

MORTICIAN NUMSKULL

ISSUE



NEWS, 31.12.1999

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FOUND**

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 - Head
 - Scalp
 - Face
 - Teeth
 - Eyeballs
 - Ears
 - Nose
 - Hand(s)
- Amputation Method:
- Bitten Off
 - Cut — Skilled/Surgical
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EDITORIAL

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

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

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

Wicked Wolly

CREW:

Editors:	Wicliff Wolda Harold Dekkers
Reviews:	Wicliff Wolda Harold Dekkers Cor Snijder Sascha Roth Edwin Nederkoorn
Interviews & Articles:	Harold Dekkers Wicliff Wolda
Lay-out:	Wicliff Wolda
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CONTACT:

MorticiaNumskull 'zine
c/o Wicked Wolly
Hereweg 174/1
9651 AN Meeden
the Netherlands
tel. / Fax +31 (0)598-614057

MorticiaNumskull 'zine
c/o Harold Dekkers
Boeroestraat 66
3312 HD Dordrecht
the Netherlands
tel. +31 (0)78-6146967

playlist Harold Dekkers

1. Misanthrope CD "1666... Theatre Bizarre"
2. Dark Tranquillity CD "The Gallery"
3. Ved Buens Ende CD "Written in Waters"
4. Necromantia CD "Scarlet Evil, Witching Black"
5. Frontline Assembly CD "Millennium"
6. Setherial CD "Nord..."
7. October Tide adv. CD "Rain without end"
8. Voivod CD "Negatron"
9. Thy Repentance CD "Ural Twilight Autumnalias"
10. Goresleeps album "And the voice from Legend will proclaim"

playlist Wicliff Wolda

1. Dissection - CD - "Storm Of Lights Bane"
2. Carcass - CD - "Swansong"
3. Jungle Rot - demo - "Skin The Living"
4. Hypocrisy - CD - "Abduction"
5. Kalisia - demo - "Skies"
6. Deranged - CD - "Rated X"
7. Dunkelheit - CD - "Obey"
8. Pleurisy - promo - "Promo '95"
9. Forgotten Silence - demo - "Thots"
10. Altar - CD - "Ego Art"

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Harold likes to thank in no particular order:

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CONTENTS:

Interviews:

Arjen Kunnen.....	pag 4-5
Celtic Frost / Apolygon's Sun.....	pag 7-8
Cold Meat Industry.....	pag 24
Elend.....	pag 41-42
Grotesque.....	pag 9
Infernal Majesty.....	pag 45
Misanthropy Records.....	pag 34-35
Mortis.....	pag 25
October Tide.....	pag 17
Paradigma.....	pag 21-22
Shadowdances.....	pag 27-28

Articles:

301.29, The Green River Killer.....	pag 13
Dangus Products.....	pag 46
Russian bands.....	pag 14-15

Reviews:

Demos.....	pag 9,11,12,14,18,19
Mini Albums.....	pag 39,40
Albums.....	pag 19,23,26,28,29, 31,32,33,36,37
7" EPs.....	pag 40
Magazines.....	pag 43,44

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

Arjen Kunnen.

Wicked Wolly



"Jeffrey Dahmer" Arjen Kunnen © 1996

Arjen Kunnen

**ARJEN
KUNNEN**



"X Ray Of Albert Fish" Arjen Kunnen © 1995



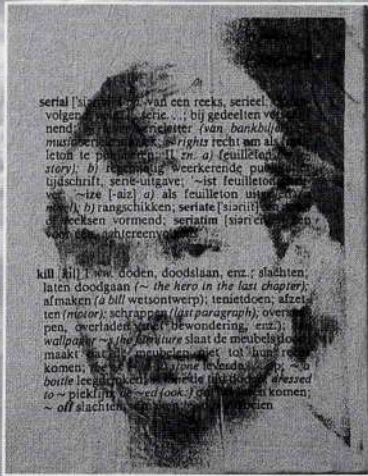
"Brush And Artwork: Mutilation As An Artform" © 1996

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

Yes, I started doing some drawings for beginning bands several years ago. Most of them were black and white drawings based on Satanism and stuff like that. At a certain point I got tired of drawing about that subject. One of the reasons for that was that I personally wasn't that

interested in that anymore and people weren't shocked by it anymore as it became a standard thing in the metal scene. Still I consider myself an underground artist, just because the theme in my paintings. It isn't really accessible you know. A painter who paints landscapes or portraits will probably sell more than I will. But, we'll see; in August I have my first solo exposition, how the people will react to my work. I'm curious.

Is the meaning of your work to shock people?



"Definition"
Arjen Kunnen ©1995

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

Or are you trying to confront people with reality?

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

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

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

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

First I don't think someone will start killing

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

So you don't agree with that point of view?

No, it's a subject which fascinates me, and among me many others. The only thing is that you always have to defend your fascination.

And that doesn't irritate you, or even worse; change you subject?

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

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

That makes me laugh! I can imagine you're fascinated, but I can't imagine you're a fan of a specific serial killer.

On the other hand for me, as an artist, it's more attractive to move to the U.S.A. as there are more people living over there who are interested in my work.

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

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

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

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

Of course this publication will help you at least a bit to attract the attention of labels and bands which might be interested in using your work for, for example, an album cover. Most of the time an album cover will be seen just as a picture. Would that bother you?

No, not really. I think there are three points which I consider important when making art: the draft, the theme and the picture. My goal is to offer an interesting picture even to people who don't know nothing about serial killers. Besides that I think there is a natural curiosity which will make people look closer and try to find out what's going on in the image. At this moment I'm working on some black and white

drawings which are parts of photographs, only the part is that much magnified, the image almost is abstract. I noticed that people now were paying more attention to the drawing and most of the time didn't notice that it still was dealing with the same subject.

So now you had to defend the paintings, was that more easy than defending the subject?

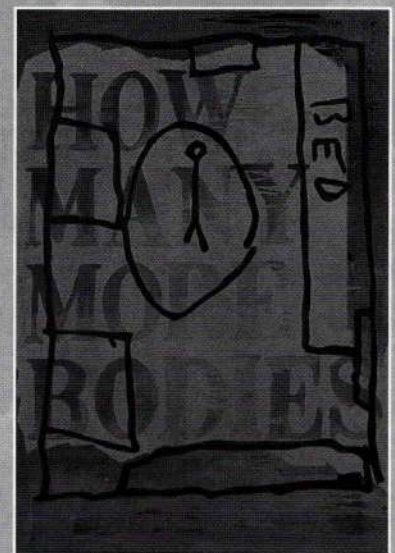
Well it was at least something else, but I'd like to create the perfect balance between painting and subject as they are equally important to me. Like in my latest works in which I use blood to draw with; I think that has more balance.

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

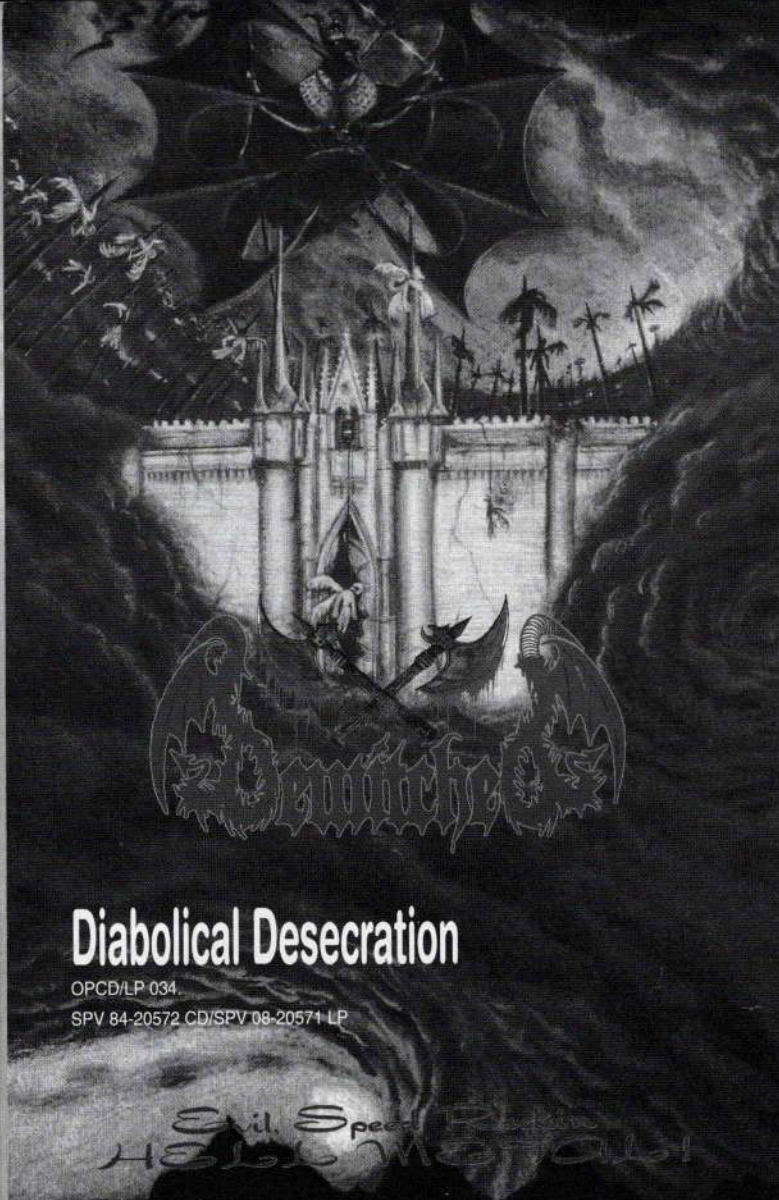
Yes, I've several ideas which I'd like to work out. I used blood in several of my latest works. Blood is nice to use as a paint; you have no influence on it's way of behaviour. Everything is a coincidence: the colour, the way it runs and dries and it looks pretty macabre too. I even am working on something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

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

Arjen Kunnen
Groenestraat 183a
8261 VG Kampen
tel.: +31 (0)38 3328127



"How Many More..."
Arjen Kunnen © 1995

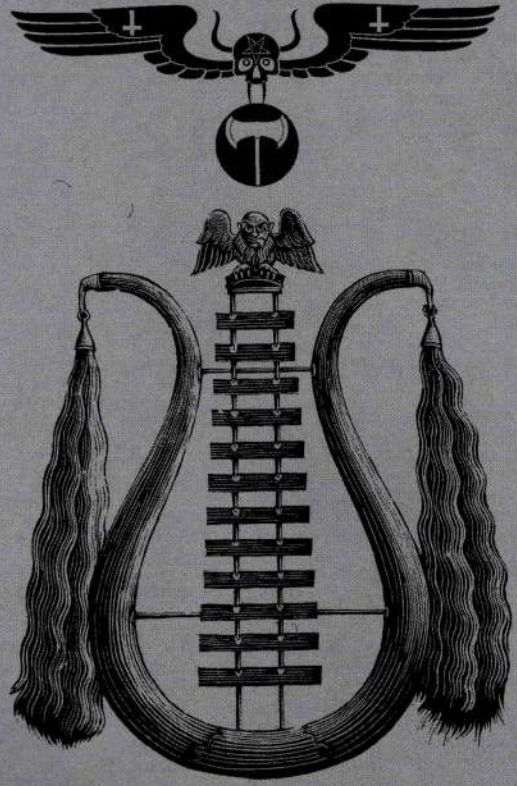


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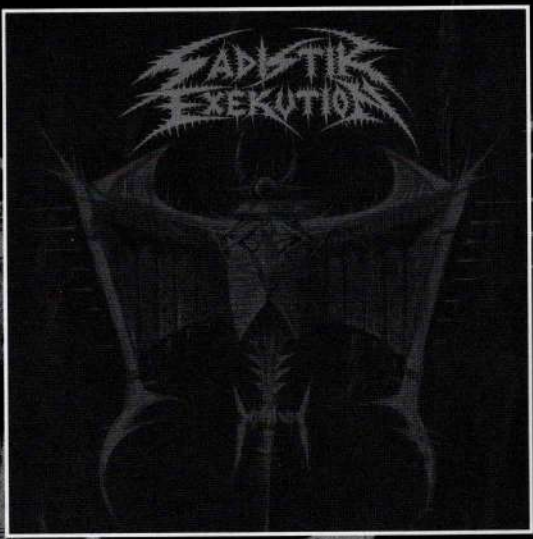
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"Masters of Nebulah Frost"

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

But Warrior himself wasn't too pleased seeing the songs performed on this tribute. He felt there were too many songs from the early Celtic Frost period on it. In some strong words on a fax to Dwell records, Warrior put it like this:

"Frost was Frost and, hate it or like it, what we released under the band's name is part of the legacy of Celtic Frost. That doesn't only include gems like 'Into the Pandemonium'. No, we who were part of that project have to be man enough to accept that it also includes total garbage like 'Cold Lake'. But what is labelled a 'Tribute to Celtic Frost' really seems to be a tribute to Hellhammer or, give or take a little, to Hellhammer and the early months of Celtic Frost. There were those who loved Hellhammer and didn't really want any of Frost's experiments. They followed us tentatively into the new project and then slowly dropped away, once we had gained the business muscle to actually go and try our ideas. That's completely legitimate. But Frost was about daring and Hellhammer was about being heavy. We never had the illusion that those fans were Celtic Frost fans. We saw them as Hellhammer fans who liked Frost's heavy material."

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



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

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

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

material, it is difficult for me to enjoy any such cover version unbiased. Another reason is that I hardly ever listen to the kind of metal represented on the tribute, which is why I do not feel qualified to rate those bands.

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

What do you think about all those people

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

A lot of things went wrong after 'Into the Pandemonium' came out. But I can't understand why you weren't able to continue in the way of 'Into the Pandemonium' to the next one 'Necronomicon'. Maybe back then it gave some problems. But right now your cult status is higher than ever. But then all the Celtic Frost attempts failed. Due to disinterest of music companies? I don't perceive our mission as failed. The reasons for the annulment of the true successor to 'Into the Pandemonium', the 'Under Apollyon's Sun' album, which was to be released in 1993, are

complex. The annulment was the culmination of a three year preparation phase for an album we envisioned to be far, far more than simply 'the next Frost album'. The four-months sessions for 'Into the Pandemonium' and three-month session for 'Vanity/Nemesis' and the work on the 'Parched with Thirst...' compilation had resulted in our gaining of confidence in our ability to actually materialize our intended experiments and our technical advances, both in a musical sense and in the studio environment. It was

time to use all this to the fullest extent, to prepare for an 'Into the Pandemonium'-style album, only this time with even more guts and as far more seasoned unit, with rather unlimited access to infrastructure and guests needed to complete such a project. Not only did we work to record a superior successor to '... Pandemonium', but we tried to incorporate the changes that had taken place since that

CELTIC FROST

who still refer to Hellhammer and Celtic Frost's earlier albums, while they still don't recognize the brilliance of 'Into the Pandemonium'? Celtic Frost is still underrated those days. Hellhammer is not a part of my life anymore since May 1984, and I am glad about that. Some fans may still refer to that band, but my life has been changed by Celtic Frost and that's the influence I carry

album's conception in 1986/87. We were confident to the extreme that, at this stage, we could pull off an extraordinary album that would change much, much more than "... Pandemonium" had already changed. Ambitious? Of course! Arrogant? With respect to our very own ability to go so far: yes. The band had been formed to explore anything, no borders recognized. Now we had arrived at the level where budgets and reputation would allow all this like it had never before.

There were points to be made against this album too: the well-known recession had led to a reluctance by record companies to work even with bands that were far more ahead of us. And already in 1987, when we worked on the rather less ambitious and risky "... Pandemonium" album, we had experienced that struggle of our career to actually fight that project out and get it released. It cost us a fantastic line-up back then. These two factors made it clear to us already in a band meeting on the 1990 U.K. tour, that the 'Under Apollyon's Sun' project would be risky enough to possibly end the band. When we looked at each other, it became obvious that none of us was prepared to back off in favour of a 'standard album'. The prospect of doing 'Under Apollyon's Sun' with Celtic Frost was so ultimately seductive for all of us, that we decided in that meeting that it was to be all or nothing.

To what extent our decision to follow urgent third party business advice and have this ultimate Frost project released in the U.S. has influenced its outcome, remains subject to speculation. A fact is that the U.K. was our main market, and the U.K. would possibly have embraced such an album much warmer. As it happened, we ended our self imposed one-year release deadline with a number of compromises, none of which would have permitted us to really finish 'Under Apollyon's Sun' the way we felt necessary. As said above, we hadn't wanted to record an 'ordinary' album already in 1990 and now, there was no chance in our minds that we would abandon, for just a metal album, an album which had grown so much in the meantime and of which so much had already been completed and designed. Whether we liked it or not, we stood by our original decision and terminated Celtic Frost in early 1993. That hurt very, very much. But I am proud we stood by our decision.

However, part of my opinion that we haven't failed is that we left such an immense legacy and influence and that I am able to take the concept one step further now with Apollyon's Sun.

You will be tired of defending your 'Cold Lake' album every time. But it's a compulsory subject. Well, are you still standing behind that album? That album wasn't the natural direction of the band. It was the year-long fighting between us and the record company for the existence and recognition of 'Into the Pandemonium' and the resulting cancellation of tours, promotion, video clips and advertising for the album, which caused the band to break apart and which led the subsequent album, 'Cold Lake', to aim for colours, smiles and a light-hearted party attitude. It was severe escapism. The album was inevitable and very regretfully, unavoidable. It was both the conclusion of a very destructive phase, legally as well as on a personal level, and the foundation of a subsequent major rethinking and rediscovery of our real line. But, yes, I loathe that album with all my heart. It is a piece of utter crap.

Despite my personal feelings, however, it is an absurd fact that 'Vanity/Nemesis' and 'Parched with Thirst...' would not have been possible without the business advantages gained through 'Cold Lake'.

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

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

Do you think musical expression is often suppressed by commercial reasons? Sometimes, yes. But 'commercial' doesn't necessarily mean that a band must suppress its expression. It is always up to the individual

band just how far they want to adapt to outside suggestions. It is a simple matter of guts. Look at 'Into the Pandemonium': we fought to the extreme to have this album done our way, and it is not what anyone would call 'commercial', yet it was still our first big sales success.

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

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

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

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

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

'Into the Crypts of Ray'. You read K.J. Huysmans's 'La Bas' before you created this song, isn't it? I would think that you are rather interested in French literature. Even though I wrote both music and lyrics for 'Into the Crypts of Rays', I am happy to point out that it was Martin who showed me the story and that it was our subsequent discussions which lead to the writing of the song.

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

So far Apollyon's Sun.
Harold

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

A Mind Confused
"Demo '95"

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

HD

Amon Hen
"Skeleton-Dances"

With this tape Amon Hen finally shows their final style. It isn't always the dark and deep emotions like on their cult track 'The Truth Beyond'. Amon Hen industrialize everything what's around them, but now they make clear how they make use of some samples. As the track 'Landscape I' shows, some samples are taken from albums like the last Dead Can Dance. It isn't ordinary, for everything is combined into a semi-chaotic spacy dance rhythm with electronic motifs and cruel sound distortions. 'Skeleton-Dances' contains a lot of variation, from dreamy structures to screaming creatures. Electronics and distortions are the main elements. And with this recording of an excellent quality they prove it's time for a debut album. \$5.- to **Attila Török, Pf.4, 1476 Budapest, Hungary.**

HD



Anal Blast
"Puss Blood Pentagram"

The sexual revolutionist Anal Cunt (better known under their censored name A.C.) must have a small, but dedicated following if I see the gory tapes coming in through my mailbox (and leaving in my dustbin). It's far from interesting, but as far as bands as Impetigo and Cannibal Corpse deserve a cult status, what about a band that comes up with a bunch of nice grind riffs? In this way Anal Blast reminds me of more inventive death rockers like the 'groovy' Order from Chaos. Anal Cunt is far from the disastrous noise projects, but still contains the necessary grindblast to make it interesting, even when their concept is too hilarious. \$5.-/\$6.- USA/Europe to **Interment Records & Distribution, P.O.Box 6022, Minneapolis, MN 55406, USA.** And black metal fans can ask for the complete list of black metal products.

HD

Anata
"Bury forever the garden of lie"

Wow! It still exist, and not on the new At The Gates album only. True Swedish death metal with the intensity of the earlier Entombed and Dismember. Instead of turning into a heavy metal sound or a Göteborg styled melodrama, Anata stays in the groove that has made At The Gates popular. No romantic or beautiful mellow guitar lines, no, it's the uncompromised rawness from the past. Complex riffing compositions like 'Infections Souls of Mine' and 'Lashes upon his face/Livid' are responsible for a very strong four track demo. Anata is what we need, for not many can make this kind of first class death metal anymore. \$5.- to **Anata, c/o Schälén, Getterön 7067, 43293 Varberg, Sweden.**

HD

Anorexia Nervosa
"Nihil Negativum"

Anorexia Nervosa call it a "Sound Short-Film Demo". Divided in three scenes and a final Anorexia Nervosa offers a mystic and macabre concept of experimental industrial death. Though it's still a bit primitive the idea behind it is rather good. The mixture between the French and English lyrical part is rather wayward. Musically they slightly remind me of the way Piledriver once did on their demo. The part they call "Scene III: In The Mental Confinement (mosaic of infinite visions)" is pretty good and has the attitude of a mature death metal tune. Because of the use of a heavy death grunt they differ themselves from other acts in



their genre. I think Anorexia Nervosa has to do some work to improve their act, but will definitely be one we'll hear from in the future. **Anorexia Nervosa, c/o Stephane Bayle, 24 rue Harry Baur, 87280 Limoges, France.**

WW

Apoplexy
"Tears Of The Unborn"

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

WW

Ascraeus
"Dare to live"

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



The rumours about the reunion of Grottesque invalidated

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

What about a possible reincarnation of Grottesque? Well, it's not completely true. Nothing is sure yet, but the problem is Kristian Wälhin: he is the one you should speak to.

But you both don't have any concrete plans yet? Well, last time I met him he told Dolores is going to release a CD with five or six songs I think. It concerns old songs from unreleased material. But there definitely will be a CD with old Grottesque material. And if we had the time and energy to produce something new, I think there might be two new songs.

Do you know whether Tomas of At the Gates will take part into Grottesque again? I think so, because we have the opinion that it wouldn't be the real Grottesque without the original members. So, I think both Tomas of At the Gates and the drummer, his name is also Tomas, have to been asked whether we could do something new.

Will there be a real reunion? No, I don't think so. Tomas has his hands full with At the Gates, Kristian is still occupied with Liers in Wait and his paintings, and I am busy with Oxiplegatz. So, we simply don't have time for Grottesque.

I heard that on your new album of Oxiplegatz you released an old Grottesque song 'In Tombs We Lie'. Yes, it is an old song which I wrote when I was in Grottesque. But the band was dissolved before it had been recorded. So I will release it now instead.

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

But if Kristian Wälhin has the release in his hands, will it be out soon? We have waited for the next Liers In Wait for too long already. Isn't Wälhin too busy to do something with Grottesque again? Yes, he works a lot with CD cover artwork and he is pretty busy with that. But he had another band going on. There were plans that I would play the bass in that band. We rehearsed two times, but we couldn't find the time to go on with that. So, we will see later about that.

Alf Svenson, Plantagegatan 8, 41305 Göteborg, Sweden.
 HD



DISPLEASED RECORDS MAILORDER SERVICE

CD'S 25,- / BEF 500 / \$ 16

ABIGOR - Nachtylmen / Verwustung
ABIGOR - Orkbit (22,50/BFR 450/\$ 14)
ABSU - Sun of Tiphareth / Barathrum VITRIOL
ABSURD EXISTENCE - Angehwings
ABYSMAL - Pilonian age
ACCURSED - Meditations among the tombs
ACROSTICHON - Sentenced
AKHENATON - Divine symphonies
ALASTIS - And death smiled...
ALGAION - Oimal Algeion
AMORPHIS - Tales from a 1000/Karelian Isthmus/Elegy
ANCIENT - Svarthheim
ANCIENT RITES - Diabolical serenades
AND EVEN WOLVES HID THEIR TEETH
ARCANUM - Fran marder
ATROCITY - with Fasim/with das Ich / Blut
AUTOPS - Mental funeral / Acts of unspak.
AVYLSSE - Camivoracity
BALTAK - Beirut
BEHERIT - Oath of the black blood / Drawing of the dead
BELIAL - ...
BELMEZ - Brezker / Sechtum
BENEDICTION - Dreams you dread
BEYOND NORTH - Dark is my father
BLACK - Priest of satan
BLOOD - Impulse to destroy/Mental conflicts
BLUT AUS NORTH - Ultima thule
BORN IN A FEVER - Inferno mind
CARPATHIAN FULLMOON - Serenades in blood minor
CELESTIAL SEASON - Forever scarlet passion
CHRIST AGONY - Daemooneth act II
COUNT RAVEN - Destruction of the void
DAEMONIUM - Dark opera
DARK HERESY - Abstract principles taken to their logical...
DARKTHRONE - Under a funeral moon
DARK TRANQUILLITY - Skydancer / Gallery
DARKWOODS MY BETROTHED - Heirs of the northstar
DAWN (Germany) - Under black clouds
DAWN (Sweden) - Naer siden gar niber for evogher
DECORYAH - Wisdom floats
DEMONIAC - Prepare to war
DERANGED - Rated X (Double-CD)
DIABLOS RISING - 666 / Blood vampyrom
DISMEMBER - Massive killing capacity
DISSECTION - Somberlain / Storm at the lights band
DOOMSTONE - Those whom satan has joined
ELBERETH - And other reasons
ELYSIAN FIELDS - Adelin
EMPEROR - Wrath of the tyrant
ENSLAVED - Frost
ETERNAL SOLSTICE - Wish is father to thought
ETHERIAL - Om santhi
EUCCHARIST - Velvet creation
EVOL - Saga of the horned king
FESTER - Winter of sin
GENOCIDE - Genocide
GOAT OF MENDES - Hymn to one ablaze
GOD FORSAKEN - Tide has turned
GODSEND - As the shadow fall / In the electric mist
GOLGOTHA - Melancholy
GOREFEST - False / Erze
GORGON - Lady rides a black horse
HADES - Again shall be
HYPOCRISY - Abducted
IMMOLATION - Stepping on angels before dawn
IMPACTED - Diabolical LP/Pure holocaust/Battle in the north
IMPALED NAZARENE - Tol corrupt morz norz
IMPALED NAZARENE - Ugra Karma/Suomi Finland perkele
IMPETIGO - Horror of the zombies
IN FLAMES - Lunar strain
INNER THOUGHT - Perspectives / Worldly separation
INVERTED - Shadowland
KATATONIA - Dance of the december souls
KOROYA - Kiss the charnel fields
LET ME DREAM - My dearsuccubus
LORD BELIAL - Kiss the goat
LOVE LIKE BLOOD - Irony of fate
LUCIFERION - Demonication
MALFORMED EARTHORN - Defiance of the ugly...
MANGLED TORTS - Drawing of the dead/Godless
MARDUK - Dark endless / Those of the undight
MARDUK - Opus nocturne / Fuck me Jesus
MARTYRIUM - LXX Occulta
MASTER'S HAMMER - Ritual/Slagry
MAYHEM - Live in leipzig/Deathcrush/Dawn of the black hearts
MEAT SHITS - Ecstasy of death
METAL MILITIA - Metallica tribute
MISANTHROPE - 1666 theatre bizarre/Miracles: totem taboo
MISCREANT - Dreaming ice
MOLESTED - Blood-drum
MORDOR - Odes/Ceighe
MORTICIAN - Mortal massacre
MYSTIC CHARM - Shadows of the unknown
MYSTIFIER - Goetia / Wicca
NARCOTIC GREED - Fatal
NECROMANTIA - Scarlet evil witching/Crossing the fiery path
NECROPHAGIA - Death is fun
NECROPHILIAC - Chaopula, citadel of mirror
NEOLITHIC - Personal fragment of life
NIFELHEIM - Nifelheim
NIGHTFALL - Parade into/Macabre sunsets/Athenian echoes
NORDIC METAL - Compilation with unreleased trx of Mayhem,Abnuptum,Emperor,Myisicum,Thorn,Mortis...
NORTH - Thorns on the black rose
NOVEMBER'S DOOM - Amid its hallowed mirth
NOVEMBRE - Wish I could dream it again
OBTAINED ENSLAVEMENT - Centures
OCINODOMS - Ocinooms
OPERA IX - Call of the wood
OPHTHALMIA - Via dolorosa/Journey into darkness
ORDER FROM CHAOS - Stillbirth machine
ORPHANED LAND - Sahara
PAN-THY-MONIUM - Khaazoosith/Dawn of dreams
PARAMAEICUM - Exhume of the
PENTACROSTIC - Pain tears
PENETRATION OF DOOM - Acknowledge confusion master
PROTEST - What for name, when human...
PTHUENANCE - Member of immortal damoat.
PYROGENESIS - Pyrogenesis
REPULSION - Horrified
ROTTING CHRIST - Passage to Arcuro/Thy mighty contract/Greek black gods
SABBAT - Black up your soul/Enveom/For Satan and sacrifice/Japanese black death
SACRED SIN - Darkside (incl. 6 bonus tracks) / I M God

(Trendrushing black metal)
 (Trendrushing black metal)
 (Black metal)
 (Atmospheric doom death)
 (Black)
 (Old style black death with some keyboards)
 (Brutal dutch death with female singer)
 (Great atmospheric black death)
 (Spiritual and unholy metal)
 (Fast black, a MUST!!)
 (Atmospheric doom death)
 (Norwegian black metal)
 (Great belgium black)
 (Compilation with Mortis, Hellfrost, more)
 (Swedish trillish black metal)
 (Gothic/industrial/technical death)
 (Black) (NLG 15,- / BFR 300)
 (Brutal catchy doom death) (17,50/\$35)
 (Fastest black metal, Immortal!?)
 (Black metal)
 (Black combined with doom)
 (Dark black)
 (Death)
 (Dark metal)
 (Great black metal)
 (Legendary grindcore)
 (Black)
 (Biohazard alike HC from UK)
 (Carpenterian fullmoon - Serenades in blood minor)
 (Best dutch doom)
 (Dark black)
 (Doom like Saint Vitus)
 (Dark occult metal)
 (UK death thrash)
 (Great norwegian black)
 (Atmospheric & technical death)
 (Black, very different)
 (Atmospheric and true death)
 (Great black metal)
 (Atmospheric doom)
 (Black)
 (Awesome and brutal death)
 (Industrial black)
 (Brutal death)
 (Great swedish black death)
 (Black doom)
 (Gothic doom with female singer)
 (Atmospheric black dark doom)
 (Supreme black art, Cultidemo)
 (Norwegian black)
 (Brutal dutch death)
 (Extreme death)
 (Technical death)
 (Atmospheric black)
 (Black)
 (MUST for Sublimation fans)
 (GREAT black with old influences)
 (Heavy doom death)
 (Great melodic doom/70's rock influences)
 (Great atmospheric doom like 1st Celestial Season)
 (dutch death)
 (Black)
 (Fast norwegian black)
 (Death)
 (USA death)
 (Fast black)
 (Black cybersado metal)
 (Black cybersado metal)
 (Extreme grind)
 (Great melodic technical death)
 (Great industrial death like FEAR FACTORY)
 (Swedish black death)
 (Swedish black death)
 (Cyber barok black metal)
 (Atmospheric gothic black doom)
 (Great swedish black)
 (Great gothic like Sisters of mercy)
 (Black)
 (N.Beat/B.Truth members,extreme industr.death)
 (Doom death grind)
 (Black)
 (Black)
 (Black)
 (Black)
 (Dark metal)
 (Cult black)
 (Porno grind)
 (Metallica covers by scandinavian bands)
 (Avantgarde doom death)
 (Technical death)
 (Norwegian black death)
 (Slow dark black doom)
 (Ultra brutal grind noise)
 (Doom like Celtic Frost)
 (Brazilian black death)
 (Thrash like old Forbidden)
 (Grind)
 (Grind)
 (Great doom death with violin)
 (Great swedish black)
 (War metal)
 (Black)
 (Sad downtuned US doom)
 (Great atmospheric doom death)
 (Norwegian black metal)
 (Fast black like Emperor)
 (Atmospheric black death with Sadist influences)
 (Atmospheric doom)
 (Black death)
 (Oriental doom death)
 (Experimental gothic doom)
 (Doom death,fortification members)
 (Death doom)
 (Death)
 (tech_atmosph. & brutal death)
 (Death grind)
 (Dark evil metal)
 (18 classic grindcore trx from the creators)
 (Greek black gods)
 (Satan and sacrifice/japanese black death)
 (Original death like Morbid A)

CD'S 25,- / BEF 500 / \$ 16

SADIST - Above the light / Tribe
SADISTIC EXECUTION - We're death fuck you
SADNESS - Ames de marbres
SALEM - Kaddish
SAMAEI - Worship him
SATANIC SLAUGHTER - Land of the unholy souls
SENTENCED - North from here
SEPTIC FLESH - Mystic phases of dawn/Esonpton
SERENITY - Then came silence
SINISTER - Hate
SKEPTICISM - Stormcrowfleet
SONIC OBLITERATION - Compilation DOUBLE CD
SORCERER - Sorcerer
SOULGRIND - La maranza, el himno pagano/atide ad 1999
SUDMONSTERS - Stop the madness/No guarantees
SUFFERING - Sowing the seeds of suffering
SUMMONING - Pinas morgul/Lugbnat
THA NORR - Wollenzetaler
THERGOTHON - Streams from the heavens
THERION - Lepaca Kilfith
THERODY - Bewildering thoughts/As the heavens fall
THRONE OF AHAZ - Nifelheim
THUS DEFILED - Through the impure veils of darkness
TIAMAT - Wildhoney
TRISTITIA - One with darkness
TUMULUS / MOCK - Split
UNANIMATED - Ancient god of evil/In the forest of the dr
UNPURE - Unpure
VARATHRON / NECROMANTIA - Black arts lead
VENOM - Welcome to hell/Black metal/tribute to Venom
VLAD TELPEK/BELKETRE - Split
VOMITING CORPSES - Coma: Spheres of innocence
VOMITURITION - Leftover
VONDUR - Sindrylfyring
WISH - Monoorchestra

(Atmospheric brutal deaththrash)
 (Mega brutal grind)
 (Great atmosph.doom/wave)
 (Good follow up to their 1st)
 (Cult black)
 (Great black metal)
 (Great technical death)
 (Great doom death)
 (Melodic doom)
 (Brutal dutch death)
 (Extreme slow depressive melancholic doom)
 (With InnerThought,Heer,Cyclone,External teats)
 (Great doom like Cardemass, a MUST)
 (Industrial innovative doom)
 (Hard/hate core like Biohazard)
 (Norwegian black doom death)
 (Black with Abigor members)
 (Black)
 (Depressive black death)
 (Great atmospheric gothic doom death)
 (Technical death)
 (Black)
 (Black)
 (Great atmospheric doom)
 (Extreme dark doom)
 (Norwegian black / doom)
 (Highclass scandinav.death)
 (Warrior black)
 (Split-CD, black)
 (Founders of true black metal)
 (Dark black)
 (Brutal death grind)
 (Great brutal death)
 (Fast black, faster than Immortal)
 (Gothic with ex-Gathering/Dead End members)

CD'S 30,- / BFR 600 / \$ 19

ABRUPTUM - In umbra Maltia/Evil genius
ACHERON - Lex talonis
AGHAST - Hezers im Zweifelt der Fisterms
ALTAR - Youth against christ
ANATHEMA - Serenades + Crestfallen
ANCIENT RITES - Blaphemia eternal
AT THE GATES - Terminal spirit disease
BARATHRUM - Hallitrom
BEHEMOTH - Sventevit (Storming the baltic)
BETLEHEM - Dark metal
BAL-SAGOTH - Black moon broods over
BESTIAL WARLUST - Vengeance war till death/Bloodvalour
BLACKEND - Compilation (Gorgoroth,Emperor)
BLACK LODGE - Coast
BURZUM - His first tar oss / Det som engang var
BURZUM - Burzum/Abel / Filosofem(35,-/BEF 700/\$ 22)
CATHEDRAL - Carnival bizarre
CELESTIAL SEASON - Solar lovers
CELTIC FROST - To mega theonion
CEREMONIAL OATH - Carpet
CONSOLATION - Brave Melvin from the southern point
CRADLE OF FILTH - Principle of evil made flesh/Vampyre
CROWN OF THORNS - Burning
DARKTHRONE - Panzerfaust/Transilvanian hunger
DEINONYCHUS - Silence of december
DEMONY - Faustian dawn
DESTROYER 666 - Violence is the prince of this world
DEUTSCH NEPAL - Benevolence
DISGUSTING - Shapeshifter/birthbliss
EMINENZ - Exorail
EMPEROR - In the nightstide eclipe
EMPEROR / ENSLAVED - Hordanes land
ENSLAVED - Vikingir Veldir
EQUIVANTHORN - Niindiguma nimisshihbar...
ETERNAL SOLSTICE - Horrible within
ETERNE - Still dreaming
FATA MORGANA - Fata morgana
FESTER - Silence
FLEURETY - Min tid skal komme
FORGOTTEN WOODS - As the wolves gather
GHEHENA - Seen through the veils of darkness (2nd split)
GRVELAND - Carpathian wolves
GRIP INC. - Power of the inner strength
HELLHAMMER - Triumph of death/Satanic rites/Apocalyptic
HYBERNOID - The last day begins? / Today's tomorrows yesterday
ILDFROST - Autumn departure
INFERNUM - Taur-m-lunn
IN SLAUGHTER NATIVES - Sacrosanct bleed/Enter the...
IN THE WOODS - Heart of the ages
ISENGARD - Hismörkle
MAYHEM - Mysteris doom sathanas
MONUMENTUM - In abisnti christi
MORBID ANGEL - Domination
MORTHOUND - Spindrik / Goddess who could
MORTUIS - Kesser nr en dimension/Ades som gjorde oppor
MORTUARY DRAPE - All the witches dance
MY DYING BRIDE - Trinity / Turn loose the swans
NAZXUL - Totem
NECROMASS - Mytheria mystica zofiriana
NEMBRIONIC - Psycho one hundred
MERGAL - Wizard of Nerath
OPETH - Orchid
ORPHANAGE - Oblivion
PARADIGMA - Mare veris
PARNASSUS - In doliram gloria
PERVERTUM - Creature of ungod
PRIMORDIAL - Inramra
RAISON D'ETRE - Entrahled by the winds of loneliness
RED HARVEST - There's beauty in the purity
RHADAMANTYS - Labyrinth of thoughts
ROTTING CHRIST - Non serviam
SLATANIC SLAUGHTER - Slayer tribute
SATYRICON - Dark medieval times/Shadowthrone/3rd album
SATYRICON/ENSLAVED - Split
SIX FEET UNDER - Haunted
STORM - Nordavind
3RD & THE MORTAL - Painting on glass/Tears laid in earth
THOU ART LORD - Eustoros
TRIFIXION - First and the last commandment
ULVER - Kvelldanger / Berggratt
UNCANNY - Splenium for ojektophobia
USURPER - Diabolosis
VARATHRON - Walpurnisnacht / His majesty at the swamp
VED BUENS ENDE - Writers in waters

(Dark black)
 (Black)
 (Dark dungeon music for kings)
 (Ultra brutal dutch death)
 (Depressive doom)
 (Much better black metal than their debut)
 (Swedish death)
 (Black)
 (Black)
 (Extremely great black metal)
 (Extremely brutal black death)
 (Black metal)
 (Norwegian death with male & female vocals)
 (Digipack, Black, 4th/3rd CD)
 (Digipack, 1st & 2nd album)
 (Great groovy doom)
 (Atmospheric streetside doom)
 (Cult black death album)
 (Nail swedish death with ATG singer)
 (Most extreme death grind album ever !!!)
 (Swedish death in the most brutal form)
 (Black)
 (Atmospheric black)
 (Black)
 (Extreme fast black by Bestial WL members)
 (Mysterious atmospheric and hypnotic)
 (True norwegian black metal)
 (Black death)
 (Supreme black)
 (Supreme black split)
 (True norwegian black, 1st CD)
 (Black doom like Abruptum)
 (2nd CD of true death metal)
 (Arcane true gothic doom)
 (Mortis project band)
 (Norwegian black death)
 (Norwegian black)
 (Great atmospheric norwegian black)
 (Great black metal)
 (Great thrash by Dave Lombardo of Slayer)
 (Cult black gods)
 (Gothic & dark, cult album)
 (Extreme death grind)
 (Dark ambient electr. like Mortuis)
 (Dark black ambient music)
 (Black)
 (Slow melancholic doom)
 (Black)
 (Black metal like Cradle of Filth)
 (Most brutal & supring album)
 (Black)
 (Best of new swedish extreme)
 (Innovative celtic doom death)
 (Dark death doom)
 (Hard energetic swedish black)
 (Black death)
 (Black metal)
 (New mesmerizing darkness)
 (Thrash/industrial/alternative)
 (Atmosph technical deaththrash)
 (Greek black gods)
 (Enslaved,Hypocrisy,At the Gates,Dissection)
 (Fast black with atmospheric)
 (Both demos on one beautiful digipack)
 (Brutal death with Obituary/Cannorpe members)
 (Folklore black with Satyr)
 (Atmospheric and melodic)
 (Griekse black metal)
 (Black)
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 (Black)
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vocals of Hakan are excellent (and it doesn't happen often that someone in a thrash band can really sing!). Modern influences can be heard in the professional use of violins on 'Screams Behind...'. Also the production is rather modern and fits the quality of the music well. Buy this cassette album for \$8.- (Europe)/\$10 (world) from **Wild Promotions, c/o Emre Alkoc, P.O.Box 273, Kadiköy, 81300 Istanbul, Turkey.**
HD

Autumn Leaves
"Hope Springs Eternal"

I like to tell you much more about the musical qualities of Autumn Leaves, but I decided you have to buy this tape. It's much easier for me and, besides, I only have to refer to great bands like At The Gates and Entombed. Sometimes it's really a copy of At The Gates what you hear, but on the average, the sound is more down tuned and growling like the average Swedish death metal sound. Elements of bands like Necrophobic and Eucharist pass by, which makes them candidates for a deal on labels like Wrong Again and Dolores. Autumn Leaves reflect the uncompromised death style as we were used to find in Sweden. \$6.-Europa/\$7.-World. **Flemming C.Lund, Möllegade 9a, Skodborg, 6630 Rödning, Denmark.**
HD

Beseech
"Tears"

Tears is also a melodramatic band that moves you to tears. Beseech has a similar image as their country mates and Big Example Tiamat. It has the same romantic feel, but Beseech fills the music with more acoustic parts, violins, duets and female voices. Of course, you can call it cliché, just like Autumn Leaves and A Mind Confused which I praised to heaven. The ordinary style of Beseech also doesn't take away the musical joy and gives it some excellence, even now it's all quite predictable. \$5.- to **Beseech, Box 963, 50110 Borås, Sweden.**
HD

Betrayer
"The Truth Is Out There"

When I read the line: "The truth is out there" I immediately think of the X-files... As far as I can see there are no links between Betrayer and the X-files, perhaps Betrayer's members are abductees or this is just the way to spread their hardcore message. Five rather straight forward hardcore tracks with a semi-grunting vocal part. Nothing much to say; not bad, but not very interesting too. **Betrayer, c/o Yishai Swearts, 10 Kazan St. Raanana 43612, Israel.**
WW

Bishop of Hexen
"Ancient hymns of legends & lore"

These are newcomers in black metal, as the band name 'Bishop of Hexen' indicates. Just one year old and already a remarkable demo out, that's a quick progression. And yes, on the second side of this tape they show some moods they can create with a keyboard. It's atmospheric, but of course again without any inventive guitars. They call it medieval music, but there are no more medieval influences in this music than there are in Israeli folk music. No, it's all in the beaten tracks of black metal, and there is even extra one annoying factor, i.e. the vocals of Balzamon, alias Sammy the Snake. I've never heard such hissing and sissing black metal vocals! But Balzamon told me it's the way it should sound. Anyway, even though it's full of clichés, I think we should keep an eye on this band if we want to continue with the trend. In addition to the six tracks on this tape, there are five other tracks in construction, and I won't be surprised if their next legend concept would appear to be much better. They have the ability to do so!
\$6.- to **Balzamon & Dimrost, 22 Hamitnachalim Street, Ramat-Hasharon 47203, Israel.**
HD

Bolivian Death Metal

People who are interested in lo-fi, but exotic death metal demos, printed with a full colour cover: we just received two demos from Bolivia: **Sanctum Renuma, 'Satan's Flesh' c/o M. Eduardo Montaña, 26 de Enero 1948, km.4 (Av. Blanco Galindo), CBBA, Bolivia, and Subvertor, 'Cryptobpsis' c/o Horacio Lorini, Casilla 158, La Paz, Bolivia.**
HD

Carnun
"Malkuth"

I don't know whether we are allowed to review this tape here. I hoped for an intelligent equivalent of Primordial or Cruachan, but there is no sign of further creativity beyond for the usual black metal clichés. Okay, the band has just started and suffers from an overly tame sound. No, they aren't ready for international attention, surely not when there are so many black metal bands around. Maybe one day we will see them on a silver disc, but for now let's hope the second attempt of this local band will bring us some improvement. \$5.- to **Bard Nocturnus, Rockvale Hse, Lr. Coolroe, Ballingcolliq, Co. Cork, Ireland.**
HD

Catharsis
"Bitter Disdain"

No, this isn't the Catharsis you might remember from one of our previous issues. Instead of coming from the U.K. they come from Poland. Until I received "Bitter Disdain" I wasn't familiar with this Polish version of Catharsis. Even though my first impressions made me think I was dealing with a doom band, Catharsis appears to be a techno

deathrash band. Uptempo catchy guitar work and some funky sounding bass parts are completed with some kind of forced deathgrunt which gives the whole a slight cold blackish attitude. 'Bitter Disdain' has got some very good ideas, but this kind of techno really needs a better production (especially the bass) when they don't want to become irritating. **Catharsis, c/o Adam Mamok, ul. Pilsudskiego 51/11, 43-100 tychy, Poland**

Catharsis
"Caress"

Obviously it's popular to name your band Catharsis as this again is a different one; not the English one, not the Polish one, but the Danish one. "Caress" features four tracks of techno deathrash to which they added some slight fusion influences to create some contrast. Besides that they added a screaming / grunting vocal part and sometimes some grind parts in their compositions. All this does sound rather wayward, but due to the many different styles they cover, the whole sounds a bit too complex as far as I'm concerned... **Catharsis, Kathrinevej 29, 2900, 1900 Heilerup, Denmark.**
WW

Centinex
"Malleus Maleficarum"

adv. trx. for album.
Where have I heard this title before? Wasn't it Pestilence who called their debut also Malleus Maleficarum? Anyway, the title is as original as the returning old days of death metal. Centinex is one of the few bands which still maintain the Swedish originality. It doesn't mean they are again old Entombed clones, but they are like an average band from the '92/'93 underground, when the death metal wave was at its maximum, like the black metal is now. Unfortunately the guys of Centinex made the mistake to record their debut for a release on Wild Rags. I'm curious whether this album will ever be released. Bandcontact: **Matin Schulman, Rusbogatan 14, 77633 Hedemora, Sweden.**
HD

Concrete Earth
"Demo '96"

This is a local band from my own neighbourhood and maybe that's why I support them with this review. In the first place, Concrete Earth helps to settle the sound of deathrash, not knowing deathrash already has the characteristic Concrete Earth components. So, Concrete Earth isn't very original, but their joy of playing this style has its own charms. The rhythm of their music is rather uptempo and the sound is really tight too. It reminds me of the intensity of the old Incubus, but for a good comparison the vocals are too weary and too dark. It's clear the vocalist has difficulties to arrange his lines to the rest of the speedy music. So far so this is their only small problem. \$6.- to **Thorbeckeweg 154, 3317 EL Dordrecht, The Netherlands.**
HD

Core
"Collapse"

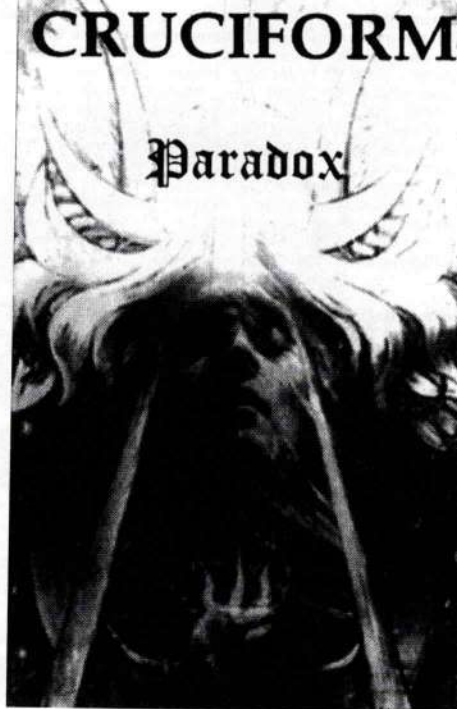
Even though I received a remixed version of this demo: this Brazilian four piece didn't manage to impress me with the production. Reading the thanks list it appears that Core are/were close friends with the (in) famous Sepultura front man Max Cavalera... Obviously they think this friendship justifies the fact that they, without any shame, present a demo which features pure Sepultura. Maybe the solos are the only thing they came up with their selves, but the rest could have been the material Sepultura decided not to use for their "Chaos A.D." album (hey there is a reason why they don't use that!). The music "Collapse" features ain't that bad for a demo band, but due the bad production and the absolute absence of originality I can't hardly imagine this demo is interesting enough to purchase... **Core, Rua Prefeito Hugo Cabral, 789 Apt. 32, CEP 86020-060, Londrina-Parana-Brazil.**
WW

Crimson Midwinter
"Us Mere Mortals"

This time Crimson Midwinter does it vehemently. They show that the brutally fast black metal isn't reserved to the original black metal bands from Norway only. I wouldn't describe Crimson Midwinter as a black metal band, for they are too diverse. But it's clear they listened to albums like Sentenced's 'North from Here' and Dissection's 'Storm of the Light's Bane'. Also Crimson Midwinter hails the coldness, northern light and the snowy woods. Complete with powerful keyboard parts, they conform to the ultra fast paganistic metal. So, Crimson Midwinter has become a must to buy and they need to be signed soon. \$5.- Europe/\$6.- world: **c/o Jussi Helenius, Mäntykankarekatu 14 as. 13, 21200 Raisio, Finland.**
HD

Cruciform
"Paradox"

Good old doom metal in the vein of old Cathedral with a heavy desperate death grunt. Exasperating heavy guitar riffs varied with some more up tempo catchy ones. Even though there's a minor role for a keyboard included, the very bombastic production proves it isn't necessary to fill doom metal with female vocals and all kinds of additional instruments.. Good tape, only the Cathedral accent in the second song "Gutter" could be less as far as I'm concerned. Definitely interesting for all doom freaks. **Cruciform, P.O.Box 672, Chatswood NSW 2057, Australia.**
WW



Crystal Darkness
"Sombre"

Crystal Darkness is the thirteenth in a dozen of slow, heavy and deep doom metal. But this dramatic play is at least not another gothic doom parody with singing school girls. No, sometimes it's fuckin' Therogoth! \$7.- to **L. Sinnemastr, 15d, 8923 CE Groningen.**
HD

Curious Works

The tape which I received from this American band features an unusual genre for this magazine. Curious Works makes a kind of gothic wave rock which reminded me a bit of Clannad now and then. Decent rock which really sounds professional! As far as I understood this material will be featured on CD, but I can't remember when and where. As I'm not really familiar with this genre I can't judge their originality, but Curious Works definitely is mature and professional enough to be released on CD. Good arrangements, good production and a great dramatic female vocal part. Excellent tape when you're into this genre! For more info write to: **Curious Works, P.O.Box 1914 Toms River, NJ 08754, U.S.A.**
WW

Der-Untermensch
"Whispers"

This band makes clever use of the 'industrialization' of metal, but they are not in the direction of Pitch-Shifter, Misery Love Co. or Skrew at all. Der-Untermensch plays with the intention to be both heavy and original, and they succeed in either. The heaviness is a sort of led doom a la Mindrot. And like that band, they combine this heaviness with a multitude of things. The elements they use aren't just decoration for the music, but are in the middle of it. Der-Untermensch uses influences from the dark wave corner. It isn't that special, this kind of wave had its own depressive and dark feel, but Der-Untermensch is the first one that makes a Christian Death version in a dark and heavy form. Just listen to 'Gode*Stone' and 'Disconnect'. It's both strange and overwhelming. Go on and put this on an album! £2.50 to **S. Lewis, 23 Waters Edge, Farnworth, Bolton, Lancs BL4 0NL, UK.**
HD

Endless Tears
"Promo Tape "Emotion" '95"

This tape features two tracks from the upcoming album "Emotion". "Sister Love" and "L'acte / Wait" are the ones which should give me an indication on what to expect of their debut. To me it's some quite annoying and weak power metal with a French accented vocal part. I don't expect this band is going to shock the world with this release. To put it in another way: I think this again will be a release which will go unnoticed. **Endless Tears, 12 Bd du Mal Lecteur, 21240 Talout, France**
WW



En Garde
"Advance tape"

En Garde promote themselves through two advance tracks from an upcoming album and two of a 7" EP. This Greek band is a great act in the style between gothic metal and gothic wave. They don't have much of Fields of the Nephilim, but are just a more original wave act like people in the metal scene know (Wish, Lacrimosa, Eterne, Whore of Babylon and the like). A cover of 'Phantom of The Opera' shows that they are more into a popular style of music. Especially this track shows that we have to do with skilled musicians, complete with great female vocals. Just well done pop-wave-gothic with a lot of metal, something for The Gathering fans. **En Garde, c/o Elisabeth Kotronia, Archimideus 56, Pagrati 116 36, Athens, Greece.**
HD

Eye See Black
"The Rage Within"

This German thrash core formation offers a 10 track demo called "The Rage Within". The sound and the first tunes on this tape partly made me think of the eighties although I can't come up with any names to compare them with. I think Anthrax is the closest I can get. While other songs have a definite Pantera influence (Burning Inside) and others remind me of the Ramones (Hunting Season). Obviously Eye See Black is looking for a musical direction and I hope they'll find a more own identity along with it. Nevertheless "The Rage Within" features some really good tracks and a bombastic production. It definitely isn't a punishment to listen to this tape as their performance is above underground average; only the too obvious influences... **Eye See Black, c/o Stephan Bartels, Humboldtstr. 8, 31020 Salzhemmendorf, Germany.**
WW

The Fifth Dominion
"Towards Elysium"

Together with Primordial, The Fifth Dominion was one of the early Irish bands growing big right now. It's a pity this tape has a stammering sound, it hasn't been produced too well. The final style in which The Fifth Dominion turned is a nice mixture of In The Woods, Cruachan and Tiamat. Interesting yes, even though they go towards a pagan black metal sound. The Fifth Dominion isn't a overkilled riff machine, but a tale-telling doom act with powerful and epic vocals. Just like Primordial I expect them to have a big surprise for us on album. But a label still has to be found. \$5.- to **Paul, 8 Tymon Close, Old Bawn, Dublin 24, Ireland.**
HD

Final Frontier

"Destiny falls to ruin" (Dunkel production)
The name of this project sounds violent, something you'd expect with acts like Frontline Assembly. Nothing could be less true; Final Frontier is a deep space ambient program. Orbiting in an interstellar sea of sounds, Final Frontier broadcasts their tranquil and monotonous "Harmonica Mundi" through your stereo set. Seismologic and echoing sounds from the solar system are the background for monolithic percussion structures and some scans of human radio voices, soft as whispers. Listening to Final Frontier is nothing else than "audio-relaxing". \$6.- to the **Moonfish Cult Lab, Sagveien 23, 0458 Oslo, Norway**
HD

Forgotten Silence
"Thots"

Hmmmm, this wasn't what I expected, knowing Forgotten Silence's previous release... "Thots" features some dark ambient diabolical music. Having the wayward attitude of Frank Zappa's music, combined with fusion ideas and the necessary metal influences. For me it's very hard to give you a proper indication on what to expect: sometimes hard and direct with a grunt and distorted guitars while the following moment gentle with female vocals and keyboards. Weird and rather original the entire 13 (including in- and outros) tunes... When you're into something experimental semi industrial metal (sorry I can't find a proper name for this) you definitely should take a listen to "Thots"... **Forgotten Silence, c/o Alexandr, Máchova 487, Rosice U Brna, 665 01 Czech Republic.**
WW

Fracture
"Avulsion"

When analyzing the four cuts conceived by Fracture, I have to affirm the statement 'mega-tight' on their flyer. There's no doubt about it, these guys know what they are doing, you can easily tell when experiencing their fierce death thrash. The arrangements are complemented with a certain agility, since the band 'changes gear' frequently, notwithstanding the fact that everything sounds well proportioned and efficient. One can speak of an unmistakable link with Carcass, because Fracture makes use of an identical interaction between the guitar/drum rhythms and vocals, like on the 'Necroticism...' and 'Heartwork' platters. They also treat us with those Carcass-trademark high & low pitched growls. Moreover, it came to my notice that there's a good lot of double bass action and melodic soloing going on. Now, Fracture's lack of originality is undisputed, but then again this tape is one of those rare recordings that actually won my sympathy lately. This is yet another quality export 'product' from the distant continent which rejoiced us before with outstanding releases from Alchemist, Disembowelment and Allegiance. Available for \$6.- at **P.O.Box 2039, Albert Park, Victoria, Australia, 3206.**
Sascha Roth

Frozen Sun
"Promo tape"

This already is the second tape in their eight months existence. This doesn't suggest quality, but rather the opposite, you'd guess. Wrong! The first promo tape was already a cool one, but not really my cup of tea. It was too spacy and wavy for me. But now ex Jelle Bakker (formerly in Donor), the founder of Frozen Sun, has returned to his roots to some extent. Promo tape II is much more guitar orientated. The riffs are very varied, from spacy (just now and then) via short cutting to heavy! The industrial influences turn out really heavy this time: rough vocals and heavy guitars. Juliette knows how to mistreat the bass-strings, great! Listening to this band I get the strong idea that they are doing what they want. Felix, the keyboardplayer, adds an extra dimension to the heavy music. He paints in the atmospheres and it is great. Here and there are really strange twists in the music, from a Chinese alike part (listen to the vocals), industrial, melodic parts, slightly grunge hook-ins (but F.S. is not grunge!), but it always suits and sounds logical, though it often has a surprising effect. This tape is original, magic and very exciting. One of the most remarkable tapes I've got lately. 10 cannonballs! Strongly recommended for metal and rock freaks who deadly desire a facelift. Send all your money to (\$8 will do it): **Frozen Sun, Lisweg 39, 1511 XG Oostzaan, The Netherlands.**
Cor Snijder

Gandalf
"The Cradle"

Gandalf is a band that steps into a modern, edged style of deathmetal. This means a lot of groove in a melodic way and some slight melodramatic structures, like in 'Eagles Nest'. Gandalf combines the new Entombed together with the sounds of Sentence and Amorphis. It's epic as a cool death metal act can be, but don't expect much death over here. \$4.- Scandinavia/\$5.- Europe/\$6.- World to **Gandalf, P.O.Box 52, 00941 Helsinki.**
HD

Genetic Mutation
"Future Vision"

The overactive Stefan Weinerhall has put the ideas he couldn't use for Mithotyn on this tape. It resulted in a nice mixture of different Swedish death metal styles with sometimes some musical acrobatics. But it's not the grind the title indicates. Interested people, write to **Stefan Wienerhall, Prästgårdsliden 8A, 59542 Mjölby, Sweden.**
HD

Goden
"Return to the Reich"

It's a pity this hasn't turned out to be more than just a collection of speedy riffs and attempts to gain an ancient or atmospheric feeling in doomy music. First of all, they really have to improve the production; it all sounds very amateurish and poor. If you listen through this poverty, you hear this can be a great dark doom metal band like Katatonia or Opera IX, but then with a lot of twinkling solos. But listening through bad sounds isn't necessary those days, for there are a lot of well-produced bands around, who are able to attract more attention than the ones with less quality in their sound. The times of concentrating on the techniques is over, for there are hundreds of bands around. Just produce something better than a rehearsal and we will make you big. \$6.-/Hfl 7.50 to **Vital Welten, Bakelsedijk 82a, 5701 HD Helmond, the Netherlands.**
HD

Gods Tower
"The Turns"

Gods Tower has a promo out with thirteen tracks. It's a complete overview of what the band is like, for it contains also some tracks of 'The Eerie' and 'Canticles' demo. Gods Tower still produces the folkish metal sound comparable to a bag-pipe orchestra playing Manowar. Very ethnic sounds which are heroic, powerful, even heavy and often difficult to consume because their everlasting on-going folkish metal is soloing along the whole album. Gods Tower is still a way from Skyclad or Storm, but it is very original in what it does. They just jam in their own folk melodies like they are the Belorussian Jetro Tull of death metal. It's all very interesting, and I know they gained a selective public with this music. Maybe a bit more variation in their music will do good for a more average public, but so far they are still one of the best and most original bands from the Russian region. **Victor Lapitski, Lazurnaya 14-29, Homel 246012, Belarus.**
HD

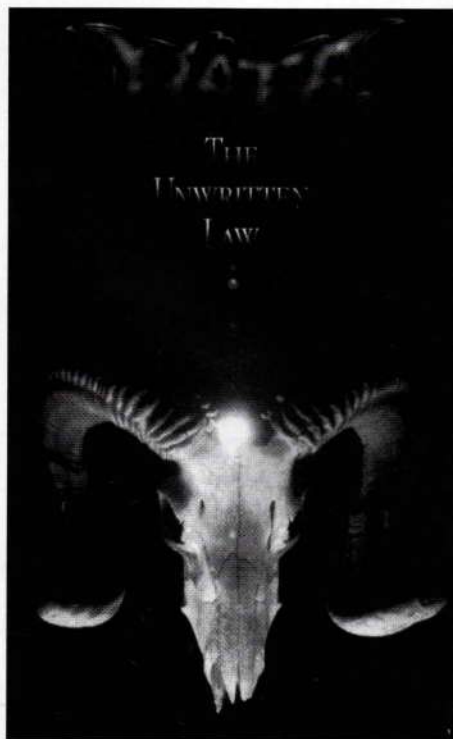
Haborym
"Demo '95"

Haborym, for me an unknown black metal act from the U.S. of A. This formation existing out of Incubi Bestial Perversion and Demonic Sovereign Of The Abyssic Gates, offer us three tunes of simplistic black death in which they sometimes forget that timing is an important part in making music. Though they have some nice ideas which remind me of the "Worship Him" album of good old Samael. Only the production is kinda weak with the double vocal part on top of it, Hmmm, nothing really shocking, but not really bad either. **Haborym, 9286 Holly Mill St., Marietta, GA 90062, U.S.A.**
WW

Hate
"The Unwritten Law"

Polish death grind. Hyperblasting (speed, heavy guitars, double grunting part and melodic solos. High level violence

packed in eight tunes / almost 25 minutes. A combination of aggression we know from bands like Sinister and Decide. Good production, less originality and a reasonable performance. When you're into some blasting aggression... **Vox Mortis Records, P.O.Box 276, 00-987 Warsaw 4, Poland.**
WW



Horgkomostropus
"Lugubre Resurreccion"

Horgkomostropus have executed an collection of songs bulging with all the well-known and meanwhile ridiculous cliches of Death Metal ethics, and through that they inevitably fail to display any talent. This band's clumsy attempt is exchangeable for hundreds of other feeble crap combos. Consequently, I don't need to bother elucidating the subject any further. **Superfluus, Horgkomostropus, Col. Interamericana, Case #2097, Calle #2, Comayagüela D.C., Honduras, Centro America.**
HD

Hype
"Death And The Maiden"

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

Inner Sanctum
"Knowledge at hand"

I have reviewed stuff of this great band in Morticianumskull a few times before, and I was surprised to find a demo of Inner Sanctum in my mailbox. Especially after this demo I can't understand that the record companies won't sign this quality-act. For me this is the best Inner Sanctum attack so far. That is a personal opinion, because this demo is even more my cup of tea than the demos 'Shine' and 'Question?', which contained progressive mid-tempo metal with dreamy mystic spheres. On 'Knowledge at hand' you can push away a big part of the dreamy element. It is still very progressive metal with complex structures, cool riffs etc., but the music is much heavier and faster and more straight in your face now. Inner Sanctum doesn't play in the progressive style of Dream Theatre; it is more in the direction of a complex Crimson Glory. Sometimes Inner Sanctum is even catchy, listen for example to 'Of Profit to the Wise'. That track contains baladesque parts and short cutting techno-metal riffs, and even heavy riffs pass by after the twist in the middle. 'Again' and 'Age of Light' are shorter tracks and are fast for I.S.-standards. These songs are also complex, technical and varied. But at the same time the tracks are well structured, melodic, and are played easily and tight as well. You can discern years of experience here. The vocals of master singer John Knight are still mystic, but on this demo he gives them a powershot. Well done! 'Knowledge at Hand' is one hell of a killer, send £ 3.50 to: **Inner Sanctum (UK), c/o Karen Gooch, 120 Somerton Avenue, Lowestoft, Suffolk, England, NR32 4EZ, Great Britain. 'Questions?' (6 songs) is still available for the same price.**
Cor Snijder

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

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

Wicked Wolly

When all murders which are related to this green river killer are actually committed by the green river killer, it's America's serial killer with the biggest death toll: 49 (of course we can discuss about the Lucas case...). The most frustrating part is that they never caught the green river killer, not to forget catching a serial killer probably is the hardest task a department could get.

All this started back in 1982. In July they found the remains of Wendy Coffield in the green river. At August 12 the same year a man called Frank Linnard accidentally found the remains of a naked young girl which appeared to be Deborah Linn Bonner. Still there was no real reason to think this was the beginning of a serial killing; just a killing or suicide as there were no direct indications which told them she was murdered. But when they, three days later, found three more bodies in the same river murdered in the same way the first suspicions were made. One of the three victims they found was dead for less than a day. They knew that when they'd set out patrol cars along the green river after the first discovery, they might have found the killer, but how could they know? And this was only just the beginning of a nightmare which would take his last known death toll at 21-03-'84 and besides that fear, frustration and an angry society.

After Deborah Linn Bonner, bodies kept popping up; Gisele Lovvorn, Marcia Chapman, Cynthia Hinds, Opal Mills, Terry Milligan, Mary Meehan and Debra Estes to name a few. What had these girls in common?



The only thing in which they were related is that they were all working as prostitutes on the SeaTac (Seattle - Tacoma) strip and that they were all relatively young. First people thought there was some kind of pimp war going on in which pimps killed the hookers of another so they would affect their income. That appeared to be rubbish made up by the local media. The same media troubled the task force by giving out the task force's activities to the public of which the killer might have been one... This seems to be a problem in each serial killing investigation. Nevertheless the task force didn't sit still and some suspects were arrested. For example cab driver Melvyn Foster who was familiar with some of the first found victims and was, due to his profession, able to lure the hookers in his car. This again seemed to be rubbish for several reasons (Foster wasn't physical able to drag the bodies down the river and his cab was broken down in the period the first bodies were found...) Then there was William Jay Stevens, but in the end this seemed to be the wrong one too. And more bodies came floating in; Denise Bush, Shawnda Summers,



special guest appearance The Green River Killer

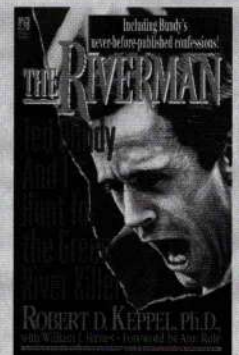


the body of Wendy Coffield is pulled out of the water

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

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

Facts are taken from the books: "The Search For The Green River Killer" written by Carlton Smith & Tomas Guillen (ISBN 0-451-40239-1) and "The Riverman (Ted Bundy And I Search For The Green River Killer)" written by Robert D. Keppel ph.D., with William J. Burnes (ISBN 0-671-86763-6)



In-Quest
"Xylad Valox"

In-Quest is a far better name than their previous, reactionary, 'System Shit'. The music is also better. This demo contains four tracks of aggressive thrash, combined with gory death metal. In-Quest is far from an inventive band, but what they do is extreme, powerful and gory. They have enough variation in their music to have something special in the well-known grind/death/thrash structures. \$7.- to Noise Grinder, Bosuil 4, 2323 Wortel, Belgium. HD

Journey Through The Dark
"Screams Of Sirens"

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



SKIN THE LIVING

Jungle Rot
"Skin The Living"

After "Rip Off Your Face" Jungle Rot collected their most brutal fantasies into ten songs which are thirty minutes of extreme brutal bay area death metal. Well varied, catchy, aggressive, good production: everything such a band needs. The power of this band is overwhelming and makes you slam your head. Though originality isn't their strongest point "Skin The Living" is the prove death metal still isn't killed by the black metal hype! \$5.- to: **Jungle Rot, P.O.Box 452, Gurnee, IL 60031-0452, U.S.A.** WW

Kalisia

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

Kein Geloel

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

Kurb Saatus

Kurb Saatus sounds like a great death/doom band with inventive solo arrangements and tempo changes. Unfortunately everything they are doing has been invented before they created it. Kurb Saatus is elegant and sublime and sometimes sensitive in their rough death/doom, but they will suffer from the popularity of their style. Death/doom is

simply not very original any more, and the cliches are just as obstinate as blues or rock music. They prevent my opinion being just 'it's okay, but nothing more.' **Erica/Hans, Nicolaas Beetstraat 446, 2951 XR Alblasserdam, NL. E-mail: Erica@metropolis.nl.** HD

Landscape
"Drama"

"Grey Empire - Shadowsoul"
These two demos feature seven tunes of cold electrical doom which reminded me of Mordor and the first creations of The Whores Of Babylon. One drum rhythm, some keyboards and a (spoken) vocal part. Very monotonous and breeding a dark bombastic atmosphere. Like I said before comparable to Mordor's "Cjesthe" tape. Well done; perhaps a little more variation would make Landscape's music show more advantage... One to keep in mind. **Landscape, c/o Daniel Andersson, Annelundsvägen 9C, S510 10 Horred, Sweden** WW

Lux Occulta

"The Forgotten Arts" (Pagan Records)
This Polish band has the problem that they have to choose between black metal or more symphonic doom. They try to combine it, and as usual the band manages to lift it to some musical heights with the help of keyboards. But the guitar sound is not special at all, the solo guitar is even rather bad. Lux Occulta tried to use the synthesizer trick, making atmospheric music without too much originality in the guitar or drum sound. No, this attempt to gain sensitive emotions in an easy way failed. There are more interesting things to fill the scene. **Lux Occulta, P.O.Box 8, 38-450 Dukla, Poland.** HD

Malificarum

"The Dust of the Real Path" (Schizophrenia)
If you are interested in primitive black metal that sometimes tries to approach the same dark atmosphere as on the early Samael albums, just buy this album tape. But I have to warn you that Malificarum constantly suffers from a lack of originality and a cheap production. Write to **Schizophrenia Prod. c/o Gabriel Porras, A.A. 60640, Medellin, Colombia.** HD

MD Flush

"Mr. Scornful"
Four tracks / about 15 minutes of grungy power thrash core of which the vocal part is sounding very much to Megadeth's one.. Raw catchy guitar work and cheerful vocal parts, a funky bas and a clear production. Sounds pretty commercial and poppy to me, but it also has a professional attitude. All of them jumpy songs in which they constantly work to a climax. Not bad, but definitely not my cup of tea. **M.D.Flush, 1 rue Jean Macé, 91 300 Massy, France.** WW

Russian Acts

This is not a Russian scene report but a collection of reviews only. As far as I've noticed, the scene over there is growing slowly, but improved after MorticiaNumskull's publication of the first Russian scene report. We expected to do an interview with Goresleeps, a band that really have a fantastic tape album out, but I never saw the real version so far and the band didn't answer my questions neither. It's difficult to get something out of Russia for it is almost impossible to send cash to that country. Still there is a control on every letter that is sent to that country and 95% of the money is stolen. Any way, I like to introduce you to some of the best bands from Russia.

Childermas (Rus)

"Decomposition Art" (Gothic Horde)
Also from the North comes Childermas. A heavy dark metal band that rolls slowly with haunting atmospheres. The vocals are heavy, too growling if you ask me, but the keyboard symphonies are so gloomy they will even creep King Diamand's flesh. It won't surprise me if the members admire the King for this demo has the intention to be very spooky. **Y. Warhol, Shabalina 23-33, Murmansk-53, 183053 Russia.** HD

Doppelgänger (Rus)
"Doppelgänger"

Also a name that is possible in Russia. It's hard to guess what's behind this band name. The first songs are in a Saint Vitus and Pentagram style. Slow doom rock from the neo-black sabbath age. But this doesn't imply it's only down tuned original doom; there are also some punk alike songs. This all indicates that Doppelgänger is still somewhere behind in the early ages. But with contemporary acts as Cathedral and Godsend, it's more or less a popular revival. And also Doppelgänger contributed seriously to digging up the old metal groove. Space/doom/punk rockers, buy this! The musty scent will be pleasant and has the smell of skunk. \$5.- to Russia, 109387 Moscow, P.O.Box 14, Malinowsky Andrew. HD



End Zone

End Zone (Rus)

"First Bequest" (Metal Agen Records)
What the Russian act Succubus is for death metal, End Zone is for power metal. On the average tracks it's hard to recognize what makes them so special. So far there are more power metal bands around with the same high quality production and originality. Also this isn't new to Russia any more. But I happen to know that the members of this band are classical top-talents who know how to handle their guitars. I've seen them play some stuff for their upcoming album, a great performance of classical pieces of composers like Stravinsky. So I cannot stop asking myself why they are playing power metal, which in my eyes is too ordinary for such talents. 'First Bequest' is easy listening and the only great parts can be found in some solos and the Mekong Delta alike 'Candlestick of Parcaass', which is totally instrumental of course. End Zone is one of Russia's best bands, but they should be able to become the world's best. Order this tape for \$6.- from Russia, Moscow 117234, Lengory MGY, k.L.kv.11, c/o Hamri. HD

Goresleeps (Rus)

"And the voice from Legend will proclaim"
(to be released on Metal Agen records?)

Also a bandname that's rather vague. It isn't what it indicates: neither gory nor sleepy, even though it's doom metal again. Where Mental Home (see review) has a professional sound, Goresleeps stays a bit stammering, but at least they are away from any doom metal example. No Tiamat or Paradise Lost here. Strangely I can compare some riffs to the rather unknown Chorus of Ruin, but this must be a coincident. Goresleeps is rather epic with some dramatic passages and sometimes it turns really rough. This band likes to deal with raw emotions, a rather typical Russian style it seems, for there are some similarities to the Belarus Godstower. But again, the comparison isn't correct at all, for Goresleeps keep their own original doom style that has some slight roots into the 70's Black Sabbath doom and Jetro Tull rock. This band is able to cause some great atmospheric climaxes in a really original style, even so original that I decided to interview them. But what are those bastards doing, splitting up or something? I don't know, I haven't had any answer in quite some time, and that's really a pity. This tape was expected to be out on Metal Agen for ages, but I also haven't heard about this yet. If there is really something wrong with them, I possess a cult tape right now. HD

Horror (Rus)

"Zone of Violence" (Gothic Horde)

Horror is a local band from a town deep in the north of Russia, and even back there interesting metal is played. Horror is a bit of the old thrash style. The first track reminds me a lot of Exodus and Dark Angel. Especially the vocals of Nick are mighty powerful. 'The Shadow' and 'War and Peace' have much more emotions due to the use of keyboards, and listening to those tracks you won't think of straight thrash. It's more or less the doomy metal like Mental Home they approach. The powerful, well composed songs are far better than the usual average deathgrind. This doesn't mean Horror doesn't play any note of the grindy death, but at least they don't want to hang out like all Cannibal Corpses around. They always keep control of the atmospheric values in their music and always lift it up to the direction of good old thrash, sometimes in an intense way. I advise you to write to Nick, P.O.Box 5639, Murmansk 52, 183052, Russia.

HD

Melissa (Rus)

"In Mourning" (Metal Agen Records)

Well, finally the Russian scene brings forth some good music. Maybe it always did, but due to economical reasons it was hard to produce it. Still it will be hard to get Melissa, but it's really worth listening to. Melissa is a band which isn't marked by any particular style. They combine a lot of diversities onto one tape album. Fast riffs and high speed drummings start off some tracks, but on the other hand Melissa also has a great dose of doom metal. They approach their interesting death metal with their musical abilities, and I can say their skills are excellent. It's clear they love instrumental improvements. We are not dealing with an imitation here, of which there are too many around in Russia. No, Melissa is one of the best bands, and that's why Metal Agen put them on tape. The production is very professional, ready to compete with the worlds best acts.

HD

Mental Home

"Vale"

This is the final result of Mental Home, a great doom metal band from Russia. Their former demo 'Mirrorland' already got some good comments from me, but Vale is the perfection of what they did before. Mirrorland was a kind of copy of the doom metal in the way of Tiamat and Paradise Lost, but Vale definitely has a remarkable style of their own. Doom clones of Tiamat and Paradise Lost aren't my favourites, but Mental Home knows how to put the right emotion and tragic feel deep into the music. They don't need prominent keyboards or different improvements in order to attain a melancholic atmosphere. Mental Home is still raw, and without any problem they can still be labelled

death metal. The last songs on this recording aren't that strong as regards emotions, but luckily they guarantee the same musical pleasure, even though they don't have the interesting and great guitar work that brings tracks like 'Stranger Dove' and 'The Euphoria' to great climaxes. Mental Home isn't strong in writing English lyrics (as the band name suggests), but for the rest there is no sign of Russian primitivity. Again all songs sound natural, they handle the rules of making music in a very correct way, and it's all like you've heard this before. Yes, catchy it is, ready to get imprinted on CD. And if they are lucky, it won't be on Metal Agen only; the Polish Morbid Noizz is interested too. Write to Russia, Moscow 121108, Ul. Kastanaevskaya 55-51, Sergey Dmitriev.

HD

Scald (Rus)

"North Winds" (Gothic Horde)

Scald doesn't get the support from Metal Agen, which possesses the Russian death metal monopoly. Scald is supported by Gothic Horde, which isn't strange because of the paganistic attitude. Scald is a mixture of the later Bathory and the heroic songs of Manowar. It seems Odin also invaded Russia, because the four epic songs are about the usual cosmologic and ethnic subjects. It's not as forced as the black metal dudes from Norway. With high vocals and screams, Scald goes back to the heavy metal roots. The patched compositions of slow and powerful metal are jerky, but that doesn't take away the great feeling you have with this act of the old style. Russia 150045, Yaroslavl, Chkalova 24/24-14, c/o Velinger.

HD



Succubus (Rus)

"Destiny" (Metal Agen)

This band is led by a female guitarist who's really fond of

Death, which explains why this band is one of Succubus' biggest influences. Succubus is, similarly to a lot of Floridan death metal bands, rather technical. We don't hear much from acts like Malevolent Creation and Monstrosity any more, but Succubus' imitation is really interesting. The base structures and the vocal lines remind you of the great 'The Key' of Nocturnus. Succubus doesn't complete their music with keyboards or very complex structures, but Succubus is as enjoyable as old acts like Incubus. Succubus plays their riffs in a violent and progressive way and the solos are very inventive. Without doubt this act is one of Russia's best death metal bands.

HD

Thy Repentance (Rus)

"Twilight Ural Autumnalias" (Undead Wood production)

Finally I see something of the long awaited progression of the Russian cultural value in metal. MorticiaNumskull will promote this for sure. So far it was only Gods Tower from Belarussia who did something with their own native paganism. But now the admirers of Burzum and Mortis will be pleased to hear this hymn to the Ural mountains. No, Thy Repentance isn't just a trend follower. Already in 1993 they were around with their 'Foreseen' demo. Thy Repentance isn't the electronic orchestration that comes from the black metal genre. They only use the black metal influences as a complement and enlightenment of their compositions. Still, for some fans, who are not aware of the value of primitive kinds of metal, it's hard to understand what is going on here, especially when you read the lyrics in poor English (instead they should use prosaic old Russian). Thy Repentance is as primitive as the first Burzum release, but has a more epic feel in their dark romanticism. It's more than just black metal, with a sound that hangs on a drum computer and a keyboard sound. Tracks like 'Wizard & Witch', 'Flowers of Triumphant' and 'Ural Twilight Autumnalias' do have a tranquil majesty and grotesque visions. The straight rhythm section guides the music with a soft drum program to a great overture. And this electronic percussion fits well, for the beats are far from unnatural, but only with an inhuman precision and tightness. Some tracks have glorious keyboard sounds and others have the old black metal venom spit upon the harmonies. It's primitive, but just the beginning of something big. This cult release is issued in 500 copies only, and it is the first Russian underground CD release. Interested people can order this at my address. Please, just subscribe first, write me a letter stating you are interested. I will send a message back when I get the release. It isn't sure I can manage to get his release out of Russia, but if it will happen, it'll cost \$15.-. Send no money yet, just tell me you are interested. For band contact, write to Russia, 620062, Ekaterinburg, P.O.Box 110, Undead Wood Productions.

HD



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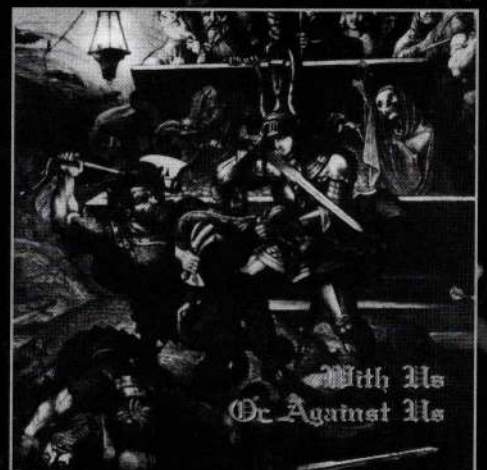
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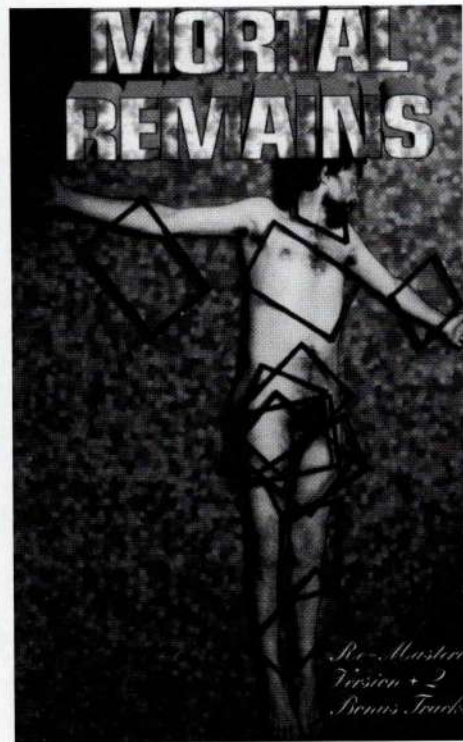
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Mithotyn
"Promo '96"

Finally something new from Mithotyn and really something better than their last product. Mithotyn haven't lost the strong influences from the Scandinavian folk music. It isn't as great as their '94 demo which gave me the decision to interview them, but all in all it comes very close. There is a lack of brave and heroic singing, but the growls are rather okay and closely resemble black metal, but are open for improvement. The production of this promo still isn't the best, but it's a big improvement compared to their former demo, and it gives a great idea of their excellent skills. Mithotyn still is a mixture of black metal and death metal Göteborg style. The themes of their folk metal are close to those of the Norwegian pagan bands, but the fast riffing puts them close to Göteborg acts like Dark Tranquillity. In Flames and (hurray!) Eucharist. Also the feelings in Mithotyn's music are getting close to those bands. It's time to sign this band, so we can enjoy this music in a good production. So far we have to do with this tape. Order this for \$5.- at the following distributor: **Silencelike Death, Johannesstraat 4, 51465 Bergisch Gladbach, Germany.**
HD

Mortal Remains
"Mortal Remains"

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



Ordeal
"Pagan"

Ordeal isn't what I'd call highly original, but the intensity of their powerful thrashy death metal has some impact on me, and once again I have to mention Incubus. This five track demo is intense with a very tight riffing. Solos are reduced to guitar screams, sharp, fast, and above all very direct. Also the vocals aren't totally growling, screaming, but have the charm of the beginning days of death metal, when everybody bought the records of Nocturnus, Ravenant and Monastery. Ordeal shows no compromise in their US-styled death metal. This is great, unoriginal, but fast, striking music that almost became extinct. Where are the early days of death metal? \$6.- to **Ordeal, Binnenstraat 18, 2270, Belgium.**
HD

Ossuary
"Fallen To The Pits"

Brutal death grind packed into three tunes which will travel through your speakers with an unknown aggression and power. Ultra heavy guitar production, in the whole the production is quite stable which means you're able to hear what they're playing in the grind parts. Completed with some harmonizer and sample parts "Fallen To The Pits" is a bay-area like death metal tape with a slight own identity
WW

Parricide
"Promo tape '96"

Parricide recorded ten tunes of which they feature four on this promo tape. I don't know whether the complete recording session is available on tape or CD, but this promo isn't for sale. Anyway, Parricide plays straight forward death metal and the four tunes of this promo are sounding pretty good; well arranged, played and produced. The only thing is I've heard this kind of tapes hundreds of times before... Not bad, but please come up with something more refreshing; be creative... **Parricide, P.O.Box 58, 22-104 Chelm 5, Poland.**
WW

Passion
"Through the Wastelands"

Are we going to review any local death metal band these days? I just want to make clear again that we appreciate to get in products to review, but for some ordinary bands we simply don't have the space to publish a review. Sorry, there are 387 bands in front of you, waiting for a review. Let's be friendly to these dudes, I will mention their address: **Passion, Oude Bennekome weg 37, 6706 ES Wageningen, The Netherlands.**
HD

Perceived
"Breakable"

A sort of technothrash? No idea, but they start this tape with somewhat confusing breakoffs. And after every stringstroke there is a strange echoing effect in their distortion. Perceived uses this for being straight and heavy, but it doesn't sound that way, due to a simple demo production. So, how can they score a good deal if they want to bring out some dynamo open air pop on silver. Luckily, tracks like "My will law" add something extra musical to this product. As to the rest, it remains straight thrash with a lot of holes in the arrangement. **David Bengé, Skyfvägen 14, 18347 Täby, Sweden.**
HD

Pleurisy
"Promo '96"

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

Protest
"What For Name, When Humanity Is Dying"

Slovakian (doom) death in the vein of Obituary. Raw sounding up tempo guitars, grinding vocal parts, keyboard choirs, melodic solos, nice drumming and a good production. The last tune "Dreams Melody" even has got an experimental oriental melody line which gives this track a nice turn. "What For Name When Humanity Is Dying" offers over thirty minutes well played doom death which isn't really something out of the ordinary nor a bad performance. Write to **Metal Age Productions, P.O.Box 42, 038 61 Vruty, Slovakia.**
WW

Sabatan
"Sombreness"

This is a side project of Tomas Karlsson of Tristitia. Sabatan has nothing to do with metal, but it's more a total ambient version of Elend without female vocals. In fact it is very close to the sounds of Mortuus and Penitent. Catacombic sounds, doomy vocals and obscure rhythms supporting dark echoing organ music. Underground soundscapes and slow melancholically overtures form a good soundtrack to Paradise Lost. It's as hellish as Elend, but much darker, more sombre and bizarre. \$5.- to **Tomas Karlsson, Jaktfalksvägen 31, 302 61 Halmstad, Sweden.**
HD

Scathophagus
"I will Be Born"

"Promo Tape '95"
"Children Of The Night", "Lilith", "I Will Be Born" and a new version of "Absoluties Conditions" are the four tunes on this tape. Scathophagus plays techno deathrash completed with a very bombastic and heavy death grunt. Well varied up tempo rhythms and moody melodic parts. Even though I use the 'techno' part in my description, Scathophagus' music isn't really complex the way we know it from bands like Atheist. Further their music features a very slight fusion influence (Children Of The Night), and pitched vocal parts complete the whole. Besides the "I Will Be Born" demo I received a copy of Scathophagus' "Promo Tape '95". On this one three new tunes are featured which show some obvious progress; better arrangements, riffs and production. Also mentioned is the fact that the bass player and the vocalist left the band and are already replaced. I wonder what kind of influence this will have on their

music... As for now "Promo tape '95" is a good alternative. For more info: **Scathophagus, c/o Vincent Tamiset, 190 rue Reine Astrid, 7110 Mauraige, France.**
WW

Secrets of the Moon
"Unearthed Arcana"

This is what remains of the German black metal act Martyrium. Secrets of the Moon isn't that mystical as you might expect. It's nothing more than an alchemy of sounds from the period when Emperor released their first demo. Secrets of the Moon sounds ancient. Still there are some modern ideas, but it all has everything from the earlier days of black metal: the simplicity as well as the feeling. \$7.- to **Björn Schünemann, Julius-Leber-Straße 4, 49090 Osnabrück, Germany.**
HD

Seraph
"Awakened"

In Morticianumskull number 7 I reviewed the first demo of Seraph. The first demo was more heavy speed metal orientated. "Awakened" now shows us a change; the backbone is mid-tempo metal with sombre spheres. The guitarsound is thrash influenced and determines the heaviness here. Especially side two shows two great mid-tempo metal tracks with heavy pushing rhythms. Justin Miller told me in his very first letter that the violin would get more a prominent part on further releases. And yes in every track the violins are woven in, but don't expect a second Skyklad. Seraph is a much heavier, gloomier and less commercial. I have to admit that some violin parts run out of line now and then and don't follow the music the right way; it is not tight. But in the quiet parts the violins definitely deliver some extras, but many times I prefer the sober metal backbone. The best track on this demo comes from the first demo and is called "The innocent of darkness". This one is tight and fits perfectly. A point of criticism concerns the vocal parts. This demo has more melody, and such demands better vocalists. In short this is again cool metal effort with original ideas, but there is much room for improvement. So work it out guys! \$4 only to: **Justin Miller, 7302 Sara Street, New Carrollton, MD 20784, USA.**
Cor Snijder

Slough Of Despond
"White Will Turn Into A Shadow"

I can't understand why bands take an intro from a movie or something like that to start their demo with. Not that it's wrong to use in- or outros, but it is when the sound quality of that intro is much better than the sound of their own music. When that happens I'd like to get over to my tape deck and shut it down; anti-climax. As you probably already understood "White Will Turn Into A Shadow" is such a tape. Besides the in- and the outro five tunes of moody doomy metal are featured. Played on an average level with an irritating production. Reading this demo's cover the band claims to have their own studio... Well sorry guys, then you have to come up with something much better than this! **Tvaris Productions, c/o Andrius Repsys, P.O.Box 9A, 5000 Jonava, Lithuania.**
WW

Songe D'Enfer
"My Visions In The Forest"

With this unusual name I expected some avantgardish black metal. But it isn't special at all. Fortunately this tape is listenable, even now you stumble over the black metal clichés. There is sufficient keyboard sound to obtain enough atmosphere to take care of the epic elan of the band. Also some guitar riffs are rather enjoyable. But when Songe D'Enfer is playing fast or slow, it's all the same, just black metal. \$6.- to **P.O.Box 9095, Rio de Janeiro R.J, Cep 22272-970, Brazil.**
HD

Stone Age
"Exposing The Soul Itch"

The second tape from these Danish weirdos. All the songs on this demo represent a soul itch from one of the members. To give total exposure they printed a nude band photo on the inside of the cover; I can't say that was where I was waiting for. Anyway, four new tunes of funky deathrash; catchy rhythms varied with blasting death parts with a groovy bass sound which reminded me slightly of Pungent Stench. Well varied tape with a reasonable good production. Interesting for open minded individuals. **Stone Age, Acaciavej 1st., 1867 FRB.C., Denmark.**
WW

The Soil Bleeds Black
"Yamatu, Amidst This Hallow Winter"

The question is, how will this all sound when it appears on Cold Meat Industry or on a side label of this dark ambient company. The Soil Bleeds Black has something like an Hyperium band in them, even now it's not of the medieval gothic wave. No, The Soil Bleeds Black plays old Scottish or Irish folk using electronics comparable to the way Gothic Wave plays electronic medieval music. In fact they idea of making this is great, but they don't differ that much from the original folk. It only sounds too electronic in an amateurish way. Let's say this demo is just a try out for what has to come on their debut and I am hoping for a great medieval overture. I keep my fingers crossed that this will have more elements than the steady medieval computer game rhythms, for it would be too easy to put out an album full of this music only. **Mike Riddick, 604 Third Street, Herndon, VA 22070, USA.**
HD

different vocalistic capabilities of A.J. who's screaming instead of grunting... The track "Bleeding Torment" gave me the good old Hellhammer idea, but isn't it a bit late for that? In the whole this is a nice tape, but nothing really exciting... To get hold of a copy simply send a blank tape and enough to cover postage costs to: **They Bleed Music, P.O.Box 390, 8260 A.J. Kampen, the Netherlands.**
WW

Thy Grief
"A Frozen Realm"

Wow, normally I don't meet this on tape any more. Norwegian bands like this one are mostly available on album before the band has been able to put some tracks on tape for a usual promotion in the underground. Thy Grief is a follow up to acts as Emperor, Satyricon, Setherial, Gehenna, Abigor... So, it means the usual high speed. Of course, this band has a sense of atmosphere, darkness and melancholy in their fast music. They even have more melody than the average band, both in electrical and acoustic riffs. Is Thy Grief an ordinary black metal band? A new imitator they are for sure, but Thy Grief is also a black metal act with a great demo out. Far from original, but excellent and ready to get signed. \$5.- to **Patricia Larsen, Nye Sandviksveien 47, 5035 BG Sandviken, Norway.**
HD

Tulus
"Midvintermâne"

Tulus plays very simple, but effective black metal with the usual Norwegian lyrics. Tulus is a little bit different from the rest. Just their track "Inskripsjon etter Jordferd" is slow and more original than the usual fast tracks. Tulus has a nice and dark fairy-tale-like feel. **Tulus, c/o Ronny Oestli, Smedmoen, 2150 Årnes, Norway.**
HD

reviews CD reviews

whether this record is grind or black. It is bewitched!
HD

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

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



Altar
"Ego Art" (Displeased)

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

Amorphis
"Elegy" (Nuclear Blast)

Well, well... the new creation from Amorphis. Listening to the first track "Better Unborn" I thought Amorphis picked up their old brutality as the first vocal part is a heavy death grunt, but as the tune goes on the normal vocals are added

Unbred
"Made For You"

Knowing Lithuan bands like Ghostorm I was very curious about this, for me, new Lithuan act. To be honest I was rather disappointed by this Pantera / Machine Head mixture. Musically they play some interesting thrash rhythms and a tune like "Slaughterfield" is nicely completed with some digital / electronic elements. But, in the whole, the (too) forced vocal part and the fact that all songs sound alike, irritated me, and to be honest, kept me from listening this entire tape. **Unbred, c/o Modistas, Sėliu 63-21, 4910 Utena, Lithuania.**
WW

Darkside Of The Forest
"Volume 1"

Again an interesting tape. This one contains only a few known bands. Witch Hunt, Sabaoth, Bhaobhan Sidhe and Immured are well known names to me, but I hadn't heard of Desperate Corruption, Sacrilegious, Asafated and Intestine Baalism. So far the number of unknown acts makes it interesting. And of course it's great to hear 'The Light Beyond (Part One)' of Amon Hen again. \$5.- to **Nathias Productions, G.P.O. Box 360, 70740 Seremban, N.Sembilan, Malaysia.**
HD

In Grief
"Volume 4"

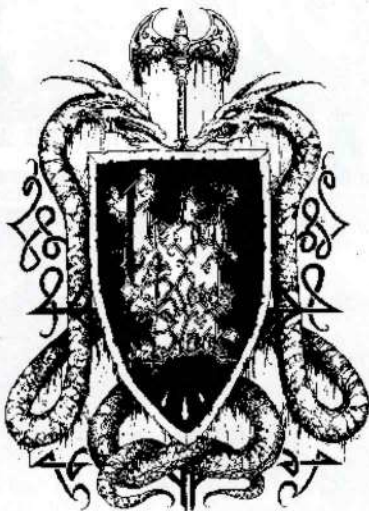
This compilation tape is an excellent cross-section of the contemporary modern underground scene. This In Grief release contains acts like Ablaze My Sorrow, Left Hand Solution, October Tide, Eternal Autumn, The Marble Icon, Mnemonic and Primordial. All the most interesting acts from Northern Europe, especially from Sweden. Death metal is dead? I wouldn't say so after listening to this tape. \$5.- to **Spiritual Winter Production, c/o Andreas Söderland, Hammervägen 16, 86332 Sundsbruk, Sweden.**

and this becomes a more logical follow up on their "Tales From The Thousand Lakes" disc. Eleven new tunes which all sound pretty poppy due to the very catchy and cheerful guitar lines which will swim through your head the entire day. Even though Amorphis' commercial approach they also kept the deathgrind with creates a high contrast within their tunes. Another good album from Amorphis and obviously I'm not the only one with that judgement as it seems that "Elegy" entered the Dutch and the German album charts...
WW



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

Flanders has been the land of mysticism. Painters in the vein of Breughel and Hieronymus Bosch made their hellish paintings over there, a lot of legends are remaining nowadays and above all, as the inquisition ruled the country during the medieval times, the days must have been more 'adventurous' than in the dark north. Flanders had a high cultural development which participated in the development of sinister things that couldn't bare the light of day. Ancient Rites tells you about this age. To start, the cover of this album is a Rubens alike picture from the dark ages. It contributes to the obscure and witching music which is full of old class black metal and grandiloquent keyboards, which are the torches enlightening the dungeons in which the music of Ancient Rites dwells. This album is much, much better than what they have done before. They totally avoided the Scandinavian trend and we can even hardly speak of Greek influences. On the other hand, Ancient Rites doesn't have the infirmities of aged metal any more. The ancient feeling contributes to a great nationalistic death metal. Like goat riders storming over the dark clouds above the grounds of Flanders, they spread their terror over the lands. They hail the drowned lands of Saeftinge in their own native lyrics. In one word, a memorable cultural darkness which is a must for every real black metal fan. Ancient Hordes, Kraaienneststraat 11, 3290 Diest, Belgium. By the way, their debut 'The Diabolic Serenades' is rereleased on this label too.
HD



Throne
"Promo '95"

As mentioned in our previous issue Bob Bagchus and A.J. van Drenth started a project called throne. The first result of this is the "Promo '95". Featuring five tracks of rather symplistic, old fashioned heavy blackish death. Well varied with a reasonable sound. Interesting part is to hear the

A.C.
"40 More Reasons To Hate Us" (Earache)

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

Abhorer (Sin)
"Zygotical Sabbotary Anabapt" (Shivadarshana)

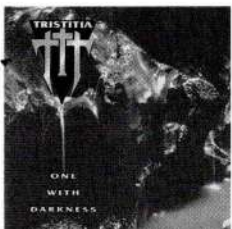
With this review I refer to the great Abhorer/Necrophile split-LP, which is still a monumental release. Abhorer is a band from Singapore who was very special at the time they released the mentioned split album. It had a big impact with their grotesque grindcore or metal or what else it was. There were just no real definitions for that. Nowadays we call it a primitive dull kind of death metal as Abhorer remained unchanged. I never expected any musical progression of this band; only a development into the ultra brutality in the vein of Blasphemy, Beherit or Bestial Warlust. Worse: Abhorer proves to be tame and weak. Well, not when you turn your stereo loud enough, but I can't find any real destructive power in this band. No, Abhorer is just an uninteresting black/death metal band, just as amateurish as the rest of the South-East Asian scene. With a shortage of cultish brutality and with the vanished exotica, Abhorer plummets to the lowest ranks of music in which only Shivadarshana seems to believe. \$20.- to Shivadarshana.
HD

Abscess (USA)
"Urine Junkies" (Relapse)

Good news for the disco of sickness fans. Autopsy is dead, but it has reincarnated into Abscess, a much more gory version of Autopsy, but this time even more uncompromised. They don't allow any groovy things any more, no more polishing, no more death metal a la 'Served Survival', no, it's even much more to the raw and pure rock 'n roll of grind. Abscess, formed by Chris Reifert, Clint Bower, the ex-Hexx guitarist, and the Freeway from Immortal Fate, is even more perverse and sick. They released a couple of demos before, and thanks to Relapse we find them on CD in a real vomiting, grindy gutsripping and bloodsucking production. And as Chris is going on with this rancid shit, I am really looking forward to their next release.
HD

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

A strange release of this band called Accursed. The title of this album would make you expect to get doom, but instead you get a wave of grindy music with some moody and depressive elements. Well, actually Accursed isn't grind at all, but it's definitely not what I would define as either death or doom metal. Black metal is maybe the best approach, for there isn't one song that passes by without any moody riffs, fast drummings or some theatrical effects, like spacy and haunting keyboard tunes and other mitros. All is grabbed together to build a spell around the disordered composings. The vocals are screaming, spookey but do not dominate the way it usually does in black metal Accursed is pretty apart and is hard to categorize; it gives an uncertain feeling



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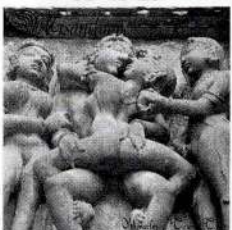


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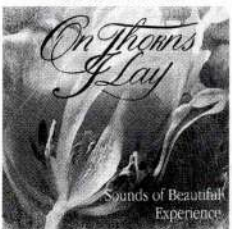


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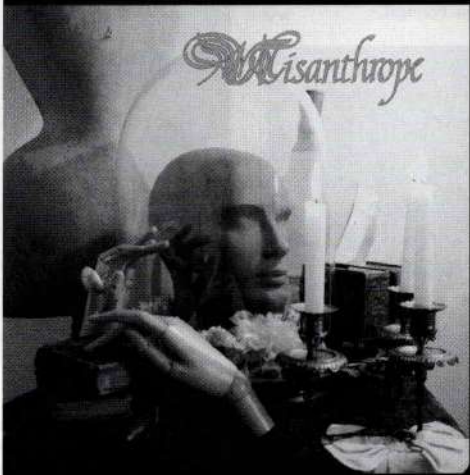
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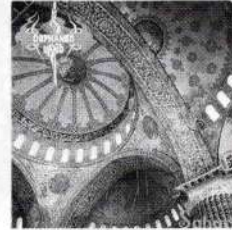
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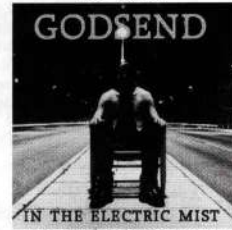
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Paradigma's second release on Metalion's Head Not Found label again took the most primordial musical aesthetics as are often released in collaboration with Voices of Wonder. This time we can speak about a real beauty. Doomy rhythms are inverted in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



Okay, let's first go through the mini album. The cover, what does it represent? Just a cross-section of your marble window-sill, or toxic chemicals dumped in the ocean? Good guesses, but both are wrong. Just like 'Mare Veris', this is an abstract painting. And again like on 'Mare Veris', a motive can be found when studying it carefully. Let your imagination flow, and you might find a valley. Completely dressed in white snow; the realm of Skadi.

Great photos in the booklet by the way. You really look professionally. The photos were shot by a friend of ours at a gig. We were quite satisfied with the lighting-setting that night, so we appreciate that you like them.

But isn't there a way to change your ugly logo? I even have some problems printing it in my magazine... You don't like it, eh? I drew it, so I guess I'm obliged to answer this one. I've got the impression that people either love or hate that logo. We've discussed the issue, but we haven't decided whether to keep it or change it. Those who like the logo tell us never to change it, because they recognize it as one of our trademarks. My intention when devising it was to create contrast. In case you haven't noticed (those who dislike it normally don't), it consists of fire turning into ice, which is partly melting. This contrast of hot and cold is even represented in our music, where beauty/harmony are combined with aggression/despair/sorrow. The main problem showing this lovely marriage of contradictions depending on one another, is that we're usually forced to print the logo in ONE colour only. So it might be hard to notice the combination of fire and ice.

Ah, I see. Without any colours it just reminded me of dripping blood, not that original as your music is. Well let's get to the music. When I mention The 3rd & the Mortal, you will jump upright for I am sure you know that everyone compares Paradigma to this band. Your comments? We started featuring permanent female vocals in '92, before The 3rd... were formed. At that time, their bass player played in a sleaze band, and their drummer in a death metal band. Anyway, I don't think that neither we nor The 3rd... deserve comparison. Someone who buys our albums because he likes the 3rd... is likely to get disappointed. Likewise, a Paradigma fan might dislike the 3rd... We are more contrast-oriented, aggressive and less mainstream than them. We are a heavy doom metal band, and we have three lead vocalists, not just one female. But we are friends with them. We are on the same label, and we think it's good that they are successful. By the way, their last album impressed us very much. It'd be the best Dead Can Dance-alike album in a long time.

Don't you think that the vocals of Zilla, just like the female vocals in the 3rd..., are most important, because she's adding the special dimension to Paradigma? She's as important as the two other vocalists. It's true that her voice truly enchants the listener, but the chilling contrasts created by my dark voice and Tom Erik's tenor are equally important. We all represent different aspects of the unique universe of Paradigma, and it wouldn't be the same if one disappeared.

Vocals in Paradigma are very important in the band. But three vocalists in one band, is this necessary? Is this a trick question or what? Are guitars necessary? No, but they help a lot! The advantage of using three vocalists is that this is the ultimate way to create emotional atmospheres, which is the Paradigma trademark.



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

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

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

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

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

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

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

SORRY SATANISTS, BUT TRUE EVIL IS CALLED CHRISTIANITY

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

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

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

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

Do you think that for making cover recordings one should ask for permission? There are a lot of covers around without any permission at all. I advice any band that wants to record a cover song to ask for permission first. It's illegal to record any cover material without proper permission from the copyright holders. A good example is Savatage, who recorded 'Hall of the Mountain King' by Grieg. They got fined, and had to pay 11% of the album's income to the Grieg Memorial Fund. This was nine years ago, but the rules are the same still.

What is the age of you boys? I know there are a lot of doomsters above the thirty, like in Count Raven, Saint Vitus and so on. And they are all bikers. Are you bikers too? We haven't reached the thirty yet. But we'll probably be doing the same thing when we are above thirty as well. KJ is 26, Tom Erik is 22, Chris is 20, Zilla and me are 23. We have neither the money nor the time to be bikers. In fact, KJ is the only with a biker's license.

How is it to play in a doom band which has some really slow passages? Aren't you jealous of bands like Immortal, Enslaved and Emperor? What do you think of their drumming, are they good? We're not jealous, because we play whatever we wanna play. We have as many fast, chaotic passages as we want, regardless to how doom is supposed to sound. On our next album, there might also be one or two very intense tracks. But we feel that it is important to maintain the quality and atmosphere, which might easily get lost when speeding up too often. Funny you mention that drumming bit. We were quite surprised the first time we heard Emperor's 'In the Nightside Eclipse', because the drumming is very tight on that album. Faust (or minispetakkelet, as they call him in jail) is a good drummer indeed. Also Gylve Fenriz is good. At least when he's sober. Apart from these, we find most BM drummers slightly untight, which can be embarrassing. It seems that many try to play faster than they actually can manage. For instance, Enslaved sacked their drummer a while ago for that reason.

I heard that in the past the media accused you of being satanists and death worshippers. The media is really hyping a lot, also what happened in the black metal scene? First I'll comment on the death worshipping stuff. We don't actually worship death, but there's nothing sad about death. Death is merely the path to other dimensions, of which we yet know little. We do not fear it; it's as natural as life. However, those satanist accusations were quite ridiculous! We appeared at the TV

news, talking about our occult opinions on life. Two hours of interviews were mixed down to five minutes, leaving only vague fragments and sentences taken out of their context. Had the entire interview been broadcasted, nobody would have thought of us as satanists. This was at the time when every BM band in Norway wanted to make the news and tell the world how infernally evil they were. A media circus, that's all. It's a bit weird looking back at 1991 - 1994. Nothing new happened at all, it was just that the media suddenly became interested. First off, we had Oystein 'Euronymous' Arseth and Fenriz, who competed in speaking out evil statements. We found that quite amusing, honestly. After a while, guys like Christian Vikernes (or if you like, J.R.R. Tolkien's word in orc-tongue meaning darkness: Burzum) (**his first name has been officially changed in Varg -ed**) started saying the same stuff, and hundreds followed. Suddenly, Norway became hell on earth. Teenagers turning into inverted clowns with corpse-paint. Most true satanists wouldn't want to ridicule themselves in the media, so they naturally kept their mouths shut. Don't get me wrong here, I don't actually applaud the Christian religion. In fact, I despise it. I despise it enough to refuse any fairytales about Satan the opposer, or Lucifer the fallen bearer of light. I mean, if you believe in Satan, then you actually accept the most important Christian doctrine, right? I for sure wouldn't worship anything invented by Christians. There is little that has destroyed so many truths and occult philosophies as Christendom and Islam. There is some truth in the Bible and in the Koran, but it is so obscure and vague that it's easier to forget all about it. Sadly, people still believe this shit. The human race is hopeless. The most intelligent animal on earth, yet so incredible easy to fool. What kind of a country is Norway actually? It's like there are only religious conformists over there causing a lot of frustrations? Mostly, the nerds living here are like the average nerds in your country. Short minded, a waste of energy. Because of the floundering of the church-burners (they get caught all the time) and wanna-be-satanists, Christianity is now flourishing like a plague. You might not believe this, but in this beautiful country inhabited by superstitious morons, we are actually BORN as members of the NATIONAL CHURCH OF NORWAY. Nobody asks whether you want to become a Christian or not, you are born as one. The general opinion is that it's a nice tradition!! Sure, and this nice tradition started by slaying the unwilling a thousand years ago. The church still possesses the treasures it stole from the Vikings 1000 years ago. And for the next centuries, intelligent children of nature were killed for practising witchcraft. Sorry, Satanists, but the TRUE evil is called Christianity. You got it all wrong guys....

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

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

Paradigma discography:

1993: As Autumn Dies Demo (sold out)

1994: Dead Autumn T-shirts (sold out)

1995: Mare Veris CD HNF008 Nok 150 or \$ 22

1996: Skadi MCD HNF021 Nok 100 or \$ 16

1996: Queen of Winter T-shirts, limited (sold out)

1996: Queen of Winter T-shirts, 2-sided Nok 120 or \$ 20

1996: Various live shots (photos, ask for details)

Prices include postage in the Nordic. European residents add \$1 for postage.

US and world residents add \$2 for postage. Magazines send proof of existence +2IRC's

Wholesale: Voices of Wonder Records A/S, Box 2010 Grünerlokka, 0505 Oslo, Norway

Merchandise and Info: The Lair, Box 538 Sentrum, 6001 Ålesund, Norway.

Harold Dekkers

Arckanum (Nor)

"Fran Marder" (Necropolis)

This band is pretty new to me, but what black metal band isn't? Now the CD business in the black metal scene is working at high speed, also Arckanum got a possibility to put something on silver. Guess what it is, indeed, some Norwegian black metal, following the old trails and with a minimum of originality. Well, in the case of Arckanum, the inventions are small, but just enough to attract some attention. I'm afraid this band still is deeply embedded in the black metal cliches, but as long as the fans can't get enough, it will sell.

HD

Arcturus (Nor)

"Aspera hiems Symfonia" (Ancient Lore Creations)

It has been hard to remain patient for such a long time, hearing only the rumours about Arcturus. But finally now they see the light of day, and it was worth waiting for. Of course I had the opportunity to buy their 'Constellation' promo CD on which the advance tracks were recorded with the assistance of Emperor's Samoth. That release already showed a big improvement since their cult 7"EP 'My Angel', which was a very remarkable release as well. 'Aspera hiems symfonia' (meaning 'Cold Winter Symphonic') was recorded during long sessions in various studios. And of course, like always after such lengthy sessions, the production isn't really better than on 'Constellation'. But this detail is not important for the quality of the music. Arcturus brings us a complete lay-out of a metal symphony, arranged with an amazingly great feeling for atmosphere. Just forget all the commercial inventions of bands like Moonspell, Arcturus shows how you have to add the necessary keyboards and vocals. You wouldn't expect to hear a synthesizer so well used; the music is one complex part which can't be considered simply a black metal band using electronics. Finally a band who breaks free from the fake symphonies.

HD

At the Gates (Swe)

"Slaughter of the Soul" (Earache)

First I was depressed that At the Gates left their complex structures behind and replaced it with something more direct, some hardcore dynamo open air crap. Ha, ha, I thought they would lose their melancholy which has been present so intensely in some riffs on their 'With fear I kiss the Darkness', but no, they frighten the followers of the trend of softness with a destructive album! It's direct, but in a different way than you would expect! No complex riffs, but still red-eyed aggression that breaks the emotional feelings. And above all, it's pure, I can feel it, I can see Tomas tearing his shirt to pieces when he is screaming 'Under a Serpent Sun'. No betrayal, but finally another blitzkrieg on Earache after Entombed's 'Left Hand Path'!

HD

Azag-Thoth (Swi)

"Reign Supreme" (Witchhunt)

Witchhunt has released some great albums, but I don't see the reason for signing Azag-Thoth. I think the band is interested only in themselves, and think they are cool because of some penal offences. After a long silence and their change of name from Pazuzu, Azag-Thoth has only become more boring. I wish they would have been silent forever. Their music category is Inferno Black Metal Massacre (which stands for a total muddy, distorted, screaming type of noise that even the most evil person on earth wouldn't dare to describe as black metal). Well dudes, if you think that's interesting, than you are the first band who got in my archive for Inferno Black Metal Massacre, followed by much more acts. I think the boys of the public waste collection service will have a busy job emptying my garbage can this week.

HD

B.A.R.F.

"Surprise" (Tir Groupé)

This Quebec band is a high energy act, and for sure, it's French too; there is a nationalistic feeling expressed in the lyrics of this hardcore act. Their full name 'Blasting All Rotting Fuckers' tells you much more about their music. During some of their air raids you get the feeling they want to hang out the 'Strapping Young Lad'. Anyway, you won't hear the difference between the English or French lyrics any more. B.A.R.F. is a stone-cutter's yard of core. In their stone-pit you'll find several layers of different styles before you get to the real load of pure hardcore. B.A.R.F. is even more intense, since it is covered with groovy thrash rhythms, and it all strikes like a cruise missile with a nuclear warhead, but unguided, as hardcore always is. Distributed through Cargo, or write to Tir Groupé.

HD

Behemoth (Pol)

"Sventevith (Storming near the baltic)" (Pagan Records)

Once I hailed Behemoth, but at that time, as they released 'And the forests dream eternally', black metal was still exciting and new. Still Behemoth will be attractive to the hordes, this time because of the many acoustic riffs played in the fast Norwegian-styled black metal with an echoing production. It is all a bit more empty-sounding than Emperor, but the dynamic black metal sound has been enriched with keyboards. At least there is enough variety in the music to make them one of the best Polish bands, but the description 'Norwegian school black metal' just says enough.

HD

Belmez (Ger)

"Siechtum" (Napalm Records)

Belmez is not the first one man band from Germany and it just indicates how much Germans like the black metal type of music. Some lyrics are in the German language. Belmez has some touches of originality, e.g. Belmez isn't like all those tons of clowns. An echoing production with the use of a lot of wind effects puts this band in the atmosphere of dark dungeons and old castles. The style and sounds reminds me a bit of the very first Samael, but Belmez isn't so rhythmical. Samael was able to build some great climaxes in their music, while Belmez stays behind in an empty howling guitar sound and venomously vocals with some dark and desolated feelings that are reflected in the music. It's just what you prefer. Oh, one black album more or less in your collection doesn't matter that much!

HD

Bewitched (Swe)

"Diabolical Desecration" (Osmose)

Hervé forbade himself to sign more black metal bands, so he had to look for a good alternative. Like he said in the interview in issue 7, he was looking for some old speed thrash. But what's old these days? There are a lot of bands claiming to sound old-fashioned, but it often happens to turn out into a bad, modern sounding recording. So far not for Bewitched, formed by members of Throne of Azah and Katatonia. Put this lovely thrash metal cliché between your old Iron Angel, Witch Cross and Sacred Rite records (buy Bewitched on vinyl only!). Everything is taken from the early 80's heavy speed metal sound. Sometimes the modern production slips through, but that means that the recording quality is classy. For the remaining part Bewitched sounds really old-fashioned. The vocals are perfectly pitched at the old screams, and song titles like 'Blade of the Ripper', 'Born of Flames' and 'Deathspell' are just deja-vu's of great value. C'mon, I wanna see your bangin' head!

HD



Bestial Warlust

"Blood & Valour"

"Destroyer 666"

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

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

HD

Burzum (Nor)

"Filosofem" (Misanthropy)

This is the most awaited album inside the black metal scene and it was worth waiting for. For Burzum already got the highest marks for 'Hvis Lyset Tar Oss'. 'Filosofem' is another and maybe final contribution to his own style. Again, the tracks are full of slovenliness and are luckily not very accurate in their high speed parts. This precision kills the feeling too often. The first poem 'Dunkelheit' rolls on with a macabre rhythm, drowned in distorted riffs. Varg's voice is rather mutilated this time, but it still fits perfectly. 'Jesus' Tod', lyrically one of the best things the count is doing again, is a faster one. And again, the loose touches of the strings and the slight variations in the riffs fascinate throughout the entire song. 'Erblicket die Töchter des Firmanents' is another great theme with a sort of tam-tam drumming, coming from the dark and unknown forests. The power of Burzum is the simple but original way of playing, without an overloaded structure which could overkill the songs. For so far we have had the first three songs. The rest I reckon was included for filling the disc. The experimental 'Gebrechlichkeit' returns in two versions, and the monotonous, twenty-five minutes lasting ambient/new wave song 'Rundgang um die transzendente Säule der Singularität' makes Mortiiis sound like an hardcore rave band. I wonder how many anti count maniacs already bought this wonderful product. Yet one more album to go, so we will be able to enjoy one more melancholic concept. The way Varg is approaching the paganistic concept and melted it in his lyrics is more than brilliant. But so far it will be done with the original sounds of Burzum. I am afraid it won't sound over this earth for more than a decennium.

HD

Cadaverous Condition

"For Love" I said" (Lethal Records)

This is really a disappointing result. Just remember the review I wrote for the mini-CD 'Icebär 90210' and I had the opportunity to listen to their debut album too. But the originality is hard to discern. Of course, in the case of Cadaverous Condition you wouldn't expect a metal cliché, but there is really nothing special on this album. They'd better produce a hardcore house album instead this fun metal. I can't understand how they could come up with something like this, it's totally out of the line of what I expected.

HD

Candle Serenade (Por)

"Nosferatu's Passion" (Guardians of Metal)

I can imagine Candle Serenade got impressed by their country mates Moonspell. And it's okay to create some of this gothic dark and atmospheric metal, but to put such a try-out on CD is a stupid mistake of Guardians of Metal. It turns this label into a primevally amateurish project. What's the use of investing in such a badly skilled band? Maybe they don't cost much to bring out, but nobody is interested in this band that comes up with some flat keyboard sounds, muddy guitar riffs and some cheap atmospheres in the vein of Opera IX. It's so simplistic, flat and boring. Give up or improve!

HD

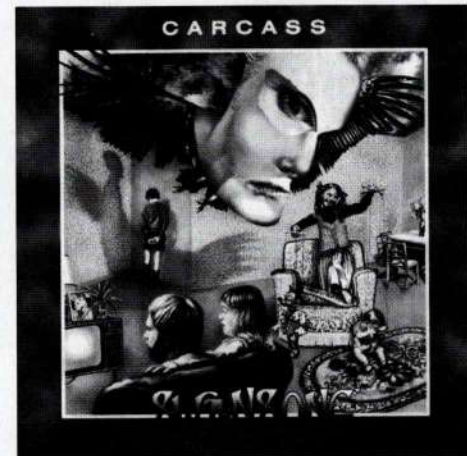


Cannibal Corpse (USA)

"Vile" (Metal Blade)

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

HD



Carcass (UK)

"Swansong" (Earache)

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

HD

Cold Meat Industry

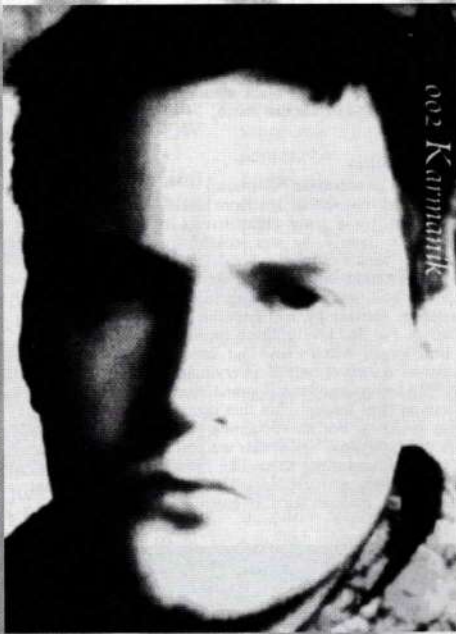
Here is an interview with mister Karmanik, a person who until recently was much better known in the experimental corner of industrial and ambient electronic music than in the black metal scene. But after Mortuus started his experiments and also Darkthrone and Burzum followed with similar ideas, the interest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

Why does your label have such a sudden interest in the neo-black metal culture?

Well, I think you got that wrong. I'd like to turn it the other way around: why has the BM-culture such a sudden interest in our dark-ambient industrial culture? I guess we have a lot to 'thank' Mortuus for this. He was a customer of mine ages ago, and when he sent me the demo, I didn't know who he was in BM. I am totally zero when it comes to black metal and who's who in that scene. I just liked the music and signed him for that; not because of his name or reputation. The same applied to Aghast; they also sent me a demo which interested me. I have no sincere interest in the black metal scene. Frankly speaking, the music just gives me headache, but I like their strength and I can sympathize with some of their ideas. They are not all nuts.

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

You deeply respect the attitude of the bands/projects who are closely connected to black metal music as a source of inspiration. You also promote the music by providing your products with an excellent lay-out. But don't you think that some of the bands are just copying the overreacted visions from the black metal scene, instead of creating something dark from another source? I mean, we had the dark wave in the 80's with bands like Christian Death, and their darkness was (and still is) much different from the hardly changing black metal/dark ambient scene. A pamphlet like that of Horde of Hagalaz has been seen so many times in the black metal scene, it's far from original. First of all, I agree on Horde of Hagalaz, it is mainly a compiled work of old ideas, but it is an outburst, and her (Nebel's) first, so lets not jump into any final conclusions yet. Time will show whether she has the intelligence to create something new out of it. Concerning copying BM-visions into our scene, yes you are partly right, as I reckon you are referring to Aghast, MZ.412 and Ordo Equilibrio. I'd rather like the bands to speak for themselves, but as this is a minority among the bands of my label, I can defend them by saying that the industrial scene has always



been interested in exploring new ideologies, philosophical ideas, mythology and mysticism. I however think that these three mentioned bands have a deeper perspective in looking at these things than the average BM-band. My bands are often very individualistic; people with a very strong personality, so we should not forget the other bands I release, who by some reason have got into the shadows of these others; Raison d'être, Deutsch Nepal, In Slaughter Natives, Brighter Death Now, Ildfrost, Morthound, Mental Destruction, Memorandum and others.

In between I've received a lot of reactions on your latest activities. But most people I heard who know CMI from the earlier days, are saying that you are coming up with all the same uninteresting stuff. Can't we expect stuff like that from the great In Slaughter Natives any more? I would like you to precise yourself, but as this ain't possible I have to ask myself, which bands are less interesting that I have released compared to the old ones? Hmmm, Mortuus? Ordo Equilibrio (they are from the older school actually)? Aghast? MZ.412 (they are from the older school too)? Sorry, but I can't think of any band less interesting than the older ones. I think this just reflects their fear of uncertainty about the CMI future and what will happen to their old favourite label. This is something I've heard before, when I moved over to making CDs: "oh no! now CMI is getting commercial, only releasing boring ambient/techno bands and on compact disc". This is pathetic! Time showed that they were wrong then too. Okay, I can understand if people wonder what the hell I am up to, but for god's sake, I will not turn into a black metal label. I will do what I have done for the past nine years, have some faith! I cannot and will not beg you to be with me in the future. I would just would hope that people had more respect for what I am doing and have done. In Slaughter Natives has a special deal with Staalplaat, who wants them to release every other CD on their label, so this one was for them, hopefully next will be on CMI. In Slaughter Natives just helped me fixing my car last week, so we are pretty close friends and live in the same town.

By the way (this isn't an attack on paganism or satanism, I'm not going to be so strict), are you aware that the visions of Hagalaz are present in the same scene, but in a far more fanatic style, called Nazism? Damn you, am I some kind of spokesmen for Hagalaz or what? Is passion and respect for ancient northern cultures and tradition reason enough to be accused of being a Nazi? At times like these it is important to make a stand on who we are and what we are. Oh, yes, you are correct, I didn't accuse them. But I've seen too many abstracts, like those of Hagalaz, who had a special addition about Nazism. About your lay-out art again. A think a lot of people agree with me that the lay-out is perfect and great. You are also doing other things for other labels, like the Satanic Slaughter album for Necropolis. Are you doing this for still other labels? And can't you do our magazine cover, as we can consider you an artist. Well, I do not consider myself an artist. I do what I do; no more, no less. It's something that just grows inside me and has to come out, similar to going to the toilet. Sometimes it's hard and sometimes it's easy. I have been asked to do some work on the next album of Marduk, but apart from that I will no do many of these things, even though I have got a lot of offers, mostly lately from No Fashion records. But as I said, I have to ask myself what I want to do, running a label or a PR-bureau. I prefer the label. Ok, there is a lot of money in designing, but time is more valuable than money. A cover for your mag would be fun to do but as my time is very limited I must turn it down at this point. Well, even if you don't think you are an artist, and it's just like your own shit, you're still wellcome. How do you make those great album covers? They are all a bit unsharp and vague. You do it digitally I suppose?

Thank you, yes, I work on a Macintosh computer, and the images I use are often borrowed objects, extracts from drawings and other things complementary to the music and the band. I also want it to look a bit old and dark, without going over the edge.

List your favourite bands, projects and so on. Tell us what you want to tell, otherwise, say goodbye! Brighter Death Now. Goodbye!



Mortiis

Besides the small Cold Meat Industry interview, we are speaking again with the first man Mortiiis, who initiated the genre of dark wave/ambient music with his act, which he surprisingly called Mortiiis. Not that Mortiiis started a trend, for if it depends on him, he is not interested in what is going on. So far, Mortiiis only wants to reflect his own inner feelings, and in order to support his expressions also a book will be released. It's hard to say that Mortiiis caused the new trend, but he provided part of the signals that showed the need for a continuation of the very dark and deep music. Let's understand it well, this style has already existed for a long time, but not in the Mortiiis way. But even this won't create a big hype, as there are a lot of people who aren't interested in the monotonous sounds of Mortiiis at all. Let's discuss it with Mortiiis.

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

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

You also have your project Vond. Some people just like it much more than Mortiiis. What about this, and will Vond be continued? It's weird that some appreciate Vond more. As that is a project I really do not promote or anything like that. But I take it is because it is a very easy concept to involve oneself in, as it has to do with human matters and human feelings, etc. So there is probably a bit of everyone in Vond. With Mortiiis this is not a fact I fear. I may have some new Vond shit getting out soon if a certain German label could get tBAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD BAD ic, being simple or not, mirrors my personality. I do not need a hell of a lot of technical shit in my music. If that is



what you want, then go and buy another record. I am not a live musician, I create atmospheres and moods that appeal to me, and I do not pay attention to music journalists when I make my music, it's as easy as that!

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

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

see that. Most of them have, but some have not. But that really doesn't matter as long as I personally am happy with what I do.

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

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

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

Well, let's await this next release. It might be interesting for fans as well as for people who still didn't get the point of Mortiiis. People who want to contact, just write to: Mortiiis, P.O.Box 9097, 300 09 Halmstad, Sweden

Harold Dekkers



Conscious Rot was one of the very first underground bands from Lithuania. As primitive as the start always is, Conscious Rot started to play some simple grind core. And as some grind bands proved, starting as pioneers on an amateurish level can evolve into something great. Conscious Rot already showed this with their 'The Soil' tape (reviewed in MN 7). Conscious Rot changed the name which made them historical, and now continue their musical development as Shadow Dances. Their music still originates from the death/grind they played before, but it's much more balanced, polished and emotional. And above all, the technical skills improved. Shadow Dances sounds dark, melancholic and growling, but also natural in their complex structures. The band already should have released a mini-album on Abstract Emotions, a small label from Spain. But unfortunately one of the owners cancelled all his business at that label, and it has to be tried again. About fortune and misfortune in and around the Lithuanian scene, I speak with Juodas from Shadow Dances.



We are open minded indeed, Hurraahhh!

Hello Juodas! How's life? You told me about the problems with getting the studio payed in which you recorded the mini-CD for Abstract Emotions. Still this studio hasn't been payed, and there are no other labels who have some interest in Shadow Dances. Also the line-up still isn't complete. Can you still find some inspirations to continue Shadow Dances? Hey Harold! Yeah, I'm fine, enjoying the spring and hoping to spend a few hours answering your questions. What's up with you? Okay, let's begin all this crap... Yes, the studio hasn't been payed back so far which makes me nervous, but I appreciate so much this patience of the guys of the studio! And I'm still hoping we'll be able to record there again. You know, when shit like this happens you never know who to trust. Well, we've had some more

labels interested, but somehow it all faded out. But the fact is no promotion was made with this new material and I simply have no money to start anything like that. So we just kept it all by Abstract Emotions, even if we don't really appreciate all this delay and everything, but we have to understand that we dealt with another guy from Abstract Emotions, and when he disappeared it all fell on shoulders of the one with whom we are dealing now. Anyway, I think we're able to find some bigger label because the new stuff is really worth releasing. Just wait till you hear it and you sure will!

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

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



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

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

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

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

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

I bet that you have some alternative influences from the music

world. Yes, you are right. It's a strange thing to myself, but usually I don't listen to any brutal stuff any more. If you told me that about two years ago I wouldn't have believed it. But now it's really different. I find The Cult, Chateau Twins, Dead Can Dance, Belly, Danzig. The Cranberries far more enjoyable than anything else, such a wimp I am! And yeah, Pete Steele with Type O Negative got me there along with Glen Danzig, so blame them! And of course, everything else is just coming naturally, and my own music is becoming multifaced and with more curves into other areas. I just feel we have so many exciting things to offer and this is really gonna be something quite interesting. I mean, it's quite cool to create something in this heavy genre having some absolutely different stuff in mind, in the end you get something truly innovative and of your own, which makes you really happy.

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

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

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

interest of doing this at all.

I know in Lithuania there are a lot of person names which have the meaning of a thing. What does the name or word Juodas mean? Well it's a nickname that came from my second name, which is Juodvirsis, and that means 'Black Top' or something like that (thank God it doesn't mean black bottom!) so to be shorter I am left as 'Black'. And well, it's mostly the second names that have something to do with things or phenomenons. But, I think, it's all the same in America, England, Germany and all the other countries, don't you think? How is it in Holland?

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

Well, your last words! Yeah, thanks Harold for these cool questions. Good luck to your mag and I hope we will meet some day again. Everyone is still welcome to send \$5.- for a copy of Conscious Rot's 'The Soil' tape, reviewed in MorticiaNumskull #7. Thanks and Cheerz. Juodas, P.O.Box 465, 2007 Vilnius, Lithuania.

reviews CD reviews

Dew-Scented (Ger) "Immortelle" (SPV)

Listen, I like to hear a bunch of murderous death metal, but that doesn't justify releasing music that is totally out of time. We have learned a lot from the heaviness of death metal, but do we need to get excited about all those outbursting growls, slaying thrash riffs, distorted string screams? Some inventive eruptions as 'Black is the day' are interesting, but too soon Dew-Scented falls back to the status of early death metal by making a noise about nothing really powerful. I just get the feeling that I am listening to an ordinary local metal act that just had the luck to pop up with some original riffs and a great production. But so far this isn't much more than a small drop that falls into the infinite collection that rolls through the reviewing procedure of every MN-issue.

HD

Diabolical Masquerade (Swe) "Ravendusk in my heart" (Adipocere)

Finally Blackheim, the leader of Katatonia, released the project in which he can express his satanic feelings. And the evil atmosphere he creates has more sides of emotion and melancholy than Katatonia had. Diabolical Masquerade is a grown up version of Akhenaton, and influences from Katatonia and Dissection can be heard. In fact it is epic with a great musical decoration which Blackheim seems to dedicate to himself. The album is full of arrogant song titles like 'Blackheim's Forest Kept The Season Forever', 'The Castle Of Blackheim', 'Blackheim's Quest To Bring Back The Stolen Autumn' and 'Blackheim's Hunt For Nocturnal Grace'. But in some way, Blackheim has the right to do so, for he sets his project apart from the average black metal bands. Diabolical Masquerade doesn't lean on atmospheric keyboards only, nor is it a fake orchestration like Akhenaton. No, Blackheim really knows to come up with emotionally loaded riffs which aren't killed by speed. Attractive are the compositions which are built upon old riffs, but have been upgraded to a new style. It isn't surprising that there is also a wink at his other band, Bewitched, as we can hear on the 'Under The Banner Of The Sentinel'. Blackheim stands for what metal wants to be: dark, adventurous and atmospheric.

HD

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

Necromantia members got the idea to connect electronical music to the heaviness of Impaled Nazarene. With the support of Mikka from this last band, they managed to do their '666' debut. Indeed, they managed to have an Impaled Nazarene groove inside an electronic music experiment. Combining both extremities caused some great climaxes. So Diabolos Rising tried again, but instead of improving the style, they continued to make the music more extreme. Some battles are going on between satanic noises and electronical sequences, but it all ends too much in amateurish heaviness. It sure is extreme, but it also got a shortage of professionalism, and so this album became a proof that it is hard to imitate electro music with impunity. The idea is still great, but without any decent progress the joke is nice one time only.

HD

Dissection "Storm Of The Light's Bane" (Nuclear Blast)

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

orchestral way of death metal. A tune like "Soul Reaper" proves Dissection belongs to top of death metal acts nowadays. Absolute fantastic album which definitely must be in your possession when you're into death metal

WW



Divine Sin "Winterland" (Black Mark)

Again a nameless release of such a neo-death metal sound. Of course, some modern power metal, full of galloping riffs, soloing guitars, powerful vocals, but nothing special to tell. It's quite a typical Black Mark release, for they are doing much more of such stuff. What caused the death of many metal bands continues with Divine Sin: ordinary structures, and no song standing apart from the others. Okay, this phenomenon isn't very particular to this style, but if the music isn't interesting any more, the dullness is complete. Sure, there will be some fans for Divine Sin, but the world isn't waiting for them. You'd better skip to the Edge of Sanity review. It's a much better release on Black Mark.

HD

Dorsal Atlantica (Bra) "Alea Jacta Est" (Cogumelo Records)

Dorsal Atlantica has been around for quite a long time, and they released this CD for a final break through. Well, if this is true, their former albums must have been terrible, because this isn't a very good result after such a long existence. Dorsal Atlantica strands in boring thrash with some hardcore touches of a quite typical latin influence. Sometimes they try to get on a higher level with some inventive solos and some riffs, Sepultura alike, but nothing really new happens. That is a pity, for there are some bands around in Brazil who managed to do fantastic things. Well, if you choose to play some ordinary thrash and think this will be 'the path to Rome', just go on, I won't be shocked. P.S. Frank Ströver, the editor of Voices from the Darkside (see review) is supporting Dorsal Atlantica in their anti-MTV attitude, for this broadcast company refused to show their video about the street live in Brazil. Like the prudish MTV is the media which will show nude tits. Well, Frank seems to expect some freedom in the world. No, there isn't and don't expect to get it! And videos destroy your own imaginary fantasies, so we should boycott all music videos anyway!

HD

Dunkelheit

"Obey" (Suggestion)

I was glad to see this package in my mailbox because it meant Suggestion Recs was still in business and besides that it meant that Dunkelheit managed to create twenty new tunes which resulted in this album. Most of them have and extreme aggressive grind touch and some of them are more in the vein of their 'More Than Meets Third Eye' 7" which was also released by Suggestion back in '94. All this industrial violence is being varied by some nice intros taken from movies. I guess Ministry released "Filthpig" as they knew they never could go beyond Dunkelheit's aggression. Comes in excellent designed digipack!

WW

Dystrophy "Spiegel Meiner Kälte" (Serenades/Nuclear Blast)

A side project of Pyogenesis' basplayer Roman Schöensee is making their debut with "Spiegel Meiner Kälte". Ten tunes of extrordinary, atmospheric death. The very broad musical influences and the unexpected rhythm changes make you pay full attention when you're listening to this one. Definitely no background music. From very atmospheric instrumental parts to brutal screaming death metal parts. All collected within one song. This results in a varied album which probably will only be acceptable for openminded individuals.

WW

Earth Crisis "Destroy The Machines" (Victory Europe)

Earth Crisis is out to preach their straight edge way of thinking. I could start a discussion here, but I'll be social, respect their way of thinking and discuss their musical performance on "Destroy The Machines". Ten tunes of powerful heavy hardcore. Catchy and simplistic. Well played, but I can't help getting the idea that spreading the word is more important for Earth Crisis than their musical performance.

WW

Edge Of Sanity "Crimson" (Black Mark)

Edge Of Sanity made their debut back in 1991 with the reasonable album "Nothing But Death Remains"... nothing really spectacular, but the follow-up "Unorthodox" gave Edge Of Sanity the status of being one of the most wayward bands within the genre. This was confirmed by the following "The Spectral Sorrows" and "Purgatory Afterglow" albums. Again Edge Of Sanity knows to surprise me with their new master-piece "Crimson". Featuring one track which lasts for about forty minutes; forty fascinating minutes. E.O.S. again has created a perfect mixture between death and black metal which is combined with some gothic elements. The only thing which could be improved probably is the production, but the musical quality of "Crimson" is that convincing so that the production is not really a negative aspect. Must be in your collection!

Edwin Nederkoorn

Eisenvater "Eisenvater III" (We Bite Records)

This album is featuring some very irritating monotonous punkish hardcore. German vocals and also a crappy booklet. I can't imagine that there are a lot of people who find this interesting besides the band members and the people from We Bite Records.

WW

Elend (Fra/Aust) "Les Ténébres du Dehors" (Holy Records)

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

gothic music. Philippe Courtois, who spent his fortune in the expensive production of this album, forces himself to advertise this band as the leaders of the gothic/symphonic revival along with Dead Can Dance. It's clear, he is desperately looking for the fans who have enough feel to listen to Dead Can Dance. This is okay, for the most fans never looked farther than this tradition, but to give the trio of Elend such a high position is a total nonsense. The only admirable things of Elend are the soprano vocals of Eve Siskind and Nathalie Barbary. Their vocals are of a crystal beauty, clearly classically trained and are, indeed, far above the level of most gothic acts and can easily compete with the lyrical ecstasies of Dead Can Dance. But then about Renaud Tschirner and Alexandre Hasnaoui, the musical brains of Elend. Who gives them the rights to fuck up the *Officium Tenebrarum* in order to create a neo-romantic electronic orchestration with some Paradise Lost (I mean the book!) themes? Again the addition of luciferian cries to satisfy some lost black metal fans and the musical compositions are so cliché I'd like to call it 'anti-original'. In fact this release is really nothing more than a perfection of their 'Leçons de Ténébres' and is a continuation of the drama they invented on that debut. Okay, Elend composes an abysmal triptych, so the third album of Elend has to be one more cliché. Couldn't they wait with this and first try to develop something called a 'style'? One theatrical adventure is enough, why hanging on with the same sentiment in the same stage? Classically trained musicianship doesn't guarantee a revolutionary standard. It's only a degradation of the beautiful sopranos.

HD

End Of Green

"Infinity" (Nuclear Blast)

The debut of this German four piece on Nuclear Blast. Nine tunes of what they call themselves "Depressed subcore" or else, doom rock, which is the term that I prefer. Musicwise there's nothing much to complain about this album; clear production with a good balance of all instruments, well arranged and played the way it should be. The big negative thing about this is that there's a huge lack of originality. The whole album doesn't breed a point of own influence. It all sounds like you've heard it a thousand times before with Life Of Agony and a bit of Type O Negative as their main influences. When you don't mind originality and like the previous mentioned bands this one is one to check out.

WW

Enthroned (Bel)

"Prophecies of Pagan fire" (Evil Omen)

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

HD

Excidium (Swi)

"Innocent River" (Adipocere)

A pity this band hasn't the guts to freak out totally. Still the thrash metal is based on powerful riffs, tight, right and strong. In between they allow some avant gardism, as in 'Whisper Inside' and some funk techniques in the title track. The best way to describe Excidium is as a technical and experimental thrash band. The experiments are only with the side effects, like strange vocals, acoustic midtrios, and so on. They do not dare to leave the safe path of the strong and direct thrash.

HD

Exit-13 (USA)

"Just a few more hits" (Relapse)

The only funny thing of Exit-13 this time is the front cover. It's a parody on Venom's 'black metal' album. There is an Exit-13 logo like Venom's, and the devil is smoking a joint. But for the rest the humour on this album is limited to the covers of The Doors and Dead Kennedys in a rather chaotic way. Maybe I just have a depressive day, but fun can't be all the same forever.

HD

Extreme Unction (Port)

"In Limine Mortis" (Monasterium)

Extreme Unction always has been an average band in the world wide scene, and they won't reach a higher position with this record. But at least they forced me to have some respect for their tranquil composing and indeed, Extreme Unction isn't the worst band on earth. There is a good balance between their doom sound and their melodies. Extreme Unction smells a bit of bands like In Flames and Dark Tranquillity, but it's a light scent, for there are just some similar feelings in the moods. Just as in 'The Death That I Desired' and 'Through The Clouds', this results in some folk atmospheres which fits the Portugal castle culture in which they reside (referring to the booklet). Extreme Unction's debut production has a dreamy sound with some slight ancient feelings, so it's hard to hear they originate from the ordinary and it makes them a great band for their own scene.

HD

Fata Morgana

"Fata Morgana" (Dark Dungeon Music)

Well, I think it's time to bring some shade in the legend of Mortis. For a long time I accepted his status, but what he is doing in this next project brings me down to earth. Maybe Mortis has been dreaming to much about his visions and forgot what he was doing. Just like Vond, there is a total shortage of musical skill. Well, Vond still derived some profit from it's own musical style; it was meant to stay dark, simple and monotonous. But Fata Morgana is something different. I can't accept this after the three albums Mortis has delivered. Understand me well, the ideas are still great, but if you do some two-finger keyboard work, I expect at least some quality. Or is it Karmanik himself who pumps up all the Atari computer compositions? The twinkling music of Mortis sounds like being put together on some Toys'R'Us keyboard. The percussion section is out of rhythm and the tunes are totally out of balance. Even the monotony is fucked up and it all sounds too weak and crappy for the Mortis label. A project like Fata Morgana is easy to realize, but I demand more professionalism. This is really beneath any acceptable level, even that of Mortis himself.

HD

Fermenting Innards (Ger)

"Myst" (Invasion Music_)

A typical form of German hyping black metal. I think the true followers of darkness will hate this release. Their 'Drowned' mini-CD was just a grindy and screaming Carcass release, which now has turned into a kind of black metal to which their music is related all of a sudden. I believe in the freedom of making black metal in your own way, but using the penguin outfit on the Myst album is not what I'd call avoiding criticism. Anyway, I don't mind very much, for the music is already some cliché and only gets its strength from a powerful production. The intro 'Blood And Thunder' is theatrical, something like Mortis to the power of ten. The rest is based on power as well. Yes, it was Dan Swanö responsible for this. Other weak releases that are spit out in the scene forces me to say that Fermenting Innards are worth listening to, even when the bass sound fails to hide their old grindy death style.

HD



Gehennah (Swe)

"Hardrocker" (Primitive Art)

I don't believe these guys are real. They are joking too much about the subject. I think in normal life they are quiet fathers of a family, going to work at eight o'clock with a Samsonite. They just grew their hair in order to be able to take some bandphotos, for this release is one of an old-styled band. I think Gehennah is even older than Venom! This CD contains all clichés of old heavy metal. Also the booklet is full of old odd band photos showing the band members with chainsaws, spikes and sunglasses. Also a lot of statements in the booklet about how hungry they are for a good old heavy metal fight. Of course, it's unique to see it again, but for some reasons it doesn't hit me any more. Maybe because I have just listened to Bewitched, and already lost my mind with that. If there are some youngsters who are interested in the early metal life around, you'll get well informed by this CD, but take care, if you have short hair, you can get some problems! For more info, there is even a video out on which you can see the whole Halmstad scene in a drunk state. No, come on boys, even the disco dudes have longer hair than we have now. It seems Gehennah and friends are really the last Mohicans; too drunk to notice the changes of the past years.

HD

Glacial Fear

"Atlasphere: The Burning Circle" (Nosferatu)

The first impression you get with this release is that this is something for Cynic fans. Indeed, there is a lot of jazzy and bluesy parts, bubbling bass backgrounds and funky guitar lines. All is mixed with some keyboards, and just like Cynic, the only thing that doesn't fit very well is the vocals. In Glacial Fear the voice is somewhat raw, growling, but far from heavy. It's like the vocalists sings under water. What I just described is only one half of the music. For the other part, Glacial Fear is much more direct and meant to be heavy with the use of some repeated riff assaults like you can hear in modern groovy bands like Fear Factory and

Prong. This is still coupled to the ongoing jazz metal. The function of the keyboards is to add an element, like Skrew does. All in all, Glacial Fear is diverse, but they need more overwhelming power, more slamming riffs which will get this band out of the freaky corner. I see a great future for them as a Front Line Assembly on jazz metal. Buy this disc and listen to this imaginary great band.

HD

Godsend (Nor)

"In The Electric Mist" (Holy Records)

Gunter finally got a complete line up to find the doomy track on which he wants to drag along his band. The new singer is perfect for this lamentation, which is based on a similar depressive sounds as Pentagram's. Again, Godsend has a lot of acoustic campfire music and they also follow some poppy side ways. Blues and even some rock with a few groovy moments can be found on different tracks. It all softens the album a lot, the great ultra slow doom is present only in 'Under Silver Linings'. The whole album is more suitable for airplay, it's all coming close to love songs and it's become hard to speak of metal at all.

HD

Gogoltha

"Melancholy" (Repulse)

Another band from the Repulsive Assault CD; Gogoltha. I was quite surprised seeing this band's album released through Dave Rotten's Repulse Records. Claiming that keyboards and doom is for losers and wimps, Dave must have had inflammation of the ears when he signed this band. "Melancholy" is debut full length of this Spanish band seven tunes of doomdeath completed with keyboards and a female vocal part now and then. Songs are pretty well arranged, melodic, atmospheric and rather catchy. The only negative thing is the extremely forced vocal part of Amon Lopez, they probably agreed so they recorded two instrumental tracks, which are pretty well done... Besides this good album you'll receive a very artistic booklet designed by Jesús Cánovas. Worth your attention.

WW

Grope

"The Fury" (Progress)

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

WW



Gwar

"Ragnarök" (Metal Blade)

The monsters are back with the twilight of the gods. That these people actually make music is a thing which slips your mind when you're watching one of their live shows. As filthy they are on stage as neat are they on CD. When you listen to this without being covered with blood and sperm you hear honest metal rock with some slight industrial influences. Cheerful and catchy tunes like "Dirty, Filthy" are really well done and prove they're more than just a live act. An interesting thing is their booklet which, besides their lyrics, contains a bunch of complete nonsense. For example the explanation of the term *rape counseling*: Professional, sensitive counseling on how to rape.

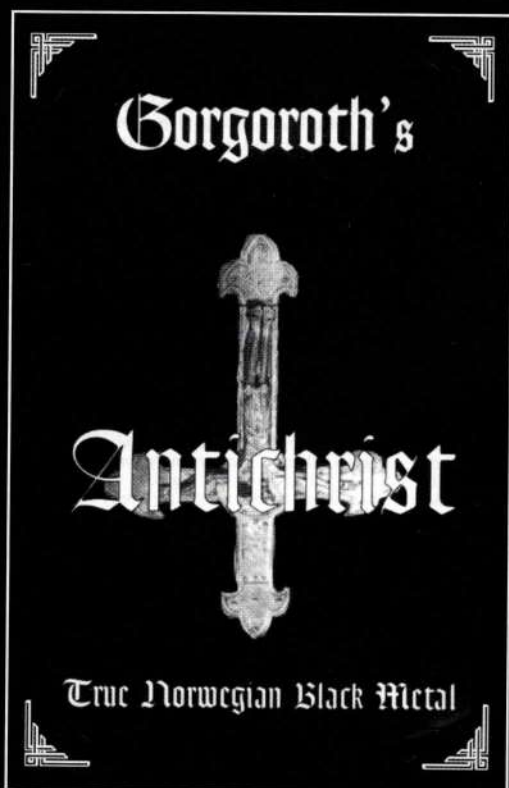
WW

Helheim (Nor)

"Jormundgand" (Solistitium Records)

To avoid misunderstandings, this isn't the Helheim that promotes some doubtful ideologies with their pagan project. Well, there won't be much musical difference with this Helheim, for almost all black metal has been sucked into its own vacuum of originality. And also the three youngsters of this Helheim aren't inventive enough to diverge from copying the unwritten law of black metal or pagan metal. Mainstream it is, still with the Norwegian quality mark and

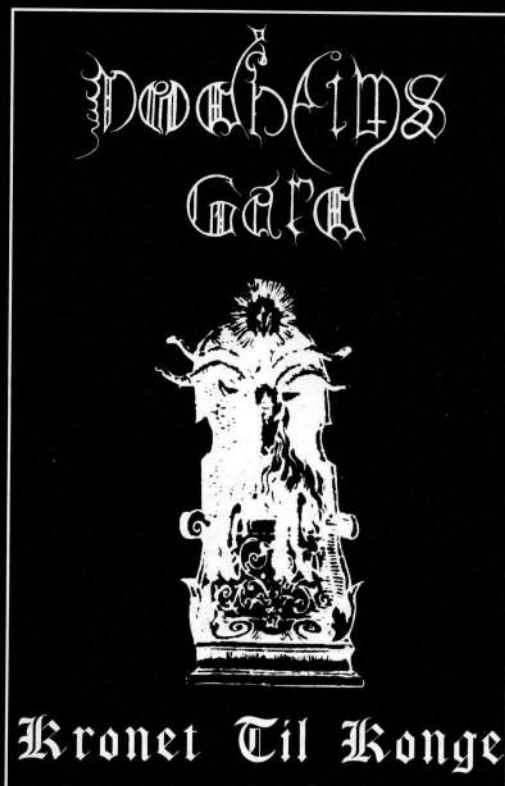
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even I had some ears for their nice track 'Gravlagt I Eljudne'. But for the rest, Helheim isn't that musically correct. The screams on this album make clear that we still have to do with some members who still have to grow up. Maybe they just left school, but there is still a lot to learn. The so called straight drum patterns are warped and their Valhalla tenor vocals also don't represent a brave man's singing about victory and glory. I can imagine much worse results, but if there are even bands like Darkwoods My Betrothed who did this Odin style all the same before, they have to get better to convince me of their viking blood.

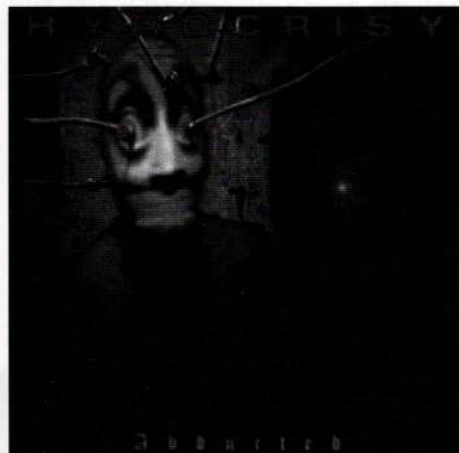
HD

Hyperchild (USA)

"Wicked from the Womb" (Self-financed)

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

Cor Snijder



Hypocrisy

"Abducted" (Nuclear Blast)

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

WW

Illdisposed

"Submit" (Progress)

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

WW

Impaled Nazarene (Fin)

"Motörpenis mini-CD"

"Latex Cult CD" (Osmose)

After listening to the 'Motörpenis' MCD, I was afraid the follow up to 'Suomi Finland Perkele' would be a sort of aggressive punk for hell's angels. But on the 'Latex Cult' album Impaled Nazarene finally found the groove in which they had to fall to restore their unique aggression after the debacle of 'Suomi...'. Definitely, Impaled Nazarene stays a kind of punk core, but all with different aggressions than on the 'Ugra-Karma' CD. 'Latex Cult' isn't that destructive, but still it's very murderous with tracks like 'Punishment is Absolute', 'Masterbator', and the classically sounding 'Delirium Tremens'. Very great is 'The Burning of Provinciestraat', which definitely will please the metal heads, with a wink at the most brutal forms of metal. I don't know what happened in the 'Provinciestraat', but it's been a great inspiration to these musicians!

HD

Impiety (Sin)

"Asateerul Awaleen" (Shivadarshana)

'Asateerul Awaleen' opens with a great classical overture, renamed into 'Dzuul Ar'Shil Jaheem' and the use of this intro doesn't predict anything harmonic. Impiety has always been an holocaustic underground band, as their 7" EP and the distorted demo 'Ceremonial Necrochrist Redesecration' showed. So, I expected a total blaspheme orgy of assaults crying to heaven. But no, the result is disappointing. There is blasphemy, yes, but the production, skills and structure (and I am not even speaking of originality) are so bad to make this band lose its cult status immediately. A band like this doesn't need progression, skill or what else, but this amateurism is just poor. Lower than such a lo-fi isn't possible, which gives me enough reason for a lovely slugging off: this release will be a nightmare for even the most primitive black metal fan; the most unmusical desecration of standards ever released. It isn't even noisy, but a totally bad one riff metal 'thing'. \$20.- to Shivadarshana

HD



Incubus

"Serpent Temptation" (Nuclear Blast)

Weird. The biography I received told me Incubus was busy recording their third album after several years of silence. Before that recording was finished the Howard brothers disappeared without a trace. Nevertheless they managed to re-record the vocal and the guitar parts of their first album: "Serpent Temptation" before the vanished. I thought they were busy recording their third album... I this some kind of selling stunt? Anyway, this improved version of Incubus' debut back in '88 which then was released through Brutal Records. Brutal deathrash packed into eight songs which Incubus quite a reputation back in the eighties. Listening to it now is nice, but I think they'd better recorded that third album...

WW



Infernal Majesty

"None Shall Defy" (Displeased)

Lately there have been many re-releases of classic metal albums. This time Displeased re-released Infernal Majesty's cult album "None Shall Defy" (which hasn't been released on CD before, by the way). I think most of the readers are familiar and probably having a copy of this album. As the vinyl version of this release isn't available anymore since a long time, this is the perfect chance to renew this part of your collection as your tape copy probably turned grey. Another reason to get a copy of this CD is the fact that there are two bonus tracks included which are taken from the "Nigrescent Desilusion" demo which was released back in '89. PC users are able to enjoy an extra CD-rom track which contains a biography, live picture and release info of Infernal Majesty. Readers which are not familiar with Infernal Majesty are almost obliged to check out the release which has been of influence for many deathrash bands since 1987.

WW

Kreator

"Scenarios Of Violence" (Noise)

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

WW

Left Hand Solution

"Shadowdance" (Mass production)

Gothic is becoming more and more a big influence in the metal scene. Left Hand Solution is one of the numerous bands which is influenced by this style. "Shadowdance", their debut CD, is presenting six gothic doom tracks completed by a female vocal part, not really unknown in the metal scene, but the fact they use an alt vocalist is at least a little more original. Musically seen this one is rather simplistic, which isn't that bad, but the fact that the production of the guitar sound is too thin this album misses the power it should have.

WW

Lost Century

"Poetic Atmosphere Of Seasons" (T&T)

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

WW

Lunatic Invasion

"Totentanz" (Invasion Records)

Lunatic Invasion tries to get away from the old groove of death metal. Well, adding a complete orchestra is a bit ordinary as well. Still their death metal contains many screams and a lot of aggression. But some tracks reach originality by the use of keyboards and female vocals. But still this combination is very raw and it's hard to call it a polished sound. Maybe for the better, otherwise Lunatic Invasion would have turned out into one of those mealy-mouthed love doom acts. There are some signs of a rough emotion, but overall, Lunatic Invasion is a far cry from early Paradise Lost. It is a pity the CD contains those blast riffs, which only serve to increase your migraine: not a subtle combination for a romantic death metal band. Once again the addition of keyboards is responsible for the atmosphere, the rest is middle-class standard.

HD

Malek-Tha (Fra)

"Astrum Argentinum" (Adipocere)

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

HD

Malevolence (Port)

"Dominium" (Danger)

Malevolence comes up with melodic death metal. The songs are structured in a straight line through thrash, doom and death metal without much deviation. This results in straight compositions with some connected riffs. Except for some intros and outros Malevolence doesn't allow other influences to intervene; even solos seem to be forbidden. The atmospheres in this album emanate from the riffs itself, especially when they fade into semi-acoustic or doomy tracks. Malevolence likes accelerations and slow-downs in the music, but the band never shows some breaks in their riff structures, or more abrupt tempo changes. The shortage of variation makes this release a bit dull, but for Portugal it's already quite okay. \$18.- to Danger.

HD

Mass Psychosis (USA)

"Face" (No Bull records)

Mass Psychosis are the disciples of Dr. Shrinker, but who the hell is still familiar with that band? Dr. Shrinker always guaranteed a bunch of technical and complex grind which was as unusual as Hellwitch was for death metal. Well, this doesn't tell you much either, but Mass Psychosis is doing the same. Their music has an open structure in which the arrangements aren't intended to be heavy, but to be different than the usual grindcore. Their aim is the alternative way of playing grind, without using other types of music. And they rather succeed. It's a bloody shame this old band still has no decent deal. This record on No Bull/Kock International is just a rerelease of the Face demo, together with some other songs. We have to thank Koch for saving this band from oblivion. But this heroic deed won't strike the masses.

HD

Master's Hammer (Cze)

"Slágrý" (Kron-H)

This former Czech black metal band has lost their faith in their own genre, and that doesn't surprise me. Master's Hammer was the first black metal band in the modern style (fuck no! Not Darkthrone) and even the black metal opera couldn't inspire them. A pity, because I expected some great adventures with this band. Well, the experiences you got with Master's Hammer have got even stranger. Right now they stepped into the genre which Laibach has been exploring since a long time. But Master's Hammer doesn't start with some noise experiments, no, they just take first class composers and rebuild their overtures in a mechanical way. The opener on the album is just theatrical enough to attract your attention, for there is also some chamber music like that of the modern composer Schnittke, as well as some happy folk music. I can imagine that not everybody will like that. Only the Wagnerian 'Hlava Modernistova' pushes you back to the black opera. This sampled flashback gives you the feeling that there is a missing link between 'Slágrý' and their last album 'The Filemnicce Occultist'. Or is Master's Hammer just too much ahead of the time? Anyway, Master's Hammer asks a lot from you, and it's nice to experience their ideas. If this is only the first step of the experiment that just started, I see a great future for Master's Hammer (and Kron-H). Let's hope they will become more productive, because we have been waiting too long for this album.

HD

Medicine Death (Bra)

"As A Vigorous And Lustful Figure" (Oliver Records)

Coincidentally Medicine Death has much in common with the Belgium Caducity. That means a lot of psychedelity and also a total improvement of their old ordinary deathrash from 1993. Eastern melodies, strange arrangements and a lot of other strange stuff is hearable. Tracks like 'Divineness from the Forest' and 'Black Narcissus' are great trips through a strange musical universe. They use a lot of strange percussions and don't avoid the use of dreamy vocals, mixed with the old grunts. It's a pity that from time to time Medicine Death falls back to their old growling death metal. This album is a really huge step forward, but I just ask much more. I will be totally satisfied when this band ends up in the Morrisound studios, having a great production like Cynic. Now it is easy to compare this bands with Cenotaph, Morbius and Absorbed (small technical death metal bands), but if they work hard in developing their style, they will end at the top of alternative and avant garde music. I hope they won't stop developing their music. It's hard to obtain high professionalism under Brazilian circumstances, but I hope they will be able to continue the path on which they walk right now. Their start is really great anyway. I think I'd better give the address of the band. Medicine Death, CX. Postal 6008, Ag. Artur Aquiles, Joao Pessoa - PB, CEP 58013-140, Brasil.

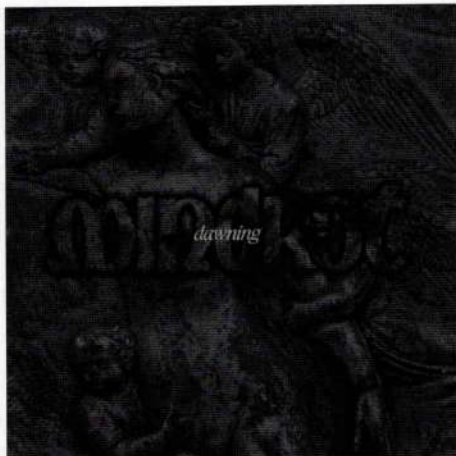
HD

Minas Tirith

"The Art of Becoming" (Art Music)

The dreamy and technical rock Minas Tirith plays is impressive, but a bit over the top I think. There is a lot of attention to acoustic structures, strange vocal lines, but it never touches a real jazzy note. No, Minas Tirith hasn't much in common with Sieges Even or Psychotic Waltz. They pretend to be alternative, but there is a lack of variety on the entire album. The product is far from solid and the riffs are just some complex scales. Also the vocals are lethargic rather than fascinating. No, I liked their previous mini-album better; this is too much a freak-out with too little sense for feelings. And that is what the audience wants. Complexity is nice, but not in such flat production and non-inspiring compositions. Distributed through Voices of Wonder.

HD



Mindrot

"Dawning" (Nuclear Blast)

It's dogged does it... After swimming through the underground since 1989 Mindrot finally has been able to attract the attention of a record company which was willing to release their debut: "Dawning". Taking of with a drum part what appears to be the leading thread of this entire album. A very melancholic and atmospheric piece of doom (death) with "withersoul" as a unexpected track, the climax

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

WW

Misanthropy (Fra)

"1666... Theatre Bizarre" (Holy Records)

Attention Madame et Monseigneur, this overture isn't something for those peasants outside, but for us who like to drown in decadency. Listening to Misanthropy you get the idea you have forgotten to powder your moustache with gold dust. But, just light a perfumed cigarette and Misanthropy is going to serve you pink champagne in their own velvet salon. For a long time Misanthropy is my private chamber orchestra-in-a-stereo, but also for me this baroque opera in Rococo style is a big improvement. No, it's not posierish like Queen; it's real! The album starts off with 'Gargantuan Decline', which opens the 17th century with a musical theatre play. After the instruments have been tuned, the trip starts and takes you along parts like 'L'Autre Hiver' and 'Aphrodite Marine' into a complex orchestration that will never leave your mind. On the first time listening you'll get frustrated by the many rhythm changes, different moods and structures, but it's Misanthropy's own, and at least it breaks with the simple chorus-couplet structure or the never ending/going compositions. No, Misanthropy delivers a brilliant arrangement in which the keyboards, performed by the guy who plays in Elend, have an important role under the waves of elite guitar riffs. It all sounds so natural and 'pirouetting through the gloom', that after a few times listening you can't get enough. The climax of this album lies at the Bach-inspired 'Trumpets of Hypochondria' and 'Schattengesang', the latter a track with a German background, transformed in a pure French atmosphere, something only those 'Jean Lorrains' can do.

HD



Misery Loves Co.

"Happy?" (Earache)

More and more bands discover the digital possibilities of today. Just as on the Pitch Shifter CD "Happy?" has got a CD-Rom track for PC and Mac. This time featuring a biography, some exclusive photos and a live clip of "My Mind Still Speaks". All this very good designed and done very professional. Besides this of course the tune "Happy", previously unreleased "Strain Of Frustration" and a remix of "Sonic Attack" which is remixed by Clawfinger's Jocke Skog. Also included four live tracks taken from their last tour and with a remarkable good sound quality. A very good industrial influenced metal album which will be available for a special price! Worth checking out.

WW

Mortician (USA)

"House by the Cemetery" (Relapse)

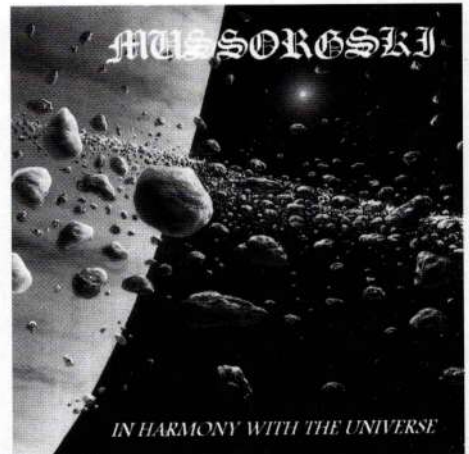
When I started the magazine Mortician, Relapse was a really small American label, but had already one small and unknown band out. It was Mortician, a provoking brutal death/grind act. This band still is unknown, reasons enough to put them on the underground series. Who can resist a Cannibal Corpse on low frequency? Mortician is a really drilling shock therapy. The immensely downtuned strings (or cables) produce an unnatural bass sound and so does the vocalist. His way of singing is like you open a well cover. This isn't music for the ear but for the stomach. Sure, play this album when you ate too much, it will help. Especially the unrecognizable Celtic Frost cover 'Procreation of the Wicked', much better than what Sepultura did.

HD

Mortiis (Swe)

"Kaiser av en Dimension Ukjent" (Cold Meat Industry)

Mortiis does it again! Rather the same ambient classic music we are used to. Still it has its simplicity, but it contains the familiar charming visions, grotesque feelings and other theatrical aspects. Also a wiide production gives you immense emotions and feelings of eternity. So, it's what Mortiiis represents, again two tracks, keeping the hidden wisdom inside. And that's also exactly Mortiiis' problem. Every new album is an expression of his own soul, but it stays too primitive and too closed. Still the gates to the instrumental universe haven't opened and the music of Mortiiis stays a desire to the eternal void. Mortiiis continues with his story, already for three albums now, but still the happening didn't commence. When will we finally see his interstellar dreams from beyond, the final burst out of bombastic tragedy? Maybe in his upcoming book or his next release? Let's wait again. HD



Mussorgski

"In Harmony With The Universe" (Morbid Madness)

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

WW

MZ.412

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

Well, the fashion and attitude of MZ.412 is much in the same vein as the most extreme black metal folks. It's a pity this works on my nerves. It pushes a lot of seriousness away from you. How can I concentrate on the dark feelings in their music if they act like ordinary black metal clowns. It's fuckin' disturbing to notice that there are also some penguins making this music. No matter MZ.412 has been around for a long time. They just went back when the black metal hype was growing to a top. So, the bandwagon of evilness goes on, luckily you won't notice these facts too much on the copy I got. It's one of the special edited 412 copies covered in a black box with the MZ.412 symbol on the front. And also the music is pretty dark. Mostly MZ.412 exists of some mechanic sounds on low frequency, approaching sonic projects like Lustmord's. This time it contains evil chants and voices speaking out the worst blasphemies under the breakers of industrial noises. On the fourth track a satanic dark techno rave starts up, divided in two different parts. The music gets reduced to a minimalistic organ sound on 'Vampir of the North' which bursts out in a drumming inferno. And so the lord of evil proceeds on his path of destruction.

HD

Nastasee

"Trim The Fat" (SPV)

Former Mucky Pup and former Dog Eat Dog member Dan Nastasi has gone solo and comes with "Trim The Fat". Musically Nastasee is sounding, pretty logical, as a combination of previous mentioned bands. Cheerful hardcore with a mature sound, but that also is pretty logical when you've got over 10 years and several albums of experience. Eleven tunes of which some are pretty serious in his attempt to improve the world, but also the good old Mucky Pup humour is featured. Mucky Pup and Dog eat Dog will like this one.

WW

Nåstrond 666 (Swe)

"Toteslaut" (Napalm Records)

Well, you may have three guesses as to how this CD from Sweden sounds. If you guess right, you will win this CD, because I have too much of this Scandinavian stuff in stock. I just give you a hint: the song titles are like "En Sang Fran En Pestbesmittad Grav" and "A Black Hearse Clad In Human Bones And Skulls". By the way, if you see the bloody band pictures, then you realise this band has more to do with an image than with music.

HD

Nattvindes Gråt (Fin)

"A Bard's Tale" (Solistium Records)

Teemu, an active member of Darkwoods My Betrothed needed another project to express his feelings. In this way, Nattvindes Gråt evolved into a real band of the atmospherical kind. Luckily Teemu doesn't use the trendy Swedish language any more, as he did on the debut album (which got a big response). Nattvindes Gråt's style has also turned into a more or less heavy gothic genre; some metal with catchy riffs and a decoration of keyboards. The vocals are remarkably epic and even heroic in the way of Manowar. In spite of this, I don't expect Nattvindes Gråt will attract much attention in between all the paganistic violence of these days. Their status will be hanging on the reputation of their demo and they might hope to get some attention from fans of The Gathering and others. Maybe Nattvindes Gråt made too many concessions and they became too sympho. It makes them a lot more spontaneous, but nothing really special.

HD

Necromantia (Gre)

"Scarlet Evil, Witching Black" (Osmose)

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

HD

Neolithic (Pol)

"For Destroy the Lament" (Adipocere)

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

HD

Nightfall (Gre)

"Athenian Echoes" (Holy Records)

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

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

HD

NME (USA)

"Unholy Death" (Moribund records)

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

HD

October Tide (Swe)

"Rain without end" (Vic Records)

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

HD

OLD

"Formula" (Earache)

(taken from Wounded magazine)

I received this CD just before the taking this issue to the

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

Minda Lapinskas.

Oppressor

"European Oppression Live" (Megalithic Records)

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

WW

Pan-Thy-Monium (Swe)

"Khaooohs and Kon-fus-ion" (Relapse)

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

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I had to enter the 'Zulu'-area, the West-European time zone where people still drive at the wrong side of the road and drink tea with milk instead of sugar, where the taxes are high (at least for record labels) and churchyards still have the old romantic gloom in the moonshine. I was curious how that small label Misanthropy would be like. For a long time, to me Misanthropy records has been a small and mysterious label, but after the heroic releases of Burzum I got more interested in this label, runned by a 'she'. The 'she' at her office, located in a dull, but nice town called Hadleigh, just terrified the Norwegian population with a new release of Burzum which reached both the newspapers' headlines and a dominating position in the rock charts. We already knew her by her name 'Diamanda', the femal intellect behind the label. Yes, brain, for Burzum isn't the most existing release any more and the new Misanthropy products can be labelled as 'elite'. To find out how it started, how it goes on and where it will end, just read this interview.



As long as I have been into the black metal scene, I knew Osmose as the only black metal label. Later we also had Deathlike Silence, which started to release some Norwegian products and brought out the first Burzum items. But suddenly there was Misanthropy records who took over the Burzum releases. Where did it come from? Well, basically the story was like this: I was working for the German issue of an English metal magazine (Kerrang - ed) in 1993. At that time, I was an admirer of Burzum. Burzum was going to sign to Candlelight records, but when the murder of Euronymous in august happened, Lee didn't want to do it any more for some reason. Around that time the album 'Det Som En Gang Var' was released, only in one thousand copies. I thought it was a fantastic album and it would have been a shame if that album had got lost. So, basically I wanted to ascertain that 'Det Som En Gang Var' was repressed and rereleased, so I checked the situation and asked several record companies whether they were going to release it, for I never thought to do a real record company myself. There were only two labels that had some interest; Head Not Found of Metalion and Nosferatu from Italy. Nosferatu just wanted to help me out and make this release a split one between us. But they never

MISANTHROPY RECORDS



had any interest in black metal so they asked me why I didn't do it myself if I really wanted to have that album out. Then I considered this possibility and I contacted Varg Vikernes through his mother. Due to some coincidents I had his telephone number and I let the message on his answering machine that I was an English record company, which I was not at that time, and said that I was interested in releasing his album. Some days later his mother called me back and asked me to send the conditions, which she would pass to Varg. Several days later I got a fax from Varg, and he mentioned his conditions and asked me to write about myself, about my plans and whether I could meet his conditions. So, I just sent him an example of a contract. Around that time, things had changed a bit. The album should be released together with Head Not Found, but Metalion didn't have enough money, so all of a sudden I was there wholly on my own. I did have some money from my job, but I didn't have enough to release it on my own, so the only thing I could do was to take a loan, which was what I did. I just wanted to release this album as a one off, as a hobby, and that's it. Then I agreed on a contract, I signed Burzum, but everything became so wild that I released more stuff and it became a job.

But the first release of Burzum, it was between you and Cymophane records?

No, the first release wasn't 'Det Som En Gang Var'. I wanted to do that but Varg decided to release his next album 'Hvis Lyset Tar Oss' first and do the rerelease later.

And you told me that the 'Filosofem' album wasn't Burzum's last. There is still another one to come?

No, there's a sixth album, it's called 'Balders Doed', which means 'The Death of Balder' and I hope this will come out at the end of 1996. I got the master tape already and I just have to master it, but the only thing that is missing is the artwork, and it would be stupid to release it now; we just have 'Filosofem' out. But probably after that release there will be nothing more of Burzum.

On that album, is there still some guitar?

No, it's done by keyboards, computers, but it's really folky classical music. It's very nice.

But Varg had the opportunity to work in jail with some equipment.

In his former jail, yes, but he got replaced to Oslo, a prison in which they keep lunatics like horse rapers, and he is really isolated over there. It's like the punished him for not keeping his mouth shut and for Burzum still going on. It's like he is public enemy number one for the Norwegian state.

Then she tells about the idiotic hype that formed around the murder, the gossip in the newspapers, the influences the officially christian government had in the Varg conviction and the frustration of the black metal fans in Norway. All well known facts, but again, she underlines Misanthropy was formed only because of the art of the artist, and that Misanthropy would be 'the conformist's worst

nightmare'. But how did she become so interested in Burzum, for her metal roots were only related to Kerrang?

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

But which bands did you like then?

I can tell you that when I was a little kid I just started with stuff like Kiss.

Well, at least that's a metal band, maybe they started the corpse paint.

Yes, (she laughs) but when I was thirteen, fourteen I was more into punk and wave. I listened to the bands as The Cure, Sisters of Mercy, Black Flag and so on.

What I heard of the new Burzum really made me curious. His project on digital music was already an old rumour, but is that really to be released?

Well, I should make you listen, but Varg forbade me to do so. I can tell you that it's not like Mortiis, it's totally different.

But what do you think about the ambient in the black metal scene?

I am not too fond of it. One of the things I used to listen to is real industrial music and stuff that has been around for quite a long time, things like Laibach, not of Cold Meat Industry only. And those people do it so much better, because they have the industrial background. While people like Mortiis do it so simplistic. I don't really like it.

What about Burzum then?

I said, it's not like this, it's not two fingers on the keyboard ambient.

And the long ambient track on Filosofem? I mean 'Rundgang um die transzendente Säule der Singularität'.

Oh, it's very relaxing, it's new age music!

And you don't like any of the releases of Cold Meat Industries?

Well, I do, I like In Slaughter Natives, I like Aghast, they are pretty good.

Don't you think this will be next when black metal collapses?

Maybe, but it's clear that black metal will collapse in 1996. Just look magazines like Ablaze, look at thousands of crap releases, labels rising up and bringing out shit. I don't know what will be next. Maybe Osmose's thrash and speed metal? I don't think so. It's hard to tell. The trend is black metal mixed with ambient, but that stuff doesn't sell much at the moment. Maybe Diabolos Rising might have a chance in the future. But for this ambient stuff, you have to realize it has been going on for ages. Just stuff like Current 93, Death in June, is around for a long time, but they never sold really much. Same goes even for Coil.

About the other bands. In the Woods...

Fleurety, Monumentum, Ved Buens Ende and more to come.

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

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

By the way, I read in your booklet that they refused to have a distribution in France?

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

Okay, then we got that really strange band Fleurety.

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

You are doing so many collaborations.

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

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

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

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

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

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

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

You hate men?

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

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

But that has reasons; they suppressed women,

they didn't allow them to study.

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

By the way, nowadays there are a lot of black metal people who are a big fan of Nietzsche.

Yes, but I wonder how many of them have ever read Nietzsche. Some of them even can't write his name correctly. Especially those 'White Supremacy' dudes totally misunderstand Nietzsche, for if you have read Nietzsche you know that he totally hated his own people, he hated the Germans and all those stuff of 'The Antichrist', he hated all those suppressings by the church and all those establishments. And Nietzsche meant the Übermensch as the Übermensch of the soul, not of the race. But what would you expect from black metal people, would you expect they understood this?

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

No, look, what I meant was that lately in England it happened that there were some kids who did some vandalism, they kicked down grave stones, they damaged churches. They didn't burn them down, because English churches are usually made of stone, but this caused a group of parents to form who wouldn't permit black metal any more. They said it was all the fault of black metal that

these kids were doing this, they are all influenced by Burzum, so we should stop selling black metal. But I think it's bullshit, music alone can't influence a person to go out and kill people or to burn churches. If they do, there is something else wrong with them, and they only use music as a ventil. But I can say, the church fires caused the big hype and made the ordinary black metal big.

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

Well, 'Filosofem' is in the rock chart right now on number 14! Selling better than Bon Jovi! The first edition of 'Filosofem' was in a hard back digibook,

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

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

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

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

Maybe, who knows.

Harold Dekkers



music is also bombastic, but not over the top. Due to the use of many strange wind instruments and avantgardic jazz grooves the album gets a spacy feeling. But it's not an over the top originality, and it's just the balanced mixture of free-style jazzy death metal and growling grind that makes a windy and majestic overture, based on a story about strange Gods. The second album "Khaooohs" was just a more or less easy continuation of the debut "Dawn of Dreams", but this release is again full of new spirit. The first two tracks are the best Pan-Thy-Monium freak ones I've ever heard, and the story finally ends, again with a ticking clock, in a synthesizer track "Behrial". The only remains is "In Remembrance", 60 seconds silence for the passed away Pan-Thy-Monium.

HD

Parricide / Evereve
"Promo-Split-CD"

These two bands joined forces and released a split CD instead of two separate demos. Both featuring five tunes. Parricide offers four melodic sympho death tunes completed with a bad and irritating vocal part: nothing out of the ordinary. The fifth track "Endpoint" which is a kind of epilogue starts promising, but appears to be just as the previous four. Second band Evereve is more sympho doom. Musicwise they're more promising, but still a song like "Salvation" is full of timing mistakes and false notes. Again the vocal part is a huge negative element in their music; too forced and out of tune. Nope, I think they better could have released some demos first...

WW

Penitent
"Melancholia" (Cold Meat Industry)

When I received their demo '95, I thought I had to do with an immediate Mortis rip-off. Well, their music is much into that direction, but it's still very different. In the first instance, I also expected something like Ordo Equilibrium, for the whole album is dedicated to the memory of Marquis de Sade. Also the Karmanik lay-out of the booklet is much in the vein of De Sade, with the use of old Engravings and French textures. But nothing about Juliette nor the poor Justine can be discerned. It's more the melancholic mood Azgoth draws from all the morbid sickos, mixed with the literary expressions of Beastus Rex. So, it's not only the music of those two libertines, but also the Norwegian-English poetry you have to take into account. Penitent exist mostly of some emotional piano music and about this only fact there's not much interesting to tell.

HD

Pitch Shifter
"Infotainment?" (Earache)

After the "Industrial" and the "Desensitized" album Pitch Shifter is presenting a quite modernized album titled "Infotainment?". Trip hop, techno and jungle influenced industrial is what they're offering. Penetrating beats, heavy guitars and funky bass parts. Of course all this completed with a bunch of mind scrambling samples. Speaking about samples: Pitch Shifter is offering, of which I understood, 123 of their samples which are collected in track 11 and 12. Quite irritating when you're just listening the album, but can come in quite handy when you've got your own sampler. Also on this album a CD-Rom track for PC and Mac users. To me it seems that the program is not really working, but hey... we're talking about Pitch Shifter here so they probably have meant it this way.

WW

Plecid (USA)
"Independent release"

The dark cover with only a shining purple logo already suggests gloom and depression. It all indicates soft but utter dark music, and the lack of real information makes me extra curious. Indeed, the opener of this album is a dreamy exposure of melancholic feelings, soft as a summer-night, but it isn't all midsummer-night love that's reflected here. Psychedelic mysticism gets the upper hand in hypnotic tracks like "Mortified". The dark and macabre gothic experiences slide easily into sweet but nocturnal ambient with a soft drum program, alternated with esoteric bass guitar sounds. Plecid is a somnambulist creation, originating from a vague kind of pop wave. This is something for the more spiritual fans of Dead Can Dance, and it's far better than the usual gothic crap. Visit your dark half with this. For info, write to Ajna/Tyler Davis, P.O.Box 11741, Olympia, WA 98502, USA.

HD

Sacred Sin (Por)
"Eye m God" (Dinamo)

The sub-label Dinamite of the Portuguese Dinamo label released the second album of the deathrash act Sacred Sin. The first release of Sacred Sin was on Musica Alternative and reminded me of old bands like Holy Terror, Hallows Eve, and some bay-area bands. I think it wasn't a bad release, even though it was a bit old fashioned in 1994. After that, the drummer and guitarist of Sacred Sin were replaced, and they continued the same style. In two years Sacred Sin improved to a nice deathrash outfit who managed to keep up the atmospheric keyboard tunes along with some technical arrangements. Luckily they dropped the thrashy riffs and added more enjoyable solos to the songs. Sacred Sin allows some experiments in their music, but without too many surprises, and they keep it to one theme without getting boring. I wouldn't say Sacred Sin is a fascinating band, but what they do they are doing really well. Just something of the good old quality.

HD

Satanic Slaughter (USA) (Necropolis Records)

A band founded in 1985 and rehabilitated in 1995, that sounds interesting. At first I had to search in my tape collection which band that could be, but after delving in my collection for some time I found out that I probably never knew the band, even now the name sounds so well-known. For 1985, this band must have been really destructive, something that only existed in the United States with bands like Death, Master and Repulsion. And still this hyperspeed deathrash is a reflection of those old days. It is a pity that the recording quality is like it stems from 10 years ago: the vocals are not so well-recorded, and the output level of this CD isn't very dynamic either. But all in all, it contains the charm of those old days, far better than the old noisy tapes who are still somewhere on the ceiling.

HD

Scorn (UK)
"Gyral" (Earache)

Scorn has become the most lethargic band on earth, but also one with a great feeling. Their handclap rhythm and hallucinating soundscapes are monochromatic on the entire album, and the variation in every track is reduced to a minimum. It's all like listening to a dripping water-tap in the lurking darkness full of strange ambient sounds that lay your inner brain waves to rest. Scorn is in fact one big hypnosis, and that's what it makes it great. A big step forwards from their previous album, but I wonder what will be on the next album. Only virtual minimalistic sounds?

HD

Septic Flesh (Gre)
"Esoptron" (Holy records)

It's true, Septic Flesh is still a remarkable standard in the doom metal genre. "Esoptron" is another release of dreamy and dimensional music with mighty volcanic vocals. The solos spiral around the growls and, together with the musical themes, often reach out for the climax, without ever really reaching it. Septic Flesh uses this trick to keep you fascinated and indeed, some heights as "Rain" and "So Clean, So Empty" are beauties of emotional metal, but never are they vertiginous enough. Septic Flesh always retracts too soon from their aesthetic compositions into the dark depths of pitiful slowness. But it's essential for their style.

HD

Serpent
"In The Garden Of Serpent" (Nuclear Blast)

Again Lars Rosenberg managed to surprise me. After the split up with Entombed and the full time function in Therion, he seemed to be functional in another band: Serpent. Serpent's debut release has seen the light of day and offers ten tunes of heavy doom rock. Melodramatic (normal) vocal parts and heavy bombastic guitars and drums. Sometimes cheerful and catchy, sometimes threatening and depressing. Comparable to Black Sabbath and The Obsessed. Good produced, interesting album. Don't be blinded by the fact Lars is a part of Serpent: expect the unexpected.

WW

Setherial (Swe)
"Nord..." (Napalm Records)

"In 1996, everything will collapse" were the words of a prominent figure in the field of black metal. Will it? Can we expect something new from the list of new names like Sorhin, Nazxul, Myrskog, Ildkrig, Carnun, Vergelmer, Borknagar, Skuggmörker, Mork Grynning, Nattvindes Gråt, Blerförpitarer or Hermh? And what will happen if they all release a CD? To be honest, Setherial was rather unknown to me and they also took part in the international plagiarism. They are ripping off other bands as anyone does in the scene, but for some reasons they stay interesting. It's just like the excellent multi-riffed black metal like Abigor did on "Nachthymnen"; Setherial also attracts all my attention. Their album "Nord..." will do good as a christmas postcard with all the snow and silver letters. The disc and booklet can be used for a course poetic Swedish in five lessons with one example written in English. So, plenty of cliché, they are definitely not a Primordial, October Tide, Arcturus, nor a Ved Buens Ende. The only real advantage Setherial offers is that they managed to kill my interest for bands like Immortal and Enslaved bloody fast. The drumbeat rate increased to another maximum, but without the feeling to obtain a total holocaust, although tracks like "I Natens Fann" get close. The music is sharp as a razor blade, without being too thin, at least very powerful in a solid production. The with each other colliding riffs has a special and remarkable raw and aggressive sound. But the really positive thing is that this band created the first really emotional riffs without the support of keyboards, i.e. in the more than ten minutes lasting "In the still of a northern fullmoon". Of course, for harmonization, Setherial also needs electronics, but they aren't an Emperor. "Nord..." is so far the best product in the area of hyper speed, without losing control. I am afraid that Devothan, Thorn, Kraath and Lord Mysteris showed that it hasn't collapsed yet. Holy Lord, save us, the killing has only just started!

HD

Skepticism (Fin)
"Stormcrowfeet" (Red Stream)

I always felt well when listening to the satisfying effects of the immensely slow doom variants like Thergothon and Disembowelment. Lately we got some better produced and more catchy versions of this genre in the form of bands like Dusk and Mindrot. But Skepticism, started somewhere in 1991 in Finland, take you back to the roots. And yes, the Finnish doomsters are still good in making this kind of music. Skepticism looks like Faltomy, a mysterious band

that did one demo only and that is still lost in the darkest realms of my collection. And as dark as Skepticism is, they also will stay very obscure. Just like Faltomy. Skepticism also plays on the atmospheres around the slow and heavy riffs. So, this album isn't the depressive growling doom a la Thergothon only. The chilly, grave organ sounds lead this band through their own pitch-dark doom, heavy as lead. Not really strange for a band from a country with the highest relative number of suicides.

HD

Skrew (USA)
"Shadow of doubt" (Metal Blade)

These are the kings of the electro-thrash, the leaders of the digital cross over. Skrew again steps into the alternative heavy music genre with a lot of danceable heavy riffs, supported by a lot of electronics. It's just not sufficiently electronic to get into the same genre as Frontline Assembly, but it's getting close. Skrew walks along the same path as Ministry, playing their instruments like they are all sampled. But Skrew is far from a digital trick, they are real, straight and tight, and they only use the ideas from different styles of music, just like on "Knotted Twig", which uses some "drop off" beats, and "Head" which is more in the industrial field. But above all, Skrew pops up with ultra aggression; their power is in their repeating riffs and circulating tunes like their utter volient groovy "Sam I Am". Shadows of doubt are slammed in your face and you'll have to move after you put this album on.

HD

Tenebrarum (Col)
"Blood & Tears" (Voodoo records)

Tenebrarum succeed to change from a primitive South-American death metal band into a more cultish act. Their debut "El vuelo de las almas" was already a remarkable release, due to the folkish violins in the music. The violins and also the female vocals make this release more interesting than a great old styled metal act. Tenebrarum sounds like the early Samael: dark echoing dungeon vocals, slow riffs and primitive solos. Tenebrarum isn't catchy or modern, still simple, but with the right ancient spirit a la Necrophagia, Master, Venom, etc. Maybe the Spanish songs like "Mar de Zozobra" and "Balneario de la Muerte" frightens you, but Tenebrarum now has a historical sound like the old Colombian act Masacre and the violins makes it even more original. (Voodoo records associate with Insane Music and Warmaster, Order this from Insane Music, Gabriel Porras, AA 60640, Medellin, Colombia.)

HD

Tenebris (Pol)
"Only fearless dreams" (Morbid Noizz)

It's difficult to describe the music of Tenebris. Tenebris finally succeed to release this album after some financial and technical problems, but thank God the Polish label Morbid Noizz released this many sided and complex music. It's so diverse I've some real difficulties to review this. Tenebris isn't totally weird nor high-tech like the jazzy try-outs of Cynic or the catchy progressiveness of Death. Don't compare this to Sieges Even, but it's okay to call Tenebris the Dream Theatre of death metal. Well, enough comparisons, let's try to describe the music. Tenebris creates buildings of many different musical elements and isn't afraid for complexity or simplicity as long as it fits in a wide arrangement of different moods, supported by a lot of inventiveness and the needful keyboard lines. But all the different elements never go to far out of the range of Tenebris own style. Yes, in their variety their is a real own style. "Only fearless dreams" is an orchestration that keeps fascinating the whole album.

HD



The Breath Of Life
"Lost Children" (Hall Of Sermon)

Completely new for me, but "Lost Children" appears to be their third album. Anyway, 12 tracks of gothic opera wave which is good for a huge amount of goose bubbles. Musically I can't find any band to compare them with so you've got to do it with my description. The Breath Of Life makes use of two kinds of female vocals of which one is a soprano opera voice and the other does remind me of Kate Bush. "Lost Children" is a very mature and convincing album which you definitely have to check out when you're into gothic wave.

WW

Tragedy Divine
"Visions Of Power" (T&T)

Tragedy Divine (formerly known as Variety Of Arts) is debuting with their "Visions Of Power" album. Presenting 10 songs of thrashy power metal. Influenced by bands like Agent Steel, Liege Lord, Hellstar and Hallows Eve Tragedy Divine produced ten easy-to-consume songs even though they're played on a rather good technical level. The clear production and the tight played performance are the right finishing.

WW

Tribes Of Neurot (USA)

"Silver Blood Transmission" (Release Entertainment)

The members of Neurosis needed an other vent to express their dark feelings as for these wouldn't fit the genre of alternative metal. So, they dived into the dark ambient of industrial alike music. Yes, if you are into the soundscapes of electric powerstations, logarithmic noise structures, subsonic soundwaves and other strange frequencies, this is an album just for you. Comparisons to the good old Lustmord are unavoidable. If you'd like to have an audible decoration, or if you want to become musically high, just put on this seventy-five minutes of Tribes of Neurot, with a sound that varies from the deep-sea sounds to the mysterious indo-african midnight percussion. It's all a bit without identity or direction, but the music is nice for mystical meetings.

HD

Torque (USA)

"Torque" (Mascot records)

What Torque offers here has to do with the bay-area syndrome. The rhythmically structured drum attacks aren't very convincing, an neither are the worn out solos. The modern vocal lines together with the smashing aggression, like on 'Choking', can keep this album up, but it doesn't have the same impact as the violence of returning acts like Voivod and Slayer. Too many bands rely on this groove. Also the interaction with rap ('Again') has become too usual. It was bay-area thrash act Vio-Lence, the forerunner of Torque, who started to experiment with these style combinations, but it's already been overrun by bands who went much further. In the modern scene, in which techno, rap, hardcore, industrial and thrash have melted together, Torque has a too big a chance to get lost. But I won't be surprised if Torque gets some attention from the usual Dynamo open air visitor or Biohazard fans. In spite of all stereotypes, Torque is still a metal band of the modern age, but by far not the most surprising act.

HD

Ulcerate Fester (NL)

"Sonatorrek" (Cyber)

After two excellent demos we didn't hear anything of this Carcass outfit, and now they finally show up with a full length doom album. Trendy? No, Ulcerate Fester shows that originality can be found close to the original styles. This band always has been aloof in their grindy sound and it has always been impossible to call them brutal. Ulcerate Fester has always been a band more or less in the line of Xysma, Adramelech and Disgrace; calmer and continuously improving their own abilities. And they demonstrate their skills again in the Carcass on doom compositions. Ulcerate Fester is heavy, somewhat melancholic in the unique and simple riff constructions. It's hard to believe that simplicity can have such an great impact on you, but it's a fact.

HD

Umbræ Et Imago

"Gedanken Eines Vampirs" (Nuclear Blast)

You can discuss the fact whether Umbræ Et Imago's music must be categorised as a part of the metal scene. The borders became indistinct some time ago and that's why I decided to review this one. "Gedanken Eines Vampirs" is filled with 11 tracks of dark gothic wave with some techno influences which creates a mysterious atmosphere. Just like bands as Das Ich, the lyrics are German, which, I think, suits the music and supports the atmosphere. People who are into this kind of music definitely should pay some attention to this album. Nothing much more to say; well done in all it's ways.

WW

Usurper

"Diabolosis..." (Head Not Found)

I received a four track promo tape to give me an indication of Usurper's nine track album "Diabolosis...". "Hypnotic Void", "Blood Passion", "Full Moon Harvest" and "Ruins Of Gomorrah". Four tracks of bombastic blackish death in which I recognise a lot of influences differing from Paradise Lost to Celtic Frost and from Gorefest to Delerium. Except for "Hypnotic Void", in which the timing is too bad and the drumpart too unlogical hectic, this promo tape kept distracting my attention from the backgammon game I was playing. Interesting and well varied tape and when the rest of the album is at last as interesting as the last three tunes on this tape you'd better rush to your record dealer and check this one out!

WW

Ved Buens Ende (Nor)

"Written In Waters" (Misanthropy Records)

I'd never expected an album of a band like Ved Buens Ende, for acts like Sieges Evens, Psychotic Waltz and Watchtower aren't very popular. It's like this release is a result of the development of Misanthropy records. With their release of In The Woods..., the Norwegian bands on Misanthropy started to drift away from the usual Norwegian black metal sound and Ved Buens Ende ends where musical intelligence starts. Still we can hear some rapid black metal phrases, but most parts on the album rely on a strange avant garde style. Still, Ved Buens Ende results from what black metal has done before. Not only some slight influences from Darkthrone, but also a new interpretation of the Voivod and Celtic Frost feel. Like the band said in Terrorizer magazine, 'Written In Waters' is the follow up to Celtic Frost's 'Into The Pandemonium'. Of course, there are absolutely no musical connections to any idea of Celtic Frost, but Ved Buens Ende arranged the right things just to get an original and progressive sound equal to Celtic Frost's best album. The music doesn't contain the ancient simplicity but is

based on musical progression. 'Written In Waters' is one complete work of melancholy, harmony and nostalgia instead of the overtuned powerful black metal emotions. I am afraid this band will stand on a lonely high, the top of a bare mountain. But this feeling of desolation is totally reflected in their brilliant music.

HD

Voyage

"Embrace" (Nightfall Records)

When I was a very little kid I did like fairy tales. Later on I got interested in things like Michael Jare Jarre and listening to Voyage reminds me of the old times when I preferred to listen to 'Synthesizer greatest' next to Iron Maiden. Well, Voyage would have been the perfect mixture for me at that time. This band is a kind of rocky music filled with an overcompleted electric orchestration. But the problem is, the well composed songs have a too sentimental atmosphere. The emotions on Voyage are really too cheap. It's as uninteresting as the latest The Gathering and musically you can describe Voyage as a mixture between Mortiiis and Queensryche. And that's really disappointing, for these musicians have the skills to create something that shouldn't be misplaced on the Hyperium label. So far, don't dream on too much with the Tolkien themes and don't grip directly to the wildest emotions. A bit more originality please.

HD

Warlord U.K.

"Maximum Carnage" (Nuclear Blast)

How to confuse people... Give your band the same name as an American band and simply add U.K. to make clear that you're a different band. And put a sticker on the front of the CD-case telling Benediction members Dave Ingram and Neil Hutton are part of Warlord U.K. and write the following names in the line-up: Mark White, Bear, Mick Gorst and Neil Farrington. Tell me, am I suffering from serious dislection or what? Anyway, what we've got here is some good old fashioned deathrash. Played tight, heavy production, melodic solos and catchy riffs. Nothing wrong with it, only released a couple of years too late. For all die-harders.

WW

Welten Brand (Liecht.)

"Das Rabenland" (Witchhunt records)

Ah, this is where I have been looking for a long time. So far I've only seen the music style of Welten Brand on labels like Hyperium and Opcion Sonica. Yes, I am speaking about the gothic art of bands like Stoa and Love is Colder than death. Don't expect any monotonously or simplicity like Mortiiis, nor following trends; Welten Brand (from the small country Liechtenstein!) is much more skilled. Of course, they are not yet on the level of the forementioned bands and maybe that's due to the age of the band, but they are coming close to the classical quality. This band was founded only eight months before this debut release. They took a lot of elements from the established gothic movement, the electronic orchestration is a bit colourless and also the vocalistic skills of the two males and the two females still have to grow, but it doesn't take away the fact that Welten Brand are of a good harvest. Give them a hard classical education and you get a top sextet. People who are already familiar to Hyperium records know what to expect from this CD. Fans of Elend and Pazuzu, don't waste your money, just buy this!

HD

Windham Hell

"Window of Souls" (Moribund Records)

No windy experimental noises anymore. Hell, no, not at all. 'Window of Souls' is an experiment on classical music, a kind of lesson in the works of Stravinsky and Vivaldy (actually I'm not very classically educated, but the themes sound pretty well known to me). Only the vocals, growing now and then on the background, remind me of the old Windham Hell. For the rest it's like an instrumental Mekong Delta with the classic compositions on fast and atmospheric metal. Luckily it doesn't come close to a freak-out as Ingwy Malmsteen, but it all sounds pretty Baroque; I think Robert de Visée (1660-1720) would bang his head off on hearing this tape. On the other hand, it's like this work is a study on classical music only. A next album should be more complete in the production, vocals and drums, and then we really have the proof that metal can be Mozart instead of being Rock 'n Roll only! Windham Hell, P.O.Box 1346, Snoqualmie, WA 93065, USA.

HD

Deathphobia III

"Compilation album" (Chiller Lounge Records)

Get a cross-section of Germany's best death metal acts for \$10.- only. Well, the best bands? We have to take that with a grain of salt. We are talking here about Germany. Germans get the half of the tickets for dynamo open air, but do they make some good metal? No, not that much. Well, Progenic is okay, and also Another Perfect Day and Sanctimonium are nice in the way of the new doom like Paradise Lost and Tiamat. In the same genre we have Rapture and Eternal Passion, but with irritating doom vocals. Orth is a terrible deathcore outfit with the track 'Leichenschmaus'. But the fast solos of this band are okay. Sanitys Dawn is a great Carnage outfit, but why again such a terrible German songtitle 'Krankerblickonaniet'. About Infected Virulence, Philanthropist, Radiation Dust and Targost I won't add many words. Well, for \$10.- this release is rather okay I think. Order at Chiller Lounge Recs.

HD

In Memory Of... Celtic Frost

"Compilation CD" (Dwell Records)

After a good marketing campaign, the small and unknown Dwell Records finally released the tribute album to Celtic Frost. It's really remarkable how they managed to get such a thing together after the meaningless releases like It Is I and Soilent Green. This compilation album reminds me of the debut release of the small company Primitive Art. Just like the appearance of covers, done by some prominent and unknown bands on the Tribute to Venom, Dwell records did an excellent job too. The covers of Celtic Frost on this album are almost better than the original songs. Well, that's not surprising if excellent black metal bands like Enslaved, Mayhem (in new line-up) and Emperor take part in this job. Eagerly they tear the Celtic riffs out of their own roots. Also the oldies Slaughter and Sadistic Intent contribute with respectively 'Dethroned Emperor' and 'Return to the Eve'. Modern death metal bands like Morgion, Inner Thought, Cianide and Grave appear on this album as if they were obliged to. They easily approach the Celtic Frost feeling, but they don't do so with much identity. For example, I would have expected more personally styled brutality from Grave. But there is nothing wrong with hearing exact copies of the originals. I have more respect for the appearance of Thomas Gabriel Warrior himself. With his new band, he did cover 'Babylon Fell'. It isn't ultra morbid like Celtic Frost used to be, but we are speaking about another project here, and 'Babylon Fell' in a new form is just as great as the original version. The free interpretation by Closedown is cool, making a ten minutes ambient break down of 'Danse Macabre'. But it's incomparable to the original. Opeth did Celtic Frost's best song, 'Circle of the Tyrants', in a really original and skilled way. Their addition of the 'Grotesque and Glory' feel is marvellous. And of course, this memorial ends with the song of songs in the world of metal: 'Triumph of Death', done by the rather unknown underground band 13. Just as underground as Celtic Frost once was in the form of Hellhammer. \$16 (USA), \$18.- overseas to Dwell records.

HD

Nordic Metal

"A tribute to Euronymous." (Necropolis Records)

I won't say that this isn't an interesting release, but an hyper hype it is. Kurt Kobain of black metal is dead, he already has been for three years, and it's a good reason to release a great collection of Norwegian/Swedish black metal bands. What do you think of 'De Profundis Mors Vas Cousmet' of Abruptum, an unknown outtro of Mortiiis, 'Pagan Fears' of the new Mayhem line-up, 'The Ancient Queen' of the unreleased Emperor 7"EP, the Dissection track that appeared on the WAR compilation, and some contributions of Mysticum and the legendary Thorns. So, the fifteen tracks make it a cult release indeed, and it had payed a just tribute to Euronymous if Paul Thind wouldn't have dedicated this album to himself. I possess some letters of Euronymous too, but I just will wait some years before I give it free for publication on the tribute to Paul Thind's tribute to Euronymous. If I have to believe Paul: every relic of Euronymous can be sold for gold. Euronymous' personality has to be just so fabulous cult that Paul (who had the incredible honour to be in contact with Euronymous) collected all the statements of his Norwegian black metal friends to publish it in the CD booklet, together with his own intro and opinion of course. But can't we give this man a job at the Elvis Preisley collectors club if he really wants to luxuriate in the cult-business? At least he did the job well! HD

V/A

"Effigy Of The Possessed" (Effigy Records)

Evisceration, Esmegor and Judgement Day are the three bands featured on this CD. Taking off with Evisceration.; Dutch sympho death which, especially due to the vocal part, sounds a lot like old Asphyx, but that, in combination with the keyboards, creates a reasonable own identity. The second band; Esmegor immediately will attract your attention as the difference in [production between the first two bands is huge. Besides their lousy production Esmegor plays an atmospheric kind of black death which misses the needed power and identity. Another Dutch band is closing the circuit; Judgement Day. Featuring three tunes of melodic death metal. Played properly with some surprising elements. Even though it's a rather good piece of death they didn't succeed in convincing me like Evisceration did; probably due to the lack of originality... Anyway "Effigy Of The Possessed" is a nice compilation which shows what Effigy records has got to offer. As far as I understood Judgement Day already has released their debut through this label and will be available under the name "Circumcision Of The Martyr"

WW

With Us or Against Us

"Compilation CD" (Napalm Records)

Shit, am I having a deja-vu again? Oh, no, it's just a release of known bands with unreleased tracks. Well, it's nice to hear the old Unpure from 1992 again. And for the rest I personally prefer Setherial and Abigor, even though they don't have their best tracks on this album. Okay, it's all formerly unreleased material, so what would you expect? I have heard Summoning under better conditions and their home recorded track. Korova and Belmez have some touches of originality, but also their albums need to be more interesting. Nâströnd 666 is as pathetic as their album; they won't be my personal faves as you can read elsewhere in this issue. This sampler only has seven tracks and you must be a real fan of those bands for buying this. Well, it's done for interested people, so nothing wrong with that. For me, I am against it, it's worth more to listen to the full lengths.

HD

Cold Meat Industry

Spreading the Northern plague since 1987

MORTIIS

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



BRIGHTER DEATH NOW

Necrose Evangelicum CD

"This is surgery with a rusted scalpel, dipped in acid and sharpened on wet granite. The anaesthetist is lying dead in the corner, so grit your teeth, this is going to hurt ...unsettling frequencies, growling oscillations, demonic chanting and bleak soundscapes. Karmanik's vision is dark, dark, dark. No concessions are made for weak listeners whatsoever" - Eskhatos. Guest appearance by Mortuus.



RAISON D'ETRE

Within the depths of silence
and phormations CD

A deep dissection into your darker self. A journey through the body and soul awakening hidden and long forgotten chants and dreams. New amazing works by this formation, utterly dark and mesmerizing industrial/atmospheric chants to fill your heart with a cold winter depression.



MZ.412

Burning the temple of god CD

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



PENITENT

Melancholia CD/LP

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



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Act of Cruelty

"Tools for Creation" (Realnoise)

I am already waiting for their "Tools for destruction" full length, because I like this release so far. Act of Cruelty is rather alternative and avant gardish, using a lot of things from rap, modern pop music and techno, all introduced in their complex schemes of technical metal. Still, the arrangements aren't so perfect, but some things are rather bizarre to include in this type of music. I'd like to hear more, because just four songs don't tell me enough. Realnoise Management, BP 53, 59004 Lille Cedex, France. HD

Broken Man

"Idem" (808 Records)

Five street boys from Honolulu who want to bring the thrash groove of the legendary Harter Attack. Anyway, they are pretty wild indeed and their music is like a stone avalanche, but they did a ballad ('I Love') too. It all has a little bit a rapping identity, but I don't know who's interested in another ice-cap band. I don't think this rattling thrashcore will attract much attention, because I have the idea there are too many of those bands around. Alas, I'm not an expert. For a local band, this is a nice record. There won't be many of such bands around on Hawaii I think. Broken Man, P.O. Box 25532, Honolulu, Hawaii 96825-0532, USA. HD

Demonic (Nor)

"Lead us into darkness" (Necropolis)

Besides releasing second rate black metal, Necropolis is good for one more thing: upgrading the old bands from Norway. If I'm well informed, Demonic is one of the longer existing black metal bands, something like Satyricon or Gehenna. At least it is a 'Pytten' production and the music still gives the same thrill as in the time the first Emperor and Enslaved came out. Maybe it's due to the fact that this is a mini album and there is no time to get bored. Just an intense black metal release. HD

Droijis (Fra)

"Experience" (X-label)

Yes, I remember this band and I can also tell that I'm not sure whether they managed to make their techno metal work. Well, there are some usual relaxing breaks and interesting intros, but again, everything is disturbed by those straight forward riffs which fill the space between all those intellectual parts. Sometimes such a riff is going against the grain which is nice indeed. But those biggledy-piggledy mainstream thrash riffs between the interesting parts make me mad. This proves once again that musical skills alone don't guarantee an excellent record. HD

Forest of Souls (Fra)

"War and Poetry" (Adipocere)

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

Grope

"Soul Pieces" (Progress)

Besides their "The Fury" album Grope released a MCD (in fact they did that several months before the release of "The Fury"). A preview of what to expect of their upcoming full length. The title track is the only tune which also appears on "The Fury". Besides that there's a cover of Björks "Army Of Me", which is rather boring (but hey, so is the original version). "Interlock" and "Tears Connect" are the remaining two tunes featured on this MCD. Personally I think they better could have used two songs of their full length which would have been more convincing as it is now. WW

Infestdead (Swe)

"Killing Christ" (Invasion Records)

Obviously, Dan Swanö had the urge to express his aggression in a project like Deicide. Indeed, it's a heavy thing and for 6.50 DM + postage (let's say \$9.-) it's a nice extra thing for fans of Luciferion, Acheron and Deicide itself. For me it's nothing more than a superfluous activity of Dan, but that doesn't mean it isn't nice. HD

In Flames

"Subterranean" (Wrong Again Records)

In Flames indicates the return of heavy metal. Well, you might see it this way. In the same trodden path as Dark Tranquillity, I prefer to call it a new exploration of death metal. Skyclad went ahead, but together with Ceremonial Oath, In Flames takes its own direction in its atmospheric folkish death metal. Sure, more than the debut 'Lunar Strain', this mini-album is a return to the music on which you can bang your head, but it isn't a revival like Bewitched tried to accomplish. I can't avoid to put In Flames in the slip stream of Dark Tranquillity, but the music is much thrasher with some great leading riffs. No, the evolution is going on, touching more emotions and more melodic structures. In Flames is one of my Göteborg favourites. HD

Last Restraint

"Suspension of Disbelieve" (Independent)

Well, according to the first track, these guys made a good listening for what is going around in the metal scene. You can hear some Rotting Christ elements, but after this song you realise that was only coincidental. The rest is powerful metal, approaching the technical side of this genre and getting close to death metal too. But above all, it's metal, performed in different moods and with technical skills. It's a pity this is just a mini-album; they have too many ideas and influences to fit on a mini-album only. \$12.- will do good. Last Restraint, Fred Mantel, Merwedestraat 174, 1442 Purmerend, the Netherlands. HD



Love History

"Desires" (Northern Darkness)

After "The Astral Silence Of Blooming Virgin Beauty" demo czech Love History managed to get a deal with Northern Darkness. Featuring five songs of melancholic, classical doom death. Especially the combination of the tracks "Desires" and "In Passion" is very well done and rather original. Besides the standard ingredients for a metal band, Love History adds normal male and female vocals, a piano, flute and a clarinet which help to create broad and varied songs. WW

Mock

"Vinterlandet" (Hammerheart)

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

Molested

"Stormvold" (Effigy Records)

What a mess! I'm really sorry, but I can't find another way to describe this. At the moment all instruments set in and start to play their hyperblast death grind it becomes one piece of distorted sound. Please at least try to create a production the next time you're planning to release something! WW

Mortuary Drape (Ita)

"Mourn Path" (Shivadarshana)

Mortuary Drape was one of the first cult black metal bands, something like Samael, Master's Hammer, Tormentor and Rotting Christ. Two demos, 'Necromancy' and 'Doom Return' made them famous. Mortuary Drape hasn't changed their status for a more up-dated sound. They remain the same and keep faithful to their own cult, which means that also the 'Mourn Path' mini is shrouded in a mystical gleam that lost and forbidden arts like Rotting Christ carried in their earlier days. On this release you'll find some melodies slipping through the doomy sound. For many people this album will be tame, empty and boring, but it's necessary for the real mystery of Mortuary Drape. \$12.- to Shivadarshana HD

Napalm Death

"Greed Killing" (Earache)

Napalm Death changing name? No way! As long as there are tracks like 'All Links Served' and 'Antibody' we can refer to their status on 'Harmony Corruption'. Yes, what else would you prefer then? A reincarnation of 'From Enslavement to Obliteration' would mean another boring Brutal Truth. No, you are listening to the very old Napalm Death only because of private reasons, it just reminds you to your good old days when everything heavy was quite okay. No, grind is dead and if it's not it will be soon. Go and listen to Fear Factory! Or better, put on the new modern Napalm Death tracks (these are brilliant) and compare them to Scum. I bet you will discover the ten differences that makes 'Greed Killing' great... but Scum greater. Well, if you decide to do this, just listen 'Greed Killing' first! The other way around will do you harm! Harold Dekkers

Necrophobic (Swe)

"Spawned by Evil" (Black Mark)

Necrophobic finally shows up again, after it took such a long time to release their 'The Nocturnal Silence' debut. I wasn't aware that this band was still alive, but their demise would have been a pity, for they were one of the most remarkable bands from Sweden in the early 90's. In the past, Necrophobic was immensely raw, and I am delighted to hear that they still belong to the old satanic violence of the Swedish death metal like Grottesque, Unanimated and Merciless. 'Spawned by Evil', the track which will appear on the next album, goes equally along with Dissection. But it is the covers 'Die by the Sword', 'Nightmare' and 'Enter the eternal fire' who give back the old allures of this band and shows that it was the early death metal who got influenced by the ancient bands instead of all those black metal new comers. I expect their next album 'Darkside' will become really strong, an ode to the time when only the Swedish death metal was true. HD



Night in Gale

"Sylphlike" (Independent)

Support the underground! Yes, I do, but is the underground supporting me? Yes, they try by sending this release in my box and trying to hit my Achilles' heel with it. Do they know I have a weakness for the Göteborg style of death metal? Probably, or it must be the popularity of Dark Tranquillity that is increasing after their deal on Osmose. Well, the first tunes of 'Bleed Afresh' sound promising, but if you do not live in Sweden's west coast, it's difficult to copy this style and stay original at the same time. Playing with the intent to rip off some Eucharist, At The Gates and Dark Tranquillity riffs and to please Harold Dekkers isn't a big deal. No, I am rather critical to this attempt. I wished this band had made just a normal demo first and put a bit more attention to the vocals and riffs before they did this self financed MCD. Also the production isn't very strong, but okay, what else would you expect now the silver disk is replacing the cassette tape. Anyway, for so far 'Sylphlike' is the first foreign acknowledgement of this great style, and I am sure there will be lots of people loving what Night in Gales plays. Keep an eye on them! DM 12.- / \$10.- to Tobias Bruchmann, Lohmannskath 29, 46562 Voerde, Germany. Harold Dekkers

Paradigma (Nor)

"Skadi" (Head Not Found)

I think Metalion has a really good experienced nose for quality. He picks the most exiting bands from the big mass. I would never have expected such great music from Paradigma. They already released their debut "Mare Varis", but it required sending me "Skadi" to convince me that this is a great band. In the first place, Paradigma isn't a false cliché like all those gothic doom bands. Paradigma is more metallic, as bands like Count Raven and Pentagram, but in a softer, more tranquil way. Yes, they use a female, synthesizers, and a cello, but as a support, as an addition to the music. The soprano vocals of Zilla have an important role and some people even compare her to Kari in the 3rd and the Mortal. I am not against such a comparison, but there are two male vocalists in the band too. The music is slow, dramatic, depressive, and above all dreamy. It is never aggressive, but has some aloof heaviness, contained in usual and unusual arrangements. Especially 'Best Regards' has an enchanting effect in the way the vocal line and the cello are mixed in this doom metal. HD

Scum (Ger)

"Age of Time" (Independent)

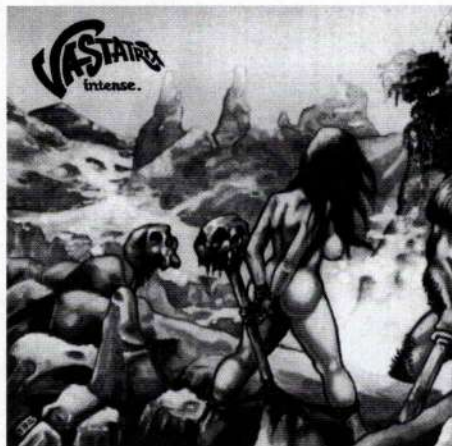
Scum keeps me busy as long as I am reviewing in Morticianumskull. This time it's not a demo, but a self financed CD. Still Scum makes thrashcore with versatility and technical effects. The thrash of Scum scores higher than the average band, but I think it all can become much weirder. I need only mention acts like Mass Psychosis, Darth Vader's Church and Thought Industry. For so far, only the track 'Age of Time' makes a small attempt to get into that direction. But that's all. Order this at Michaela Schaufele, Landwehrstr. 88, 74080 Heilbronn-Böckingen, Germany. HD

Snapcase

"Steps" (Victory Europe)
 NYHC. Catchy and jumpy guitars and shouting vocal parts. As this isn't my favourite kind of music it's hard to find a band to compare them with. Nevertheless "Steps" ain't that bad: rhythms which make you wanna move. Musicwise there are some real good parts included, sounds pretty mature with the exception of the last track which probably is meant as a puppet show dialogue... I guess that's their way of amusement.
 WW

Unholy

"Abused" (Massproduction)
 No, this ain't the Finish Unholy; this is the Swedish version. The bandname also is the only comparison which can be made. Musicwise the Swedish version offers four tracks of hardcorish death with political lyrics. Reasonable good production, but musically not very exciting and a bit chaotic.
 WW



Vastatrix

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

Vintersemestre

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

reviews 7" reviews

Das Große Fressen

"Contra Mutant" (Suggestion)
 Another mind scrambling release from Germany's most alternative label: Suggestion Records. This time the German Das Große Fressen with their four track 7" ep "Contra Mutant". Very monotonous industrial which is more based on sounds and samples than on actual music. I can imagine that this ep will drive several souls to lunacy. Very weird! I wonder whether P.F. Staub already is a client of a mental hospital himself...
 WW

Deep

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

Defaced Creation (Swe)

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

It's a dying race of death metal, but still great to hear. HD

Fulgor

"Eyequinox" (Merciless)
 Fulgor is a strange music project, act, or band. It's hard to describe them; Merciless uses the words 'Abusing Pattern Music'. Really, it's an abuse of rhythm, electronics and music. Fulgor is chaotic, but structured too. The strange mixture between electronics, metal and noise follows a certain pattern, but it is difficult to see where the music leads to. Especially 'The Flog' is drowned in real noise, but the rest of the music is highly progressive and provoking, not to say abrupt and fascinating. I'd like to hear more of this to cool down my mind and to get a clear vision of this band. Eyequinox surprised me too much. \$8.- to Merciless.
 HD

Gehennah (Swe)

"No Fucking Christmas!" (Primitive Art)
 Strange, most metal heads seem to hate Christmas, but they are fond of making Christmas editions. Just what King Diamond did with 'No presents for Christmas'. Gehennah make a parody on the feast of Santa Claus, or Sathana Claus, as they prefer. If you want to brutalize Christmas, buy this piece of metal orgy a la Venom. "Christmas is over but not the booze, Don't care about jail, He's on the loose. Rudolf the reindeer has been shot and virgin Mary was raped, that slut!" Yeah! \$6.-
 HD

Narsaak/Deadbeat

split-EP
 Finally Narsaak, my fave German hardcore heroes are back.
 WW

Brutal as always and even a bit melodic this time. This band performs the true hardcore, sometimes with slight grind and metal touches. I truly hope a CD will follow. Deadbeat are more brutal and chaotic than Narsaak, much more grind influenced, but also worth listening to. 10DM/\$6.- to Narsaak, c/o Drimi Lopin, Bismarkstrasse 65, 64293 Darmstadt, Germany.
 RvR

Prophanity (Swe)

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

Space X

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

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The first time I heard Elend was on their 'Leçons de Ténèbres' album I was rather surprised. Even this band hadn't almost nothing to do with metal, this orchestrated music was something unique, without any debt, so I decided to interview them, but I hesitated for a long time. The problem was and still is that to me their music might be original, the tunes are too artificial in their romance and emotions. No sudden changes, no forcing climaxes, but only logical build and polished classical structures that flow to easily into each other. Elend could easily be a prey to the ones who never listened anything more than Dead Can Dance and are worshipping this act now for it is something different than the traditional classic music. So I decided to write to Alexandre the confronting questions to see why he prefers to stay the 'Rembrandt inside the cubistic world'.

In the first place, the new 'Les Ténèbres du Dehors' album is a following up of 'Leçons de Ténèbres'. Is this the reason you are coming up with this new album, containing exactly the same clichés as in 'Leçons de Ténèbres'? Well, I am not sure we give the same meaning to the word 'cliche'. If I am not wrong (and I don't think I am) this word designates ideas or practices that are so common and used so often that they have become stale or meaningless. For example, we can say that warpaints, awful cheap productions and pentagrams are real clichés in black metal. So, to say that there are some clichés in our music means that there are myriads of other bands making the same music and using the same combination of elements. So you will surely give your readers a few names.... For we listen to a lot of different musical genres and we never encounter another band composing the same kind of music (that is the '87-'89 period of Dead Can Dance, Stoa, Anchorage) but perhaps you will enlighten us...

Well, I agree that what you are doing isn't done by many others, but when I am listening to 'Les Ténèbres du Dehors' by almost the same drama and melancholic tunes. I only think you made a step forward with the quality of the production. Okay, I enclose two photocopies of our scores I'm asking you to reproduce. One is taken from the first album ('Lucifer'), the other one from the second ('Ethereal Journeys') I don't know whether you can read the scores and I don't care because even if you don't, you are able to see that there are more changes in terms of richness and complexity than you seem to think when you say that we only improved the recording quality on the new album.

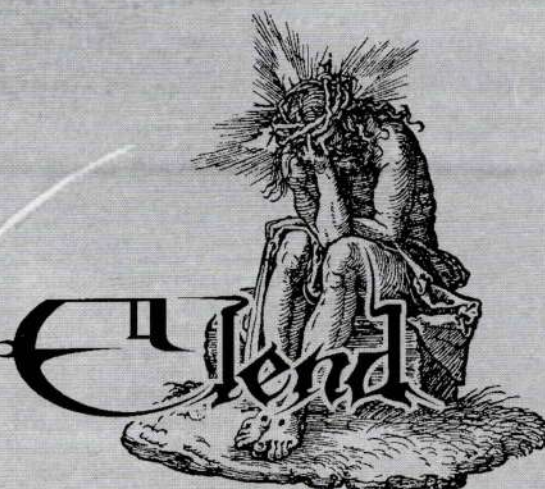
Your technics might have been improved, but the style stayed the same! Also 'Les Ténèbres du Dehors' contains a lot of over the top romanticism. It's really too much.

It's so conformable, you must be a real admirer of the romantic period and the only thing you want is to introduce this music into the metal world for there is no one from the many classical composers really known in the metal scene. (Except for some Norwegians who like to listen to Edvard Grieg). You attribute to us very machiavellian plans! We don't want to deceive or cheat anyone: we compose popular music and our ambition is to compose great songs accorded to our general concept and to our text, by using the musical means, structures and traditions we consider appropriate for that. We don't want to introduce anything anywhere. The fact that we signed on a metal label has nothing to do with any planned goal, it is simply because they offered us a great deal, because we like their work and because they are really involved in our music, that's all! We don't compose for one scene in particular. Our music is listened and appreciated by different audiences. Whether they are into gothic, dark wave, prog-rock, industrial and experimental, metal or classical music, some people like our music and we can be very proud of that.

Besides I think you underestimate the musical culture of the metallers. All the people I know in this scene also listen to classical music and most of them have played or still play a 'classical instrument'. (Just answer the mail for MN 'zine one day and you will discover how cheap and ordinary the interest in classical music is in the scene! -HD) But it is true that you don't seem to know so much about occidental scholar music, to say the least! Because with the exception of 'Eden' and 'The silence of light', which are obviously influenced by the romantic period, there is no romanticism in this album, but rather neo-classical symphonic music, structured and distorted in our own way of course. The harmony, the rhythmic patterns have really nothing in common with romanticism. And in the instrumentation, except in the very fast orchestral parts where we use a romantic orchestra to give the music more volume and more power, we 'use' a classical orchestra. What I can concede is that the structures are not always classical and are sometimes really free, and that the sound volume often gives the impression of a very big romantic orchestra. But this is due to the fact that we cannot control this point very much on synths.

Your theories are okay, but I didn't mean the genre of romanticism especially, but just the feeling. Any way, also this album contains from A to Z almost the same style of music, the same arrangements and the same ideas. Don't you think it's boring?

Yes, it contains the same kind of music, there is no metal song, nor popsong on this album, no rap song and no fucking hardcore. No collage the way The Legendary Pink Dots do as well. The latter practice being a very naive and childish attitude. The problem is not how many different influences you can line up in a song, but how you assimilate some traditions, some technics and rules, some ideas and influences and how you fuse it in one coherent and unified new style, how you can play with all these elements, and how you can distort and subvert them. How you manage to create



diversity within this very new style of yours. The unity of style, in a song as well as in an album, is a very important point for us, I would even say that it is essential. We will never mix sacred Renaissance pieces with world music, pop songs and more symphonic experiences the way Dead Can Dance do. Personally, I do think their best album is the 1987 'Within the Realm...', that is precisely the only one where there is a strong unity and uniform of style.

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

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

Well, you are the specialist, I'm not. So tell me, what actually makes Elend different from the classical film music? The music of Elend is pretty the same to a lot of theatrical film music themes. Well, as the huge majority of film music composers are very qualified and professional composers, I would take it as a compliment and a tribute to our musical competence and ability. But there are several differences between our music and any classical film music. Music in film is there to accompany images, to accentuate a mood or to create it, whereas our music has to tell a story in music, which is a little different, as it has to generate mental images without the support of other images. Another difference is that music film composers usually do not have to



concentrate on songs—but only on themes and variations and also, very often, on ambient background music. Whereas we write songs, which is different. But there are two common points, the importance of the narrative and dramatic aspect in both cases and the fact that classical film music is popular music composed in a scholar way or inspired by the western scholar music traditions and culture.

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

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

Now you are also playing in Misanthrope. Don't you think this album contains much more classical originality due to the combination of metal and baroque music? I am not in Misanthrope, I just played the key and synth parts during the recording sessions of their last album. But I expected much more from this kind of relation and it proved to be very disappointing, humanly and musically speaking, so I don't want to repeat this kind of collaboration in future. To answer your question about the compared originality of Misanthrope and Elend, I would say that it is undeniable that Misanthrope is a very original band. Their music is rich, compared to the metal standard of course. But firstly, the combination of metal (and rock in general) and baroque music is absolutely not original. This is a true cliché. Secondly, with the exception of the synth instrumental part in 'Trumpets of Hypochondria' (and this part was previously composed of Elend) I really cannot see where is the baroque in their music. Once again, we

do not have the same meaning to a word, I'm afraid. Besides, the concept of Misanthrope does not refer to the Baroque but to the Classical era, the french 17th century, and especially to the comedies of Molière. This is the reference of certain of their texts, that's all. As for Elend, our music is very original, this is an objective fact. But the truth is that you can't compare their music with ours. We do not make the same kind of music, we haven't the same goals, nor the same ambitions. We haven't the same musical competence and education, nor the same projects nor concept. So, your comparison is totally meaningless.

I didn't compare Misanthrope to Elend. But what exactly was your role in Misanthrope? I composed all the synth parts, chose and create the sounds; that's what I was asked to.

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



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

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

Can you tell me something more about Officium Tenebrarum? Why did you transform it into a diabolical concept? The Officium Tenebrarum is a group of three masses sung during the Holy Week, the matins of the Holy Wednesday, Holy Wednesday,

Holy Thursday and Holy Friday before Easter. The three masses are called 'Leçons de Ténébraes' and each one is in its turn a group of three 'Leçons' (lessons or lectures in English). So there are nine Leçons in all. The text of the three lessons of each day are taken respectively from the first, third and fifth of the five odes that make up the 'Lamentations of Jeremiah' on the destruction of Jerusalem. During the office for each of the three days, the candles were gradually extinguished, in order to symbolise the sufferings of the saviour and the abandon of the disciples. The ultimate darkness lent its name to the ceremony. The 'tenebrae' ritual was treated theatrically. It took place in church only lit by fifteen candles. These were extinguished one by one with the exception of a single candle left alight and concealed behind the altar. The last set of lessons, the ones sung during the office of the Holy Friday, the day the Christ died, is the darkest. At the ending of the *Officium*, the celebrant made a noise and was answered by all the audience with taps and screams, and this noise represented the disorder and confusion that appeared at the death of Jesus Christ. The last candle was then show as evidence of the Saviour's Resurrection. The *Lectiones* were celebrated in the Roman Catholic liturgy since the 8th century, but their golden age was in the 17th century in France, then the tradition disappeared during the 18th century. What was interesting was that the *tenebrae* were a very rich compromise between sacred music and theatre, it was even described as 'sacred lyrical tragedy'. This is this aspect, as well as the symbolic richness of the *Officium*, who attracted us very much. The 'Officium' is, in Elend, a descent into utter wretchedness: we found this movement far more dramatic and evocative than the welcoming of light that the Catholic 'Officium' is in fact. And which story could lend more epic and dramatic effects in all the Judeo-Christian civilization than the creation, rebellion and fall of angels such as it is evoked in Milton's 'Paradise Lost', in Anselm of Canterbury's 'De Casu Diaboli' and in Augustine's 'De Genesi ad litteram liber imperfectus'? Our great novelty is that we tell this story from a non-Christian point of view, that is strictly from Lucifer's point and this is the first time it happens in music. There are many points that intrigued us. For example, how the fallen archangel is not named in the Holy Bible, how there progressively was an assimilation between Jesus-Lucifer and Venus-Morningstar-lucifer, the fact that Venus is also the Eveningstar and the Fall of angels. How the figure of Lucifer-archangel was progressively refined to resolve the theologian problem of the creation and existence of evil. What seems very interesting for us was to get the luciferian figure out of the catholic system, that is to give it all its scale and depth, because Lucifer, after having been created archangel and before being named Satan-Emperor of Hell and creator of evil, is, for a moment, the only creature that stands out of christianity.

And how will be third part of your adaptation on this concept? As for the next album, we will follow the thematic structure of the Catholic *Officium*, but with a totally different outcome. The first album was under the sign of despair, this one is under the sign of violence and revolt, the third and last album will be under the sign of death, and the most terrible one, the most violent and the darkest of the trilogy. And this time we will use a romantic type of orchestration and there will be a big work on the timbres and the tones....

You made me curious!

HD

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Art Of Butchery #2

Nocturnal Skull obviously decided to change his newsletter into a magazine. This resulted in the second issue of his black metal orientated magazine. Written in English, xerox copied and 28 pages. Reading some of the contents I found out that 1: Nocturnal Skull really has to practice his English some more, 2: he's as pathetic as a little child (which he probably is) and 3: he understands as much about music as a wheelchair. No price was mentioned, but it's probably too much! **Nocturnal Skull, Biesbosstraat 74, 8226 EC Lelystad, Holland.**
WW

A Waste Of Paper Magazine #2

This magazine is run by a pretty young Dutch lad, that's why it's written in Dutch. This will be a problem for 80% of our readers, but I ask them to keep an eye on this magazine, for the next issue will be in English, released in 300-350 copies. Now Jasper Velzel already managed to fill 72 pages A4 in a nice lay-out with a lot of critical reviews and articles. It reminds me of the very first Mortician issue. Some great sections are about Thy Sinister Bloom, Occult and The Bleeding. There is also a very critical and funny article called "Total Evilness Unholy Christian Desecration records" which pokes fun at the many cliches inside the scene. Hfl 10.- to **Jasper Velzel, Salvialaan 25, 2343 XA Oegstgeest, The Netherlands.**
HD

Corpse de ballet #1

An unreadable magazine written in the understandable language Russian. But okay, this is really something for the Russian scene. As far as I can read, it is really inside, up-to-date with interviews with Theatre of Tragedy, Mental Home, Brutal Truth, Moonspell, Hybernoid, Ens Cogitans, Godsend, Goregod, Gods Tower, Opera IX, Septic Flesh, The Horned magazine and a handy address list of labels on the back cover. It's been printed in a full packed newspaper lay-out. I don't know the price, but all Russian metalheads should write to **Russia, 214025 Smolensk, P.O.Box 29, Timothy Dovgy.**
HD

Cosmic Chaoz #2

Dunkel Production
The supporting mailorder/newsletter magazine of Dunkel production is, in one word, cool! It's informative and tells a lot about the alternative electro scene in which Erik Sontum dwells. But of course, there are a lot of touches with the metal world. What would you say of interviews with Beyond Dawn, Into the Abyss, Continence, and a super great one with Frontline Assembly. And of course there is a bunch of reviews. Cosmic Chaoz is almost for free, just \$1.- or 2 IRC's to **Moonfish Cult Lab, Sagveien 23, 0458 Oslo, Norway.**
HD

Dawnrazor #1

The Jewels' Gleam
Dawnrazor is a magazine edited by drummer Einar of Beyond Dawn and sure, this magazine is like Beyond Dawn. Looking down upon the Norwegian black metal movement whilst trying to be part of it. Sure, sure, Dawnrazor is an elite magazine, they have an addition of visionary art like of Eadweard Muybridge. Moreover, being high on the top, they got a world wide distribution through Ancient Lore Creations; they will even become the mouthpiece of this label. Well, this gathering in a velvet furnished salon was needful. Outside this high society the peasants won't understand their artificial activities, so let's unite and put a magazine out filled with old wave, empty articles and tasty illustrations. Only the Arcturus interview was interesting, but too late. If I believe Ancient Lore Creations, they are becoming famous already. Okay, the scene is feeble-minded and is full of plagiary, but please, if you want to show up with some decadency, do it in a better way and try at least to be in time! \$7 Scandinavia, \$8 Europe, \$10 World in cash to **Dawnrazor, H.H.Vei 30A, 1412 Sofiemyr, Norway.**
HD

Fear of Life #4

Our opposites and one of the bigger Dutch magazines, Fear of Life, is still doing some good work. The concept stayed rather the same. No very remarkable bands, but neither total strange ones. Acts like Tristitia, Abigor and The 3rd and the Mortal already have some status, and also Pavor, Naglfar, Absurd Existence and Elysian Fields are far from unknown. There is also a section about Australia and what's still nice to read is the interviews with artists of album covers. Denis Grrr, and Mike are from the comic alike drawings and Juha Vuorma is well known for his works which appear on several albums. (like on our free compilation CD in our 7th issue) 40 pages, \$5.-/Hfl 10.- to **Arco van Winden, Oude Leedeweg 39, 2641 NM Pijnacker, The Netherlands.**
HD

Fight Amnesia #8

This is the newszine of the band Into the Abyss, totally dedicated to the underground gothic/rock/wave/electro scene. Of course, there are some touches with the metal underground and you can find some CD's from our genre being reviewed. I think this is a great fanzine for metal fans who are also a lot into gothic wave. The reviews have a lot of information for those who aren't very well known in this underground scene. Just subscribe for a year by paying the postage only: \$12.- (Germany)/8 IRCs (Europe)/12 IRCs (World) or some equivalent bucks will do the same, and you will receive the latest issue together with a tape compilation 'From the Dragon's Mouth'. **Into the Abyss/Fight Amnesia, c/o J. Kalifatidis, Heinheimerstr. 4A, 64289 Darmstadt, Germany.**
HD

Hell zine #8

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

Silent Ireland #1

They still exist? 'zine based upon fun? Yes, the good old Brian with his Silent Ireland funzine (but why such a serious name and macabre cover?) brought some sun back in my life. Maybe it's all typical English... oohps... Irish humour to have a section about the Irish Association of Funeral Directors. Anyway, Silent Ireland is a nice A-5 fanzine in old style with some highlights, like on Supuration, Desecration, Tenebrarum (Col), Leukemia and Northern Ireland. 17 interviews on 76 pages, some are lovely out of date. \$4.- to **Brian O Coirc, Avondale, 52 Meadow Park Lawn, Ballyvolane, Corcaigh, Eire.**
HD

Underground Zine Scene

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

want to expand their magazine collection. Only US\$ 2.- to: John Ridge, 6611 Milligan Rd, Cass City MI 48726, U.S.A.

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Voices From The Dark Side #7
World most cult magazine? Maybe, let's say it's worlds most conservative magazine. For sure, what else if you interview acts like Morbid Angel, Grave, Pentacle, Deceased, Luciferion, Necrophobic, Order from Chaos and lots of others? But anyway, this prevents them from any bullshit, while reassuring you: metal for metal only! It reminds me of the good old and uncomplex times. The time when fascism and nazism in this style of music were really out of question. Now, together with the nationalistic identities which reform mainly in countries which were so primitive they were christianized and cultivated centuries later [later dan wie of wat?], and where the roots of paganism are still very visible, the old subject of neoznism also shows up in the music. And Frank Ströver keeps fighting it. "No, we of Voices decided not to talk about it anymore from now on. I mean, people already knew our attitude concerning this, so we won't waste more space in upcoming issues, talking about bands that are into this bullshit. We simply will ignore them, which is probably better, 'cause they won't get the space to raise the issue." Frank Ströver has to oppose it, for he is German, and in his country the political right winged parties are far more dangerous than in most other European countries. But those parties probably do not have so much to do with some metal lunatics. I asked Frank whether he had any idea why all of a sudden there is so much ideology around in black metal. "I think a big part of it is because bands recognized that satanism isn't really shocking enough anymore to get the attention of the (young) kids and zines, so they jumped on something more extreme, which neo-nazi propaganda obviously is! But it turned out to become a new trend, so people will get bored of it again (hopefully) pretty soon. I don't really think it's dangerous, but I think it's stupid to spread stuff like that, 'cause this scene consists of so many young kids and they easily get influenced by stuff that their favourite bands are spreading, that you should at least make

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

"Sad but True" is Frank's reaction to the remark that the pagan cultural revival brought so many ideologies. "I mean, there is nothing wrong with loving stuff from your own country, but I don't see a reason why that should make you hate other cultures."

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

Of course, basically Frank is right, but what if a country gets invaded by a strange country? Such an invasion isn't the fault of that different people, it's more a big mistake made by the country's government.

Anyway, it's quite sure that Frank allows the heathen cult in his magazine as long as it isn't based on a 'mostly pretty dangerous' fanaticism. Black metal is welcome, but not of those overreacted idiots who don't even know where they are talking about. And we of MorticiaNumskull feel the same!

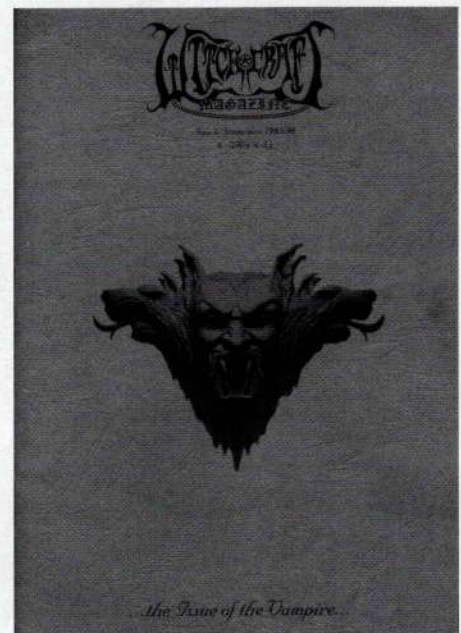
Also in the newest issue (No 8) of 'Voices from the Darkside' Frank stays critical to black metal bands like Gehenna and Behemoth, and still there is a reaction section which makes clear that Marduk also have some difficulties, of course mainly with the German anti fascism tendency, which is supported even by Ablaze magazine. So that makes the fun going on. But okay, I don't want to go on with dredging this subject. You'd better buy the newest issue of Voices.... In that issue you can find great interviews with all truly metal bands, like Immolation, Dissection, Absu, Amon Amarth, Unanimated, The Gathering (true metal?) and Exoto. And as mainstream as Voices always will be, don't forget the oldies like Sacrifice, Kreator, Hallows Eve, Armoured Angel and a special section about Raven. This was metal without any ideology!

Voices from the darkside, P.O.Box 210212, 28222 Bremen, Germany.

Harold Dekkers

Vox Mortis (Pol) Magazine

Vox Mortis, a magazine for the usually somewhat isolated Polish scene, but which is concentrated on the international scene this time, is definitely something for ordinary black metal followers. And sure there are lots of them! Vox Mortis is based on a rapid and spectacular form of journalism, packed on 16 to 20 pages. I don't know anything about the depths of the interviews because this magazine is in the Polish language, but it has a glossy and well done atmospheric lay-out, without being a direct propaganda machine for Satan. Due to the few pages in each issue, most interviews are reduced to articles only, but I think this will change as soon as this magazine grows. Be prepared, these dudes wish to take over some interesting stuff from MorticiaNumskull 'zine. **Vox Mortis, P.O.Box 276, 00-987 Warszawa 4, Poland.** HD



Witchcraft Magazine #5
...the Issue Of The Vampire...

Stefan has been creative again and came up with the fifth issue of his Witchcraft Magazine. Some of you might know that Witchcraft had a make-over some time ago and isn't the black metal magazine it was before. Again it features his fair share of interesting interviews and articles with more known bands (Mortiis, Opeth, Goethes Erben) and some more unknown acts (Die Verbannten Kinder Evas). Also featured in this issue some new work from Paw Nielsen. All this again designed in the known Witchcraft lay-out style which becomes more and more wayward... Also again some pages are dedicated to the manga magazines and Stefan's own inventions (?). Professional magazine, but be sure you're a bit openminded when you decide to purchase your copy. US\$ 4.- / DM 6.- to: **Witchcraft Magazine, c/o Stefan Loens, Maximinstr. 26a, 56072 Koblenz, Germany.** WW

Wounded #6

Nonetheless Wounded is the best magazine in Lithuania and one of the best in the world, reading it will cause some small problems. No, not for the intellectual and humoristic style that is put in the many album reviews (yes, some of them are too honest!), but Wounded magazine asks for an open mind and some extra knowledge of alternative music styles. That makes it devilish! Wounded is there to broaden your horizon and isn't focused on the alternate styles from the metal side like Mortis and the works of Kari Rueslätten (ex-The 3rd & the Mortal) only. Wounded also approaches the themes from the electric techno point of view. So, it brings you interesting interviews with Kirlian Camera, Electric Source, Crawl/Child, Black Lung and Shinjuku Thief (something for Mortis fans!). The base remains metallic, like the interviews with Luciferion, Abscess and Nightingale (more or less a Dan Swanö interview). 52 pages complete with some experimental touches in the black/white lay-out, printed in a professional way. \$5.- to **Minda 'Plix' Lapinskas, Zaibo 10-75, 2050 Vilnius, Lithuania.** HD

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Infernäl Mäjesty



As you might have noticed in the review section or maybe even in the record shop the people from Displeased pleased us with the digital release of Infernäl Mäjesty's "None Shall Defy". For me reason enough and the oppportunity to have a little chat with Kenny Hallman who was responsible for most of the music on this legendary album of

Infernäl Mäjesty



Hi there Kenny, could I first get your personal reaction to the re-release of "None Shall Defy"?

Oh, we're really happy with it. We're really glad that it came out again!

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

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

So a second album is on it's way?

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

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

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

So what's the line up of Infernäl Mäjesty right now?

Chris Baily (Vocs.) is in the band. I am in the band, Steve Terror (Guitar -ed.) is in the band, our new drummer is Kevin Harrison and our new bassplayer is Bob Quelch. Actually they are not really new as they joined back in 1989; we lost Rick Nemes and Psychopath back in '89... But we now are all happy that the album is out again and that it's selling that well. I've heard the first 5000 copies are already sold... so we're pretty happy.

Yep, I can Imagine.

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

Europe, finally after eighth years!

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

And what can we expect?

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

You just have to wait and see...

It's a secret?

I can't tell anybody anything. Just wait and see the band because we improved so much; we are so much better than we were back then, when you think "None Shall Defy" was good album... Just wait for our second album. Like I said before it's almost finished, but we don't want to release it right now because none shall defy just came out... When we wait to the fall and we'll do a tour we can promote the two albums in one tour; at least that are the plans right now. But at this time I get phone calls every day from all those magazines. I'm really surprised by all the attention of people who are asking what's up and whether we're back together. Surprise! Besides that the re-release sold five thousand copies within four week, as far as I understood, so we're really happy right now. Except for one thing and that is that we want to play; that's the main thing. So everyone in Europe who's in contact with some promoters let them contact Ron! I mean we don't want to go for three weeks or so we want to come for two or three months like we want to take it worth while. We want it to be a real promotion for our album(s) so it would sell a lot.

I guess you've got to wait and see...

Yeah, that's what we're going to

do; wait and see. Only I don't want to wait and see; I wanna play! We don't want to play over here anymore; we want to play in Europe.

At this moment the line went very bad; Kenny started fading away. What happened is that I didn't quite understand what Kenny was trying to say... So the continuation might seem a little odd, but this is the reason.

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

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

But all the hypes of the last decade; didn't they have any positive or negative influence on

Infernäl's music?

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

You've grown up?

Yeah, I think so.

Okay, this will be all for the moment. Good luck with Infernäl Mäjesty and hopefully we'll meet next year somewhere during your tour.

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

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

Infernäl Mäjesty
291 Collingwood
Kingston Ont.
Canada K7L 3Y1

WW

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DANGUS PRODUCTS

Here are a couple of reviews from a special European sector: Lithuania. Lithuania was one of the most adventurous ex-communistic countries. Since they freed themselves from the Soviet occupation the small scene increased with numerous bands, festivals and an own underground television program, Tamsos Citadel, promoting metal and techno music in a bit amateurish, but truly dedicated and uncommercial way, something you won't see on MTV or other stations in the west. This activities, broadcasted on the channel of 'Tele-3' are coming forth from the activities of Wounded magazine (see review) and Dangus Productions. Dangus productions is one of the most underground providers of Lithuanian culture. Because Lithuania was the last country of Europe that got christianized, paganism is still alive and is picked up by several ambient inspired sound projects which are released by Dangus. This activities even resulted in a etnocosmologic festival that will be given on the 25th of May in the ancient woods of Lithuania with acts as Wejdas, Sovijus, Laume and maybe CMI's Ordo Equilibrio. But also metal is professional and adventurous, just mentioning Shadowdances that is interviewed on the other pages. For interested people, here are just some reviews from the Dangus label.

Dangus Productions, P.O.Box 982, 2300 Vilnius, Lithuania.

Lunatic Paradise (Lit)
Piktojo Amziaus Rauda
Dangus Production
Really, this is one of the best bands from Lithuania if it is up to my, admittedly strange, taste. I like avant gardic bands like the old Atrocity, The Eternal and Threnody (USA). It seems that the kind of music this band plays isn't becoming extinct, but only very rare. The best comparison will be Voivod, because of some similarities in originality. Lunatic Paradise plays soft metal thrash with weird jazzy parts. It's not a total freak out like Cynic; maybe it's more comparable to Ved Buens Endes's 'I sang for the Swans'. It's not ultra technical, but musically it's brilliant. They are simply a professional band (their guitarist plays in a great Dead Can Dance project as well). The violin parts in their music are well done, but the thrashy rhythms suffer from a bad studio sound. I think it's the usual problem of having not enough money. But with a production in a good studio this band will be number one on my list! For band contact, write to Lunatic Paradise, c/o Saulius, Anyksclu 29-40, 4120 Ukmergė, Lithuania.
HD

Meressin
Satan, Oro Te, Reo Portas Patere
Even in Lithuania they have the old classic metal from the past. Meressin is something like an old thrash assault during the bay-area days. They don't have the typical US thrash riffing style, but it originates from the days when Dark Angel, Exodus and Death Angel were great. Meressin varies from hyper-speed riffing of good old Coroner on the one hand to the thrash of the earlier Testament on the other. Above all, they have a very original sound that is not always very metallish. Sometimes it has some touches of hardcore like, e.g., Calhoun Conquer. But above all, they are quite technical in the old way of making sparkling and dimensional thrash metal. As I said, it's quite old music, but still it's original and nice to hear. Zydrus

Augulis, P.Genio 15, 5610 Telsiai, Lithuania.
HD

Modus (Lit)
Uzsikrėte Mirtimi
Dangus Production
Yes, the title of this demo already indicates semi-intellectual Eastern Europe industrial. Well, Modus contains a lot of similarities to the Hungarian Amon Hen. There are a lot of strange set-ups, like for example Einstürzende Neubauten has been doing for a long time, but without reverting to chaotic noise. Modus experiments with sounds, but clearly not from the modern raving age. The Lithuanian lyrics contribute to an Eastern European cultural image, like this is only something for the Lithuanian 'haute de cuisine' of pop art. Maybe too difficult for the ordinary man.
HD

Ruination (Lit)
Rests of Beauty
Dangus Production
The first track on this tape sounds as if Ruination wants to play doom metal in a pop music way. On the next track, 'My Soul's Enchantment', they embrace the easy way of making doom. Especially this track reminds me of the old and unknown Chorus of Ruin. Ruination doesn't want to be complicated and creates calm and simple doom only. A lot of ballads, acoustic guitars and easy riffs. Luckily, the main part still has grunts and heavier guitars, otherwise I would be reviewing pop music here. Vytenis Beinortas, Menulio 13-101, Vilnius, Lithuania.
HD

Wejdas (Lit)
Dykra
Dangus Production
This etnocosmologic ambient trance act differ from the spooky dark ambient of Cold Meat Industry. This tape contains a lot of 'Wood', 'Water' and 'Wind'. These elements of nature are present in the ritualistic sounds, which are very natural. The only advanced instrument is the piano, which appears in a Mortis-alike soundscape. 'Ouhou' and 'Kuku' birds are generated by a synthesizer, the rest of this 45 minutes lasting natural overture is created by (analog) ringbells, horns, pipes and pipkins. It sounds all primitive you'd expect from paganism. So, we may put this act in the Mortis & co. field, but still it is very different and much more natural. On the 25th of May this act is going to play in a Lithuanian observatory, maybe together with Ordo Equilibrio. Use this tape to celebrate the midsummer night! For contact with the band: c/o Donatas Bielkauskas, Sodų 15, 4430 Jurbarkas, Lithuania.
HD

Dark Fire Dancing
Compilation tape #1
Dangus Production
Lithuania was the last European country that got christianized. Paganism never vanished, and it is still present, also on this tape. Akys, Poccolus, Wejdas, Nahash and Anubi contributed to the dark rituals on this tape. The sounds approach the neo-black metal ambient, but are more independent from the wave of trend. All bands have indirect roots in the ritualistic world of Current '93. People who are fond of experimental explorations should try this tape and make their choice out of the Lithuanian forbidden fruits of ethnologic sounds.
HD

LABEL LIST

As you might have noticed we didn't put label's addresses in the review section anymore. Here's our entire label list in which you can find all addresses of the labels whose material we've discussed.

Adipocere records
Ancient Lore Creations
Art Music
BGR Records
Black Mark
Cacophonous Records
Chiller Lounge Records
Cogumelo Records
Cold Meat Industry
Corrosion Records
Cyber Music
Damnation Records
Danger
Dangus Productions
Dark Dungeon Music
Dynamite
Displeased Records
Dwell Records
Earache Records
East West
Effigy Records
Euphonious Records
Evil Omen
Fadeless Records
Good Life
Guardians of Metal
Hall Of Sermon
Hammerheart Records
Head Not Found
Headdirt Records
Holy Records
Invasion Records
Kock International

c/o Christian Bivel, B.P. 18, 01540 Vonnas
 Makkalleen 39, 1320 Stabekk, Norway
 Smedmoen, 2150 Arnes, Norway.
 P.O.Box 54, West PDO, Nottingham NG7 6BN, U.K.
 Luxemburgerstr. 31, 13353 Berlin, Germany
 231 Portobello Road, London, W11 1LT, UK
 Landsbergerstraße 87, 80339 München, Germany
 Av. Augusto de Lima 399, Belo Horizonte -MG-, Brazil
 P.O.Box 1881, 581 17 Linköping, Sweden
 (see We Bite Records)
 P.O.Box 2, 7050 AA Varsseveld, The Netherlands
 Rietvinkstraat 5, 1171 TG Badhoevedorp, NL
 Apartado 310, Centor-Cívico, 6900 Covilha, Portugal
 P.O.Box 982, 2300 Vilnius, Lithuania
 c/o H Ellefsen, A-ringen 52, 302 55 Halmstad, Sweden
 Rua Viriato 27, 2B, 1050 Lisboa, Portugal
 Veeringstraat 6, 1502 NL Zaandam, The Netherlands
 P.O.Box 39439, Los Angeles, CA 90039, USA
 P.O.Box 144, Nottingham, NG3 4GE, UK
 46 Kensington Court, London W8 5DP, U.K.
 P.O.Box 58, 4815 Saltrød, Norway
 Skt. Jørgens Allé 7 OG, 1615 København V., Denmark
 (See Osmose)
 P.O. Box 482, 5800 AL Venray, The Netherlands
 c/o Edward, Burg 12, 8820 Torhout, Belgium
 Azinghaga Do Serrado Letra M, 1600 Lisboa, Portugal
 P.O.Box 749, CH 4310 Rheinfelden, Germany
 P.O.Box 227, 6300 AG Valkenburg, the Netherlands
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 4 BD Gutenberg, 93190 Livry-Gargan, France
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Kron-H
Lethal Records
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Merciless records
Metal Blade
Metal Blade Records

Misanthropy Records
Monasterium
Moonfog Productions
Morbid Noizz
Moribund Record
Napalm Records
Necropolis Records
Nightfall Records
No Bull records

Northern Drakness Rees
Nosferatu Records
Nuclear Blast
Osmose Productions
Pagan Records
Paranoia Syndrome
PDCD
Primitive Art Records
Progress Records
Radiation Records
Red Stream Records
Relapse records
Repulse Records
Serenades Records
Shivadarshana
Solistitium
Sorrowmoon records
Suggestion Records
Tir Groupé
Vic Records
Victory Europe
Visceral Production
Voices Of Wonder
We Bite Records
Witchhunt Records
Wrong Again Records
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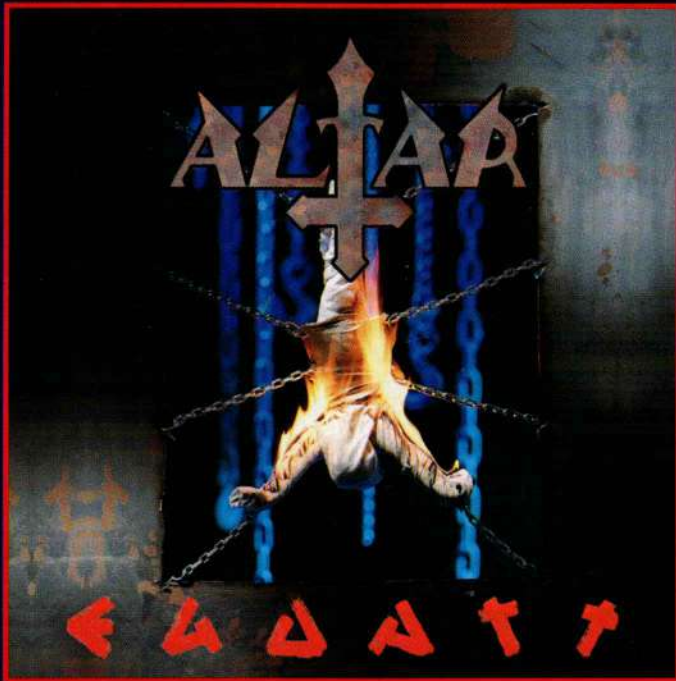
(See Osmose)
 P.O.Box 846, 1011 Vienna, Austria
 Heerstrasse 77, 58553 Halver, Germany
 P.O.Box 21 04 08, 72027 Tübingen 21, Germany
 P.O.Box 377, 851 06 Sundvall, Sweden
 116 E. Pleasant St. Suite 200, Milwaukee WI 53212, U.S
 P.O.Box 72, 97448 Arnstein, Germany
 2345 Erringer Rd, Suite 108, Simi Valley, CA 93065, US
 Suite 50, Nieuwezijds Voorburgwal 86, 1012 SE
 Amsterdam, The Netherlands
 P.O.Box 9, Hadleigh, Suffolk IP7 5AU, UK
 P.O.Box 1078, 2670 Stº António Dos Cavaleiros, Por
 P.O.Box 289, 1450 Nesoddtangen, Norway
 ul. Pszenna 6B, 61-663 Poznan, Poland
 P.O.Box 77314, Seattle, WA 98177 0314, USA
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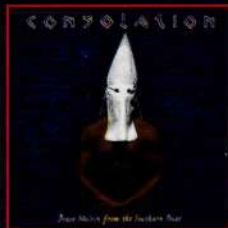
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