes (frightening and smiling in 'em') ...

Yes, well. It's me that played it somehow like a drumcomputer. If you listen to the Venom-stuff..."

Then we knew how he usually plays, but when the playing suddenly is 100% tight, then it doesn't really sound like Abaddon..."

What do you think of all the revival stuff by the way?

"I love it! People are getting out of ideas, and the most secure thing is to do things that already have been done. When I know that one certain album sells 10,000 copies, then I can be sure that the same style will sell 5,000 copies again."

Don't you think that's "pseudo"?

"Yes, of course. It's the first time when you hear something...

That's probably because the old records were more "alive" and sound more honest, because they didn't have the techniques like nowadays, where albums are like works from the computer. A lot of things are made in the studio. A lot of bands are not able to ensurnate certain things, and the computer gets used. And the computer has no feeling. That's why probably the old music and not the new albums are popular, because this music,

Well, I think that everything isn't as "pseudo" as it seemed as it used to be..."
This is a DMATION newsletter that focuses on the Dutch metal scene. It includes interviews with musicians and a discussion about the Dutch metal market and the competition with bands from other countries.

**Interview with Band Member:**

How did it all start for DMATION?

It all started in 1985 when I met the other members of the band. We were all interested in the same things, like metal music and horror films. We started playing music together and quickly formed DMATION. Since then, we have released several albums and have grown a dedicated fan base.

**Discussion about the Dutch Metal Scene:**

The Dutch metal scene has always been a bit of an enigma. While we have some great bands, like ABHORRENCE and CRYPTOPHAGIA, there are also some bands that struggle to gain recognition. We feel that we have a unique sound that sets us apart from other metal bands, but it's hard to gain traction in the Dutch market.

**Competition with International Bands:**

The competition is tough, especially with bands from countries like Germany and Belgium. It's important for us to keep improving our sound and songwriting to stay competitive. We also try to make our shows more engaging and interactive to keep our audience interested.

**Future Plans:**

We are currently working on our next album and planning some live shows. We hope to reach a wider audience and continue to grow as a band. Thanks for supporting us and please keep following our journey.
CONSPIRACY #1

A new magazine from Sweden. This first issue is quite old right now, but let's give it a fair review anyway. This modern Swedish editor has concentrated interviewer bands from their homeland Sweden, you'll find interviews with Crown Of Thorns, Lawless, Slaughter, Dawn, Shade, Arcana, Naschio, and a lot more. People who like to know more about the happenings in Sweden should check this issue out here as it's well-done (printed), quite informative (24 AD pages to read) and well-written. But there are some same but not many interviews with foreign bands included, like Mothmouth, Melechesh and even U.D.O. / Accept (I'm not really into Metal/Doors. Metal, I ke he.) Yes, well as said, this issue is not too actual anymore, so you should buy it sooner if there's a second issue available. For all who are interested in #1, send $5 to Nic Janson, AnstaltWedungen 7, 74411 Vastmanland, Sweden.

And one more Swedish magazine, this time an older one called PUTREFACITION, which is done by Ex-No Fashion chief the runs bass for Fast (Records in Sweden) Thomas Nygren. He also has the 10th issue, and it seems that Thomas has met least Merle Black bands in the past and prefers to feature more traditional Black Metal bands. Now, bands like Necrophobic, Wimmlurah, Loed Pig, Destroyer, The Haunted, Sperker, etc. can be found when it comes to interviewing bands, and Thomas also had a chat with Frank Shirer (VOICES FOOD, SNAKEPIT) and some other guest as well. It's a cool magazine, but is not a cab-magazine like some people think. For a final issue this issue here is not too ordinary as it is called "xorx" and 144 pages (with quite big typing and about 7 pages with aderts) is not a guarantee for a boring reading pleasure. But... I don't want to sound too negative here. It's a cool issue and most bands included are good ones (in my opinion). To get this printed matter, send $5 (Europe) and $6 (world), Tomas Nygren, Pansugatan 22 D, 74545 Vastmanland, Sweden.

SHEMAFORASH #2

This is the annual issue of this cool Metal magazine, but when one of the editors (Joel Sarno) P.S. sent me their newsletter instead of what I expected, I was very happy. It looks like a METAL HAMMER now, covered and unprofessional. But this does not mean that they whipped out because interviews with Satan, Venom, Rotting Christ, Virgo Serde, etc. are cool. This magazine is written in Greek unfortunately, so most of you will not have the pleasure to read it. But for Greek-speaking dudes this mag is highly interesting. Thanks to Joel Sarno P.S., Box 10, 04, 3103 Columbia, South America.

DOBELSTEIN, HELHEIM, CRIMSON MUSIVARAN, CRAWFORD, UNIDENTIFIED MELT, etc. as you can see from the names, this issue contains a lot of underground bands. There are interviews with people such as Olinska (speaking on 4 pages about his death and his love for NECROGEN and other topics), incl. his opinion towards my way of writing/reviewing, Udo Kiersten and Kirsten of translated SOLSTIRNUM. Oh, there's also an interview with Japanese band EYEs, which is my personal highlight in this issue (I'm not too much of a user of the term "hype" to be honest). The style of asking questions is good, a bit in the ISTEKENSE style, editor Kirsten tries to ask intelligent questions which are sometimes more than the musical side of things. Cool are the reviews, they seem to be very honest and well-thought. Iman, I myself just that what if Kirsten manages to come up with another issue of ISTEKENSE, I will include it in my next issue (yeah, I know that I don't accept other Metalheads bands musical tastes, Kirsten, but... that's just the way I am). This last issue (44 printed pages with aderts and a poster need insert) for 5.000 Dallar, Mercosur, 13. 16. 0000 Helsinki. Finland.

TEMPLE OF THE DAMNED #2

I'm always interested in magazines from other continents, and I am already looking forwards to TEMPLE OF THE DAMNED #1 of some time ago. Naturally I was surprised to find their second issue in my letter box, and the first impression was a very good one with its cool printed cover (an old Emperor picture) and the layout and inside design (Mayhem, Kvar, Equinox, Varruthon, G Helenus, Antichrist, Atavistic Hate, etc.). The interviews are outstand some and informative and worthwhile to bring reading. What I like are some interviews/reviews on epic bands (from Bathory, Panzer, Perseus, etc.) 'cause who else do you read about such unknown acts except for probably DEATHMETAL or which is the edge of satanism? The layout and print-quality of this magazine is good, but what could be better is the number of pages The last issue has just 44 pages is too much, but for the rest it's a cool good magazine with a musical taste. Hope these guys will make a third issue soon. Write to Emile Neve, Ave. Carmen 1412, Venda Lisa 145, U.S.A.

ISTEN "Ivon Satyr"

"The Last Great Independent" frame around is ISTEK if you have to believe the three editions of this old band... it's a very cool and different underground publication with no lack of humour and criticism at all. The interviews in this well-priced issue (with a great typical "ndeathmetal" layout) are done with The Great Kost, Agathodaimon, Rotting Christ, Two Witches, Metalizer, Tales Of The Machine (who's death), Slaughter, etc., and... you see. ISTEK do feature every kind of Metal (not only Metal music). The interviews are cool, 'cause you won't find all these standard questions... and the reviews on CD's/etc. are very honest, the editors are not afraid to tell the bloody truth (read the review on Devastation, etc.). ISTEK is a very original magazine but also very provoking... so, if you like to read something more in depth and critical, check it out. But the price for the "last great independent" is high. 37 crowns one mag, but it's worth the invasion. Write to Tstorm Sarno, Actuarialit 23, 33800 Falsterbo, Sweden.

SAPANAKA #2

As you can probably guess from the names, this issue is dedicated to "blackened" bands. It's a second issue, filled with interviews like In Memoriam, Marduk, Dismantle, Beyond in Smell, Bewitched (Ys), Mortuary Drape, Death SS, Necromancy, Countless, Antichrist, etc. You see me that SAPANAKA is still able to improve, but I like the basic attitude of editor Manuel Moskat who just seems to be a female Metal head. It's a thick zine (Sorry, but I haven't counted the pages), so the future of it is inevitable.

MANUEL MOSKAT, Via Camardese 34, 31706 Genova, Italy.

SNAKEPIT #2

Former VOICES FROM THE DARKSIDE creator Frank Sturz has made his new issue after he got tired of today's mostly Shitty/Dark Metal scene. SNAKEPIT #2 is dedicated to traditional Metal with only be it melodic, Power, Speed or Thrash Metal. Therefore you won't find any interviews with "classic-paint" bands at all, but interviews with acts such as UFO, Metallica, Razor, Gamma Ray, Metallica, Hittman, The Company, Rapado, Venom, Holy Mother, etc. If you are into such bands then SNAKEPIT will satisfy all your needs as the interviews are very detailed in depth. $5 to Frank Sturz, P.O. Box 20, 02122, 36032 Denver, Colorado.

ABYSM RITUAL

A zine from California, dedicated to mostly underground Black/VIking Metal acts. Check out the list of bands included: Wryal (FIN), Ministreries, Dar Nedim, Kapp, Danielson, Solofest, Mephistaphoe, Hoch, Falkenstein, etc. Banish interviews are cool, some weird, but this spirit of the mag is good, and they are even critical towards their interview-partners (editor "P Agile" for example calls SKOGEN's editor Sacha a bloody mother fcker in their interview). But I think they should be a bit more critical when it comes to the reviews. These 54 pages get sold for $6.00 Canadian "Pidal", A.A. 3160 California, South America.

METAL INVADER

I knew an old issue of this cool Metal magazine, but when one of the editors (Joel Sarno) sent me their newsletter instead of what I expected, I was very happy. It looks like a METAL HAMMER now, covered and unprofessional. But this does not mean that they whipped out because interviews with Satan, Venom, Rotting Christ, Virgo Serde, etc. are cool. This magazine is written in Greek unfortunately, so most of you will not have the pleasure to read it. But for Greek-speaking dudes this mag is highly interesting. Thanks to Joel Sarno, P.S., Box 10, 04, 3103 Columbia, South America.

MEZELIZER

For a debut issue this has a real professional look and clear layout (it's all well-plettred). The contents is based on Scandinavian acts mostly (Grandmancer, Thy Serpent, Horna, Asael, Ugurulah,...), the exceptions are just Ironsword, Tales Of The Maelstrom (sh...), and a small article on Overlord from Poland are the only exceptions. But the point of the mag is good, it's not a cliched edition Black Metal zine. If you like to check this out, send $5 to (where's the address in the magazine?)
Through a trade I received a 7" EP entitled "Heavy Metal Fever" (review on elsewhere), not knowing what the hell expected me! But after listening to MAGNISIUM's side of this record, I was totally astonished by their old but very honest style of traditional Heavy Metal Rock. It sounds like a fusion of very old IRON MAIDEN, DEATH, and ANGEL WITCH, and causes some heavy nostalgic feelings as it contains the true spirit of that specific era when those bands ruled.

"Tell Me" is the only song I heard from MAGNISIUM so far, and I'm really hot for more! MAGNISIUM is the third traditional Heavy Metal band from Japan (besides METALUCIFER and GORGON) that seems to be around these days. The contact address was the address of Shigeki Tachi, who plays guitar and does the vocals, and he quickly responded to the letter that I sent him.

I only know yours Split 7"EP, but that's it already. Please tell me some words about MAGNISIUM...

We started back in 1997 with MAGNISIUM. Before, I played in Sahara, Sacrifice and Buried Alive. I used to play drums but I think it's better to play my own songs now in guitar; that's why I play guitar in MAGNISIUM. About singing in the band: I think it would be too difficult to look for a good vocalist, so I took over that part as well. But anyway, we have no business and personal... we just want to play music.

MAGNISIUM only plays the NWOBHM style. We released a demo entitled "Buried Alive" in 1994, but it's sold out now.

Your song "Tell Me" sounds very old-styled, almost 70s-like. Do you think there's a market for such kind of music in today's Metal scene? Does the 7"EP sell well?

No, there's a good market for this music. And... we have only sold about 20 copies to German metalheads.

Why is there such a good "old Heavy Metal Rock" movement in Japan? I think no other country has to offer bands like MAGNISIUM, METALUCIFER, GORGON, etc...

"There's no movement in Japan, those bands are only bands from NWOBHM fans and collectors. When we play a concert, there aren't many fans. In Japan we usually sell 7"EP's. It's due to the Japanese fans who doesn't like and support Japanese Metal bands, but I'm not one of that sort of fan!"

What can you tell us about new MAGNISIUM songs? Any changes?

"We have five new songs. This up we have "Magnetism Lady", which shows MAGNISIUM's metal side. It's a very good, nice and wonderful song. It is a little bit different to usual NWOBHM sounds. It's more like European Metal sounded in 84/95. Next tune is "Time Tells No Lies", it's just a melodic but hard song, but it's great, too. It's based on the Pissing Mambo / Tacsiderm and Switch-style. However, we have a lot of songs, but all songs have the typical MAGNISIUM tune!"

MAGNISIUM is a strange name for a band... is there a special meaning behind it? It's not a typical "Heavy Metal" name...

"Good question! You know, MAGNISIUM is a kind of Metal essence, it's the lightest, specific gravity in it. Our sound is Heavy Metal, but I chose MAGNISIUM as a band name as I just distinguish heavy bands. It also includes a sort of senseless, hard..."

Do you have any big plans with the band? Or is it just a hobby that you do for fun, after work?

"We plan to re-record unreleased tunes, but we have no plans to play a gig. MAGNISIUM is my life work!!! Thank you!!"

That was Shigeki's talk about his band. His English is really not the best I must say, so I hope I got all the points when I typed this interview. But as long as his vocals sound satisfying in MAGNISIUM, we should really listen. I think he has the best voice of all the mentioned Japanese Metal bands so be honest with you.

Shigeki sent me a tape along with his answer, so I had the chance to check out "Magnetism Lady" and "Time Tells No Lies". The first song is very original, and very soft I must say, so I needed some listening until I fell into its tune. But the band works very professional... briliant guitar and perfect arrangement. They do not sound like a demo-band at all...

"Time Tells No Lies" is tuckin' great and my favourite song so far. It's not very heavy, but has a great, straight ahead rockin' riff with a fantastic melody. Also the chores is good, and the saxette atmosphere is melancholic, even if this music is no doom or whatever. Just great and beautiful (without sounding wimpy or anything like that). It proves that music can have a special nostagic and melancholic feeling without keyboard overdoses and tons of effects 'n' shit.

Now I understand why Shigeki has chosen "Magnetism" for his bandname... Metal the light and beautiful way!!

I think that the work of bands like MAGNISIUM will not be harvested in this commercial Metal scene as it is no fuckin' trash music. Give them a chance if you like to listen to something notte but still metallic. MAGNISIUM perform it with class!!"