

Dan Swanö - Special:
NIGHTINGALE/UNICORN

NO. 7



CHICAGO SPECIAL
MASTER, FUNERAL NATION,
USURPER and SCEPTER

From The Darkside

FIVE PAGES
IN-DEPTH
INTERVIEW W/



GRAVE
PAVOR
PENTACLE
DEGEASED
LUCIFERION
NEGROPHOBIC
IN THE WOODS...
ORDER FROM CHAOS

MY DYING BRIDE, ETERNAL SOLSTICE, EVER DARK, EQUINOX, ORPHANAGE, NECRONY,
HETSHEADS/BLACKSHINE, SUMMONING, CRYSTAL AGE, CABAL, DORSAL ATLÂNTICA,
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This issue is dedicated to Rick Ohi (ILBRED) 1976 - 1995

Hi Folks!

VOICES # 6 had caused alot of controversy and I have to admit that I made the biggest mistakes EVER ! The editorial was based on anti-fascism and against all those bands that are connected to it , but on the other hand there's been interviews with the likes of EMPEROR, GRAVELAND and HARDUK ! The reactions on it you will find in this issue (in a shortened form)... I'm not going to give any comments as the whole thing speaks for itself and I know about my mistakes, so... But one thing I would like you to know (no matter if you are going to believe it or not): The whole thing didn't happen on purpose and it wasn't meant to sell more zines ! I knew about GRAVELAND when the issue was in the printing process already and it was too late to kick it out, but I wasn't aware of EMPEROR's and HARDUK's activities as I haven't read the mentioned interviews when I decided to put them in the last issue !

There's also been a demo-review in VOICES # 6 that nobody seemed to care about.. The band is called HELHEIM and I nearly puked as I saw their 'flyer' which you will find in this issue as well ! Thank to Costa from TALES OF THE MACABRE zine for sending it to me ! Also thanx to all the

readers that wrote in and immediately started to warn me about certain bands ! I hope there's not so many mistakes in this issue again, although we have some controversial topics featured anyway (LUCIFERION and ORDER FROM CHAOS)! But we started to get alot more critical and that's why you will find less black metal in VOICES from now on. We will always be here to support great bands, but we are not here to spread stupid propaganda of incompetent musicians ! The REAL black metal in its original form will always have a place in upcoming issues though ! Anyway, as far as the reviews go... Well , as Leif already mentioned to me, 'we are way too nice' to drop most of them, so you will get even MORE reviews this time, but hopefully we will be able to separate a lot more in the future... Who knows ??

Ok, that's all - we will continue to have our eyes and ears open concerning old heroes, so watch out for alot of surprises in upcoming issues !

But before you fall asleep now, I'll let you go - have fun, enjoy this issue and FUCK FASCISM !!!

Frank

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No thanx to: RISING SUN REC. (empty promises !), Michi (EMP), Malibu and Massacre Records (cheap talk...) and a big FUCK YOU to all Neo-Nazi/fascistic assholes that destroy our scene !! Kill yourselves , ASSHOLES !!

EDITORIAL

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You rule!

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PLAYLISTS:

- Leif**
1. NASTY SAVAGE - Nasty Savage
 2. CELTIC FROST - Into the pandemonium
 3. FEAR OF GOD - Within the veil
 4. THE GATHERING - Mandylion
 5. TROUBLE - Plastic green head
 6. VENOM - Reunion Show, Waldrock/NL'95
 7. MY DYING BRIDE - The angel and the dark river
 8. MORBID ANGEL - Domination
 9. DEAD CAN DANCE - Toward the within cd/video'94
 10. DEATH - Symbolic

- Frank**
1. IMMOLATION - all
 2. NECROPHAGIA - Seasons of the dead
 3. POSSESSED - Seven churches
 4. HELLHAMMER - all
 5. MORBID ANGEL - Domination
 6. SATHANAS - Live 1989
 7. SADISTIC INTENT - Return to the eve
 8. RAZOR - Live in Toronto 1985
 9. VENOM - Welcome to Hell/Black Metal
 10. SLATANIC SLAUGHTER - Comp. CD

Beware of these Rip-Offs!!!

A guy named Carl from Nottingham/UK tries to get free copies of demos by writing letters in which he claims that he already sent money 'ages ago' and that he would like 'his' item. DON'T DO THAT ! I know of a few of this letters already...! Nobody has ever gotten the money before !!!

GRAVE HILL RECORDS, a dutch "label" that is selling bootleg versions of old HELLHAMMER and VENOM recordings via flyers. DON'T SEND ANY MONEY to this rip-off, you will NEVER get your stuff !



The last time we spoke, you mentioned that NECROPHOBIC has a stable line-up finally but nowadays some new problems seem to come up as Anders has BLACKSHINE now and David is heavily involved in DARK FUNERAL...So, what's up in the NECROPHOBIC - camp at the moment?

"Since the album Anders had to leave us coz the guys in BLACKSHINE didn't feel good about him singing for us. You see, they have always played together and now when we're much bigger than they are, they don't want Anders to have the reputation as 'the singer of NECROPHOBIC' as he has always played with them. It's ok now, but first I was very pissed on them and their jealousy. I didn't say it to them though. (but I guess they will get to know about it now, as they are also in this issue...-Ed.) However, Tobbe (bass) is handling the vocals now and we have a 2nd guitarist as well. His name is Martin. About David playing in DARK FUNERAL, it does not affect us. We rehearse as much as we used to do. Musically, it's the same. We don't write equal music. DARK FUNERAL is a pure black metal band, while we're a mixture of death metal and black metal, so there's no problem there either."

When Anders joined NECROPHOBIC, I guess HETSHEADS just had split-up, so I was wondering if he was kinda like '1st choice' for NECROPHOBIC as you mentioned the HETSHEADS demo as one of your faves.

"The HETSHEADS demo is not my fave demo, it's a good demo and I enjoyed it a lot at the time you did the last interview with me. However, we liked his vocals on that demo and as HETSHEADS changed both their name and music style plus that we were without a singer, Anders asked us if he could start singing in our band and all of us thought it was a great idea. It worked out great as hell, until the shitty thing happened that I told you in the last question."

When did David start to work on DARK FUNERAL and has it infected his work with NECROPHOBIC in any negative ways?

"I don't know exactly when he started with DARK FUNERAL but I guess it was in the beginning of 1993. The only bad thing with him playing in DARK FUNERAL is when he gives the riffs that could have been used in NECROPHOBIC to DARK FUNERAL! It's very hard to explain this situation, but basically that is the most negative thing. Apart from that, it's nothing..."

By the way, where did you find Tobbe? Was he in any bands before he joined NECROPHOBIC?

"He used to play in a band called INCURSION where he played guitar and did the vocals. That band also featured Draveen who played drums on the mini-cd with DARK FUNERAL. They did 2 demos, but only their first got released. I met him outside a concert with MORBID ANGEL, ENTOMBED and UNLEASHED in December 1991. He told me that he played guitar & sang in the band INCURSION but also that he could play bass and when I heard that, I asked him if he wanted to play bass in NECROPHOBIC, as our session bassist hadn't got enough time to play with us. He said that he would think about it for a few days. I don't recall which one called which, but he said that he wanted to join us and that his band mates in INCURSION had told him that he couldn't lose an opportunity like this. So, that's the story of how he joined this band."

Also in our last interview, you mentioned, that you were negotiating with a label you possibly might sign to...Has



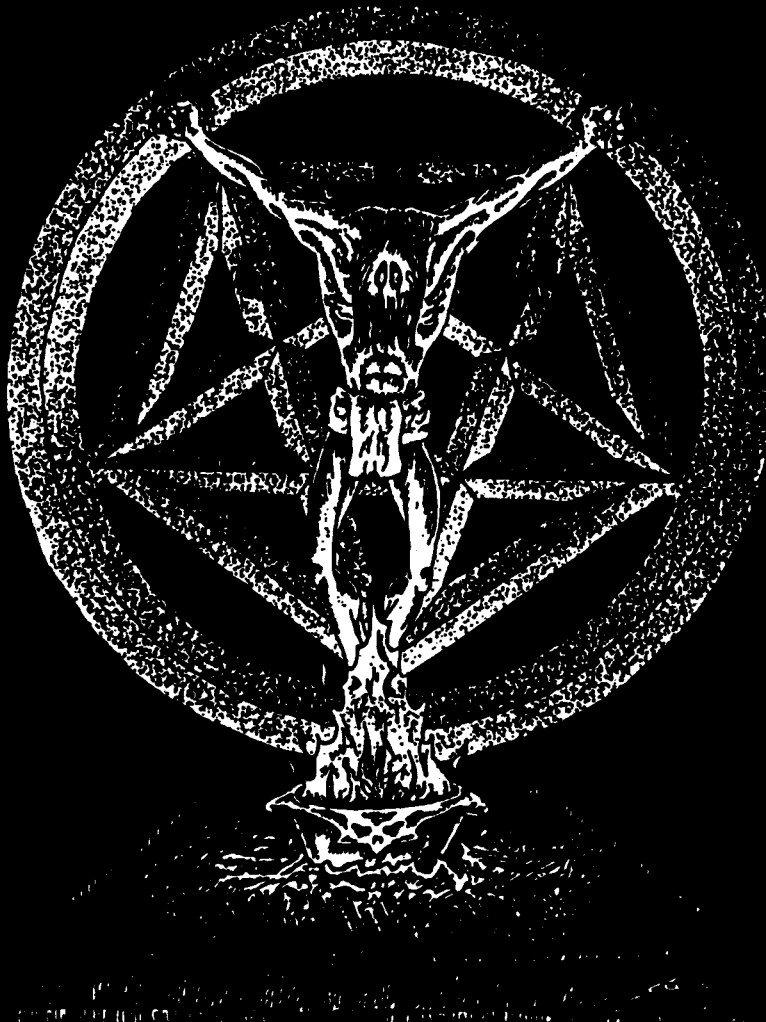
Unholy Prophecies

NECROPHOBIC is another band that I wanted to have in this issue as they fit the concept of VOICES pretty good and still deliver some great death/black metal in the old vein! Drummer JOCKE took some time to get back to us, but after all he came up with a lot of interesting answers, so read on...

That label been Black Mark or were others interested as well?

"Yes, it was Black Mark that we were negotiating with. I told you in that interview that we thought it was time for us to start sending our material to labels, so we sent our 'Unholy prophecies' demo and our ep 'The call'

and Black Mark was the only label that responded with wanting to do a record with us. Their answer came just after 2 days I had sent them our material! That was kinda cool!"
Now, that the album is out for so long already, could you already tell us some impressions? Was it the right



decision to go with Black Mark?

"We think they can do better than they've done with us so far. We haven't seen much promotion and stuff like that. That's very important, otherwise no one will ever notice us. However, they have promised us such better promotion for our next album, even before the release and that's good! We have also been promised a video shoot for one of the songs. We will get a better deal with our new release so it looks a lot better now than it did before."

There's been a mistake made when it comes to the songs on the album, so would you like to tell about that? Any chance to get the right track somehow?

"Yes, and that mistake SUCKS. There's more, but let me first explain the song-error. On the cd/mc it says that there's an instrumental song called 'Shadows of the moon' but when it's time for that track, it's a song called 'Inborn evil' that comes instead. The story behind this error is that we recorded 10 songs for the album, but after we have mixed the whole record, we didn't feel that 'Inborn evil' was as good as the other songs, it lowered the standard if you know what I mean. We said to Tomas (Studio Sunlight) to drop that song in the mastering process. Unfortunately he dropped out the wrong track. We didn't get any test copies (and that really sucks) so we didn't have any chance to stop the whole release & take care of the mistake. I don't know exactly which release is the right one, but I guess it's the american release that is the right one. It was released over there 4 months after the european version. I don't care about that anymore. Well, there's one more terrible mistake with the album and that's on the cassette version. If you look at our logo, you will notice that it has been printed upside down and 'mirror-turned'... What I mean is, if you hold our cassette upside down in front of the mirror, then you'll see our logo as it should look! Totally unprofessional!"

It seems that you had quite a few problems to come up with new material as Black Mark delayed the release of your 2nd album... Can you tell us more about that?

"Yes, we are very slow when it comes to putting together riffs into songs. That's what I hate most about this band. Rehearse, rehearse and rehearse, make a new riff, rehearse and rehearse, another new riff... Sometimes it's getting so tired to go and rehearse, if you just wanna stay home. On the other hand we don't make songs for making songs sake. We want to include riffs in our songs, that we like a lot. As few as possible shall feel bad, if you know what I mean. Like for instance: A song can't start weak with a bad riff. A verse riff must be catchy and easily remembered. The same goes for the chorus riff. Of course we can make songs faster, but those songs wouldn't sound very NECROPHOBIC. Some bands seem like they're more interested in making albums once a year that sound shitty than spending more time and releasing a much stronger album! Anyway, I hope that you out there will appreciate our new album when it's out and that it'll make up for the long waiting!"

Why did you change the band logo and who came up with the awesome new artwork for your monicker?

"We had thought about changing the logo for a long time and when we got the deal and the opportunity to release an album, we thought that now was the time to finally do it! It may be harder to read than the old

logo, but it's million times better. It was done by Johan Hansson (ex-CREMATORY, now REGURGITARE), he has also made the UNLEASHED and the UNANIMATED logos, just to name a few. I think he's very good and I'm very satisfied with our logo !"

There hasn't been press features after 'The nocturnal silence', so was it because of Black Mark, you or the media ?

"No, not as much as we hoped for. We got interviewed by just a few of the bigger european magazines and a few from the States. I think it has to do with Black Mark. They could have done more promotion for us and also contact more press people. We have done tons of underground zines interviews, but that's really not the same and it really has to change with our next album."

Lyricaly your stuff has turned more and more into the darker direction, so do you think NECROPHOBIC is also interesting for Black Metal fans or do they boycott you? Have you ever gotten death threats (or David in particular) ?

"Yes, our lyrics have turned even more dark and evil than they did when we first started. That has to do with us getting better to write lyrics, express our feelings better and stuff like that. Writing lyrics ain't easy. I can tell you. It's the same with music... You develop to the better, the more you do it. No, we haven't got any death threats. Why should we ? I don't know what kind of fans we have, I mean, what favourite bands our fans have, so I don't know what you mean with black metal fans boycotting us. (well, there's some really fanatic black metal fans & zines that are claiming to hate all death metal and that people only should support the black metal bands... Simple and stupid as that - Ed.) I really do not care so much what kind of people are into us, as long as they think we are a good band. I guess both death metal and black metal fans like us as we have a foot in both genres."

Tell us about the co-operation between NECROPHOBIC and Nicke & Richard of UNANIMA - TED !

"When we discussed if we should have guest musicians on our 'The nocturnal silence' album, I simply asked these two friends if they wanted to sing a little part each on it and they liked the idea. It wasn't a big deal if you know what I mean."

Due to the massive release of 'tribute to...' albums, I was wondering if you've ever been asked to do so and if, which bands you would like to pay tribute to? Any cover songs you have in your set ?

"Actually we may appear on 3 tribute albums, one is for sure. It's a BATHORY tribute that David is doing on his own label Hellspawn Records. We're gonna do 'Enter the eternal fire' and that song will also be on our 'Dark side' album. Then there is this CELTIC FROST tribute, that an american label called Dwell Records is going to do. If there's nothing wrong with their contract for this tribute album in Börjes eyes (Black Mark president) we will appear on that album with the song 'Into the crypts of rays'. Right now, this song is included in our live set. Just recently we may also have the opportunity to be featured on a SLAYER tribute that a swedish label called Dolores Records (now Black Sun Records - Ed.) is doing. It's not really decided yet if we will appear on that tribute album, but if we will, we'll do 'Die by the sword'. (well, it should be on Vol. II then, as the first edition is already out now ! - Ed.) I really hope we can do all 3 of these tribu-

te albums. That would be really cool !"

Can you already tell us something about your 2nd album and if you're going to record it in Sunlight again ?!

"As I've told you a few times already our 2nd album will have the title 'Darkside' (beaauuutiful title! - Ed) and it will contain 9 songs. One of them is a cover of BATHORY that I told you about in the previous question. However, we will not record it in Studio Sunlight this time. We think we've done enough in that studio. We like Tomas alot, he's a good producer and the studio is cool and everything, but we think it's time to move on, do something new and fresh. We have tested 2 new studios 1 which we hated and 1 which we probably may use. With that studio it's really fresh coz we are the only death/black metal band that has been there and that's really cool. In that way no one can tell us we have an equal sound as another band, which is the case when you've been to Studio Sunlight. WE don't think so, we think we came up with a quite personal sound on our first album. We used our own equipment in that recording process and I guess that's why it turned out that way. But people are so narrowminded. They just have to read that it was recorded in Studio Sunlight to draw the conclusion that it sounds like ENTOMBED or GRAVE for instance and that sucks !! Use your ears !! However, I hope you all will enjoy our new album. The material starts from where we left it on our last album, only faster, darker and more evil. People with bad hearts should stay away from our new album."

Do you think the once so strong swedish death metal scene has been affected by black metal and there's hardly any real death metal acts left ?!

"Yes I do ! I guess 90% of the bands that start these days choose black metal instead of death metal and almost everything I've heard lately SUCKS ! No feeling in the music at all, just corpse paint and screaming Satan 1000 times."

Any topics you'd like to discuss in upcoming questions, or anything else you'd like to mention ?

"No, I can't think of anything right now, but if you come up with more questions, send them ! You're the reporter, so that won't be so hard for you, will it ?!"



Uhm...no not really, but due to the fact that it took you ages to get back to me with this interview, I have no more space left right now, so you gotta wait for another interview in the future ! But anyway, it was a nice chat and I really appreciate your in-depth answers ! Looking forward to hear your

new album ! Anyone else, write to NECROPHOBIC at the following address and support one of the last swedish REAL bands...
NECROPHOBIC
c/o Joakim Sterner
Arkadv.5
121 47 Johanneshov
Sweden
Frank Stöver





SLIMY LITTLE SECRETS

MORBID ANGEL have always been good for a long conversation but this time it was even more than anyone had expected. We met DAVID VINCENT and TREY AZAGTHOTH while they've been over here, doing some promotional work for their latest and greatest album 'DOMINATION' and talked about so many subjects that the time went by way too quick...Here's the entire conversation, the 'official' interview part...

When MORBID ANGEL started, you played a couple of cover tracks...Do you still remember which songs you did?

Trey: "Uhh...a couple SLAYER songs, a couple MERCYFUL FATE songs...mainly stuff like that. Stuff of the 1st SLAYER album, stuff of 'Melissa' and the very first EP of MERCYFUL FATE!"

Which tracks?

Trey: "Doomed by the living dead", "Black funeral"... and uhh...the first one on "Melissa", what was that called?"

Trey: "Evil", yeah, songs like that. I mean, we didn't do it exactly like the record, but..."

And from SLAYER?

Trey: "Uhh, let me think, that was...uhh...the one that goes dum-dudum-da-na-na-na-na-na-dum-dudum...I don't remember the title...the first song on..."

David: "Black Magic"!
Trey: "Yeah, 'Black Magic' and 'Die by the sword', that's the best I can remember..."

Have you ever thought about recording one of those songs for a MORBID ANGEL record, an EP, an album or whatever?

Trey: "No, I haven't!"
Because a lot of bands are doing covers on their albums or B-sides or whatever...

Trey: "Yeah, I understand the covering theory, but I'd rather do a song that was never intended to be Thrash or Speed Metal, but maybe an older song, like something that was like Heavy Metal with a dark kind of lyrical content and turn that into something really special! That's kinda my view on that..."

When you first started out you had quite a few problems in finding a singer before Mike Browning took over the vocals and I even noticed that Richard had been singing one or two shows...
Trey: "One show, yeah... One party show!"

So, who was singing before Mike actually?

Trey: "Ahhh, let me think... This guy named Kenny sang for a short while, before him a guy named Curtis something sang for a short while...But that was even when we had no actual name, that's breaking really far down. We went by a name called HERETIC, that was like before MORBID ANGEL came out, we had this name HERETIC...and then I was moving my grass, actually no, not MY grass, but the apartments grass and that's when I thought of MORBID ANGEL

Cause when I did my work, I would think of exciting things in master times, so that I would manipulate time towards it seems that it would vent by really fast. It didn't, but my perception of it did. And that's something that I entertain even today. But what I do is, I think about music, I would listen to concerts on my head, when I was moving the grass and I think about ideas and rhythms and then searching for a title, you know, a name for the band and that's how that came about."

Have those guys, who used to sing for you back then, have done anything after that?

Trey: "Not that I know of. I never really found out, why Dallas Ward had left MORBID ANGEL..."

Trey: "He was at that time totally into the VAN HALEN imagery and I wasn't! So, that really kinda split things up. I mean, I liked VAN HALEN, I still do! I love them today even more than I did at that particular time, but I was not into their image, I mean, I didn't wanna have an image like that. What I liked about VAN HALEN was I thought the rhythm-playing and the grooves were really good and I thought the soloing was total paradigm-shifting and pioneering! Way better than everything else at the time!"

At what point of time did you get Johnny Ortega in the band?

Trey: "Oh, Jacobell? He joined right before we did the record 'Abominations of desolation'!"

(David starts breaking into a laughter...)
What's so funny?

David: "Nothing, man... (laughs again!)"

Do you know what happened to his project MATRICIDE?

Trey: "No, I don't!"
(David keeps laughing...)

Any problems with him?
Trey: "Yeeeah, he had a record company were he was selling MORBID ANGEL stuff for a short time..."

Oh, really?!
Trey: "Yeah, some kind of label were he was bootlegging our stuff. He was thinking that he had the rights to sell 'Abominations of desolation' copies and that kinda made me upset...as if he wrote the songs or something..."

After that, you worked with Sterling from Scarborough...

Trey: "That was right after John was asked to leave the band, after A.O.D., after we

decided that we didn't want to use that as a record, cause I didn't think that it was a true first effort to say official. I thought there was still alot to work on, so we worked with Sterling for a short time...It was just musical differences...MORBID ANGEL is my creation and it wasn't his creation. I have asked him to join MY band & he didn't seem to like the slow stuff, he didn't get into the mixture of material. Myself, I always wanted to do everything, I wanna do the slow heavy stuff, like 'Where the slime live' for instance or 'Sworn to the black' or 'Blessed are the sick' or whatever, SLOW stuff! And then have the middle stuff, that was slow AND fast, like 'Fall from grace' and 'Maze of torment', 'Chapel of ghouls' and whatever and then have just blitzkrieg-stuff, that's just all fast, all the way through. And he was pretty much just wanting to play everything fast! I thought that was limiting for the band and we just kinda discussed it and he just realized that he didn't wanna play the slow stuff, so that's how we parted!"

Are you still in contact w/ him?

Trey: "I talked to him a long time ago, but no, he lives in like Atlanta Georgia or something, so he doesn't live anywhere near me."

Someone mentioned to me that he has a new band together, that is called USURPER (not to be mixed-up with the other band in this issue-Ed.)

Trey: "I haven't heard it, but I know that in my opinion, the guy definitely had a special talent. To me, I thought it was really had alot going for it, it was just going a little bit different direction than MORBID ANGEL. I thought, he's really talented and he had some neat ideas and he was very angry. And when you are angry, usually great death metal comes out, true aggressive music, not just imitation!"

David, is it true that you came to Florida back then to sign MASSACRE?

David: "Uhh...MASSACRE were like...sending me tapes and saying 'hey we wanna do this and we wanna do that' and I liked it, ok...but it wasn't MORBID ANGEL you know?"

How did you find out about MORBID ANGEL at that time?

David: "I was giving a tape by a friend of mine..."

And you liked it?!

David: "It was just a shitty rehearsal tape and what I heard was guitar rhythms... that's what I heard..."

There was talk about a demo from '85, was that a real demo release?

Trey: "AN '86 demo..."

David: "That was 4 songs from the album..."

Trey: "Was it stuff of the record? Well, I can't really say what was going on, there was all kinds of shit going out..."

So, you never made a real demo before the 'thy kingdom come' demo?!

Trey: "A rehearsal tape! There was a rehearsal tape... With real cover and everything?"

Trey: "NO! It was make shift! How can I say? It wasn't very professional, it was just like a bunch of kids that were just kind of, had a band and just decided to try to make a tape and...I don't know...didn't have a manager and didn't have all this stuff representing us to make it really all that organized..."

After you parted ways with your old members, why did you decide to move to North Carolina instead of trying to find new members in Florida?

Trey: "Well, David had this opportunity for us, he said that he had like a place to rehearse and a drummer and you know, it seemed pretty solid and I was very flexible..."

David: "...and a singer as well!"

Trey: "Yeah, that's right, he had basically the whole thing that we needed. And then he had, you know, pretty much, you know, a practice place and a house that was kind of there for us to use...a really good set-up. So, I said 'Yeah, sure!' I would do anything for the band, the band was the only thing I really cared about. I mean, still one of the absolute ruling things in my life, is the band, MORBID ANGEL and what it's all about and how real it is and how the integrity stays,



that definitely hasn't changed!"

David, if you wouldn't have joined, would you have continued on your own, with different musicians and what kind of direction...

David: "I tell you! My problem was, that I was working with the drummer, Wayne, I had been playing with Wayne for an ever years and I never could find a suitable guitar player, somebody that just had...it's a long story, it's hard to find someone who really is not concerned with playing alot of covers and is not concerned with being a normal guitar player, as what I consider to be a normal guitar player, somebody that you see playing down in a music store, who plays everybody else's licks and has no vision of what a song is or what soul is, what feeling is. And I can say, when I heard this rehearsal tape, it was just a really bad recorded rehearsal tape, but I could definitely hear... I heard 'Evil spells', that song pretty much all the way through, 'Chapel of ghouls' was kinda messy, but those rhythms alone kinda screamed outta the speakers, even though you could barely make it out..."

How did you get together w/ Wayne actually?

David: "We were just kids, we grew up together and we played in and out of bands, I mean, he was a good drummer,

very good drummer, it's too bad, but when we got Pete in the band, stuff started movin' immediately...and that was a shift!"

What exactly was GOREVUE PRODUCTIONS? Did you put out anything on that label?

David: "No, I mean... I just had this idea that it would be nice to kinda try to start a label and the MORBID ANGEL tape that I heard, that was something that sounded really cool. So, I was thinking about, you know... this is before Earsche and this is before any of those other things, just trying to start a little indie-thing basically. So, MORBID ANGEL was gonna be the first project and all this other things started happening. We recorded 'The Abominations of desolation' and after it was done, I was talking to Trey on the phone, and he was like 'Well, I don't wanna worry you or anything, but basically Mike and Sterling are no longer in the band.' So, we talked for a while and then I started thinking about it and said 'Wait a minute, I'd been jammin' with Wayne', so I called him back after speaking with Wayne and asked if he'd be interested in maybe jammin'. And I told him, that we had this house, that could be practised in, that we had actually practised in... So, I ended up putting a trailer on the back of my car and I drove down to Florida and he and Rich-ard loaded up their guitars, amps and everything else and moved to Charlotte for a while and we just started practising every day, not playing any shows!"

Trey: "I got a question for you... When you say, that you called me up and you told me that they're not in the band anymore, whaddaya mean?"
David: "No, YOU told ME that!"
Trey: "Oh... I don't remember that..."

When you got together as a band, in North Carolina, David you started to take over the lyrical side...

David: "Not immediately! There's all of the original songs that he had written... Yeah, but as time goes by, you took over the lyrical side of MORBID ANGEL completely, except for one or two songs maybe... So, Trey... why did you stop to write lyrics for the band?"

Trey: "Well, to me right of the back, I can tell you, back when I was doing this thing, this whole band with these other guys, they didn't have any good lyrics and I had a lot to say! And I wrote a bunch of lyrics that really had a lot of different angles for what I had to say, but the main thing was, I wanted to use those lyrics, I thought they were really good, but I started to... I really wanted to develop my guitar playing totally and I thought, I had already said, what I had to say at that point. I didn't have any new lyrics that I thought were really gonna be happening & David was gonna be the singer and David's an intelligent person and it just seemed to me like it made a lot more sense... For me to work on guitar and him do lyrics, and sing something that he can totally express from himself. I mean, obviously, if I wouldn't like his lyrics, I would not just have been blind to, but I DID like them, I thought they were great & they were another approach, which added more to the band and to me it was a 'no-brainer', I didn't really have to think about it. I knew one thing, I wanted to develop my guitar playing and I didn't! The only thing to do that, is to be totally devoted to ju-

st that, to write rhythms and trying to get new rhythms together and work on my picking technique and my hammer-on tapping technique and scales... that was a big job to do, cause I wanted to be the best! I'm devoted to be the best extreme musical guitarist there is, by engulfing the whole musical scene from every angle possible without coming from some weak angle. And I'm not being a guy that sits here and just talks, but I got this guitar playing on these CD's and I think it's the best! I think, it's beyond words..."

If you look back at the 'Thy Kingdom Come' demo nowadays, do you still think it was good for the time it came out or are there any things, that you have regretted after it was released already?

Trey: "I don't regret anything! I think it's fantastic! I think it was, compared to what else was out at that time, I mean, c'mon... that's a silly question! 'Thy Kingdom Come' was a song way before its time! No one was thinking of tripped blast-beats and timings like that, slow and fast... no one had anything like that..."
How long did it take you to record it?

Trey: "I don't remember... it didn't take that long, I mean we didn't have a whole lotta money to spend on it..."

mean, we had a lot of mail at that time. We were staying up all night pretty much throughout the week and were sending out tapes, t-shirts and mail and fanzines and just anything that was associated with building a solid structure or whatever..."

If Wayne wouldn't have left the band at that time, do you think he could still be a member of MORBID ANGEL these days?

Trey: "I don't think so! The guy had his values in disarray absolutely. His priorities were totally mishmashed, so... No!"

David: "He didn't really like to play fast... at all! And it was... we had to offer to buy him dinner at McDonalds that he'd play like this new..."

Trey: "See, he HATED the snare drum, he HATED it! I loved it and you should've seen, how I tried to convince him of playing da-da-da-bob-diddle-diddle-bob-bob-bob, I would just do that and say 'Hey Wayne it goes like this: Da-da-da-da-da-da-bob-bob-bob' 'What is that?' he asked and I said 'Well, I don't know exactly, but I think the snare is going that fast' and he was like 'Is it up-beat or down-beat' and I was like 'I don't know, it's just da-da-da-da-da... you know, that's as much as I knew, I wanted the aggression there I didn't take

don't really like Tampa it - self, but I like the Tampa area, that's where my home was and somehow we all got back down there, which I think is wonderful... But I don't really know exactly how it happened... I think it was cheaper to live down there, or something, or the scene was bigger..."

David: "...and we could play more shows as well..."

When you called-up Pete back then, have you ever expected that he could say "no"? Did he know about MORBID ANGEL already at that time?

Trey: "He didn't really know much about us, he had kind of heard a little, but I think my enthusiasm and my conviction is what sold him on it..."

David: "It was funny, because normally, you know, people who play a similar style of music, maybe they have friends who may be in a band or whatever... Trey called up Jesse first, if he would know of any other drummers that were like Pete..."

Trey: "Yeah, and we called the guy from AUTOPSY, and he was not interested..."

David: "Chris Reifert?! Yeah we called Chris Reifert..."

Trey: "He said it wasn't his style and then I think we called around New York asking those guys, if they knew anybody..."

David: "Yeah, and we called the guy from REPULSION..."

Trey: "That's right! And I think he was doing something totally different..."

David: "And Jesse was like, 'Well, we're not really doing anything right now' and I was like 'What if we just steal your drummer?' it was meant to be as a joke, and he said 'Well, give him a call!' And Trey grabbed the phone and called Pete rightaway! He was like 'Hey Pete, this is Trey Azagthoth, of MORBID ANGEL..."

Trey: "...I love your drumming!"

David: "Yeah, he started going off and Pete was like, he had eaten dinner & was watching TV and then comes this phone call, he answers the phone and then there's this manic Trey on the other end and he had no idea who, what or where, you know! And Trey's like 'Man, you gotta move out here and join our band! (laughs)!' Trey: "You should've seen me, the leverage that I created for myself, cause even when we had Wayne and lived in North Carolina, I had the TERRORIZER rehearsals when they came out, the mixer rehearsals and I was just thinking, 'My god, I've never heard drumming like this, this is the greatest!'"

David: "Wayne used to use an excuse why it's not possible to play any faster, cause Trey was like 'Man, I want it faster!' and he said 'It can't be any faster!' & then the TERRORIZER rehearsal was in the mall and Trey was like, 'Man, I want drums like that! This total killing drums!' and Wayne was like... (laughs)..."

Trey: "See, the whole thing is... it's really funny, and all the fans reading this should really understand, they should understand that there was so much conviction behind creating the BEST, the ABSOLUTE MOST UNYIELDING, UNSTOPPABLE, BROADEST RANGE death metal period! This band was put together, there's so much time and effort in making this band THE BEST, THE ABSOLUTE BEST, TOPPLING OVER EVERYBODY, being something that people would look up to for inspiration for nothin' else, leadership in other words, because we are an example of what can happen when the true will is really used. When



David: "...and we got kicked-out a couple of studios!"
How many copies did you send out of the demo and how many have been sold of it?

David: "I think we sold a couple thousand and then probably a couple thousand got bootlegged and people made 7"es and... you know..."

I remember, when you sent it to me for the first time, shortly after that, I got another copy and in the letter you mentioned, that it got remixed again...

David: "I don't really remember..."

Trey: "I think we remastered it... we made an EQ-change or something..."

I guess that demo made it happen, that you appeared on the 'Satan's Revenge Part II' compilation... so how did that happen? Did you send the demo to that label to get a record deal? How did that compilation come about?

David: "I think, we sent them a tape, hoping that they would offer us a record deal... and they offered us a compilation instead..."

And has it helped you in any ways? Did you reach people that haven't been aware of MORBID ANGEL before with it?

David: "I guess, it hasn't done anything, we never talked to them again... you know, the thing came out, I tried to call them once and it seemed there was nothing going on, so... I don't know, if we reached more people with it. I

drum-lessons..."
Do you play drums on your own?

Trey: "No! I put it this way... through working with, you know, getting songs together, I had to definitely learn drums! But I can't play 'em... I can certainly tell basically what's going on..."

David: "He can write 'em!'"

Trey: "Yeah, I can program drum machines, what happened is a lot of these new songs, like on 'Covenant'..."

David: "Vengeance is mine?"

Trey: "Yeah, 'Vengeance is mine' and the opening part of 'Blood on my hands' was all figured out on a drum machine! I had drums first! I just knew, I had a groove I wanna create and then I just had these drums playing these certain kinds and having certain kinds climactic changes or a roll or something, timing changes and I just had it all layed out. And then I started putting rhythms to it, try to see if something would fit in there cause usually I start with a rhythm, a couple rhythms & then think of the drums. But I decided to just try the whole opposite shift and created some different types of movements, that we didn't have or that I hadn't worked on before."

Why did you move back to Florida then?

Trey: "Well, I love Tampa... I

people are just total GODS ! Because I think that all of us are GODS ! We're all made in this image of god, creator or whatever and I don't need Jehovah, no christian god to say me that there's something out there...the ancient ones !

Yeah, and also I can say on that same topic, is that so much time, more time than people can even imagine goes into creating every single song that we do. And it really pisses me off when I just see bands just kinda making noise...it just seems they are missing the whole point! Music's music ! To me some kind of thought, not just turning up distortion boxes & making some big hideous noise ! I mean, that's fine, but to me, that's not in our category and I define death metal as the most extreme form of music, not just the most extreme form of noise, cause there's noise metal ! So there's noise metal, and there's death metal, true death metal is music that just goes off like demons playing it and that's what MORBID ANGEL does !

So, was Pete your No.1 choice?

Trey: "Absolutely ! He still is ! And also I can say, when Pete joined the band, he didn't know the first thing about double-bass drums, he didn't know the first thing about slow-beats or any kind of grooving beats, you know, slow heavy beats...So, we had to really work with him on that. But see, right now Pete is just conquered so much, because he started out by just being a really fast drummer, you know...and he did that fantastic ! But MORBID ANGEL was not gonna be limited to just being fast, we were gonna have it all and we were determined to have it all and we won't gonna take any excuses and there was not gonna be any turning back, we were gonna conquer & do everything and be everything !

Before you signed to Earache back then, there were a couple of other labels interested in the band as well, that wanted to change your... I guess it was the lyrical direction...

David: "Not just that !

Also the music ?

David: "Also the NAME ! Because there were so many other ANGELS out there, that there couldn't possibly be ONE more ! And if we only changed the name, if we only slowed down a little bit, or a little more melodic, you know, all these 'little' things they would say. And that was just...they made what strong end our position !"

Which other companies have been interested in the band?

David: "All of 'em ! If somebody said, 'well, maybe you could just change only that much', I would say 'Fuck you' and hang the phone up ! And Dig actually got in touch w/ us..."

And he already liked what you did ?

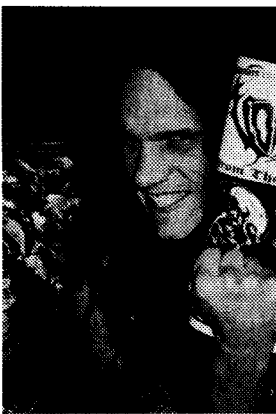
David: "Yeah, he wasn't so much into the death metal, he was more like a hardcore guy from what I understand, and the drummer from NAPALM DEATH, Mick, at the time, and he was telling into our band and he was telling Dig, 'Man...god, this band...blablabla', so Dig got interested...that's how we got on Earache !"

Before you put out the album there was this limited... that you did... Why did you decide to do that before the album and only with two of the demongs and not the entire demo ?

David: "That's just what they asked to do and we all thought it was a cool thing..."

When you started with MORBID ANGEL, you've been heavily involved in tapetrading, writing letters and all that... But someday it all stopped, so why did you do that so drastically ?

David: "Well, what it was is that we were all...we were moving alot and anytime we gotta play shows or go on tour anywhere, we had no money and we couldn't afford to live anywhere, except wherever we were on tour, so we would take all of our stuff from whatever house we were living in and we would



put it in just a storage warehouse, you know, our beds, our stereo, whatever... the few things that we had and then we go on tour and when we came back home, we had to find a new place to live. So we got to a point, where mail was being forwarded from one place to another to another. It got to be so much and there was so much mail and it took so much time to do everything, we couldn't do it with the kind of enthusiasm, that we did in the past, so we just stopped it instead of doing a bad job."

Shortly before you recorded "Altars of madness", there's been a tour announced, that you were supposed to do in Europe together with MESSIAH from Switzerland - what happened to that ?

David: "It just never materialized ! I don't know how serious that ever was, I mean it sounded great and we loved the idea, but I just do not think, it ever got beyond the fantasy stage."

The first thing that Earache put out was the "Grindcrusher" compilation album with "Chapel of ghouls" on it. Is it true, that that version features a different guitar solo ?

David: "Was it a different solo on that one ?"

Trey: "Yes, there was ! Richard..."

David: "Yeah yeah, that's right, Richard put a different solo on that - there IS !"

What made you do remixed versions of three tracks on the cd-version of "Altars of madness" ?

David: "We remixed ALOT of the record and then Dig just through 'em on there... that was Dig...he was chuffed !" Do you think it was a good idea to use "Lord of all fevers and plague" just as a cd-bonus track ?

David: "Well, we weren't even gonna record the song, but Dig was like, 'I gotta have a bonus track' and so we were like 'Pete, do you remember this ?' and he was like 'Oh yeah !' So, we worked it up a little bit... People really love that song ! A lot of people ask for it live alot, that's why we put it back in the set, because people always...they like to sing along with it..."

It's a great song !

David: "Yeah...I mean, I like the song, everybody has their favourites and it's starting to become a problem, because of the number of people who come up to us after a show and say 'Oh god...when we're gonna play that'...I mean, 'Angel of disease'...the reason why we re-recorded that on "Covenant" was because everybody asked for it. It's interesting...the fans...we listen to the fans, we like to hear what they have to say and hopefully it's something constructive !"

So, what about the plans to re-record "Demonseed" or "Hellspawn" ?

David: "There are no plans for that !"

Why have you...or better, why has the record-company changed the backcover photos for the U.S.-release of "Altars of madness" ?

David: "They did that..."

Why ?

David: "Ask them. I guess they didn't think the first ones were quality enough, which I kinda agree, I mean they looked a little dark, they were kinda weird. But it was a last minute thing, we had to have photos right then, so...you know how underground things go...it's underground." There's talk that you kinda had a stage-show when you'd toured the States for "Altars"... the first time...

David: "Uhm...we had alot of things...alot of our props were confiscated by the police..."

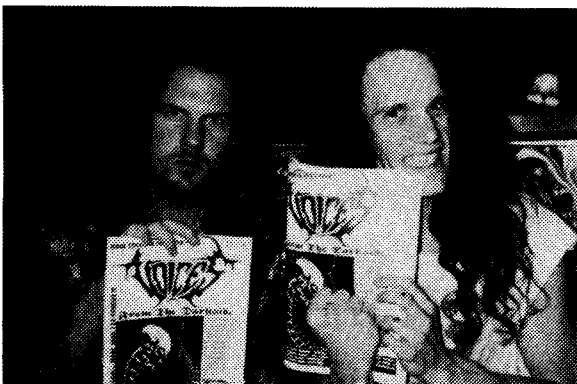
What was it exactly ?

David: "We've had some grave-stones and some human bones (starts to laugh)..."

Trey: "Yeah, we were carrying

when did you decide to stop it ?

Trey: "When it started out, it was a personal thing. It was kinda like me really, talk about living a dream, ok... When I was young, I used to have this fantasy of being the most over-the-top guitar player ever and I was liking bands who would spit-up the fake blood and things like that and I thought, wow that is great, I thought, it was more than just image, I always thought that they were actually possessed ! But then my dreams got chapped when I realized that it was just an act. I wanted to make it real so basically it was a ritual, a blood-letting ritual... In the "Necronomicon" it talks about, if you really stir up the ancient ones, release the blood of Kingu. So I went the next step further I actually released it, slurped it, drank it, let it flow outta my mouth and I really became what I wanted to become. I did as much as I could, but you can see... I got these scars all over me (he shows me his right arm - Ed.) and they're not gonna go away and I got to the point, where I was cutting the same place, because to me, cutting myself here don't mean anything to me, it was right here (points at the forearm - Ed) and it was perfect ! And I can just totally become the ancient ones live ! I HAD to do it, I MUST ! I just said, I HAVE to do the extra step & I've done it and I might do it again... I tell you why it stopped... Not just because of all the scars accumulating, but because people starting thinking it was cool,



with us this giant massive marmaraceous cross! That weight a hundred pounds ?"

David: "It was more than that cause it took two people to carry it..."

Why did you change "Welcome to hell" to "Evil spells" & "Azagthoth" to "Ancient on edge" ?

Trey: "I can answer that. When I first worked on the song & called it "Welcome to hell". I was not aware of there being a VENOM-song with the same name. And I was thinking, wow, I don't wanna have...you know...seems like I'm trying to copy their name, so we changed it for that reason and also I changed the song "Azagthoth" to "Ancient ones" because I decided that I wanted to totally embrace this deity myself and there was a personal connection between myself and this deity, that I became that, using it as my name as well and I didn't wanna have a song w/ the same name as a name as usually."

When you did your first European shows on the "Grindcrusher" tour and maybe also before that and afterwards, you cut yourself on stage... So, why did you do that and

like they're paying money to come to see the freak up on stage cut himself... Like as if I was G.G. Allin or something and I didn't have to do anything with that. People are paying to see our band PLAY, they're not paying to see me cut myself, I'm not doing it to sell tickets ! It seemed like it was becoming like that..."

David: "People were starting to ask about it and expect it !"

Trey: "It was never intended to be like that. It was me trying to be absolute THE ancient one bringing and letting Azagthoth just come right through me and become me while I'm playing... and transform... and I did it ! I did it for alot of shows, you can see it overhere (shows me some really heavy scars - Ed.) I even went so far...like these scars overhere, as me taking a razing knife, a blade...and just go on and that's never gonna go away, look at that, that's crazy ! But I started thinking, if I get a disease, maybe someone with Aids spits and it gets in my blood, that can be very

bad. My intelligence kinda dictated that it wasn't really the best thing to do, all the time like that. But mainly it was because I thought that people expected it and that they're paying to see it and it was never like that!

Your stageacting has often been criticized as being pretty boring, that you just stand up there on stage and play your stuff as perfect as possible. So, have you ever thought about changing that? Don't you think that people are coming to the shows to see a really intense live show? More than to see a band that plays exactly like on the record?

Trey: "Yeah, I agree! People make mistakes. I was so into trying to play my best that the mental took over the feeling. See, when I first started playing, I was nothing but feeling, I didn't think about anything! I didn't think about my leads and then I started transforming, trying to add quality to my playing and the feeling kind of got left behind. Now, today I captured it all! Now I've got the feeling, I can think about it, I can play the stuff the way I wanna do it and if I make mistakes, no big deal! Eddie Van Halen makes mistakes and he's THE BEST! So, if he can make mistakes, I'm like, I'm not so worried about it. It was basically just travelling through the abyss and I finally reached the other side, that's the great work!"

Is it still a problem for you to re-produce the double guitar pieces like in "Sworn to the black" live on stage?

Trey: "I can say, a lot of my leads are really hard to do, in other words, I push myself absolutely. And sometimes I can be playing a lick and my hair is in my face and I can make mistakes, it just happens! So, that's one of the reasons, why I was thinking, I really wanna make sure that my leads are in the right area and I was thinking about it TOO MUCH! I had forgotten about the fact that all I need is feeling and play magically. So, that's what we're about now. But it is hard to do, these leads are very hard to play. That's because they are hard leads. People should appreciate that! But the part you are talking about is not that hard to do, unless Pete drinks too much coffee and plays the song too fast..."

David: "Yeah, Pete has a tendency to speed shit up on tour..."

Trey: "That's really not that difficult for me to do. What's harder, is playing like the solo in "Rapture", because... that, to me, there's a groove, there's a hook where I got to be right in it and if I'm not, I'm left behind or I'm ahead of it. But I've mastered it now, I start the first note and then I'm just there."

By now you reached a point in your career, where you mostly headline big festivals, with six to ten, sometimes even more bands... And people who come to the shows just to see MORBID ANGEL get very tired after all these other bands...

Trey: "Yeah, that's like the only... I mean, to me, I wanna say that it's wonderful and there's so much wonderful about it, having a big show with a lot of bands, just really capturing a moment, BUT the one reality that you said is, the only downfall is that the last band usually plays for a tired audience!"

David: "Maybe if we ever get DEAD CAN DANCE to open for us or a very bad comedian, then people will be so ready

for us to play. But we can open-up for all of them next time, you know, we'll play first. The last tour that we did in Germany, was the Easter Festivals last year and we noticed that after UNLEASHED... they kill an audience and then CANNIBAL CORPSE played and that's just over-kill. By the time we went on

people were just drunk, they were dead and we were wondering and started videotaping the shows every night. We were like 'Maybe the sound was bad' or 'Maybe our playing's awful' or whatever and we studied those videos and they were perfect! They sound was great, the lights were great, everything about it was great..."

Trey: "Pete was just beating us in the ground... he played the songs way too fast... I'm sorry, but we have to think about it from now on. Cause the thing is, the songs on the record, the songs on "Covenant" are already so fast, the picking is just... (imitates very fast guitars-Ed.) So, that's already incredibly fast and it's like how can that go much faster, that's when our hands are literally fallen off! And then you have to do a solo... that's crazy!"

David: "When we record 'em in the studio, we find the speed where it's literally just on the point at any given moment of going towards total chaos! And it's only disappointing... hanging on for dear life. It's like a race-car driver trying to win a race or these motorcycle guys, where they're just down on their knees or dragging on the ground. They're grinding on their packs, trying to get that extra couple... you know..."

Trey: "And there's something about it, that it seems to me like... I can remember looking at that one tour, with CANNIBAL CORPSE and UNLEASHED, when we were playing this speed, and we look at the videos and we see that it's so tight and the sound wasn't bad, I mean, you could hear what was going on. To me, I just have the impression it just blew over their heads and they didn't care! They're so used to just hearing noise, that when they see us there, really actually playing something, you know, and everything is just happening & David sings without a harmonizer, just really belting out some deep vocals... it doesn't mean anything to them, they don't know the difference..."

David: "We could just as easily be up there and play sloppy and at that point, people are so dead... would it make a difference? No! But we would never do that!"

So, do you really think it is a good idea to go on tour with so many support bands?

David: "No! Not in this kinda music! And the only reason I say that is because the audience gets cheated as well as the bands get cheated! That's my opinion!"

How do you manage to keep yourself fit while being on the road for so long?

Trey: "See, our playing is a workout!"

David: "It is! This is a sport activity, this is not music!"

Trey: "Everyone of our jobs is totally physical! I mean, guitar playing is everything, from chest, arms, forearms, fingers, hands, thumb, shoulder, legs... During "God of emptiness" and stuff I get such a low stand, my head almost's touching the ground! And I can't think of any... it can be more slugging the neck, cause that's the way I interpret this music. It's sludge, sludge is dripping

ing and my body drips... Our backs just are annihilated, but we don't care! I don't care, I still do it. Off times it's more difficult. That's when we have to, like exercises and stuff like that. We don't practice all the time, we take a break, but practicing definitely keeps us in shape. It works some muscles that we need to work. To play guitar you work on muscles, that you need to play guitar and singing is singing, I would think. It's working the diaphragm and stuff and drumming obviously is drumming. You can lift weights, but that might... you know, Pete might get real tight!"

David: "Yeah, he runs on his pedals! He doesn't play with his ankles, he plays with his legs, which is ridiculous!"

Trey: "...and what I mean by tight is, I don't mean tight playing, I mean his muscles, no flexibility."

What made you go with Richard on the support-tour for BLACK SABBATH again? Didn't Eric work out on the european tour?

Trey: "He was good, I mean he is in the band, so obviously, Richard's not in the band, Eric IS! I don't know exactly what it was, I guess really what it was... I personally wanted to give Richard... I think we ALL wanted to give Richard another chance! Playing with BLACK SABBATH was something we all really were looking forward to and Richard was looking forward to that too. We talked about that for years. So, we kinda wanted to share that with him..."

David: "...and see if he had learned... I mean, if things were any different... and... well... they weren't! So..."

Did he finish the tour with you?

David: "Yeah, he did the whole tour! The tour was a great tour... but... it is what it is. Eric is now officially in the band!"

When did you decide to let him be a fulltime member?

Trey: "It was pretty much after all these big tours, cause tours can really test people how they can work together. Plus talking to him about writing. Cause that's the only way we're gonna have a guitarist joining the band, they were gonna contribute and brought the style, which he did! I mean, he wrote "Hatework", I worked with him a little bit on it, but it's his song, so he definitely contributed a lot to the band!"

Has he also contributed leads to the new songs?

Trey: "Yeah! He played both the leads in "Hatework", he played all the leads in "This means war", he played leads in just about every song! He's definitely the guitarist-player that we are really wanting, cause my style is more towards chaos, you know, that kinda stuff, tremolo bar, fast... and his is... we wanted to have it balanced out by more melodic stuff and that's what he's done. It's perfect!"

David: "Richard was more melodic, the styles were not exactly the same. They worked off each other."

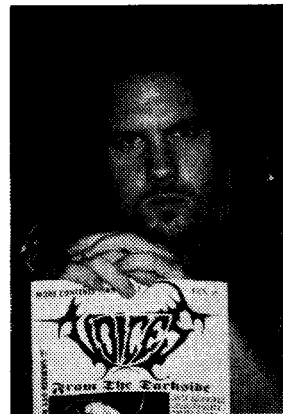
Do you really think it was a good decision to work with Fleming on the "Covenant" production?

Trey: "I thought so. See, I don't share this belief that you have about the sound of that record (I don't really like the sound-Ed.), but that's ok - I'm not trying to push it. I think the record sounds fantastic!"

But you haven't used him again, so...

David: "When it came time to talk about who we gonna use, there's a lot of people obvi-

ously that are available. A lot of people who would like to work with us... And when Bill's name came up... he's never done anything like us. But some of the stuff that he's done has been really interesting in the fact that he gives everything a different character! Some people have a sound, their kind of sound. If you go to record with Tomas Skogsberg for example, you know what your record will sound like, or Scott Burns or various other people. But some people really... each thing that they do will be a totally different kind of thing. We hired Bill to engineer. We just said, we're gonna produce it ourselves. But as we got working, we realized that he had so much to contribute in terms of how to get more sounds, how to push things further than what we've done before, which he said on the phone. He goes 'Look, I can do more than ever has been done before and I'll show you!'



We were like 'Ok, everybody says that...' and when we started working, he dazzled us with such knowledge, he brought so much experience & so many good ideas and had so much to do with really helping us achieve the final result, that we just said 'Hey man, we really would like to give you... co-producer on this. Because there's a lot of things that would not have turned out like this, not the songs, he didn't write the songs, but in terms of getting us things to work out the way that they did, would not have happened without him, I know that!' Have you heard stuff that he had done before?

David: "Well, I heard some of the stuff and Trey's really not a fan of some kinda like that music, but it's never been death metal! He did MÖTLEY CRÜE and CIRCUS OF POWER and NINE INCH NAILS and TOM JONES!!! So, how can you judge 'Gee, can he make our sound?' Know what I mean? But if you listen to each one of those things, they all sound good for what they are so I'm really happy with Bill!"

Is it true, that MORBID ANGEL contributed songs to a gore or horror movie?

Trey: "Yeah, 'Night of the demons II'!"

And which songs...?

Trey: "'Rapture' and 'Vengeance is mine'!"

How did you get the chance to do that?

David: "They asked us! Frank from Ace's Records was the one who told me about it. He was like 'Hey, they're looking for... trying to see if you can do this' & they sorted it out, kinda neat... You did two excellent videos for the 'Covenant' album, so where did you shoot 'em? David: 'L.A.'!"

How much influence did you have on the final results ?

David: "What happened was, we tried to make sure that somebody in the band talks w/ the producer. The producer is selected to make sure that there is an inclusion of band influence in the stuff. Because, the point is, that these people, who make these videos, they're artists also ! And normally, what happens is a handful of people will listen to the song, some people may not wanna do anything w/ it. Then the people who do, will write up, what they hear and what they see happening and then they submit it to the band and the band looks over these different treatments that they call 'em and the band decides what would be the closest to the bands vision. And then there's negotiating back and forth, like 'Well, we don't like this part, instead we want that', so both of those videos were collaborated with members of the band and the producer."

In my opinion, you started to experiment a little bit with your style, when you put out the 'Covenant' album, like in 'God of emptiness', which is my favourite track on it, and you continued to do so on 'Domination' with 'Where the slime live' and 'Hatework'.

So, I was wondering, if you feel limited sometimes in the typical MORBID ANGEL style ?

David: "No, because that's the one thing that's so beautiful about the band. We have such a broad outlook, that as long as things are powerful, and they're extremely passionate, it still fits right in with the band ! I mean, I would never do some kind of love song, obviously that would be totally stupid for this band. Annie Lennox does a good job with that, so people who wanna hear that, are welcomed to listen to her."

In 'Where the slime live' you've used a great vocal effect... Would you use that again on upcoming albums or was it just a one-time thing ?

David: "Well, that vocal effect was designed for that song. It's not one effect, it's many effects together making this kind of a sound. It's a bubbling, yakki, slimy sound, you know, and I had a vision of what I wanted the whole thing to come across like and have that feeling in it and it fits perfect, it worked beautifully !"

Is that the first video maybe ?

David: "Yes it is in fact !"

And will you do another one from that album ?

David: "Well, who knows. I mean Headbanger's Ball is finished in America, they don't play it anymore, so the european audience is very lucky to still have one, so hopefully people will support it. Because Vanessa really tries to have a variety of stuff and at least help new bands, not everybody has a video, but the bands that do..."

Trey: "Yeah and she definitely sticks up for you, you know, all the way down to death metal... her show is broad she plays different kinds of music, that's what it's all about. But she definitely cares about right down to death metal, she's not thinking death metal is crap or something like that..."

Did you hear that your 'God of emptiness' video is in the Kerrang awards...

Trey: "YEAH I think it's wonderful !"

David: "Yeah, we're nominated for the best video, which is great, cause I think it's a great video. I think the song is also, but the film is... it looks amazing ! And think ab-

out it - it's from your friends MORBID ANGEL ! It's from a death metal band, who's just gone so far. We did all this, nobody was pushing us in these things, we're just coming up, it's like magic, man ! And that's what's so beautiful about it, because this is completely over the top ! Even 'Rapture' was a good video and everybody was waiting for us to sell out, they just knew, that the next record after 'Blessed are the sick'... 'Now they're on a major label, they are finished now, here they go, who's producing ? Flemming Rasmussen ? Aaahhh...' "

The next METALLICA !

David: "Yeah right ! And what do we do ? We just put out something that was worse than anything we've done before. C'mon man, who would do something stupid as that besides MORBID ANGEL ? I mean, that's just ridiculous ! Everybody was saying, 'What're you guys doin', you're crazy' and we were like 'Yeah, you are right ! We ARE out of our minds !' We just wanna go for it, this is fun for us ! It's a game, we're just defying

that title..."

Trey: "How can you misunderstand that ?"

Due to the fact that alot of bands, black metal bands, have fascistic tendencies in their lyrics, people could get a wrong picture of a band, that comes up with an album title 'Domination'... you know, 'World domination'...

Trey: "Yeah, but it's not 'World Domination', it's just 'Domination'. To me the title means, that this record is just the top, the cutting edge of death metal and this is our contribution to the art for the world to enjoy & we're sharing it with all the fans and we're sharing it with all the bands ! We're trying to show them, what really can happen when someone believes in themselves, when they really go deep inside and just grab that power that's inside all of us ! Cause we're not special, I don't think of myself any more special than anybody else ! I just think that maybe we work a little bit harder, my believes are a little bit more useful for me, I define things for myself, I

the wrong tone. In other words, a B.C. Rich is a great guitar for more simple stuff, but when you have rhythms like 'Rapture' for instance, all the picking and sliding, you gotta use something more like a Gibson. Cause a Gibson is build of a certain kinds wood, mahogany neck, it has a certain scale neck and the way that the guitar is build without any amplifier, it is build for total definition ! A definition of playing ! In other words, you play something and it throws it out naturally ! There's no such thing as taking any guitar of the shelf and use an equalizer and makin' it sound a certain way. You can make it sound a little bit different but you can not take a Fender and EQ it and make it sound like a Gibson, you can't ! And you can't make a B.C. Rich sound like a Gibson. B.C. Rich is even not made of mahogany, they have a different scale neck and just the way that they are put together, they don't have the same ambience. Now to me, I've always liked Flying-V's, but to me, my Ironbird is my favourite looking guitar, I think it looks incredible, but if I was to tour with it my guitar sound would be alot more noisy, you wouldn't hear it clearly and that's not acceptable to me !"

David: "We're interested in having everythin that's played if we're gonna put so much effort into actually playing it, we want the definition come through."

Trey: "And also I like to add that with the guitars & the sound that we use, which is a basic sound, totally a basic metal sound..."

David: "Tell him how long it took you... I mean, it took you years to work that guitar sound out with proper pick-ups, with proper effects..."

Trey: "It did ! See, what it does is now, the guitar and my amp, all it does, is it takes my attack and gives it definition ! It doesn't make my playing sound better, it allows all the intricate playing to be audible and have definition, have clarity, have substance ! It doesn't have all these extra overtones and extra-krrrr, like that. It is not there. To me, I have to play the shell on my guitar, to make it come out, because it's a very clean sound. So you hear the attack, because some other sounds, you can just hit a chord and it'll ring and with the ringing, you will hear a grinding sound, because of the distortion box. With mine, you hear a heavy sound, when you hear grinding, it is just because I am grinding. To me it's physical activity, it's performance... to me this other stuff is kinda like cutting corners. Death metal is the most extreme form of music, it's not supposed to sound the most extreme in my opinion, it's supposed to be played, the performance is the most extreme, doing unnatural guitar things that demons would do. That's my interpretation of it !"

Frank Stöver



ing everything and we're winning (laughs) !"

Is it possible that your way of writing lyrics has changed... ?

David: "Nononono, well..."

From the more blasphemous occult type of stuff to more hate inspired lyrics ?

David: "Let me say it this way. There's more than one way to skin a cat, and I don't mean that literally, right ? ! But, the point is that, rather than repeating myself, using the same angle on the same approach to things, I'm trying to write stuff that you can put it in your hands. But it's the same message as it has always been, it just takes different avenues. It's not just hate, I mean, yes there is alot of anger and a lot of power involved, but it comes from many different sources and it's directed at many different sources. So it's just one more avenue !"

How did you get the idea for the album title ? I guess a lot of people can AGAIN misunderstand it...

David: "Domination ? Believe it or not, Trey came up with

think and I stretch. And I don't mean my muscles, I mean that I push and I wanna grow and I think it's a great concept and I just wanna share it with everybody."

Is the song 'Dominate' about that ?

David: "The song 'Dominate' is about pushing yourself... and knowing whatever... If you're supplying yourself with strength and with power and with ultimate achievement of your goals, that your godhead will tolerate nothing less than the most ! And it's easy to fail and a failure is unacceptable !"

What is the reason that you don't play B.C. Rich guitars anymore, Trey ?

Trey: "To me, an ultimate guitar tone, a guitar tone that will not be limiting, a guitar tone that will allow all the extra stuff that goes into our guitar playing, that's way different than all these other bands, all the extra-picking, all the extra flanging and sliding and all this extra stuff... it all gets lost with a guitar that has



A journey through the past...



There's no need to write an introduction to a band like GRAVE, as they've been around for so long already. But we decided to ask OLA LINDGREN some questions about the whole career of this swedish masters of death. Something might be known, something not...who knows, just read and enjoy!

Before GRAVE there's been a band called CORPSE...so, who of you has been involved in that?

"All three of us..."
Did you put out anything w/ CORPSE? Any demos or some thing like that?

"Yeah, we put out a demo. It was called 'Black dawn' and it was us three guys plus another bassplayer. But we kicked him out after 1 1/2 years and formed GRAVE instead."

Did you use any of the songs for GRAVE later on?

"We used the titltrack of the CORPSE-demo, 'Black dawn' on the '...And here I die' EP..."

There's also been a band called PUTREFACTION back then, was that a real band or just a side-project?

"It was kind of a thing for fun. It was the three of us again and another guy, another bassplayer, a friend of us who was kind of into our music. And he wanted to do some songs with us together, just for fun. We did three songs, I sang on two of them and our drummer sang on one song and we recorded a demo in a small studio...it sounded pretty good, so we released it. It was fun. We used two of the songs for GRAVE. One was on the 'You'll never see' -album ('Severing flesh') and the other one on the 'In the eyes of death' compilation ('Putrefaction remains')."

When you put out your 'Sick Disgust eternal' demo, you've used some really silly nicknames (Knot, Death & Necro) so how did you get the idea for those names?

"I don't know, it was just for fun. All bands at that time had names like that. We just did it for fun, it was nothing like an image or something like that..."

Who did the cover artwork for your three demos?

"The first one, 'Sick Disgust eternal' is taken from a magazine, a comicbook... we just took it and put the logo on top of it. The second one... a girl painted it for us... looks like shit and the third one is from a finnish guy called Luxi. He does some really weird stuff."

Is that the same guy who did artwork for ISTEN magazine?

"Yeah!"

What happened to the songs 'Annihilated gods', 'Infernal massacre', 'Reality of life', 'Sexual mutilation'?

"Septic excrements' and 'Reborned miscarriage'?"

"We actually did 'Reborned miscarriage' on the split-lp with an english band called DEVOLUTION (aaaargh!! I should've been more serious when I looked through my collec-

tion...-Ed.)...the other songs...we've been thinking about them and we play them at soundchecks, sometimes to see if we can remember them, but it's real hard, cause it is already six or seven years ago that we recorded 'em. We remember the most, but we thought like, maybe we should put them on an album as bonus tracks or something... I think the best versions are the old ones anyway, so maybe we are not going to use them anymore. All songs that we re-recorded turned out worse than the originals, it's almost all the time like that we every band."

You just mentioned the split album with DEVOLUTION... Was that an official release or more of a bootleg type thing?

"It's not a bootleg! The guy asked us, if we wanted to do it. We recorded everything in Sweden and sent it over and he mixed it in England... It took alot longer to get it out than we expected, so by the time he got it out, we already were signed, to Century Media and it was supposed to be released before we sign with any label, so... (Jorgen admits that the last track on the split-album was announced as one song, but it actually were two...)

Yeah, that one was called 'Autopsy' and it wasn't on any demo or something...

Where did you record your 2nd demo? Also at the 'Yellow House'?

"No, that was a different studio. Actually we did it with our soundguy, that we have w/ us on tour now. It was a small studio in a center for young people... they had a studio down in the basement, we recorded it there..."

How did you get the idea to record your other stuff at the 'Yellow House'? Did any other bands record there before already?

"The 'Yellow House' was actually our rehearsal place! (coops...-Ed.) We recorded our 1st and 3rd demo through an 8-channel mixer straight into a porta studio, mixed it and that was it!"

Who came up with the idea to release the 'Anatomia Corporis Humani' demo on vinyl?

"There was this guy from Germany somewhere... can't remember... He wrote me a letter and asked if he could put it out on vinyl. And that also took, from the time I got that letter until it got released, it was like two years or something and by that time we were signed to Century Media too, so... It was a lot of contract stuff... We had to get contracts with him, saying that he had to pay us this and that and bla bla bla and Century had to agree that it was supposed

Has it helped you in any way more than the actual demo maybe? Did you reach more people with the vinyl version?

"I think so, because he did pretty good promotion, sent out flyers and stuff alot. But that was pretty much after our time because we released the 3rd demo in '89 and the vinyl didn't come out until '91, so it was kind of collectors stuff anyway."

When you recorded your first album, you used Tomas Skogsberg for the first time and worked with him ever since, so is he your ultimate choice?

"Yeah! Before we went to record the first album, we were thinking like, 'Oh, what if we go into Sunlight and sound like ENTOMBED or get a typical swedish sound?' So, we talked to him and he said 'No, you don't have to sound that way' cause there's been alot of demobands recording and they all wanted to sound like ENTOMBED with that special guitar sound. But that was because they wanted it themselves and not because of Tomas. So, we tried it out, recorded two songs a couple of months before we went in to do the album and it felt good for us. And Tomas was really easy to work with, he had his own ideas, so it worked out really good!"

To me it sounds like as if you've progressed together, you as a band and he as a producer, cause every album is a big step ahead from the last one...

"Yeah, absolutely! Especially with the latest album. We had a budget for the album, but Tomas said, 'Ok, you pay me this, but we take as long time as you want to get it finished'. We didn't record everything straight in a row. We did the drums, then we had a week off and then we went back to do the guitars, kinda like to clear our heads in-between, and then when everything was ready, we waited for like ten days and then we mixed it and then we waited another week and went to master it. It worked out really good."

To me, GRAVE is one of the very few swedish bands that still stick to the original death metal roots, never changing the style because of any fashion. So, I was wondering, if people appreciate that... Do you sell more records by now, for example?

"It's been pretty slow for all the bands basically, because in the beginning of 1991, when alot of bands put out their records, there was a real big death metal scene everywhere and it seems to go down a little bit all over Europe. It's so many bands that people can't go to every show they want to go, they have to pick the biggest band. Or if three bands release an album the same month, they pick the best one and stuff like that, so... We are selling pretty decently but I think our first album did the best though, still now. It sells a couple every year, so it builds up a little bit. But we are satisfied!"

You've incorporated more groovy elements in your newer material...

"Yeah, already after 'Into the grave'... we did the songs for 'You'll never see' & one week before we went to record it, we changed all the songs basically, all the drum rhythms, because they were all pretty fast songs. And we changed alot of the fast beats to double-bass drums, we used heavy drumbeats instead, cause we thought, if we do another like the first album, it'll be pretty boring so we changed already then."

to be released by him and everything. But the vinyl copies aren't that good, because it's been recorded straight from the cassette...

Was that a limited edition? I think it was limited to 2500 copies, something like that.



GRAVE GRAVE GRAVE

And then we did the 'Soul-less' songs, we wrote all songs in like four or five months and we didn't think like 'Oh, we gotta do heavy riffs' it was just what came out. When we rehearse, we just pick up a riff and build it from there. We already have like six or seven new songs written and they are kinda groovy and stuff, but it has not lost the GRAVE touch. You can still hear it's GRAVE !"

Do you already have a date when you will start recording the next album ?
 "No, we don't know anything, cause we wanna do more songs than actually will be on the record. So, if we write like fifteen songs, we will record all of them and pick nine or ten out of those, that's the best. We can save the rest for single b-sides or bonus tracks. So we gotta write a lot..."

Do you also write when you are on the road ?
 "No, I can't write when I'm on the road, I never do that. I know, a lot of bands do and it would be good if we could do it, but we never did anything like that. When we're home, a half year can go and nothing happens. Then we come up with single riffs and all of a sudden we do four songs in two months, it's really weird !"
 What can you tell us about your first video for 'Soul-less' ?

like that, they just show the video when it's released. So, I don't know if they like it there or if they get alot of mail, requesting to play it again."

Why have you never done a video for the previous albums ?

"I don't know. It's been talk about that all the time, not really for the first album, but for 'You'll never see' we wanted to do something... but it never came through. We didn't have a manager at the time, cause Carsten started working for us shortly before we released 'Soulless' and it never happened... We should've done another video for the 'Soulless' album, but it's almost a year since its been released, so it's pretty late now I think. So we'll wait to do two or maybe three videos for the next album."

Have you ever thought about becoming a four-piece band again ?

"We thought about it, yeah. There was a guy in Sweden, who really likes our music & he's a good friend of ours & we invited him to rehearse a couple of times with us. And he learned alot of songs in like three rehearsals, but... then we thought like, everybody says it sounds good live and everything and for albums we absolutely don't need a second guitarist ! It would be for live - shows only, but we don't know yet."

Frank Stöver



LIERS IN OATH?!

If members of CEREMONIAL OATH and LIERS IN WAIT come together to form a new band, it has to be something of high quality... And indeed, CRYSTAL AGE deliver some first class death metal with a typical touch of the unique sound of the Gothenburg area. Two demos, one compilation feature and now the debut album... lots of stuff to talk about with OSCAR DRONJAK, the band's vocalist/guitarist...

Maybe you can start the interview by telling us about the problems you had with CEREMONIAL OATH and Moses & Hans with LIERS IN WAIT and how you got together then ?
 "Alright. I left CEREMONIAL OATH in April 1993, a couple of months before 'The book of truth' was released. We were arguing a lot, mainly about image and vocal styles. The principal reason for my quitting was because they thought they could forbid me to do my gig-outfit, at the time consisting of boots, leather pants and a chains and stud-clad leather vest, and instead dress 'casually' like it was no big deal going on stage. They also wanted me to sing differently, more like a mix between DEMOLITION HAMMER/SLAYER/MALEVOLENT CREATION, all bands that were enjoyed by the others very much at the time and I simply couldn't accept that ! You don't tell the lead guitarist how to play his solos, nor do you inform the drummer how and when he shall do his breaks ! These things come naturally, like the singing ! Anyway, we're all friends now, no hard feelings ! And why would there be any ? For me, moving from CEREMONIAL OATH to CRYSTAL AGE was like taking one step back and five giant leaps ahead !
 As for Hans, I had known him for a long time. I hung out with him and Moses (whom I had met only once or twice before) quite a lot and since they were not happy about



the situation in LIERS IN WAIT either, we decided to join forces. Fredrik and Moses go back a long way too, so he introduced Mr. Larsson to us at the first rehearsal. Everything clicked right away, so we spent the summer playing and having fun !"
 Do you think that CRYSTAL AGE is a musical combination of CEREMONIAL OATH and LIERS IN WAIT or do you see big differences... (LIERS IN OATH ?) ?

"In a way, yes. But that's almost expected, since Hans' drumstyle was very essential to LIERS IN WAIT's music and I did 90% of the music and 100% of the vocals in CEREMONIAL OATH. Besides, neither of us has changed considerably... only matured. But CRYSTAL AGE consists of two more individuals who brought their style into the bargain and we all contribute musically. Of course you can detect similarities between CRYSTAL AGE and our previous bands, but the main structure and attitude is totally different !"

Which songs were the first ones you rehearsed with CRYSTAL AGE ? I can imagine that you probably played either cover tunes or CEREMONIAL OATH or LIERS IN WAIT tracks...

"The very first song we started out with, was Moses' pioneer song 'The raven leaves'. Some riffs in that one have been used in other songs, such as 'Crystals of the wise' and 'Son of time'. Because Moses and Hans never wrote much in LIERS IN WAIT, we didn't play any of their songs. However, we did two of my CEREMONIAL OATH tracks, 'Only evil prevails' and the oldtimer 'The lost name of god', both slightly re-arranged to fit our style more properly."

Hans, what was the reason that LIERS IN WAIT never really were able to continue after the mlp ?

"Right after the mlp (med actually), we got a perma-

nent singer and Moses joined on guitar. 1 1/2 years of songwriting and rehearsing followed, with some gigs in-between. During that period our personal differences became overwhelming, to the point where we disagreed on everything ! Future cooperation became impossible and a break-out inevitable. Moses and I quit the band and the rest is history. Recent rumors state that LIERS IN WAIT now consist of Kristian Wahlin and his new drummer Daniel Erlandsson, the little brother of Adrian, AT THE GATES."

In your info is talk of two PROMOTIONAL tapes - why do you record PROMO-tapes only ? It sounds more like if you are not going to spread it to the average fan - only for labels or whatever...

"The name may be a little misleading since the 'average fan' easily can obtain a copy of it for \$6 or \$2 plus a blank tape. But you better hurry up if you are interested because we don't have a whole lot left of 'em, I'm afraid ! There's no difference in the recording as a precept between a promotape and a regular demo. We called it 'Promo '94' simply because we didn't want to release a demo tape right away, just try our wings and see where they might take us."

Give us as much details as possible about the songs on each of the tapes !

"Far beyond divine horizons" was the first CRYSTAL AGE song we recorded and it was written by Moses (with additional riffs from Hans). I think it sums us up pretty well, it's CRYSTAL AGE in a nut shell. 'Star destroyer' was my first musical contribution, again with additional riffing, this time courtesy of Moses. It clearly shows some classical influences, especially in the intro/outro. The last song on the tape 'Retaliation' is like a punch in the face. Short, intense, aggressive, fast and



we used Studio Fredman, as we did with CEREMONIAL OATH in 1992 and CRYSTAL AGE in 1994. It's one of the best and most comfortable studios. I know! If everything goes as planned, Sweden will win the hockey championship and 'Far beyond divine horizons' will be released in late August. Hope nothing goes wrong...
Anything else we might have forgotten to mention?
 "Yes, we forgot to mention, how great the magazine VOICES FROM THE DARKSIDE is, so therefore I am doing it now! Thank you so much for letting us be a part of it! If anyone by any chance would like to buy CRYSTAL AGE shirts, we should have two sided ones out by the end of June, I hope. Write and ask for prices! A few promo tapes are still available, so don't hesitate if you want one! They are delivered with a clear photo, with a logo & lyrics of course! If you are having trouble finding 'Far beyond divine horizons' when it is released, you'll probably be able to purchase it through us! Thanks for the time and space, Frank! Live well, pal, 'coz that's what it's all about!!"

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Frank Stöver

hard. It's Moses' work from the beginning to the end. The second recording session contained two songs, 'Windwalker' and 'Son of time', both written by Fredrik for the first time, together with Moses. As you can see, all four contribute musically & are involved in at least some stage of the songwriting, thus creating the CRYSTAL AGE concept. Usually it takes two or three months for a song to evolve to its final stage, since everyone comes up with ideas along the way.
Do you think that CEREMONIAL OATH and LIERS IN WAIT would still be around if both of you would have been signed to bigger, more established labels?

"Well, first of all, both CEREMONIAL OATH and LIERS IN WAIT still exist. But the original line-up would nevertheless have been altered, had the bands gotten signed to 'bigger, more established labels'. As explained earlier, the problems lay on a completely different level than one strictly confined to getting signed. Besides, both bands had already recorded/released their debut albums, so the future looked very bright, I should say!
What can you tell us about Fredrik's previous band?

"Not much, apart from the fact that they are brilliant musicians! I recently heard NFL, now billed as BEYOND for the first time and I was really impressed! They play their own form of thrash, with fast guitars and excellent solowork!"

Which songs do you include in your live set these days?

"It's been a while since we played live, but a couple we most certainly would play are 'Far beyond divine horizons', 'Son of time' and 'The beauty of evil'. I guess 'Star destroyer' and 'Fortune and glory' fit into that category as well."

Do you think there's a big difference lyrically between CRYSTAL AGE and your previous bands? Give us some details...

"Our forthcoming album will be entitled 'Far beyond divine horizons' and presented as a concept, much like 'The book of truth'. This time though, it is not a book, but a theatrical play in five acts, each separately named. The story has a main character named Skyhawk and it deals with the subject of belief."

You've also been on that Tribute to METALLICA album...

"Bleeding Lars Ulrich! Seriously, it was fun to record such an easy song for a change, with not that many riffs in it (and not very tricky ones at that). Twelve bands were represented, among them IN FLAMES, DARK TRANQUILITY, CEREMONIAL OATH and AFFLICTED, doing versions of such songs as 'Eye of the beholder', 'My friend of misery', 'Disposable heroes' and 'Leper messiah'."

You mentioned to me that you did a 'micro-tour' in Poland...let us know all the silly happenings (hehehe)!

"We were mainly in the countryside of Poland and that was not a pretty sight! The food (when we got some) was awful, except for one breakfast in a restaurant. But it was an incredible experience for us as a band, to travel abroad to perform our music, it really was! The two shows went well for us, but the audience sat on their chairs all the time, which was something of a disappointment. Also, few people turned up at the gigs, which don't help matters at all. But despite all that, we are glad we made that trip!"

What do you think makes the Gothenburg area so something extra-ordinaire compared to other places in Sweden?

"I honestly don't know! This question has been posed to me several times before, but I still haven't been able to supply them with an answer! I certainly do agree that Gothenburg has a tendency to produce class bands (like AT THE GATES, DARK TRANQUILITY, IN FLAMES etc.) at an unusually high rate and percentage compared to most Swedish areas. Not to say, that there aren't any good bands elsewhere, of course there are! It's just that so MANY Gothenburg based bands sound so special and evolve in their own direction, instead of following in the footsteps of the more established groups, which I find very stimulating!"

Give us some details about your first full-length album!

"The CRYSTAL AGE debut album will be released through the Dutch label Vic Records, responsible for the KATATONIA record. We have just finished the recording of 'Far beyond divine horizons', which were done in just ten days, mixing included. Apart from the tracks mentioned 'Teap not thy maker' and 'On blooded wings' will complete the total ten featured. Naturally





Norway normally stands for black metal (whaaat a surprise !! You did not know that, did you ???) Do you think you won't get that much attention because you play pure (but dark) death metal ? Did you have any difficulties because of that ?

"We actually get much attention cause we are the only true DEATH metal band in Norway ! No problems at all, we have great respect!"

What do you think about Norway's black metal scene and its actions and the person Count Grishnack and his (always different) statements in the press ?

"I like the norsk black metal scene and I am a part of it ! That's all I can say about that !"

More and more people with fascist attitudes enter the death/black metal scene to spread their thoughts. What is your opinion towards this ? Do you think pretending to be a fascist is the next (really sad) image-trend after being a satanist (imagewise roleplay of children) is not shocking and provoking anymore ?

"Everybody progresses in their lives and way of thinking ! That deserves respect !" (and your answer could be misunderstood quite heavily !! -Ed.)



How are your views on today's death metal scene ?

"Dead ! Most death metal bands around really suck but of course there is a few glorious left !"

Do you enjoy Norway's nature ?

"Yes !"

What do you think about organized religions, do they represent a threat to the human beings, nature, the whole earth ? What will happen to you after your death ?

"I am against every organized religion, it is for weak and searching people ! The human beings are too stupid to know what is really going on, but that is ok, because we are not supposed to either ! Yes, religion is dangerous !! I am looking forward to my death, very exciting !"

Do you like to state some of your faves ? Any newer bands you can recommend ?

"I don't have any faves... But keep an eye on my new band BORKNAGAR which consists of me, Erik (ex-IMMORTAL), Infernus (GORGOROTH) and Ivar B. from ENSLAVED ! We will have an album out early next year, and I can promise you that it will be something special !!!"

Do you like to tell a dark and obscure poem ?

"Love laid to burn on wood so bitterly hatched !"

What are your plans for the nearer future ?

"To release new albums with my bands and maybe do some tours ! Th - anx for the support pal ! Hail to all our fans !"



MOLESTED/BORKNAGAR
Rasmusvn. 2B
5234 Garnes
Norway

The album was released on EFFIGY REC. If you would like to get in touch with them, write to

EFFIGY RECORDS
PB 2108 Grunerløkka
N-0505 Oslo
Norway

CD's are \$18(Europe)/
\$20(elsewhere)

Thomas Georg

... the most brutal, intense, energetic, crushing and stormlike music coming from Norway!

Norway, the home of black metal ? Well, not really, cause MOLESTED from Garnes is a brutal death metal act and their debut - album 'Blod-draum' impressed Thomas Georg so much that he got in touch w/ OYSTEIN G. BRUN for the following interview...

You are around since 1991. What were the most important events since then ?

"I suppose that was when our first album was released. It was quite good feeling after 'many' years of hard work."

You released a demo if I am right - could you give us some details ?

"We actually released two demos ! The first one 'Stalk the dead' was released in the summer of '92 and the second one 'Unborn woods in doom' was released the summer of '93 ! Both were recorded in Grieghallen studios !"

Your first album 'Blod draum' came out on the pretty new norwegian label Effigy Rec. Tell us something about the label and the deal they offered to you.

"The release of our first album was more like a colaburation for both parts ! We wanted to start a label and we wanted to get an album out, so we decided to gather our forces ! We also got offers from other labels but we thought it was safest to do it with Effigy Rec."

What interesting details should we know about your album and its development ?

"What is to say ? I mean, it is selling alot and that is cool ! I now just look forward to our mcd which will be out soon and it is so much better than our debut ! Believe me !"

Does your drummer Erlend Erichsen want to express something special with his cover-artwork or is it just a bloody work ?

"He totally expresses his feelings !! It's true art !"

Your lyrics have a dark atmosphere (as well as the whole layout of the album). So could you tell us something about your lyrics and the concept behind them and MOLESTED ?

"Each individual will understand my lyrics totally different ! I mean, it is up to the readers/listeners what they mean for them. To me they are very personal and I hope some people get some feelings when reading them !! When I write, I take my influences from the grim violence of the nature, something that modern people are afraid of ! That is what MOLESTED is all about !"

Whom do you want to molest ? Or by whom do you feel molested? What does your monicker represent for you ?

"Our monicker doesn't represent anything - it's just an extreme name and that is what we want ! But it has nothing to do with sex!"



Underrated bands can easily be found in the scene and one of them is without a doubt CABAL from Germany! Their old-style death metal should please a couple more listeners, so the band's spokesman ZVONI talked to us about problems, hopes and their relationship to black metallers UNGOD...

Did you change your monicker in early '91 because you found out about the U.S.-band MONSTROSITY or what made you do so?

"Yes, you're right and also because they've released a record, but you surely know that, so who cares... I'm lucky now, because I like our present name more!"
How did you get the idea for the name CABAL then?
 "Maybe you know about the movie of the same name?! (no I'm sorry... Ed.) I saw it in the cinema and liked it a lot. At that time, there's only been two members in the band, so we don't had a big discussion about it. It sounds brutal, death-like and original!"

What happened to your old drummer Christoph?

"Oh, you still remember him? I'm surprised! Christoph was never what you would call a big metal maniac. He was a folk music drummer and it's been his own wish to leave the band, so we are still good friends. He had to stop to play drums by now because of an accident he had..."

Did you release any rehearsal tapes before your 'Obsessed to deity' demo?

"In 1992 we released a rehearsal tape including five songs. The release had a special reason, because some friends at that time did a fanzine called 'Coroded' (there's only been one issue) and they decided to write something about us. After it was released, I received some letters and blank tapes to record some songs. CABAL had been pretty new to the scene and nobody really knew about us, so we went into the rehearsal room, put up two microphones and started to play, cause we didn't had any songs recorded to send out at that time..."

I noticed that you played BENEDICTION and MASSACRE covers in your early days. Would you like to tell us about that and if those bands had been a major influence on your style?

"Not a major influence but maybe a little influence... We've played those songs because they are very simple & it makes a lot of fun to cover them. I like those bands a lot, especially BENEDICTION. They are a 'true' death metal band and they mostly kill at live gigs. MASSACRE's also great. Their songs consist of only two to four

riffs but nevertheless they kill! Today we cover songs from DEATH ('Zombie ritual'), SLAYER ('Reign in blood') and VENOM ('Buried alive'). All those bands had a little influence on CABAL and they're bands we listen to."

One song on your split - 7" with UNGOD is already pretty old, so why did you decide to release it after all those years? Any special connection to that particular track?

"This song was only released on our rehearsal tape and I think it's pretty good. It would be sad to waste it on a tape that is known to no one. On the 7" you'll find a different version as on the tape which is much better I think and it makes a lot of fun to play it live. This song is the second one I composed for CABAL in 1990, when our bass player and I were still alone in the band. We'd been drinking a lot of vodka every practice and this song was very difficult for us to play, we made a lot of mistakes when we were drunk but had a lot of fun playing it. So that might be the special connection to that track."

How's your relation to UNGOD?

"I know Schiekron since 1988 and also before that I saw him sometimes, but never talked to him. In 1988 we met in school because both of us were electricians. Schiekron played bass in a death metal band called NECROMANT back then and they were looking for a singer. Of course I started to sing and a some time later, I also played guitar. So, in a way, Schiekron is the reason why I started to

make music! Some time later we had problems with the other guys in NECROMANT and split-up. I started CABAL and Schiekron joined UNGOD. CABAL gets a lot of support from Schiekron and he helps us very much, so I would like to take this opportunity to say a big THANK YOU to Schiekron and Awetsch Culin (alias Gute)... He knows what this means and also a big hell-o to the other guys in UNGOD!"

Are you still influenced by traditional death metal bands or do you listen to more 'modern' sounding bands as well?

"My influences are traditional metal bands like SLAYER, DEATH, IRON MAIDEN, CELTIC FROST, KREATOR and the whole 80s bands! As you can see, it's not only death and thrash metal. I also listen to this

tanic image bands and most of those bands have no own identity! This is trend in its purest form I think! I've also thought the underground is here to help the bands instead of putting them down..."

Would you agree that a band like CABAL really has to suffer from all the trends, like gothic or black metal these days? A lot of kids hardly listen to ordinary death metal anymore...

"Yes, I agree but I don't care! It would be nice if they would show a little bit more tolerance and interest, but I know that it ain't this way and maybe it's also better I believe there are nevertheless enough real death and thrash maniacs around the world!"

Have you ever had discussions within the band about the future direction of CABAL or do you all still listen to the same kind of stuff?

"Not a real discussion, only some words like more brutal, more interesting, more thrashing and heavier, but I can't say it exactly! Only time will tell. The only thing I can say for sure is that it will ever be a form of real death and thrash metal and we will never get a keyboarder in the band, that's for sure! We all like different kinds of stuff. Our drummer mostly listens to this old thrash and power metal, our bass player is into black metal, Sven mostly listens to this Tekkno stuff and I listen to old and new death/thrash and heavy metal bands!"

What are your plans after the split-7" is out now? Some words about your new demo maybe?

"The demo contains five songs with a length of about 25 minutes. It is called 'Mirror of fantasies' and we had a few problems with its release. It was delayed some time because of the cover-print... it was originally recorded in December '94 already... The sound is very good I think and the music is real death metal with thrash and heavy metal influences. The lyrics are mostly about reality, themes like the wars in the world, fascism and christianity. On the frontcover you can see a white dove lying dead on a soldier's helmet and gun and in the background there's a burning town. It's been painted by a good friend of us, a really talented artist! Anything else we might have forgotten?"

First of all, thank you Frank, for this cool questions & your interest! Good luck w/ this zine! For those who are interested in our stuff, write or order. The 'Obsessed to deity' Demo '93 goes for 8,- DM (Germany) / \$4 (Europe) and \$6 (overseas). The 'Mirror of fantasies' Demo '95 is 10,- DM (Germany) / \$6 (Europe) and \$8 (overseas). Thank to all our friends for the support and greetings to all metal maniacs and none-trendies!"

CABAL
 c/o Zvonimir Babic
 Max Planck Str. 8
 97526 Sennfeld
 Germany

Frank Stöver



'modern' sounding bands like CARCASS, HYPOCRISY, UNLEASHED, GRAVE etc. but they are no influence for me and CABAL! I hardly found any features, especially interviews, on CABAL... What is the reason for that? Are you too lazy or is the underground not into CABAL?

"In the beginning, I sent a lot of tapes and letters around the world, but got no replies. I was very depressed and I stopped writing. Until then I had no drive to write or promote CABAL in any way... Now, with the new stuff I try it once more and hope to get some reactions on my screams for help. What's up in the underground? Are there only Poland rip-offs around the world?"

When did Sven join the band actually?

"I don't know exactly, but I think it was in the end of 1992."

How's your view on the evolution(?) of the underground scene? Do you think the quality of bands and zines has gotten better? More boring? Trendy?

"I'm not sure what I have to think about the underground scene... Sometimes I think there are too many people in the scene, knowing all about nothing and having no knowledge about music. For example, sometime ago I read a review about our 'Obsessed' demo in a german fanzine and they'd written that we sound like a BEHERIT rip-off or in another one you can read CABAL is a black metal band... I mean, what's up with these guys? Are they deaf or what? Also there's too many zines featuring only black or sa -



LETTERS/REACTIONS

"...you don't want fascist bands in your zine but in the same issue you had features on EMPEROR, GRAVELAND, MARDUK etc. Sorry, but with this issue you had disqualified yourself!
 Examples: EMPEROR stick to their fascist attitude. (see: HAMMER OF DAMNATION # 4, Interview with Bård Faust) and Samoth is in the Svarte Sirkel/Blood-Axis again by now. He writes stuff for Vidar of Herskes Publications and there's some pictures of him you definitely wouldn't like!
 GRAVELAND haven't made a secret of their right wing/fascist attitude either. They are one of the most extreme bands within the scene. (see SOLUZEN # 2, HAMMER OF DAMNATION # 4 or just have a look in their booklets)
 MARDUK is not as extreme as the above mentioned, but they also worship fascism (see ABLAZE # 2).
 The discussion about DARKTHRONE and if they are right wing-and-what-they-have-meant-with-'jewish' is stupid! DARKTHRONE have always been right-wing, they are still & they will be for sure in the future. If you can't look through the marketing concept of Fenriz you are lost. You better leave the black metal scene behind completely, cause otherwise you make a fool out of yourself with your 'Fuck fascism' mentality!"

Andreas 'Yog-Sototh' Lacher
 Bremen/Germany

"...Fenriz & DARKTHRONE have had big mouths in the past, but the more commercial it gets, the weaker they are... First of all they put out a project (STORM), trying to calm everything down and then they print a statement on the new (fuckin' shitty) DARKTHRONE album, telling everyone that they are at least a little bit 'nice'... You can't be more dumb! If you have your point of view, you better stick to it or forget about it from the beginning! It seems to me that you also have your problems with these big-mouth-wannabe-fascists, Frank, but on the other hand you had featured MARDUK (NTV = 'Nigger TV'; Fascism is great because it oppresses people' courtesy of an interview in Ablaze magazine) and even more disappointing, GRAVELAND, in the last issue! I've been in touch w/ them for quite a while until they started with 'Hail Hitler' and 'jews in the concentration camps' shit! We met them when we've been in Poland and they also only talked about 'Adolf Hitler', 'Nazis', 'Concentration camps' and so on. Our drummer Chris was almost ready to beat the shit out of them as he couldn't stand it anymore. Some other polish people I'm in touch with told me about it as well and that GRAVELAND are heavily involved in the neo-nazi scene... And then there's this EMPEROR interview in the same issue as well... I stopped writing w/ Samoth as he started to talk about fascist shit some time... With all this you made a fool out of yourself & the whole thing turned into a farce. I didn't expect something like this from Germany's best zine and hope those things won't happen in future issues again. Otherwise, I don't really know you and think you didn't do it on purpose... but make sure to select the bands more carefully which you put in the zine..."

Jürgen Bartsch (BETHLEHEM)
 Grevenbroich/Germany

"...MARDUK is an unpolitical band, but personally I hate that Sweden takes in so many immigrants. That only brings problems..."
 Morgan (MARDUK)
 Norrköping/Sweden

"...Fascism is murder, murder is art... we praise the art of murder..."
 Samoth (EMPEROR)
 Akkerhaugen/Norway

"...I do support some thoughts of fascists, but some I don't. Jews, gypsies, niggers etc. should be banished or killed. Also I do agree with Hitler that russians are subhumans...
 ...when idiots like gypsies (= less worth than animals) are oppressed I enjoy it..."
 Teemu (DARKWOODS MY BETROTHED)
 Kitee/Finland

"...I have nothing against their (nazis, fascists) aims (gas in Juden, such christians, kill the gypsies, lowest scum on earth) in general, but I don't like it being used as showing evil... I support the guys who try to run black assholes from our lands, but I dislike bands being so fucking evil with their ss-flags and swastikas (if used as a nazisign, not as a real swastika). I'm not a nazis, that's for sure..."
 Teemu again... quote from an interview for 'Soluzen Zine'

"...I would say that the guys of MARDUK, at least 3 of them are fascists indeed. They are often talking about their hate towards other religions and they are vikings you know... ha, ha! I just read that 'Mr. Marduk' said that they should re-open the gaschambers and that Zyklon-B rules... moron!!"

Dan Swanö (Producer)
 Örebro/Sweden

"...I wouldn't worry so much about the contradiction of the editorial of your last issue to the featured bands. We never had any problems w/ Samoth of EMPEROR concerning the mentioned topics. We are as well proud of our origin and of our country. We are really bored to hear that only Norway has great landscapes etc. Austrias landscapes are almost as great as Norways, not to mention the quality of the bands..."

ABIGOR
 Mistelbach/Austria

"...I myself hate all those black metal bands which support nazism in any way. I can't figure out their point really. Maybe they want other people (especially all those 14-year-old trend kids) to believe that they are the most evil bands in the world, in order to raise their own sales. For me they are nothing more than a group of motherfuckers!!
 ...A greek band named LEGION OF DOOM just released their debut-cd 'Kingdom of godless darkness' through Soundphase Inter./Holon Love Rec. In the past they've released a split-7" ep with Bestial Wrath and performed death metal. Now they sound like a norwegian band (another band jumping on the next trend)! They were featured in the greek edition of Metal Hammer mag. There they said that they support nazism, racism and so on..."
 Mick Anastopoulos
 Athens/Greece

The response on our editorial against fascism in our last issue had been tremendous, that's why we would like to let you participate in some of the opinions, by printing a few of the (shortened) letters... Thanks to everybody who wrote in! Feel free to keep sending us your views on that or any other subjects for upcoming issues... United we stand, devited we fall!



"...one of the most extreme belgium organizations (based in the german part of my country) has threatened the vocalist of a belgian band. They almost wounded his girlfriend in throwing a metallic piece (if I remember well) through a window of her apartment... those bastards aren't frightened to kill someone! We also have more and more problems with fascist policemen..."
 Fred (Boundless Rec.)
 Etalle/Belgium

"...yeah, GRAVELAND, INFERNUM, VELIS, MYSTERIIS etc. are all Nazis! I find it pretty ridiculous, cause especially the slavs should curb with all that... According to Hitler, the slavic people belonged to the 'subhumans' and should serve the arian race...
 Beware of FROZEN SOULS and EPHITALIUM (or something like that)- fuckin' Nazis!!!!
 Satyr (SATYRICON) is also a fascist, but he can't confess it in public by now as it would hurt his band. I wished I never had SATYRICON put in my 2nd issue!
 Did you read the interview with Samoth in ISTEEN 78? In gore we trust' etc. Not bad! Ok, almost every norwegian is a fascist, except for Euro-nonymous maybe, who called himself 'communist' (but he also adired Stalin whom I don't see as a communist, asshole!). It's easy to be a fascist, cause you don't need alot of 'brain' for this ideology. Elite behaviour is pretty trendy in the black metal scene anyway, but it's nothing more like a bad joke!

Especially the norwegians are pretty over-the-top with all that, although 98% of the whole 'true' black metal heads have always been 'trendies', DARKTHRONE, IMMORTAL, EMPEROR etc. etc. They discovered the knowledge of black metal after the suicide of Dead or Euonymous' declaration of war..."

Costo Stoios (TALES OF THE MACABRE Zine)*Valwig/Germany

"...Yes, there's too much fascism/nazi shit in black metal, but how much of them MEAN what they say? It seems to me that most of 'em only use it as an 'evil' image. It's not evil, but stupid & brainless! Most of them do not know what real life is all about. They live from their parents money and have a safe life in a rich country. It's easy for them. For us too, of course, but we're talking about THEM. I hope they will get in trouble so that they'll start to THINK. It wouldn't be bad if they would have to suffer, so that their views would change..."

"...Have you ever seen the interview with ENTRAPMENT (R.I.P.) in Scregoica # 4? It's disgusting, it's pure nazi propaganda. That guy is now in CRUCIFIXER and they are in MASTER OF BRUTALITY # 6... SHIT! What do such US guys know about what happened in Europe? GOAT PENIS spreaded flyers with a Swastika..."

"...In general, I like black metal, but it turned out to be a big trend and due to that (and all the fascism) I lost a bit of my interest in it. I don't buy that much black metal stuff anymore. Also the real spirit is completely gone. Having a nickname and a painted face is usual these days. Everybody is judging each other by saying that he/she is trendy but most of the black metal bands were formed after 1992 so they are all trends!"

Ewald Provoost (MASTER OF BRUTALITY Zine)
 Biggekerke / Holland

The Helheim Society

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HOW MUCH MORE STUPID CAN YOU GET ???

There's no doubt about the fact that fascism has no place in this kind of music ! My goal is it to become someone kind of 'superhuman', but I don't see it in a political way, more as a kind of separation from the average people. We try to create things, that are questioning humanity. We try to be better than the majority of the human race. Nothing is impossible if you haven't tried at least. I'm not a Nazi nor a fascist, but sometimes it is really hard to find the right words for certain things. In a way satanism is political, cause it is based on the survival of the fittest, which can be oppression or discrimination, but that's for the extreme sickos ! There's also alot of symbols in the black metal scene, that people don't understand or misunderstand. It's easy to turn christian symbols upside-down, but it's difficult to get behind their meanings. A lot of the so-called 'satanists' believe that satanism is based on being against christianity and burning down churches only, which is bullshit of course! ABIGOR has an anti-christian attitude, but there's alot more behind it. Many bands use this as their concept & mix it with stupid political ideologies ! Fuck them ! They don't know anything about the history of Europe & occultism/satanism/mysticism or whatsoever. They just wanna be in the spotlight and musically alot of them are not worth to mention so it seems to be the only way to get recognized..."

Peter K. (ABIGOR)
Mistelbach/Austria

"...I'd like to quote something that really fits the norwegian black metal scene quite perfect: 'Hate is the revenge of the frightened coward' (by George Bernard Shaw).

A lot of black metal bands talk about strength, strong personality, individualism, pride etc. and that it's really important for them and their 'satanic' lifestyle. How can someone combine something like that with fascism? For me, fascism or oppression in general, is a sign for weakness (but those guys condemn 'weak persons') They are not able to come to an understanding with other people or to tolerate them. The oppressor is afraid of the oppressed, cause otherwise he would just simply ignore and not care about them. He would just walk his way, not caring about others...

Someone who's oppressing others has problems on his own, he's not able to get along with them. He's got problems, maybe even complexes (eg. Hitler). The whole system of oppression and exploitation is based on fear and that the other one could be stronger. So they are going to keep them down. Power is another (not unimportant) factor. Those kinda people feel more powerful if they can exploit others (also animals or the earth in general). But isn't it a sign of weakness to violate on people who are not able to fight back? What kind of 'strong' people need to abuse or exploit defenseless animals? There's only one word for them: primitive ! Exploitation and destruction in the name of Christ, Satan or any other religion is mostly based on fear...

Fascism and religion (also 'satanic religion') to me always means submission or subordination... So where's the proud/strong man then? ...If someone like this 'Infernal Holocaust Storm' from Salzgritter (what a stupid

cliché name !) proves with his letter, that he can't stand criticism (which wasn't against him by the way) it is really a proof for his own incapacity ! Low creature ! Maybe he knows, that you were right, but doesn't want to admit it... He might loose his 'gods' and his philosophy of life...

Thomas Georg
Affhöllerbach/Germany

"...ABIGOR is no longer a member of the ABMS ! Their political views made it impossible for us to work with them any longer... Trifixion of the horned king is not a member of SUMMONING anymore, he's just with PERVERTUM and TRIFIXION... SUMMONING has left the ABMS after a dispute with Trifixion (what a shame !)... All the bands have released cd's by now: PAZUZU - Head Not Found PERVERTUM - Lethal TRIFIXION - Lethal SUMMONING - Napalm Pazuzu (Austrian Black Metal Syndicate)*Vienna/Austria

"...ABIGOR & SUMMONING have nothing to do with the ABMS anymore for about a year by now. We want to separate quite clearly from the ABMS cause Pazuzu & Co. don't understand our philosophy of life and they don't accept it either ! The ABMS consists of PAZUZU, PERVERTUM and TRIFIXION now. It was originally based on personal differences, but doesn't mean that ABIGOR & SUMMONING are now heading into a kind of fascist direction. Although Pazuzu tries to spread that around, it is WRONG ! There's still some problems between us and the other bands as they are only out for the 'big business' with their image and stuff... Well, the chaff sifts from the wheat now..."

"...I really have to tell you, that I don't care for all the 'established' norwegian bands anymore. There's a lot of better bands around with a better attitude. I wish they would finally understand that nazism or any other politics can't be combined with black metal ! I'm going to put out a flyer pretty soon, which will deal with all that and I'm sure it will reach alot of people and let them know our opinion... I'm glad about your attitude concerning Nazis. There's nothing to think about really when it comes to DARKTHRONE. In my opinion this is the best sign for stupidity and simplicity in its purest form ! Do they really think someone's believing their stupid explanations ? In the french language (as Herve told), the word 'jew' is only used if you reached the lowest point of the social system. Those declarations are big mistakes in the evolu-

tion of the language, no matter which country you live in, and they have to be avoided ! But what can you expect from idiots like DARKTHRONE anyway ? They all will sooner or later disappear again cause intelligence will always be the winner ! The whole scene talks about 'true'-this and 'true'-that, that I'd like to puke... What the fuck is 'true' anyway ? To be a narrowminded idiot ? Then I can proudly say, that I'm the most UN-'true' black metal musician of all time, and what's really important, I'm proud of it ! The whole scene is build upon contradictions only. The ideology of a Nazi or of any other political direction can't be arranged with the free intellect of occultism. As soon as someone's beating the time, it's over with the freedom in its purest form. Of course there have to be 'laws', but anyone should create their own. I know it all sounds familiar, that's why I'm not going any further here, but it's still alot more aspiireable as the

so-called 'dark age' where only the strong shall survive. No human being creates live, so no one's allowed to take it ! GRAVELAND, who are also Nazis, are complaining about posers... but what are THEY ? As soon as they put on the typical 'warpaint' make-up they follow a certain image and go hand in hand with all the other posers... Anyway, I'm also very much pissed about the racism that is infecting the scene. Everyone's complaining about the jews, but they've been one of the reasons for all the occult and magical stuff that everybody's proud to be a part of. Satan = shaitan = the antagonist of the hebrew so what ? I think it's time for alot of people who talk shit all the time, to clean their mouths ! The scene stinks and I'm totally unsatisfied with alot of people, that just follow fuckin' Grishnackh or DARKTHRONE without using their own brains ! Pazuzu (Austrian Black Metal Syndicate)*Vienna/Austria



The following lines were sent to us by someone from Belgium... you know who you are... THANK !!

"See the shouting in the streets,
Shouting "hail" on a marching beat,
Didn't history teach us that,
fascist bastards bring us death,

Must we be tollerant?
Or smash them with our own bare hands?
Put them together on a nuclear base,
And just bomb the fucking place,

What are we gonna do when it's all too late?
And when there's nothing left on our plate?
No more bullshit like "we didn't know",
When the nazis are heading for another show,

FIGHT BACK - KILL THE NAZIPACK
FIGHT BACK - KILL THE NAZIPACK

Raise your voice, and raise your fists,
Because we too are very pissed,
And beware of the fact,
The nazi-regime must be cracked,

Just smash all the fascist pigs,
Then solve this economical shit,
Socio-anarchism must rise again,
And it will not be the American dream.

Lyrics for the song "SIEG SHIT"
by AGATHOCLES (March'93)

I L B R E D

Girlfriend, family mourn loss of aspiring singer

By DESORAH PANKEY
Daily Herald Staff Writer

Since Sunday morning, Lisa Wilcox has replayed the scene over and over in her mind.

"Suffocation," a heavy metal song, was ringing from the speakers of her Chevy. The clock read 1:11, and Rick Ohl, a 19-year-old Warrenville man, leaned over, kissed the clock and resumed his air drumming.

"He had this superstition,"

recalled Wilcox, a 20-year-old Lisle resident and Ohl's girlfriend since November.

Seven minutes later, Wilcox heard the last words Ohl would ever utter.

As they drove south on I-55 near Plainfield, en route to visit a friend in Joliet, the car was struck by a van that crossed the grassy median.

The van's driver, Byron Papp, 43, 2541 Forest Glen Parkway, Woodridge, has been charged with

driving under the influence, state police said.

"I heard a bunch of people honking and saw people flashing their lights. Before I could even say,

"Hey, Rick, this guy is wasted," the van flew over the median, flipped sideways and skidded toward my car," said Wilcox, trying to hold back tears.

"I heard the crash, knew the windshield broke and felt Rick hit me... I thought since I was OK, Rick would be, too. He said, 'Lisa, I

love you, but I have to go now,' and then he said goodbye."

On Monday, Ohl's family and Wilcox made funeral arrangements for the aspiring vocalist who had just formed a new band.

Meanwhile, Papp's condition was upgraded to good Monday, said a spokeswoman at St. Joseph Medical Center in Joliet. Wilcox was not injured in the crash.

A Will County assistant state's attorney said the office is investigating the accident.

Orphanage

What a band! ORPHANAGE doesn't really fit in my usual taste concerning brutal music, but their 'Druid' demo and debut album 'Oblivion' have kinda like enchanted my senses. The readers of the dutch Aardschok magazine voted ORPHANAGE's demo as the best of 1994 and their deal with DSFA/Displeased Records will help them to get their music promoted all over the globe. So, before it's too late, here's an interview with LEX VOGEL - LAAR, responsible for guitars & vocals...

Although 'Druid' is already your 2nd demo, I haven't heard of you before... Didn't you support your debut-release that much, was it a different musical direction maybe or was it simply just bad?

'Morph', our first output was not meant to be released. It was just a short-term project of myself, with help of my friends Stephen of PARALYSIS, Jason and Stefan, both of CELESTIAL SEA-SOON and Guus, who is still in ORPHANAGE. We recorded it just for fun, plus at the time I was learning to work with a new editing system, and I needed material to experiment with. The idea was to throw a lot of musical ingredients into the pot of which the harmony vocal ingredient was the most unusual. The reactions I got from people who heard it were so overwhelming positive, that I decided to try and make it a real band. Together with Stephen I worked out a concept and started looking for people to realise it. This was during the last months of 1993. After auditioning 16 bassplayers (I still can't believe how many bassists responded to our advertisements!) Eric was recruited. He sort of introduced the celtic elements of our sound to the concept when he let us hear THE SWANS & DEAD CAN DANCE. 'Morph' also inspired Martine Van Loon to join. At the time she was still singing with THE GATHERING. In the beginning of 1994 we recorded the 'Druid' tape. Again Jason and Stefan helped out, but shortly after this we found George, who was pointed out to us by Jason. Anyway, until then everything was accomplished by the motivation the reactions to 'Morph' gave us. Of course, the sound we have now differs greatly, but at the time we were very happy with it. You can judge for yourself, because I will send you a copy." (thank a lot! -Ed.)

ORPHANAGE is a 6-piece on the 'Druid' demo... How long do you play together with this line-up and was it difficult to find people who share the same musical interest? Is it really necessary to have 6 members in the band to create your music? I mean, there 3 (!) vocalists!

"To continue the line-up history: after we found George, we recorded 2 songs for the DSFA-6 compilation cd (Anthony of DSFA Records really liked 'Druid' & asked us to participate). Unfortunately Stephen left shortly after this. His other band was much more important to him and that didn't agree with my work-ethics, causing a lot of friction between the two of us. A very difficult period started now because we had to find an adequate replacement for Stephen. It didn't go smoothly and most auditions were very disappointing, because the drummers said they could understand the drumming but in reality they didn't. From this point onward until February 1995 we used session drummers. Ed Warby from GOREFEST was among them, but Jules Vleugels did most of the work, including the 'Oblivion' cd. Finally some guy calls up saying he wants to play in the band. He said: 'I heard 'Druid' and the DSFA-6 tracks

and I think the drumming won't be a problem for me'. I said 'Yeah, right. Were have I heard that before?' But he was right and he made us forget Stephen very quickly. His name is Erwin Polderman. The next thing we encountered was Martine leaving. Again we had a lot of discussions, this time about how she functioned within the band and both parties agreed it was best to end the cooperation in April '95. Fortunately Anthony from DSFA came up with a very talented singer: Rosan van der Aa. (the girlfriend of PENTACLE's Wannes...-Ed.) After a trial period we all decided on taking her aboard in June '95. This completes the line-up:

Guus Eikens-keyboards & vocals
Eric Hoogendoorn-bass
George Oosthoek-grunts/screams
Erwin Polderman-drums
Rosan van der Aa-vocals
Lex Vogel-guitar & vocals

So why do we need so many vocalists? Well, sometimes we want 4 voices at the same time (grunt + 3 part harmony). This means that 3 people have to be able to sing harmony parts in the live situation. We also want a female voice to be the highest of those 3 part harmonies

most of the time. So, we needed a gruntsinger and female singer and to fill the other two vacancies, Guus and I had to sing as well. This also created the opportunity to have some melodic male voices thrown in. So it's just a matter of concept really. We need a lot of ingredients and that's why we can be this diverse in our use of vocals. I think this is actually the reason why we may sound so different from other bands."

What do you think of the comparisons that I used in the review of your demo? Do you have such a big variety of influences? (I was talking about influences from the Alan Parsons Project to classical & jazzy stuff...)

"Unfortunately I don't know 'Eye in the sky' (the Alan Parsons track...-Ed.) but I'm sure it must be 70's / beginning of 80's stuff, because that is where the inspiration for our symphonic dream-like passages comes from. I've listened a lot to GENESIS, RUSH and PINK FLOYD of that period. As a band in general, we do have a big variety of influences. My main roots stem from TROUBLE, METALLICA and ANTHRAX of the first half of the 80's. That's where my guitar sound comes from. The same goes for Guus. Eric has a new wave-ish background, which together with my symphonic influences creates the basis of most of the atmosphere oriented parts. Recently George, Eric



rich music (choirs) have a little bit to do with the first, but as far as I know I have always used shifting rhythmic pulses and systems like that. Though lately I am discovering other metal bands who are using the same systems! Like MESHUG-GAH!"

What made you choose your band name? Is it autobiographical for someone of you maybe?

"The bandname was chosen after a drinking session for no reason at all. After a while we couldn't find a better one and we found that the name fits very well with the songs we put out. We seem to hard to place in a normal 'home' like 'death metal home' or 'doom metal home' or something like that, so you might say we are an orphanage of style-cast-outs. We got used to the name and it started to live its own life so to speak. How did you get together with DSFA Records and what kind of details can you give us about your debut album 'Oblivion'? Where have you recorded it, who produced it etc.?"

"We recorded the debut album in the same studio where we recorded all our stuff. It's called 'Tape Productions' in Raamsdonkaveer. The reason for this is that I used to work a lot in that studio, engineering, producing and editing. So it was a natural choice. I produce all our stuff myself, however after the recording sessions for 'Oblivion' I found out that producing ORPHANAGE is bad for my health. Normally, with other bands you can keep a distance, but with the music that you write yourself, you tend to lose yourself in 'ant-fucking' as we call it. That means spending too much energy on details while losing the big picture. After a few weeks recording, I thought I was going crazy! Still we are very pleased with the result because it is definitely the best sound we've ever had. Plus, all things we planned worked out exactly like we hoped they would (balancing melody versus heaviness, grooving versus doom and grunts versus normal voices etc.). We already got reactions from critics who wonder how we can possibly top this album w/ our second, but with Erwin's drumming I'm not so afraid of this. Erwin combines the groovy style of Jules with a much more powerful sound and a much tighter timing. But let's not get ahead of ourselves..."

Due to the fact that your demo was praised a lot in several magazines, I was wondering how many copies you've sold of it and if it was a good decision to sign with DSFA Records... I mean, maybe you'll regret it if some bigger companies knock at your door?!

"We are now selling our 5th batch of 100 copies of 'Druid'. Of course most of the demos are given away for promotional use so I can't really say how many of them were actually sold. ORPHANAGE is not interested in a major record-label. We make music for fun, not for money. I have seen contracts of bigger labels and they made me sick. I'd never sign anything like that. DSFA Records have given us a very good deal. We checked



out the distribution and promotional activities of DSFA/DIS - PLEASED and it's ok I tell you! For instance, at the Dynamo Open Air, DSFA's Anthony put up 250 full colour posters everywhere on the terrain. 120.000 people must have seen it. Anyway in the end the music has to do the selling. It's the people's choice, as long as the cd is easily available for everyone. Why haven't you included the lyrics in the demo? Judging them by the titles, they must be quite interesting...

It would have cost too much money! Fortunately the lyrics are included with the cd, because a lot of people asked us about this. The topics range from film's we've seen and books we've read to descriptions of someone's view of the world. Most lyrics are written by George and me, but Martine wrote some stuff as well. Basically, the person who sings at a particular moment, writes his or her own lines. Before this, we agree on a subject, and afterwards we mould all lines into a kind of poem. Our favourite sources of inspiration are Lovecraft, Giger and the Celtic culture. 'Odyssey' is about the fantastic epic story by Keith Laumer. 'Druid' is about ancient magicians and their parallels in modern society. 'Requiem' 's lyrics are really a speech that someone is doing at a funeral. 'Victim of fear' is about the process of conquering your fears as you get older and wiser.

What kind of live experiences did you make already?

We have been playing live for one season now and in this season we have done about 25 shows

The things we've learned in this years are incalculable. At first we thought that it would be easy to perform with ORPHANAGE, because we are all reasonably experienced musicians, but that was not the case. Every new band has to go through a process of getting to know each other and because of our lineup difficulties this never really happened. The last 5 or 6 shows however there seems to be a significant improvement. People are saying that they are finally beginning to see a real band on stage, instead of a bunch of individual musicians."

But why did Martine actually have to leave ORPHANAGE?

Well, because musically she was not on the same wavelength as the rest of us are. In our opinion she didn't work hard enough to improve her singing and her general musicality. The last months we had more and more discussions about this and in the end we decided it would be best for both parties involved to end the cooperation. We still have good contact with her though. In fact, I phoned her the other day, and we agreed that the decision was in everyone's best interest. She has now joined the band LORDS OF THE STONE."

Any promotional activities planned after the album's out?

"During the summer we will be working on new material. Our philosophy is that we should've loads of new material to choose from when recording the second album, so why not start working on it already? To be honest, I have no clue to what we can do for promotion. Maybe you can give us some help; what do other bands do? We just try to get as many reviews of the album, and interviews as possible. DSFA is placing advertisements in a lot of magazines and finally we're doing all the live shows we can get. At the moment we are doing 3 gigs in a row w/ MY DYING BRIDE so hopefully such things will help. The thing we properly need most is a tour with a bigger band, hopefully this will happen this year."

(I guess you covered the whole promotional thing already with the above mentioned activities, so the only thing I could add is, send out as many flyers as you can to support the album & the band's name in general! -Ed) Anything else you'd like to add?

"We love the review you wrote in # 6. It really feels good to know that people understand and appreciate what we're doing. Hopefully you and your readers will equally like our cd. (Well at least I do already...-Ed.) See you on the road and finally thanks a lot for this interview! Support the underground!"

ORPHANAGE
c/o Lex Vogelelaar
Gaasterland 8-D
3524 CA Utrecht
Holland

Frank Stöver

ORPHANAGE

Nox Mortis

NOX MORTIS is a new name to the scene. This german six piece has released a really strong debut - demo, entitled 'WALD DER ANGST' and they worship the moody keyboard type of doom/death metal...in my opinion quite similar to the stuff that Hollands THE GATHERING did on their first album. Unfortunately they had not much to tell, so this is a very short chat we had with JAN...

It seems to me, that you were trying to achieve something unique when you decided on the design of your democover so would you like to tell us about the actual idea behind using the words of the intro as the frontcover?

"To bring the words of the intro on the frontcover represents the artistic work of NOX MORTIS. The text has to be seen as the summary of each of the songs. Cover and lyrics consequently form a unit."

"Wald der Angst" (or "Forest of fear" for all the foreign readers-Ed, was my first NOX MORTIS experience, so could you tell a little bit about previous activities of the bandmembers? Is "Wald der Angst" your first release as NOX MORTIS?

"The vocalist and the drummer played in a band called INFERNAL SORROW, which was resolved because the guitarist quit. In September '93 NOX MORTIS was formed. In February '94 we recorded the "Epi-taph" demotape. There are only 20 copies of this tape. Why have you decided NOT to print the names of each bandmember? Is it important for you to create a mysterious image around NOX MORTIS?

"The most important thing of "Wald der Angst" is the music. We even thought about leaving out the pictures of the bandmembers in the cover. The mysticism is our way of living it consists of landscapes, darkness and monotony.

Musically I found your stuff extremely inspired by the first album of THE GATHERING

Is that one of your major influences? What about CREMATORY (Ger)?

"We're our own idols and we don't wanna hear something about comparisons with other bands. This results from our different musical likings. Some bands we prefer to hear are: MY DYING BRIDE, DARK THRONE, GOETHE ERBEN, TIAMAT, DIE FORN, LAIBACH, INCHE. In addition we want to clear up that we didn't hear anything about CREMATORY (Ger) before their release of "Just dreaming"! Fuck you rockstars!!"

How do you write your songs? Is it a keyboard melody when

re you create certain riffs around or do you come up w/ the riffs first?

"Every bandmember brings ideas in each song. That's why every song reflects the musical characters of NOX MORTIS."

Is atmosphere the most important factor in your musical creations? Could you imagine to replace the keyboard with a piano in the future or is the keyboard a major part of your sound?

"The atmosphere forms the basis of our songs. The keyboard is a solid part of NOX MORTIS but it has the same position as the other instruments. We're a unit that only exists in this way."

Your lyrics were not printed in the democover, but judging them by their titles, in combination with the melodies of the songs, I guess they're kinda depressing and antisocial about death, pain & misery... Is that possible and is it a direction you are heading for? Would you like to tell us something about 'em in general?

"Our lyrics deal with agony, pain and sorrow. They show the mythic and the death as the central theme. Because of their length we couldn't integrate them into the democover."

Are you into religious topics as well?

"Religion is a kind of limitation of personal freedom. We deal with religious topics, but we say NO the the christian religion in all its forms."

What made you use a german title and german lyrics for the spoken intro?

"Our work is influenced by the doom-romantically poets of the 19th century, which brings us closer to the german language with their es-thetic. We dedicate the intro and the german title to them."

Do you see NOX MORTIS as a gothic doom death metal band or do you feel more connected to other stuff?

"Yes, we see us as a gothic doom death metal band, but we are also connected to darker directions."

I guess due to the fact, that you live extremely far in the south of Germany, you must gather a lot of influences from the brilliant nature there - do you like your surroundings and the area where you live?

"We're very fascinated by the forests and castles of Turingia. This surroundings are always a fantastic adventure of emotions and have a magically appeal to us."

What can we expect from NOX MORTIS in the near future?

Is it important for you to find a label pretty soon or would you prefer to build yourselves a good reputation within the underground first? A new demo maybe?

"We decided to release our third tape in autumn during a full moon night. So, we prefer to build ourselves a good reputation within the underground. We would be glad to hear from other bands. Thanks for the interview and interest. Good luck with your zine. Hopefully we'll stay in contact with you!"

NOX MORTIS
c/o Jan Simmen
Münchhof 18
99891 Tabarz
Germany

I'm not sure if the demo is still on sale, but feel free to ask them. It originally sold for 12,-DM from the above mentioned address...

Frank Stöver



INTERVIEW

The following interview took place while ABSU toured Europe for the first time sometime this year, so some of the facts might sound a little bit outdated already... But as their new album is really impressive and a big step forward from the debut release, it is still a worth feature anyway! Most parts of the interview were answered by PROSCRIPTOR but some other members participated in the conversation as well, so enjoy...

"We formed in '89 under a different name called DOLMEN and in the beginning of '91 we changed the name to ABSU, did a rehearsal called 'Return of the ancients' and the 'Temples of Offal' 7". Then we went into a line-up change. That's when Prosciptor joined, he's from a band called MAGUS... And then we started working on material for the 'Barathrum... I and now we are here basically... How do you manage to play live with only three members? I saw you've already taken...

"We are a three-piece band, but to play live we have a session member, his name is Mazzadurus. And we haven't played in nearly two years, so it was... we had an opportunity to come to Europe since it's a little bit better than playing in the United States, so we just have a session member... ABSU's always been a three-piece..."

What do you expect from this European tour?
"It's been good so far... I heard it wasn't so good..."

I thought it was good, at least for us it was good...
How many tours did ABSU have until now?

"It's our first tour..."
Yeah?! Not even in the USA?
"No... we haven't played like two years..."

Where did you get your pseudonyms from?

"It's all from occultic beliefs and ancestral background... When I say occultic beliefs, what I mean in particular is the name ABSU from mesopotamian mythology & the Necronomicon. Like for example Prosciptor, it's just a word meaning... prosciptor because I write most of the lyrical magick along with him (Equitant-Ed.) that I just came up with the name, because I do write most of the stuff. His name for example is Equitant, which means the leader, like a majestic commander of each equinox during moon phases. It's not like I picked a name like Odin or Blackmoon just to be uhh... you know, it all has a special meaning within the band."

How would you call your style? Simply black metal?
"No no... occult death/thrash metal. Our favourite bands are KREATOR, NECROVORE, SODOM, DESTRUCTION, DEATHROW, SLAYER, NECROMANTIA, POSSESSED, VOIVOD..."

What differs ABSU from other bands?

"Well, I think we're one of the first bands that really not say black/death but majestic/occult, because that is what we do. It's not worshipping anything, except for ourselves and finding dark spirits within yourself and nobody else!"

There's still alot of old influences in your music, I think of MERCYFUL FATE...
"Yeah, mostly german death /

thrash bands... NECROPHAGIA, old MORBID ANGEL up to 'Al stars of madness', MERCYFUL FATE, anything 80's and some 70's avantgarde experimental music... anything from KING CRIMSON to TANGERINE DREAM."

How did you get into the occult?

"I don't know. It just happened one evening, very unexpected..."

And, in your opinion, who is or was the master of magic?

"The best? As a human figure? I think Aleister Crowley... definitely!"

I saw in your new cd-booklet that you also use a pentagram according to Eliphas Levi... Do you have contacts to any occult or satanic organization?

"I'm personally writing for the BALDER organization in England, it's an occult journal... anything from Odinism to occult folklore to tracing ancestral groups, to find your inner self and where your real blood came from. We also have our own organization called the SOUTHERN ABYSSIC COMMUNION..."

Are you friends with other bands?

"Oh yeah, NECROMANTIA, ZENIAL and AGATUS from Australia, IMPALED NAZARENE, BLACK FUNERAL from the USA, MORTIIS, GENNA from Norway... those are just some..."

What has someone to do to call himself an occultist?

Just reading books?

"No... I use the power of the moon and other spirits to create my own forces... and the sign of the hexagram (see cover of the new album-Ed.) that's basically it..."

Could you describe what the hexagram represents for you?

"It is the sign of Tiphareth which is named after the sun of Tiphareth and each point of the star represents six powers. One's fire, the other is water and then the other four points represent both equinoxes and both solstices throughout the seasons, thr-

oughout the year. And there's a ritual called Tassomancy which is like a worship, which you have to do either under an oak or a ginger tree. And what you do is, you say different chants and the leaves fall on the ground... and however they're falling, they form a geometrical shape and six leaves fall, enfolding the shape. It's the power of the occult. Like I said, biggest influence has to be Crowley, cause Crowley said, there's no right or wrong answer in a way of neoromantic worship. And that's where the name ABSU comes from. It's the ancient ones, the blackened earth and the nether world ocean, it's the hidden stone inside the earth."

How would you characterize your person?

"Human on the outside, non-human on the inside."

And what's your opinion about the norwegian scene?

"Most of the bands I like, most of 'em are really good. I don't like every band, but about 80-85% of them. And I do wanna mention that FLEURETY is definitely one of

th' and after that we're gonna do one more EQUIANTHORN lp for Unisound Records in Greece and then the band's gonna break-up after that... and then I'm doing a project band called PROSCRIPTOR, simply entitled after my name and it's occultic folklore music based on 'Thoth' and 'The golden dawn'... It's occultic folklore and when I mean folklore, it's not gonna contain any instruments that are electric, it's gonna be all handmade instruments. There will be a little bit of synthesizer for atmosphere, about 10-20%, but other than that it's gonna contain congos, flute, acoustic guitar & just basically handmade instruments to give it a feel of a wooded area in flames. After that ABSU will do one more lp for Osmose Productions, we signed a 2-lp contract and the first release 'Barathrum...' was actually not an Osmose release, they just decided to release it. It's originally on Gothic Records, so we're gonna do one more lp and then see what the future beholds."

How long does it take you to fix your make-up every show?

"Five minutes because I know the design and it comes from my liquid glass filled heart!"

ABSU
P.O. Box 743307
Dallas, TX 75374-3307
U.S.A.

Martin Wickler

the most original and (I think) exciting bands, even though they are boycotted from the norwegian scene. I guess being an american, I don't know the full strength of the circle over there, but FLEURETY is great."

Could you tell us something about your new album 'Sun of Tiphareth'?

"Majestic occult deathrock, death/thrash metal... I'm very satisfied with it!"

Could you tell a little bit more about the lyrical contents of some songs? What inspires you to write lyrics?

"The main believe of thought and 'Qonx om pax' a book by Aleister Crowley, mesopotamian mythology, the Necronomicon and my ancestral blood & roots which come from Scotland and Cherokee indians in Oklahoma in the United States."

What's your opinion about other black metal bands?

"That's a wide question to answer... Should I go by country? In the US most of the bands follow the norwegian scene as a trend, but there are some good ones from the US that I do recommend: BLACK FUNERAL, DARKWOODS ENSHROUD, USURPER and NECROVORE pretty much. I don't know, I personally don't listen that much to current black metal, like I said, I'm more into 80's death/thrash... But I really like MAYHEM and EMPEROR and NECROMANTIA, but I wouldn't really call NECROMANTIA black metal, it's more vampiric occult avantgarde metal. Black metal these days has ofshooted into different categories and I think the most problem with the human race today is that they're sticking labels on bands when altogether it's black/death in general."

What are your plans after this tour?

"The 'Sun of Tiphareth' lp has just been released and then we recorded 2 songs for a 7" which is called 'And Shimeth unto the cold come -



ALBUM/EP - REVIEWS

A B S U

The sun of tiphareth*CD'95
(Osmose Prod.)

Their first album was good ! This is WAY better ! Finally there's a band again that's able to incorporate lots of old influences in their songwriting and that doesn't mean VENOM or BATHORY ! ABSU are putting together their material out of the greatest stuff that came out in the 80's (and there's been a LOT !!) and are creating a great unique black/death / thrash mixture of it. Just dare to experience a trip in a musical time-machine and buy & support ABSU ! Great lyrical occult knowledge by the way...

Frank Stöver

ABSURD EXISTENCE

ABSURD EXISTENCE
Angelwings*CD'94
(Force Music)

A pretty new german gothic/death metal act from the southern part of the country is ABSURD EXISTENCE. They put out a demo in '92 which sold out by now with 500 copies & got featured on the 1st 'Deathphobia' comp.cd with the title track 'Silence'. This is their debut album and it is still heavily inspired by PARADISE LOST ('Gothic' period) when it comes to guitar pieces or vocal-lines. ABSURD EXISTENCE already incorporates a lot of own ideas in the songwriting, which means you'll also get some really emotional mellow or faster yet catchy parts. Not bad ! The cd is available for 20,- DM/\$18 from:
Chiller Lounge Rec.
Landsberger Str.87
80339 München
Germany

Frank Stöver

A B Y S M A L

The pillorian age
(Avantgarde Music)

Norwegian art black metal hopefuls ABYSMAL strike once again with their new album 'The pillorian age'. I can only hope that they haven't become as addicted to an image and its consequences as most of their countrymates, but for the music I can guarantee a slightly different black metal approach ! Weird slow passages combined with ultrafast stuff and some rather untypical elements for this hippy genre. ABYSMAL will probably be too different and 'original' for the followers of the scene, because only some seconds of devilish accents bind them to the northern family ! The sound could have been better and I'm gonna try 'Thriller' by Michael Jackson at next on my stereo. See you in hell ABYSMAL ! Avantgarde black metal !!

Leif Jensen

AFTERMATH

AFTERMATH
Eyes of tomorrow*CD'95
(Zoid Recordings)

Wow, I didn't expect AFTERMATH to be still alive ! I remember their 'Words that echo fear' demo, which was released ages ago and now they return with their debut cd 'Eyes of tomorrow', which

Frank Stöver

turned out to be a really strong effort ! Eleven songs of original technical thrash in the old vein, played by a really tight band with unique guitar-pieces and a vocalist that easily differs from the masses ! Just listen to the great riff they've used for 'Whisper of a dream' (my personal fave !), it's just awesome ! Support bands like AFTERMATH ! They've been around for so long now and they deserve it ! The cd comes with a great cover and sells for \$10 (+ postage: \$2 in the U.S. and \$4 elsewhere), so go for it:
ZOID RECORDS
P.O. Box 34105
Chicago, IL.60634
U.S.A.

Frank Stöver



THE ABYSS

The other side*CD'95
(Nuclear Blast Rec.)

A really controversial black metal side-project of the HYPOCRISY dudes... I mean, not that it is bad played or whatever, it's really enjoyable, good produced and the HELLHAMER cover ('Massacra') is also well done. But I can't see any reason to come up w/ something like this, except for making an easy buck ! Doesn't sound honest to me at all !

Frank Stöver



ADRAMELECH

The fall*CD'95
(Repulse Rec.)

The description MINI-cd fits more than perfect here, as this is a 3" cd (8cm !!), but it sells for the price of a demo/7" only (\$5) ! I'm not really into the idea of the size, but the music should be more important anyway. Finnish ADRAMELECH put out a 7" on Adipocere Rec. a couple years back and by now they've added the 2 ex-DEMIGOD members Seppo (former drummer) on guitar and vocalist Esa to the line-up, so this should be more than interesting to you ! Musically this mcd's already in the brutal pounding straight forward death metal style, DEMIGOD used to play in the past and their label put it like this: 'Imagine a mixture between IMMOLATION and DEMIGOD adding even more grinding parts !' Impressive, huh ? There's an album coming up in early '96 and an interview for sure in VOICES # 8 !!!

Frank Stöver

ALASTIS

...and death smiled*CD'95
(Adipocere Rec.)

I didn't like ALASTIS' debut at all, cause it was really

boring slow-motion black/death/doom metal. This time it is different. They got faster (still midpaced) and more atmospheric and unfortunately still very much SAMAEAL alike... The main difference between them and ALASTIS has to be the voice, as SAMAEAL sound more black because of it, while ALASTIS is a more growling type voice... Good production and interesting songs ! I'm looking forward to their 3rd album, cause I think there's something even more unique on its way...

Frank Stöver



ANATHEMA

Pentecost III*CD'95
(Peaceville/MFN)

One of the slowest bands around to date are ANATHEMA & on the long-awaited (because of the giant delay !) 'Pentecost III' mcd you'll find a good position of their depressive thoughts ! I don't think that this record is bad, but just a little more 'music' instead of long intros and atmospheric passages would have been better ! No mockery nevertheless because with 42min you really get a fair deal for your money (ep-price !). More and more classic metal influences here but I've to admit that I was more into the vocals of the precedent albums ! Well, I just met the ANATHEMA-brothers at the first VENOM revival show and I'm really looking forward to hear new material with Vincent on vocals ! So for now go out and give a listen to this album and prepare yourself for a wide metal-mayhem to come soon !

Leif Jensen

AT THE GATES

AT THE GATES

The red in the sky is ours
With fear I kiss the
burning darkness
(Double-cd, re-release '95)
(Peaceville/MFN)

I don't really have to tell you anything about those classic albums by AT THE GATES as they turned them into a worldwide known and appreciated death metal act ! Well, by now they've been picked up by Earache Rec. and Peaceville/Music for Nations have re-issued a double-cd of the band's first two full length albums for a special price ! If you still don't own them - go for it NOW !!!

Frank Stöver

AUTOPSY

AUTOPSY
Shitfun*CD'95

(Peaceville/MFN)

AUTOPSY are no more ! If you read the interview in our last issue, you know why, if not... well... 'Shitfun' is their farewell release and it's 100% AUTOPSY, that's

for sure ! There's 21 (!!) tracks on it and they sound even sicker than before ! Chris Reifert's voice will always remain one of my personal faves and you should check out his new band ABSCISS as well if you haven't yet. Relapse Records is going to release all their 3 demos on a cd, so don't tell me you didn't get the chance to hear them yet ! But back to the masters of gore... 'Shitfun' is raw, unique and totally full of perverted humor, but I guess you didn't expect anything different, do you ? ! Just check out the album cover (uugh!) or titles like 'Shit eater', 'I shit on your grave' or 'Fuck-dog'... Intense and insane ! Simply... AUTOPSY !

Frank Stöver



AVULSED

Carnivoracity*CD'95
(Repulse Rec.)

Leif was right in his review of the AVULSED promo '95... Here they are again ! But the cd doesn't really feature new stuff - it's their 3-track 7" of the same name on cd with 8 live bonus tracks, cd at have been recorded while AVULSED played at the 'Trametal Festival' in Granada, Spain on May 20, 1995. The sound is not perfect, but a lot better than most of the 'unprofessional' live recordings I've heard so far and the setlist includes 2 cover tracks ! One from the mighty DEMIGOD ('As I behold I despise') and the other from BRUERIA which is not really worth mentioning... AVULSED still play this ultra brutal form of looooooov grunt-ing death metal and I will always have some serious problems with Dave's voice. I prefer a more 'natural' sounding brutal vocal style, not this type of grunting. Musically the guys are quite ok by now and if you enjoy the New York style of death metal, AVULSED could be added to your collection quite easily. It sells for the price of a mcd and the playing time is around 50 (!!) minutes ! But you gotta learn spanish, cause all the talking in-between the songs is in the native language of Mr. Rotten & Co. ! Oh-oh...

Frank Stöver

AZRAEL

There shall be no answer
CD'95

(MMP Rec./NBR)

Switzerland strikes again ! AZRAEL is a four-piece that I (unfortunately) never heard of before, but this album will remain in my mind from now on, cause these guys are playing brutal death metal, totally unimpressed by any modern styles or fashion ! Just a great deep growler, intense raw songs and an ok type production... What else do you want ? Good stuff to bang your heads to...

Frank Stöver

BATHORY
Octagon*CD'95

(Black Mark)

This is getting ridiculous ! I don't know why Quorthon is trying to destroy the status he reached with BATHORY, but with releases like this or the one before he will ruin his reputation quite alot ! Ordinary, pretty bad composed thrash, not even good produced and a cover-version of the old KISS-classic 'Deuce' (the best track on 'Octagon' by the way..) is not really what people expect from a 'band' like BATHORY !

Frank Stöver



BENEDICTION
The dreams you dread*CD'95

(Nuclear Blast)

Always a martyrrium to review a new BENEDICTION output, because it's mostly the same I heard from before and also because it seems nice to me, but I wouldn't listen to the releases more than one time! Let's see this time: 'The dreams you dread' is titled like the first and only BENEDICTION demo ever and delivers those well-known midtempo crushers with no surprises at all ! Vocalist Dave doesn't use as much laughable 'Heyyy's' before but still sounds motionless straight and courageous ! Might be the fastest and slowest BENEDICTION release at the same time, but still 'Transcend the rubicon' was better and once more the questions are: 'Who cares?' and 'Who wants me?' ...common...

Leif Jensen

THE BLACK

The priest of Satan*CD'94
(Necropolis Rec.)

THE BLACK is a black metal side-project of DISSECTION - drummer Ole Ohman, who calls himself 'The Black' on here. And it is musically pretty raw sounding and fast nordic black metal with keyboard passages thrown in to get you in the perfect mood for a black mass ! Those atmospheric parts are really intense and in a song like (the album closer) 'Whirlwinds through the land of ice' they even have an ancient sound, and you feel the magic of the middle age... This album is already more than two years old by now, but still a great release to add to your dark collection !

Frank Stöver

BLAZEMTH

For centuries left behind
MCD'95
(Abstract Emotions)

Even Spain got infected by the black metal trend... The debut mcd of BLAZEMTH is a perfect example of the fact, cause these dudes came together in 1993, back then they've been still called DAEMONIUM... Before that members had been in a band called UNDIVINE, which sounds pretty deathy to me, but what the fuck... At least their info says that they have 'no childish, trendy(?) or fascist attitude' ! Musically this is the typical black metal, in its purest form. No folk influences or other modern sounding crap, just raw and straight into your face ! The sound/production is compared to all the shitty al-

bums these days) quite good, but still typical black ! So, worshippers of the darside, send your \$11 for the mcd or \$6 for the ltd. cassette - version to:
ABSTRACT EMOTIONS
c/o Jordi Bellaubi
Apartat 14329
08080 Barcelona, Catalunya
Spain

Frank Stöver

Bloodlines
The seeds of rebellion
Comp.CD'95
(Century Media)

"Quality and quantity" chats how the nice german label Century Media established w/ unstoppable success in the metal scene ! BLOODLINES is their 100th release and the present goes out to all of you with a very special low-price and 17 bands from their rooster. An immense of unreleased material in a total running time of 75:57min ! The most outstanding songs were contributed by STRAPPING YOUNG LAD, SENTENCED (Japan-bonus), SAMAEI, MOONSPELL, MERCYLESS (now on the atmospheric side of metal), TIAMAT (clear live recording), LOUDBLAST (like a different band of melodic death from Sweden, ha!), NEVERMORE (Japan bonus) and a couple of HC and crossover bands ! Well, I can only congratulate CMR and advise you to check out this comp.cd which is worth every cent of its price ! Great !!

Leif Jensen



CONSPIRACY OF SILENCE
Faceless*MCD'95
(Shiver Rec.)

Oooooo... this is what I would consider boring trendy stuff. The label says 'modern days thrash', which should already give you a clue about what CONSPIRACY OF SILENCE from Belgium are all about... Hardcore influenced, pretty annoying material in the vein of all these other hype acts around... No sorry, not for death & black metal maniacs... Goes for \$10 and has got 4 tracks... I wonder how they sounded back in '93 when their demo got released... Anyway, write to:
SHIVER RECORDS
Hans De Wyngaert
Bossepleinstraat 6
3128 Baal
Belgium

Frank Stöver



CROWN OF THORNS
The burning*CD'95
(Black Sun Rec.)

It's just incredible how many bands with potential pop up right now in the Gothenburg-area of Sweden... Where have they all been years ago ! CROWN OF THORNS is another perfect band to add to your shopping list if you are into rough vocals, melodic yet brutal death and incredible playing abilities ! Just the monicker seems to be chosen a little bit badly as there's already 2 other bands with that name (hardcore & AOR stuff). If you are still uncertain, check them out on the SLAYER compilation ! You're gonna love'em !!

Frank Stöver

CARPATHIAN FOREST

Through chasm, caves and titan woods*MCD'95
(Avantgarde Music/NBR)

This name was familiar to me somehow, and I guess it was because of their demo or something, but I can't recall. Anyway, CARPATHIAN FOREST is a great band and this mcd is recommendable for all you guys'n'gals that are still worshipping the old BATHORY/CELTIC FROST records. The vocals of Nattefrost do remind me alot on Quorthon when he did the 2 tracks for the 1st 'Scandinavian Metal Attack' compilation and some of the riffs have this old FROST-feeling... So, nothing new, but old stuff great reproduced here and still on a unique journey ! Nice !

Frank Stöver



CRYSTAL AGE
Far beyond divine horizons
CD-Adv.'95
(Vic Rec.)

If you got to hear CRYSTAL AGE's 2 demos or their contribution to the METALLICA-tribute compilation, you'll already know about the bands potential ! They are for sure a band from Sweden that is trying to be a little bit more unique, although there's a little Gothenburg-ish touch in their music as well... But the combination of CEREMONIAL OATH and LIERS IN WAIT members will probably always end up with a fine result ! Out soon on Vic Rec. ! Check out the interview as well !

Frank Stöver

COMECON

COM E C O N
Fable frolic*CD'95
(Century Media)

Oh well, COMECON's debut was a fresh sounding record with incredible speedy rhythms & good vocals from L.G. Petrov (ENTOMBED) ! It's still a pleasure to listen to... The follow up wasn't that good anymore, although it featured Martin van Drunen on vocals and had a few good moments. But the new one is just disappointing ! Due to the fact that Marc Grewe from MORGOATH is handling the vocals on here, it all turned into a little hardcore-ish direction and I can't stand that at all... The riffing is partly incredible, but nothing really if you know the debut... I guess the game is over by now.

Frank Stöver

CATHERINES CATHEDRAL
Intoxication*CD'94
(House of kicks/Rough Trade)

A really obscure album was passed to me some weeks ago by Rough Trade and I would like to know more than I actually do about CATHERINES CATHEDRAL from Sweden. Nevertheless, here I go: 'Intoxication' is a sombre SISTERS OF MERCY inspired platter released by House of kicks w/

some piano, flute and massive keyboard appearances and a very dark atmosphere produced by the intimidating vocals ! The whole album just grows song for song in its orchestrally relaxed ambience and if you are looking for some more gothic-dark wave metal newcomers, try to check out CATHERINES CATHEDRAL... but on the other hand if you don't like SISTERS, you will surely detest 'Intoxication' !

Leif Jensen



CADUCITY
The veillion wielder quest
(Shiver Rec.)

Don't really know what to tell you about the debut cd of CADUCITY from Belgium. I mean, they've been around for some years now and had put out 2 demos in '92 & '93 but they still don't really impress me. OK, to get the good points first. CADUCITY still play DEATH metal, which should be honoured in trendy times like these, the playing ability is really good and the song material has got a lot of variety (slow, fast, brutal, melodic etc.)... Plus: They work with different vocal-styles (a low growling-type in the vein of most NY-area acts, and an aggressive, more screamy one), which makes the album more interesting. The cover artwork is excellent and the production quite ok (except for the annoying snare sound !). But the main problem is, the album didn't really manage to leave you breathless. All of the material is JUST good and therefore kinda average. So, I can recommend this release to DEATH metal die hard lunatics, but not to people who look for something special. Goes for \$17 from :
SHIVER RECORDS
Hans De Wyngaert
Bossepleinstraat 6
3128 Baal
Belgium

Frank Stöver



CRUSTACEAN
Headcleaner*MCD'95
(Double Noise Rec.)

And another new act out of the neverending dutch underground melting pot ! CRUSTACEAN were originally called CRYSTAL LAKE and recorded 2 demo-tapes, the second was already released under the CRUSTACEAN monicker. In August 1994 the band got the chance to appear on a compilation album ('No sleep 'til Burg') and now their first mcd got released. It features 5 excellent produced death metal tracks, with riffs that remind me a little bit on the ones CARCASS used on their 'Necroticism' album, you know the groovy ones... Their vocalist sounds pretty unique as his voice is always at the edge between brutal growling and some insane mind and the songs get more and more original, the longer the cd is in the player. In the 2nd track, 'Of the soil' I am sure that I heard a trumpet (!), but it also might be a keyboard effect... Strange anyway ! And then there's stuff with two different voices, pretty similar to AMORPHIS, one deep growling and a higher almost

clear one !Great !! A very promising band,with incredible musicianship,but strait forward,groovy and brutal on the other hand ! Get yourself a copy of it for \$8 or PL 15,- from this address:

FRANK STÖVER
c/o Teles Management
Lancierstr.19
5017 CR Tilburg
Holland

Frank Stöver

CEREMONIAL OATH

Carpet*CD'95

(Black Sun Rec.)

That was a surprise to me ! I didn't expect CEREMONIAL OATH still to be alive as Jesper is in IN FLAMES now and Oscar's fronting CRYSTAL AGE. But here they are : new line-up, new label, new record ! Same style,still very aggressive death/thrash with lotsa cool MAIDEN-esque guitar influences and even a cover of 'Hallowed be thy name' !Wow !! Great new start ! Want more !!!

Frank Stöver

CONSOLATION

The truth*EP '94

(Displeased)

Dutch death/grind psychos CONSOLATION won't let you hide without being injured before ! What a massive speed-insanity,hell ! 'The truth' is a cool follow-up release to the split cd with NEBRIONIC (HAMMERDEATH) and should establish CONSOLATION without further effort within the highest ranks of middle european bands in terms of tightness and unstoppable violence ! A truly monstrous, blasting ep worth every penny of its price ! Contact Displeased !GREAT !!

Leif Jensen

CULTUS SANGUINE

Cultus Sanguine*CD'95

(Wounded Love Rec./NBR)

Really weird stuff...I had serious trouble to decipher their logo and even more trouble to get into the music. CULTUS SANGUINE are from Italy and this is definitely no death nor black metal. It is atmospheric metal,played in a unique way and with a clear vocalist (but no power metal type vocalist !) and lots of keyboards to get you in a certain mood.I don't get it,maybe YOU do ?!

Frank Stöver



DISMEMBER

Casket garden*CD'95

Massive killing capacity *CD

(Nuclear Blast Rec.)

Two new releases of one of Sweden's death metal pioneers,DISMEMBER !Still good, but not really as convincing as before. The brutality and freshness of 'Like an ever flowing stream' has gotten lost somehow over the years, it was replaced by many different new influences and they are still trying to find a style on their own... Some really cool songs & some less good ones, but compared to many other releases,DISMEMBER will always get a bonus from me,as they are at least not denying their death metal roots !

Frank Stöver



DARKIFIED

A dance on the grave*CD'95

(Repulse Rec.)

Man, I really used to like DARKIFIED's (1992) 7" 'Sleep forever' and it's featured on this mcd together w/ the band's only demo ('Dark') from '91 in its original recording quality ! DARKIFIED was the band of Joakim Grave MARDUK's drummer (and later on their vocalist) and they performed really aggressive,brutal swedish death metal with some black metal tendencies in a time when this scene was still healthy ! Repulse put it out in their Resurrexseries and it's another item you surely should add to your (otherwise incomplete) collection.\$10 to Repulse.

Frank Stöver



DEATH

Symbolic*CD'95

(Roadrunner)

'Symbolic' is millions of miles away from being just a symbol for Chuck Schuldiner's return to the scene, this is a WARNING !The 6th complete album in 10 years of the history of the notorious DEATH is out to warn every single newcomer band and make totally clear who was first and best !'Symbolic' is to me a little heavier than 'Individual thought patterns' without having lost those glorious melodies within the guitar riffing ! Strongest drumming, clearer but still amazingly brutal vocals, solid bass work (SADUS Steve is missed nevertheless) and perfect production lighten another DEATH album to a 'classic' and I might be pessimistic, but it will be fuckin' hard to top such a marvellous power death metal output !What a blasphemy that their label announces this album to be primary for people into PANTERA in the info !!Ha, DEATH forever !!

Leif Jensen

DISGUSTING

Shapeshifterbirthblues*CD'95

(Head Not Found)

Leif's pretty excited about this band as he's really sure about the fact, that some of his old buddies from BALVAZ are involved somehow... Well, no matter what,DISGUSTING are quite an interesting band with thrash metal roots, two different vocal styles (one pretty KREATOR-like and one deep growling) and a cool songwriting style mainly comparable to all the old thrash acts !Intense stuff !Write to Head Not Found for more infos or how to obtain this release.

HEAD NOT FOUND
P.O.Box 447
1701 Sarpsborg
Norway

Frank Stöver

DARK TRANQUILITY

Of chaos and eternal night
MCD'95

(Spinefarm Rec./NBR)

A really strong follow-up to the great 'Skydancer' cd !! Same band,same style, simply great !Melodic death, very speedy with aggressive vocals !Unfortunately only a mcd, but don't wait until their 2nd full-length... Buy this also !!

Frank Stöver



DESCENDENT

DeGeneration* MCD'95

(self-financed)

Not long ago,they've talked about a self-financed mcd already and here it is !DESCENDENT from Ohio are back with 6 all new songs and a really strong follow-up to their 2-track demo !It seems to me that they must be mad about almost everything,cause their is so much aggression in their stuff, you could hardly believe it !If you enjoy brutal death/thrash that's played in its roughest form, you should better keep both eyes at DESCENDENT - they are ultimate for you !! Contact(\$10 for the cd,\$6 for the cassette version,or 25,- DM/12,-DM in Germany from our address):

DESCENDENT
P.O.Box 4184
Toledo,Ohio 43609
U.S.A.

Frank Stöver



DIMMU BORGIR

For all tid*CD'95

(No Colours Rec.)

These norwegianians have already been quite impressive on their 7" on Necromantic Gallery, and this debut record is even stronger !I expected extreme norwegian black metal cause the corpsepaint & outfit (highly professional and over the top) looks like that. But,surprise surprise, the album-opener 'Det nye riket' reminds me alot on the stuff that MY DYING BRIDE did on their 'Turn loose the swans' record...Very moody and atmospheric stuff w/ almost spoken lyrics (in the norwegian language of course !). This might have been the intro, but the following stuff is no ordinary fast black metal anyway.Ok, the voice gets mean'n' evil, but musically DIMMU BORGIR's direction is alot more unique.They could be more compared to stuff like STORM than to IMMORTAL and similar acts. It seems the norwegianians have discovered the folk-music of their country and DIMMU BORGIR have found a good combination of folk and black metal ! Hopefully their attitude is ok as well, cause they could become one of the leading bands someday...

Frank Stöver

DEICIDE

Once upon the cross*CD '95

(Roadrunner)

I don't know why I'm always into DEICIDE's new records. They don't sound different, they do not deliver something new and the playing time is more or less a joke to me (about 30min !).But, Evil Glen always manages to capture a certain way of brutality in the songs and the lyrics are so simple and easy to remember, that they've already turned me into a DEICIDE worshipper after the first listening.And I often catch myself having certain lines in my mind,I'm not able to get rid off (just like with stinky MTV-stuff !).So, there must be something about 'em...In other words : Kill the christiaaaaaans !!!

Frank Stöver



DISPATCHED

Awaiting the end*EP '95

(Exhumed Prod.)

Exhumed Prod. isn't dead (but dreaming?) and return with a nice ep by the swedish atmospheric death metal duo DISPATCHED !Recorded in Unisound with Dan Swanö,the sound is really perfect for an ep and the music is quite amusing as well.Aggressive, swedish death metal with keyboard appearances and consequently often changing moods !Good vocals and outstanding musicianship ! DISPATCHED is a band to remember and 'Awaiting the end' is a 14min(!) long ep to buy for 10,-DM/\$6 from: Christian Hillenbrand Gerloser Weg 46 36039 Fulda Germany

Leif Jensen



DECEASED

The blueprints for madness
Death Metal from the grave

(Relapse/Last World)

Additional to Mary's interview with King Fowley, there are 2 new cd's from DECEASED out at the moment and both are really worth mentioning. First of all, there's their great new album on Relapse Records,'The blueprints for madness', which is still 100 percent DECEASED but alot more matured and decent produced. There's 11 songs on it and all of them are raw like a duck's ass - DECEASED still play this aggressive, really intense form of old-school death/thrash with vocals that here and there remind me on good ol' Cronos ! Yeahhhh ! The cover is just beautiful and was done by Wes Bencosoter (SLAYER,SINISTERS...),so grab yourself a copy ! The other cd is something for collector maniacs, as it's limited to 1000 copies. It came out on Last World Records and has got classic DECEASED stuff on it. There's tracks taken from all of the band's 3 demos & a couple of live tunes, recorded between '89 and '94 ! As a final bonus you also get a cover-version of VENOM ('Die hard'),so you better get in touch with Last World Records and ask if the cd

is still available... There's talk of a 2nd edition with a different packaging, so...
LAST WORLD REC.
 P.O. Box 626
 Cumberland, MD 21501
 U.S.A.

Frank Stöver

DEAD INFECTION

DEAD INFECTION
 A chapter of accidents*CD'95

(Morbid Rec.)

18 tracks in approx. 39 minutes... it must be grind ! And **DEAD INFECTION** from Poland ARE total grind from start to finish ! Although it ain't my personal favourite music style, I have a lot of respect for these guys as they've always been totally dedicated and true musicians ! Compared to their debut-release 'Surgical disembowelment' this is even a step forward, cause they have managed to get themselves a decent production, without sounding polished or wimpy at all ! There's a lot of old **CARCASS** and **TERRORIZER** influences in their material and if you dig that kinda stuff, go for it !!!

Frank Stöver

DEMOCY

Faustian dawn*CD '95
 (So It Is Done Prod.)

This is quite original black metal from **PROPANATICA**'s ex-bassplayer, mainly because of many different types of harmonized voices. Their lyrics are totally satanic (and the label is loyal to The Church Of Satan) and the production pretty poor (especially the guitars and the weak drums). Good ideas, but a bad result. The final track is even a poor rehearsal recording... Give these guys a decent budget next time and we'll see...

Frank Stöver

DIES IRAE

Fear of god*HCD'95
 (Serenades Rec./NBR)

A latin name and a moody looking picture of the egyptian sphinx doesn't make a pretty boring band better ! **DIES IRAE** are hailing from Poland and they play pretty simple, ordinary death metal. I guess the most interesting thing about this mcd is the guitarwork, especially the short acoustical piece... Besides that they've stolen the border of **KING DIAMOND**'s 'Conspiracy' album for their own picture, which isn't that nice... and that's about it !

Frank Stöver

ETERNAL SOLSTICE

The wish is the father to the thought*CD '95
 (Selffinanced/Displeased)

One of the best new releases that still sounds OLD & if you heard their version of **SODOM**'s 'Outbreak of evil' you will know what I'm talking about ! Death Metal the way it was meant to be played ! Support them with all your might !

Frank Stöver



ETHEREAL
 Adv. of mlp/mcd'95

Why the fuck isn't it possible to include info-material with the advance tapes of newcomer bands ? You can blame **ETHEREAL** themselves for this short review, because the music doesn't offer me much to comment about ! Simple and ancient death metal with growling vocals is the game here and basically because these guys don't donate anything new to the scene and additionally don't sound extremely tight, this mlp / mcd can't be recommended for all of you. But in case you want to find out about these 7 songs by yourselves, check out the following address:

ETHEREAL
 c/o Vaggelis Zaoutsos
 Mitromara 35
 18900 Salamis
 Greece

Leif Jensen

EXTREMA

The positive pressure*CD '95
 (Flying Rec./RTR)

Most of you underground mongers have surely at least heard about the existence of an italian thrash band symbolically called **EXTREMA** and I can now introduce you to their 'The positive pressure' album. A really strong album it is, without doubts, but things for me look like that I've already heard too many bands with a heavy **PANTERA** edge in vocals and guitarwork and **EXTREMA** loose due to that similarity ! They are partly (!) quite own and outspokenly heavy within their influence from the modern breed, but I just can't stand those typical **PANTERA**-vibes anymore ! I can listen to **EXTREMA** more easily than to those american posers, but they should search for a better (own) identity !

Leif Jensen

E V O L

The saga of the horned king CD '95
 (Adipocere Rec.)

Ooops, strange record ! These guys look like the ordinary, pretty evil black metal act and therefore I expected hateful northern black metal ! But instead there's almost all the time pretty atmospheric moody music and a dark sounding black metal voice comes in pretty rarely. Different stuff and definitely not for people into **IMMORTAL**, **MARDUK** or **EMPEROR** !

Frank Stöver

B X O C E T

Confusion*CD '95
 (Massacre Rec.)

Massacre Rec. goes death metal again... **EXOCET** is a german 5-piece that has been around since '89 already and in 1992 they put out their debut demo 'Apocalyptic visions' ! Later on they were able to do some support tours and also played on the 'Thrash against trash' festival with **KREATOR**, **MESSIAH** & **TANKARD**... Well, their first cd is a really good example of all the past experiences, as the band is really tight, the arrangements are full of routine and the songs themselves are heavily inspired by earlier **SEPULTURA** in their 'Schizophrenia' / 'Be-neath the remains' period !

The vocals are deathy, the riffs are groovy and mostly all of the stuff is pretty midpaced, except for the last 56 seconds... where they prove that grind would be no problem for them as well... Great production and a nice band. Check 'em out !

Frank Stöver

F U L G O R

Eyequinox*7*(EP'95)
 (Merciless Rec.)

Strange stuff... 3 tracks of electronic music with brutal vocals. Sometimes industrial-like, then again very moody and mellow... Not my cup of tea, but at least very unique. Available from **Merciless Records**.

Frank Stöver

FLEURETY

FLEURETY

Min tid skall komme*CD'95
 (Misanthropy Rec.)

Their 'A darker side of evil 7' made them quite known to a lot of people and according to the guys in **ABSU** (see interview) also a lot of enemies in their own country as well ! I don't know why, but at least I can guarantee you that **FLEURETY**'s debut cd is a really unique piece of musical art. The voice is pretty usual for a norwegian band (shrieky/over the top) but their compositions are full of variety ! Slow moody parts with a female voice go hand in hand with heavy, fast and strange parts, original riffing and an outstanding drumstyle. There's only five tracks on the album, but they are really long and packed, so you got a lot to discover. They should work on the vocals though... Excellent debut !

Frank Stöver

FEAR FACTORY

Demanufacture* CD'95
 (Roadrunner)

What really turns me off is the hype that is going on around **FEAR FACTORY** for quite a while now (at least over here in Germany), cause these guys did a fine new record and don't really need that ! 'Soul of a new machine' was already a great combination of death metal w/ some industrial like samples and clear melodic vocals additionally to the growls. Now it's gotten stronger in every sense ! They took their strong parts and made them stronger, kicked out the weak shit almost completely and came up with a really hateful and aggressive, pretty modern sounding album, that will sell a lot of copies to fashion people ! I like it anyway and wish those guys all the best after the hype is over !

Frank Stöver

GUT

G U T

Odour of torture*CD'95
 (R.S. Rec. /Morbid Rec.)

And another 'nice' one... On the debut full-length of Germany's grind/noise mongers **GUT**, you'll get quantity for your money: 39 songs in 44min is the game here ! Most of the tracks are just a few seconds long, others have a lot of extracts of sick moives in it and according to

the album title and info sheet, these guys are pretty much into the sadistic way of lyrics... To be honest, it was also a torture for me to get through this record, and I only enjoyed the shredding guitar-sound (pretty similar to old **NIHILIST**'s) and nearly died of laughing when I heard the vocals... ! Some are totally distorted, the others are gurgeling and then there's this 'angry-kid type of vocals'... they are the most ridiculous of all ! If you are into this type of music (!) or if you wanna know, what some members of **PYOGNESIS** are doing besides their main band, have a listen...

Frank Stöver

G R A V E L A N D

Thousand swords* CD'95
 (Lethal Rec.)

No NAZI CRAP gets reviewed in here !!

Frank Stöver

Giants Causeway

GIANTS CAUSEWAY
 Is there any way*CD'95

(Svan Lake Rec./Massacre)

This is the first release on **Massacre**'s new sublabel **Svan Lake Records** and it is dedicated to all those dark / wave acts that are around. **GIANTS CAUSEWAY** fit really good and the album's one of the better ones I've heard out of this genre. The band is from **Ludwigshafen** / Germany, was formed in 1991 and had released 3 demos before. Their style should be appealing to all you worshippers of **SISTERS/FIELDS** and the likes. Good one ! I'm looking forward to hear more from them and the label in particular !

Frank Stöver



GHOSTORM

Frozen in fire*CD'95
 (Black Mark Prod.)

What a surprise to discover that **GHOSTORM** from Lithuania have a proper line-up and have already recorded an album for **Black Mark** ! However 'Frozen in fire' features exclusively new material (NO demotapes, unusual for a debut !) but it basically follows the steps from previous tapes and it even takes the ideas concerning structures and vibes one level higher ! Feels like having a band like **PESTILENCE** ('Testimony...') or late **DEATH** using arrangement structures of e.g. **ATHEIST** ! Really intelligent, complex and still groovy death metal which should please every fan of the heavier section of metal ! My compliments ! Dan Swand's production and the full colour booklet complete this nice piece of art...

Leif Jensen

THE GATHERING

THE GATHERING
 Wandylion*CD '95

(Century Media)

After hearing their new song on the **DSFA** Vol. 6 compilation, I already expected something strong, but not THAT strong to be honest !! **THE GATHERING** made a big mistake

ke when they released 'Alm - ost a dance', their 2nd al - bum, cause it was a big step back, mainly due to the really bad FAITH NO MORE alike vocals... Luckily they went ahead, got rid of him and recruited Anneke van Giers - bergen as the new all time vocalist and that turned into one of the most impressive co-operations for quite a looong time ! THE GATHERING's 'new' musical direction could be described as DEAD CAN DANCE goes metal ! Anneke's voice is clear and beautiful, she knows how to get a good melody on top of the incredible moody material and is a 100% plus for the band ! There's some great (if not THE greatest) atmospheric creations on 'Mandyllion', tons of keyboards & catchy melodies, so that a possible single release would help them to get air - play FOR SURE ! Even POP fans may get into the stuff and the album opener 'Strange machines' is one of the nicest songs ever written in 1995 ! Just listen to the melody-line that Anneke uses here... I.N.C.R.E.D.I.B.L.E. ! Nothing for grunt-maniacs, but people into MUSIC should buy it right away !

Frank Stöver



GHEENNA
First spell*CD'95
(Head Not Found)

"Majestic black metal" says the flyer - which means 5 tracks of norwegian black metal with massive keyboards and a great demonic voice . Mainly pretty midpaced and definitely more enjoyable than lots of other ordinary black metal releases. Good sound/production and a re - recording of the old classic 'Angelwings & Ravensclaws' from their (not almost that good) 7" ! Available for \$ 18 from Head Not Found.

Frank Stöver

GOMORRAH

G O M O R R A H
Reflections of
inanimate matter
(Black Mark)

It's always nice to see releases of bands that already have been around for a while and GOMORRAH from the U.K. is one of them. Back in VOICES # 2 we had an interview with'em and since then they haven't really changed that much. They still play death/thrash, the production/sound of the album is good and the playing ability of each bandmember above average. But what I liked in the demo - days, sounds really dated by now. GOMORRAH are not really outstanding, there's a big lack of original ideas and the whole album just goes by very fast without leaving you impressed ! I don't know, maybe it's just because I'm pretty much fed up by all the releases that are flooding the market these days, but I wouldn't listen to this album very often... Sad, but true.

Frank Stöver



H O R D E
Hellig usvart*CD'94
(NBR)

What ? Holy unblack metal ??? What a joke ! HORDE is a project by Anonymous and I do not give a shit about all the rumours circulating, but 'Hellig usvart' is to me primitive black metal music of the modern style without remarkable moments and the only reason for this release must be a smart provocation of the trendy scene ! And because provocation never belongs to the serious attractions, I can't recommend this album at all ! Too bad !!!

Leif Jensen



H O R R I F I E D
In the garden of the
unearthly delights*CD'95
(Black Power Rec.)

Greek HORRIFIED are not new to the scene as they already put out a 7" called 'The ancient whisper of wisdom' some years back and both of the tracks are featured on this cd-release as bonus-tracks ! Nice ! The remaining 10 songs are very moody occult death metal tunes with keyboards. And the ultimate and most representative track for them should be 'Down at the valley of the great encounter', which simply got everything: a gloomy atmosphere, great ideas when it comes to the songstructure & good vocals ! If you get the chance to listen to the album, don't miss it !

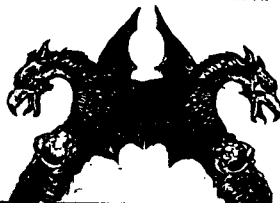
Frank Stöver



H A E M O R R H A G E
Emetic cult*CD'95
(Morbid Rec.)

Spanish HAEMORRHAGE are without doubts strongly influenced by old CARCASS, XYSMA, GENERAL SURGERY and specially NECRONY and their debut 'Emetic cult' sounds like a hybrid of those bands, with remarkable crusty punk-riffing, monstrously distorted vocals and untamable ferocity and I better pass this record to all noise maniacs among our readers because I never belonged to the real fans of this chaotic style... a gory cover and a possible 'hit' (2nd track) should make you shit your pants if you can't get enough of this trash !!

Leif Jensen



THE HENCHMEN

THE HENCHMEN
EP '93/'94

(Bad Postule Records)

THE HENCHMEN is a highly dangerous trio from the States featuring Frank of OBITUARY and RIGHTIOUS PIGS dudes, who united to show us how slow-motion hardcore can be united with crusty metal riffs and blast with full power ! The ep is quite old by now, but it surely is an interesting item for both OBITUARY fans but also for everyone, who has a listening left for extreme hardcore ! Not quite my personal taste, but here I go ! \$5 to:

Bad Postule Rec.
P.O.Box 92
Middle Island, NY 11953
U.S.A.

Leif Jensen

I N I U R I A

All the leaves has fallen
(Adv. of MCD'95)

I sadly lack of information, about swedish INIURIA but I can at least tell you, that they are based in Örebro and I wonder if some NECRONY - sicko is participating. Anyway, let's concentrate on the music, which is a 3 tracker of melodic doom in an absolutely clear production ! Something of a simple version of the bombastic BATHORY days in combination with PARADISE LOST's 'Icon', I was thinking. The vocals just aren't strong enough, more feeling and intensity wouldn't be bad ! The last track, 'God of thunder' is no KISS-cover, as I thought at first but well, I would like to listen to the complete cd, because this adv. tape is destroyed by all those stinking cuts ! 18,-DM to:

Concrete Rec.
c/o Andreas Reissnauer
P.O.Box 1421
77845 Achern
Germany

Band contact:

INIURIA
c/o Stefan Karlsson
Vetevägen 70
70376 Örebro
Sweden

Leif Jensen

I N T H E W O O D S . . .

Heart of the ages*CD'95
(Misanthropy Records)

Here it is - one of the most unique records ever released by a norwegian band ! IN THE WOODS... were already able to get alot of attention through their 'Isle of men' demo which sold extremely well, but with 'Heart of the ages' they make you forget about it quite easily ! Their style progressed so much and the vocals became so enjoyable now that I can't believe it's still the same band. While they were easily comparable to norwegian black metal acts back then, they're now incorporating alot more outside influences and due to the atmospheric parts, I guess they also listen to PINK FLOYD quite alot as well nowadays. All you die hard maniacs shouldn't be afraid now, cause there's still alot of heaviness and even shrieky vocals to discover, but they found a way better balance of it now.. It scares me, if they'll mature in the same way on their next record. Nice packaging by the way and Misanthropy's best signing for sure !

Frank Stöver

I S C A R I O T A

Cosmic paradox*lp-tape '94

Polish ISCARIOTA stand for heavy thrash'n death of the european 80's style with some SLAYER references here and there and these guys really kick ass ! Strongly produced 8 songs of mostly faster likes and with aggressive shouting ! The full-coloured packaging is again luxurious and with polish lyrics you get something special as well here ! Ask for the price and further information:
Radoslaw Kabala
ul. Jasna 8/13
27-400 Ostrowiec SW
Poland

Leif Jensen

I C E D E A R T H

Burnt offerings*CD'95
(Century Media)

Thank god, Florida's premier power metal act ICED EARTH didn't split-up, but instead return with a hell of an album to the rotten scene ! 'Burnt offerings' (the title already brings back some good memories of an old but great thrash band !) again is a vivid classic in terms of arrangements, guitar work and vocal-performance and I was missing such an album for a while ! Another album and another vocalist, but this guy Matthew Barlow really fits into ICED EARTH and not only the 16 minutes long opus track 'Dante's inferno' should make your power metal night ! Not even a boring second here and that's what everybody expected, so what else can I do apart from warning you not to miss this elegant output ! Brilliant !

Leif Jensen



K R E A T O R
Cause for conflict*CD'95

(Gun Rec.)

New label, new line-up and a new style ? Well, KREATOR 1995 is not the same band anymore they used to be, but at least Tony from WHIPLASH pounds the shit out of the drums now and KREATOR sound alot more aggressive again ! But Mille's vocals have changed completely now and you hardly recognize that it's him, so the old fans will have quite a few problems to get into this record... Maybe it's just more modern, I'm not sure yet... At least I miss his old uncontrolled & full-of-hate type vocals already... I'm curious if they will return to the top after all with this record. I have some serious doubts...

Frank Stöver

K O R O V A
A kiss in the Charnel fields
(CD '95)

(Napalm Rec.)

These guys are unique !! They are WAY TOO unique for my ears, cause they combine weird songstructures in the vein of ATHEIST with folk and barock influences and it's really difficult to get into their stuff ! Even the vocals are changing all the time... Few, gotta get outta here !

Frank Stöver

K O N G
Push comes to shove*CD '95
(Dreamtime-MFN/RTR)

Our dutch music-bastards and fellows are back again to excite every single(!) open-minded metalhead with their new album 'Push comes to shove', which wasn't as simple as the 2 previous releases for me to love it, I must say KONG accentuate this opportunity the ambient and ethno side of things stronger than ever before but still come up with an immense metal collage of samples, instrumental orgies and an incredibly intense atmosphere! Not everybody has been able to get into KONG, but to me they are still one of the most original 'metal' bands and I can never stop myself on their gigs and start to dance ecstatically! Yeah, you can't categorize them, but simply love or hate them. I choose the first of both possibilities! D.I.F.F.E.R.E.N.T.!

Leif Jensen



KRABATHOR
Lies*CD'95

(Morbid Rec.)

This has to be the best signing of the guys from Morbid Records, but also the most unusual one for the label... KRABATHOR are pretty much known in the underground already and 'Lies' is their 3rd full-length release by now. The first two records were released on a Czech label and sold more than 26.000 copies together!!!! It was time for the band to move on and with Morbid Records they've found an experienced label that already got them the support-slot on the IMMORTAL tour (should be happening while this issue is out, check out the tour dates on the back-cover!) so things start to roll for them in the western world as well finally! KRABATHOR is a true brutal death metal act, with great musical potential and a long experience within the underground, so if you hardly find any great death metal releases nowadays, get yourself a copy of 'Lies'! It's raw, extreme, good produced and 100% death metal! (that's what I meant in the beginning, that it's a strange release for Morbid Records as they mainly put out grind stuff...) And now go out and catch them on tour!!

Frank Stöver

KATATONIA
For funerals to come* MCD'95
(Avantgarde Music/NBR)

Only 2 'real' songs on this mcd, but they will satisfy the KATATONIA-hordes out there for sure as they are in the style we are already used to: doomy atmospheric black-gothic-death, not comparable to anyone else! Instead of the other 2 featured musical creations, they should have better added the 2 tracks from the W.A.R. compilation cd - would be even more interesting and worth the money! But what can you do if you like these guys...

Frank Stöver

LET ME DREAM

LET ME DREAM
My dear succubus*CD'95
(Adipocere Rec.)

This finnish four-piece has been around since '89 when they formed under the moniker of CONGESTION. They released 4 demos(!), got signed by Adipocera in '94 and changed their name into LET ME DREAM. The album-cover is horrible, sucks totally, but the music is a really unique mixture of ordinary metal, doom, atmospheric stuff and folk-influences... Some male opera-like deep vocals change with death grunts and there's almost all the time a keyboard present in the background. A really promising start for these young guys!

Frank Stöver

LACRIMOSA

LACRIMOSA
Inferno*CD'95
(HOS/NBR)

German dark/wave goes metal! Well, LACRIMOSA were one of the few bands out of the gothic scene which often tried to experiment and probably due to their unlimited likes you might have already heard one or two things about them 'Inferno' has the biggest connections to the metal scene until now: Nuclear Blast, ex-RUNNING WILD's A.C. on drums and some heavy guitars in-between! All in all a smart mixture of slow, atmospheric gothic wave, little metal and symphonic rock, partly with german lyrics (u-ah!), partly english ones and romantic female vocal parts! By far your best chance to be introduced to the dark/wave style w/ pleasure!

Leif Jensen

LAKE OF TEARS

LAKE OF TEARS
Headstones*CD'95
(Black Mark)

LAKE OF TEARS act II. These swedish youngsters have a lot of potential and I can imagine, that they will turn into something really unique in the near future. 'Headstones', their 2nd album, already proves that there's a lot more to discover than another PARADISE LOST rip-off. Ok, the album kicks off with a BLACK SABBATH riff, but then the majority of the songs have this typical elements of PARADISE LOST (vocals, riffing) in the heavier tunes (based on the 'Shades of god' release) and some IIAMAT influences when it comes to the slower, moody-type songs. This is what they should try to get rid off if they want to become bigger. And they can! Just listen to the titletrack (an acoustic type song), 'Twilight' (probably the most unique composition with influences from 70's music and a strange vocal effect) or the epic album closer 'The path of the gods' with its over 13 minutes playing time! This is the foundation they should build their new stuff on. And forget about this typical Nick Holmes vocals (instead of 'way' - 'way-he' & shit like that...!)

Frank Stöver

MANGLED TORSOS
Godless*CD'95
(Morbid Rec.)

I'm unfortunately lacking of further info to the 2nd album of the young german death metal outfit MANGLED TORSOS, but I feel no desire to obtain them anymore because I'm not really fondly impressed by 'Godless'. Straight doom and death with all-the-way monotonous deep singing is the code-word in this case and to label this album as atmospheric would be unfair for really original bands like ORPHANAGE, THERION, MY DYING BRIDE featured in reviews somewhere here as well! MANGLED TORSOS are simply less refreshing, sensitive and bemoaning than other representatives from their scene! Too bad, as 'Godless' is no superfluous release at all, but the concurrence is big these days and MANGLED TORSOS have no ace of spades in hand to convince me! I assume we had that already...

Leif Jensen



MASTER'S HAMMER
Ritual(cd re-release)

(Osmose Prod.)

Another classic outfit that was devoured by the soil for a long while: MASTER'S HAMMER 'Ritual' has always been their best release in their career to me and although it dates from '91 it still sounds fresh and kicks most of the asses of the black metal bands of the second and third generation! Godly sound, lots of keyboard attacks and excellent vocals with czechoslovakian lyrics...haha, I wonder if you can bite this vocalist! He is really wicked! One of the better Osmose releases lately basically because 'Ritual' is an essential album in your dark collection.

Update news: MASTER'S HAMMER are just a 2-piece studio-project at the moment and are preparing their next release, so hear from you, guys!

Leif Jensen

METAL MILITIA
SLATANIC SLAUGHTER
Comp. CD's '95

(Black Sun Rec.)

Two of the strongest compilation cd's are coming from the swedish Black Sun label and both are 'Tribute' cd's to very influential bands in the metal scene! The first one was dedicated to METAL-LICA and got some really intense bands (only) from Sweden on it: LUCIFERION are hammering through an incredible fast version of 'Fight fire with fire', CRYSTAL AGE are mutilating 'Damage Inc.' and CEREMONIAL OATH have managed to dismember 'Disposable heroes'. The most unusual version probably comes from IDIOTS RULE, as they have a female vocalist and therefore 'For whom the bell tolls' sound a little weird. Other interesting contributors are MISCREANT, IN FLAMES DARK TRANQUILITY and APPLICATED (to name the best known) All in all a great album, but really nothing compared to the one dedicated to thrash metal gods SLAYER! On 'Slatanic Slaughter' you'll find 11 bands (8 from Sweden, two

from Denmark and ENSLAVED from Norway!) and the bill reads like the who is who in death metal these days: DISSECTION, HYPOCRISY, MERCILESS, AT THE GATES, INVOCATOR, ENSLAVED, EDGE OF SANITY, SEANCE, CEMETARY, CROWN OF THORNS and GROPE are on it and except for CEMETARY's 'South of heaven', GROPE's really experimental version of 'Spill the blood' and EDGE OF SANITY's poor recording of 'Criminally insane' all bands could convince me 100 percently!!! Highlights are without doubt INVOCATOR's version of 'Altar of sacrifice', MERCILESS with 'Crionics' and DISSECTION with 'Antichrist'!! And this is only the beginning, cause part 2 is already in the making feat. IMMOLATION, MALEVOLENT CREATION, LIERS IN WAIT, SUFFOCATION and UNANIMATED! What a great idea!!!! If you can't find the albums in the shops, write to Black Sun for details: BLACK SUN RECORDS Box 129 401 22 Göteborg Sweden

Frank Stöver

MOURN
Mourn*CD'95

(Rise Above/RTR)

Finally the british doom metal formation MOURN comes across with their debut album out through Lee Dorrians Rise Above label. And guess what kind of vibes this platter contains? Of course rocky doom metal of the old tradition, performed in a straight and understandable way, with crunchy riffs and hammering arrangements and specially remarkable through the female vocalist: Caroline Wilson! SABBATH and the marvellous THE OBSESSED have notoriously influenced MOURN but also true heavy metal bands from the earlier period and all in all MOURN manage to capture those vibes in a clever way. So, I got nothing more to add, just a special recommendation to buy this release if you are still stuck in motion and time!

Leif Jensen

MINDROT

MINDROT
Forlorn*MCD'95

(Relapse Rec.)

I still remember these guys! They put out an excellent demo in 1990(!) and had built themselves a pretty good following in the underground already. But it took them a lot of years to finally come up with something on cd, and it's only a 3-trk. mcd, what a shame... Cause MINDROT is such an incredible band! Their style is mainly pretty slow, but ultra brutal and the vocals are just great!! This is how death metal should be sung! Some of the parts on this ep remind me a little bit on FEAR FACTORY although MINDROT do not use this industrial stuff nor do they have samples (which is positive of course!), but there's a certain feeling in the stuff that is pretty similar... On the other hand I could've said, that BLACK SABBATH would probably sound like MINDROT if they would have played death metal years back... As you can see, it is not that easy to get a decent description here, but one thing's for sure: MINDROT are absolutely great! Gimme a full-length!

Frank Stöver

MESHUGGAH

MESHUGGAH

Destroy erase improve*CD'95
(Nuclear Blast)

Nearly everybody seems to be informed about the giant amount of talent MESHUGGAH have always had, but I bet they won't remain an insider-band when 'Destroy erase improve' is gone in circulation! No band uses such extremely crazy guitar riffs, and in case you think PANTERA use them to total perfection, you were absolutely wrong! MESHUGGAH are really insane and sooo aggressive, but even relaxed moments can be found on this album and what can be more difficult of approach than to present so mixed elements and still sound solid! And MESHUGGAH could re-name to solid, equally 'Destroy erase improve' could have been called 'Best thrash-core album of the year'. Their best release so far, best sound, over-the-top musicianship and a bright future to come! To me, more appealing than PANTERA's last album and MACHINE HEADS debut together!
(well zero plus zero is still zero to me 1-Ed.)

Leif Jensen

MOONSPELL

Wolfheart*CD'95
(Century Media)

Those lucky portuguese vampires of MOONSPELL were picked up by the unstoppable growing Century Media label due to the wide success of their mcd 'Under the moon spell' and crush out with their debut entitled 'Wolfheart'...and again a masterpiece! Truly obscure vampirish music, great atmosphere built up by the intelligent vocals and those shadow bringing female singings and the vast folk-influence highlight 'Wolfheart' to an unforgettable audial experience if you love dark music! One of the really different albums out of the black death cave which should refresh your black ears in case you are willing to accept compromises because the sections bewildered by MOONSPELL are really diverse! Anyway, I can only praise this outstanding band/album and use it as soundtrack for my upcoming trip to Transylvania! Remember to catch them on tour someday! Glorious!

Leif Jensen



MORTIFICATION

Blood world*CD'95
(Nuclear Blast)

Holy MORTIFICATION are nearly faster with the release of their albums than our VOICES publications, so that I can already announce in this place their 6th(!) album 'Blood world', which doesn't have much similar aspects (musically) to their previous work 'Away from the death/grind period, MORTIFICATION have apparently rediscovered the middle 80's thrash-soul, but don't really know to convince! The whole constructions are mostly simple and fast but lack of necessary effectivity and additionally the vocal style is getting more and more on my nerves! Surely a certain old-school feeling here but everybody knows the name of the kings of those days and in case someone should want

to mess with them, he will have to put more energy and balls into his creations! Ok, but nothing more, I confess!

Leif Jensen

Mourning Sign

MOURNING SIGN

Alienor*CD'95
(Godhead Rec./RTR)

I first noticed the name MOURNING SIGN on the great compilation from Wrong Again Records and here they are with an even stronger mcd! MOURNING SIGN are from Sweden, but don't sound like a Swedish band at all! They play death metal, with really original riffs and partly extremely brutal, then again melodic...A full-length album is on the way already and if that's just almost as good as this shortplayer, you better beware! The Swedes are back!!

Frank Stöver

MALEVOLENT CREATION

Eternal*CD'95

(Pavement/Bullet Proof Rec.)

MALEVOLENT CREATION are a hardworking band and they've never let their fans down w/ any of their releases... But as far as the new one goes, I'm not really sure. They got rid of their old vocalist & the bass-player took over the mike, which is not really a problem, but the overall sound has changed as well a little bit! There's way too many distorted vocal effects in the new stuff and it sometimes has a little industrial touch because of that. I don't think their old fans will really like that 'evolution' as MALEVOLENT has always been an extreme version of death/thrash with some SLAYER-hints... You gotta check it out for yourselves...at least they have become even heavier now and that's nice, isn't it?!

Frank Stöver



MY DYING BRIDE

The angel and the dark river
(CD'95)

(Peaceville/MFN)

If you have followed the evolution of VOICES with attention you should know that it's no secret anymore that I've always loved MY DYING BRIDE and you can't expect anything but a godly review here again, because MDB finally succeeded in their attempt to create the most dark and sorrowful music without being death metal at all! 'The angel and the dark river' is a total classic release, offering chilling guitar-sadness, total atmospheric intensity and truly original and deep vocals, which sound like a theatrical playing-role! Wow, what a difficult release for this summer-period but I think this must be MDB's step into massive acceptance, shown through other numerous reviews and we can only be happy for them! Once again a masterpiece you shouldn't miss if you like slow and emotional music. And please go on with a reading of the interview with those lovely british conquerors on a different page! I wonder how

they will top this... enjoy for a moment, close down and feel like reborn! ACE!

Leif Jensen

MIND RIOT

Peak*CD'95

(Godhead/Rough Trade)

The very promising italian label Godhead isn't limited to pure death metal and the best example is 'Peak' by the finnish freaks of MIND RIOT. Formerly a straight death/grind band, they now experiment quite alot and offer here a wild mixture of death and generally metal-stuff with psychedelic music! Partly really brutal, but then again like ALICE IN CHAINS or TYPE O NEGATIVE, MIND RIOT definately got the same brains (musically) as the DARK MILLENNIUM (and later!) dudes and succeed in their aim to sound interesting! The constantly changing vocal-styles are very charming but there is still work to be done in order to get catchier. But 'Peak' should be a hot album for the frontier-less death metal fans among you! Strange and beautiful?

Leif Jensen



MORBID ANGEL

Domination*CD'95

(Sarache)

It ain't a secret that I wasn't that much impressed by MORBID ANGEL's 'Covenant' record, especially soundwise I thought of it as their weakest album. 'Domination' is the total opposite again and it made it happen that my enthusiasm for the band returned in a massive way! The decision to work with some experienced producer as Bill Kennedy was ultimate and the addition of Eric Rutan as a full bandmember has made 'em even more dangerous in 1995! 'Domination' has almost everything you expect from a MORBID ANGEL record: it's got speedy stuff, slow stuff, mixed material, brutal vocals in the typical Vincent-way and even some experimental & unusual things. The album-opener 'Dominate' is the perfect song to kick off with as it's got alot of power and aggression and it goes straight into 'Where the slime live', a more doomy-type track with incredible vocal effects, but still typical MORBID ANGEL! The most unusual song is probably 'Hatework', a really orchestral-type track which was written by Eric Rutan! The guitar-leads have become even more interesting now, as Eric's style is totally different from Trey's chaotic leads! All in all, this is the album nobody's probably expected from the band and that they should've come up with after 'Blessed are the sick' to dominate in the death metal scene!

Frank Stöver

MYTHEROS

Pain amplifier*CD'95

(Evil Omen Rec./Osmose)

Another finnish band that's been heavily influenced by their country-mates IMPALED

NAZARENE! Totally unoriginal and boring... They are no longer together, so nobody's gonna care anymore anyway! The only nice moment on this cd is the untitled secret-bonus track, the cover of CARCASS' 'Reek of putrefaction', YEAH!!

Frank Stöver

MINISTRY OF TERROR

Fall of life*CD'95

(Foundation 2000)

What a fantastic album! EX-BYOB and GOD DETHRONED members stand proudly in the name of thrash and will surely kick the ass of every simple-minded metalhead who thinks that thrash isn't worth a popcorn anymore! 'Fall of life' features 10 excellent tracks, including those 4 of the demo '93/'94 of uncompromising thrash insanity with some clever little death elements in a great production! You'll surely notice that they strongly worship SLAYER or early SEPULTURA but their fresh air is so unbelievable aggressive, that you are totally forced to buy this raw platter! MINISTRY OF TERROR are high at the top of the brilliantly giant dutch metal scene!!

Leif Jensen

MISCREANT

Dreaming ice*CD'95

(Wrong Again Rec.)

The label that already brought us the great debut releases of EUCHARIST and IN FLAMES comes up with another strong effort. The band is already quite known in the underground, cause MISCREANT already put out 2 (!) demotapes, if I remember exactly and here's their first full-length now! A really simple, but very moody looking cover-picture fits perfectly to the hidden musical pieces in this little silver disc. Cause MISCREANT may be one of the typical bands that adopted the Gothenburg style, but that's just a superficial view on things. If you really go in-depth, you will notice that these 5 Swedes have alot more emotional and atmospheric pieces incorporated, so they are pretty unique already! The guitar-work is pretty MAIDEN-esque and therefore just incredible, the sound's great and the voice is aggressive, but not shrieking! I guess this is one of those albums you can't ignore, this is something worth to spend your money on!!!

Frank Stöver

NERO CIRCUS

Human pigs...*CD'95

(Godhead/RTR)

NERO CIRCUS is nothing less prominent than the new outfit of some of the HELLBASTARD psychos (still remember their fabulous material!) and actually they even sound new! They've decided to continue as a crunchy crossover of 90's music and some doom metal hints, dating from the 70's. I gotta admit that 'Human pigs...' is a really strong and tight album which lives from the styled arrangements and a feeling which can easily reach grunge-fans, hardcore and metalheads at the same time, but to me, it's like a little bit too modern, specially if I think back to the memorable HELLBASTARD. A tight fucker anyway! Time heals all wounds!

Leif Jensen

N E M B R I O N I C

Psycho One Hundred*CD'95
(Displeased Rec.)

Oh-oh, I guess I never really cared about a great band, that used to be called NEMBRIONIC HAMMERDEATH (with a stupid name like that, you can probably understand why) but luckily they've changed (or better shortened) their monicker now. Don't know, if they ever sounded that brutal, but at least 'Psycho One Hundred' is a killer of an album! I used to think that with the release of ALTAR's debut album, the top of brutality had been reached in the dutch death metal scene, but NEMBRIONIC even go one step further!! Just take a few seconds of listening to the opening track, 'Kill them' and you will know what I'm talking about! Gunfire and a really insane type brutal vocalist's growling 'Kill theeseen, kill theeseen!!!' all the time, all packed in a fantastic production, from an incredibly tight playing, really fast death metal act! Do yourself a favour - get a copy of 'Psycho One Hundred'!! You won't regret it!

Frank Stöver

NECROSIS

NECROSIS
Acta Sanctorum*CD '95
(Black Mark)

Old school death metal performed by an old school death metal band. Does it sound attractive, or what? AMERICAN NECROSIS are around since '85 and finally come up with a debut-album which sounds like a mixture of early DEICIDE/AMON and their geographical roots, as they are located near to New York! The heavy sound, summed to the balanced mixture of doom and grind elements, should make this album to an enjoyable 32-minutes trip for everyone of you. But still I have to ask, how it comes that a band is alive for 10 years and releases an output with such a tiny length?! The music might be outdated, but it's played with balls, so go for it if you wish to feel sent back in time for one more opportunity! Monstrous growling here! Nice!

Leif Jensen

NIGHTINGALE
The breathing shadow*CD'95
(Black Mark)

After alot of superflous releases from the Black Mark camp, here's finally something again I was totally impressed by! This is the solo-record of EDGE OF SANITY mastermind Dan Swano and you can read all necessary infos about it in our special feature in this issue. This record continues musically where Mr. Swano left off with 'Sacrificed' on the EDGE OF SANITY record 'The spectral sorrows', but it also has alot more to offer! You can easily hear all the influences he has if you listen carefully and there's stuff that has got the feeling of a MARILLION record or others that is in the FIELDS OF THE NEPHILIM/ROSETTA STONE direction! NIGHTINGALE is not a metal record, it is an atmospheric journey through dark and moody spheres & probably one of the most emotional releases of 1995! Simply a MUST!

Frank Stöver

On Thorns I Lay

ON THORNS I LAY
Sounds of beautiful experience*CD '95
(Holy Rec.)

I don't think that clear vocals will refresh the death scene, at least not if they are performed according to greek ON THORNS I LAY's illusion! They used to name themselves PHLEBOTOMY, but ON THORNS I LAY fits better to their actual direction: Lotsa metal riffs with melodic and atmospheric passages w/ keyboards and more clear than grunted vocals. And that's a big problem in this case, because the clear vocals lack of energy and sound amateurish, totally in contradiction to the clever arrangement! ON THORNS I LAY are not revolutionary, but considering their average age of 17 they could be a real highlight someday, if they do their homework and improve the vocals and get a more powerful production next time! Solid musicianship, but the clear vocals don't allow me to recommend this debut entirely! Try it out! Voluptuous forward metal! sounds ridiculous, nevertheless! No more styles, please!

Leif Jensen

ORDER FROM CHAOS
Dawnbringer* CD'95
Plateau of invincibility*MCD
(Shivadarshana Rec.)

This is almost the end! There's one more album to come early next year and that's it! ORDER FROM CHAOS is no more! They will remain in our minds as a brutal black/death/thrash band with roughest material ever recorded! These recordings are 100% ORDER FROM CHAOS - as usual! No wimpy shit, no trendy stuff!

Frank Stöver



ORTH
Leichenschmaus*MCD '94

This is simply a great release, but I'm not sure if it's still available as it's already a quite dated review ORTH from Berlin, Germany have recorded 2 tracks for this mcd and the title track's got funny german lyrics (CAR-CASS style with a sick sense of humor and some slogans out of german tv-commercials) while 'Care company' is in english... Both are really brutal played death metal tunes with heavy influences from the american scene. Good musicianship & production (Harris Johns!) and great deep growling! Get it if you still have the chance (10,-DM/\$6):
Johannes Dimou
Pestalozzi Str.26
10627 Berlin
Germany

Frank Stöver

OBSCENITY
Perversion mankind*CD'95

(D&S Rec.)

These guys are not really a five-some that made themselves a fortune so far. The debut record 'Suffocated truth' was released on WVR and the label went under pretty quickly. Now they are on D & S Recordings and it seems that it won't bring them any further as well. What OBSCENITY needs is a label with the possibilities of Nuclear Blast for example, cause musically they've got alot(!) to offer ever since they came together! Really brutal, traditional death metal is the game, with a tight production and really great songs! The main problem is: Right now, nobody seems to care about ordinary death metal anymore, which is a shame, cause this is still way better than many of the experimental albums that are flooding the market these days! Check out the interview for all necessary details about them and how to order a copy of this massive assault!

Frank Stöver

ORPHANAGE
Oblivion*CD'95

(DSFA Rec./Displeased)

There's not much left to be said about ORPHANAGE! I mean I praised their demo in our last issue, there's an interview in here this time and the album is a combination of stuff from both their demos and the DSFA-6 compilation cd! Unique atmospheric doom/death with a difference! Godly!

Frank Stöver

OPHTHALAMIA
Via Dolorosa*CD'95

(Avantgarde Music/NBR)

A lot of people are praising OPHTHALAMIA and I don't really know why... I mean, ok they try to be different and their style could be described as ordinary heavy metal with a black metal voice and some atmospheric pieces here and there, but that's it! I don't get into their weird songstructures and it really annoys me to listen to the 70's inspired guitar riffs... But to be fair, I gotta tell you, that the album starts to grow after the first half and especially the tracks 'Ophthalmia/The eternal walk (Part III)', 'Nightfall of mother earth/Summer distress' and the great MAYHEM cover ('Deathcrush') are worth checking out! Plus it's got an awesome packaging, so...

Frank Stöver

PENTACLE
Exalted Journey 7" ('95)
(Midian Creations)

I guess I don't have to tell you that much about PENTACLE from the Netherlands anymore cause the featured interview almost said it all already. But just in case you are too lazy to read it, let me advise you to get their 7" here on these pages as well! 2 tracks of good produced, ancient sounding death metal in a nicely packed 7" should catch your interest or you are definitely reading the wrong line... \$6/DM 10,- to: Wannes Gubbels
Franse Hoef 17
5531 PD Bladel
Holland

Frank Stöver

PAN-THY-MONIUM
Dream II

(Avantgarde Music)

Swedish sickos PTM are finally back and apparently away from Osmose. I'm a little confused by 'Dream II' and I have to assume that this 5 song mcd features mostly older material ('92) because it's ways straighter and deathier than their last full-length album. (it is the re-release of their old 7"-84.) Only the closing title is constructed a little weirder and belongs to their newer compositions ('94). Judging 'Dream II', I'll have to speak about solid death with marvellous keyboards & old MY DYING BRIDE-like grunting but talking about PAN-THY-MONIUM I prefer to wait for a real up-to-date release to judge and describe them fairly! Still a weird project! Dream on...

Leif Jensen

PARADISE LOST
Draconian times*CD '95
& The last time MCD'95

(Music for Nations/RTR)

Well, what can I tell you about the new PARADISE LOST that you don't know yet? I think everyone's aware of the fact that the new album is out (in Germany it even got in the charts!) and that the band continued their direction from the 'Icon' album! So, there's probably a lot of our readers that don't really care, as 'Gothic' was the ultimate album for most of you, but I still like the stuff they are doing now! It's pretty catchy and a nice combination of gothic music with metal, easy to get into! But the track they've chosen for the title track of the mcd (and video) is too trivial in my opinion and one of the worst they've ever come up with! Talking of that mcd... It comes as a digi-pack and has two unreleased tracks and a cover of the SISTERS OF MERCY tune 'Walk away' on it, so collectors have to buy it! For all the other lunatics, I have the advice to go for the full length... At least the opener 'Enchantment' is really strong and I didn't expect something like that from them anymore.

Frank Stöver



RHADAMANTYS
Labyrinth of thoughts*CD '95
(Displeased Rec.)

Displeased continue with their aim to release 'different' bands and dutch newcomers RHADAMANTYS are no simple contest at all! I mean, you get technically brilliant thrash and death in the vein of ATHEIST, old CYNIC and SADIST copulated with a giant input of atmospheric passages, acoustic guitars, samples, whispered vocals and just so much more but to discover the beauty of their debut demands the same amount of concentration as a game of chess with an expensive computer does! For sure a high-caliber album, but the worst product for a quick listening. So, don't open your hair for a headbanging parade, but instead sit down, relax and understand! Weird, wild, recommended-for-beginning-musicians-techno death with a mystical aura! Need to end it hear to get sober again and return to everyday's work!

Leif Jensen



REINCARNATION
Seed of hate*MCD'95

(Repulse Rec.)

Another Spanish band on the way... This time it's REINCARNATION and their info says something about 'Ultra low; heavy, pounding and brutal death' or 'A hellish mixture between INCANTATION, CANNIBAL CORPSE and SKELETON OF GOD'. Well, infos can be soooo nice, cause whatelse should I add here? There's 4 tracks on this mcd and the style (especially vocals) remind me alot on their country and labelmates AVULSED; so... if you like it, buy it! Great cover artwork... Looks like the guy who did the latest SLAYER, DECEASED or SINISTER records...

Frank Stöver



STEEL PROPHECY
The goddess principle*CD'95

(Brainstorm Division/Hellion)

California's very own underground heavy & power metal heroes of STEEL PROPHECY are still around and 'The goddess principle' is their first official album. Oh god, this is sooo long ago! Founded in 1983 and after gigs/tours with ARMORED SAINT, MANOWAR and FATES WARNING the band earned a cult following within the underground but never really managed to break through for a bigger audience. The wicked vocals of Rick Mythiasin (used to be along to very early PANTERA) and the as well melodic and progressive structuring of the songs will surely allow parallels to early FATES WARNING or even early DREAM THEATER and in case you have missed this true outfit before, you get the best chance to make your fault forgotten by contacting their german label for a timeless metal album!!

Brainstorm Division
c/o Art of Music GmbH
Postfach 1117
25501 Itzehoe
Germany

Leif Jensen

SAMAEL
Rebellion*MCD'95

(Century Media)

SAMAEL have always been a great band to me, but with the last full-length album and this mcd they made such an impressive step forward, that I could imagine them as Century Media's best selling band next to TIAMAT pretty soon! And that's funny cause although they play a totally different style, the direction is almost similar to TIAMAT's nowadays. You get alot of atmospheric stuff with keyboards and the songs themselves have never been so deep before! Just check out the old ALICE COOPER track 'I love the dead' which fits perfect in this new version to SAMAEL's current style. And Vorpalack's voice has always been incredible, so... The future belongs to SAMAEL!

Frank Stöver



SOLSTICE
Pray*CD'95

(Steamhammer)

2nd album of Alex Marquez's main band, but unfortunately it is lacking in the good production that the debut release had to offer. The line-up is a little different, but the style is still really intense death/thrash! Compared to the debut, a step back, but better than their ANGER project anyway...

Frank Stöver

SUFFOCATION
Pierced from within*CD'95

(Roadrunner)

Really strange that Roadrunner hasn't dropped New York based SUFFOCATION yet, cause these guys still deliver a heavy dose of brutal death metal, something that won't really fit the current musical concept of the label. But anyway, maybe they sell good or whatever, fact is that SUFFOCATION have nearly wimped-out with 'Pierced from within', which can be valued positive or negative. It just depends on how much you liked their previous releases. If you enjoyed their extreme grindy style of metal, you definitely will be disappointed, if you hated them in the past, you better take a listen to the new album! 'Pierced from within' has some kind of 'Florida touch' now, maybe because of the fact that they've been in Morrisound and got infected or whatever. It definitely is alot easier to get into, although the heavy and brutal side is still very much present. Maybe you could compare their 'evolution' (if you wanna call it like that) with the one of fellow CANNIBAL CORPSE... The vocals are understandable(!) this time and the music is pretty much in the vein of the Tampa-based bands... For me, it is the right direction, but on the other hand they've lost a little bit of their originality because of it... Just give 'em a (new?) chance!

Frank Stöver



SEPTIC FLESH
Esoptrom*CD'95

(Holy Rec.)

'Dreamy emotional death' is SEPTIC FLESH's way of characterization by their label and that ain't completely wrong! The 2-piece band is back for some more insanity, jumping from one extreme to the other possible and still doing the death side of music! They have opted to concentrate on the building of giant atmosphere and allow their ancient greek roots enter their compositions and these influences make of 'Esoptrom' a really interesting album! I don't think that they are the next kings of the atmospheric scene, but this is a really important and large step into that direction! Vocals from

the grave and beautiful music (specially the guitar work) lurking for the top of the hill!

Leif Jensen



SACRAMENTUM
Finis malorum*MCD'95

(Adipocere Rec.)

SACRAMENTUM from Falköping, somewhere close to Gothenburg I guess, come up with their first mcd here and it features 4 tracks of really cool melodic death, somehow pretty close to the godly DISSECTION! They are already incredibly tight for a young band and this release is a good appetizer for the full-length album that should be out these days. A band you better keep an eye on!!

Frank Stöver



SODOM
Masquerade in blood*CD'95

(Steamhammer)

This is the final release of SODOM for Steamhammer Records - their contract is finished now! Where Angelripper and Co. are gonna sign is still uncertain yet, but at least it is a really intense goodbye! 'Masquerade' is probably the roughest album they've ever come up with and finally one which got me interested in the band again, after years of more or less average or boring releases! Even the two german songs are quite ok this time as they are more extreme than usual and the ANTI-NOWHERE LEAGUE cover is not the best choice anyway. So, to sum it up - SODOM have returned with a vengeance and I hope they will continue in this direction on upcoming releases as well! Good to have you back, guys!

Frank Stöver



SINISTER
Hate*CD'95

(Nuclear Blast Rec.)

SINISTER became boring to me after a while, as they seemed to try to be as extreme as possible and had forgotten about the variety in their music... Well, 'Hate' is the first SINISTER album I really enjoyed again as it's got alot more to offer and some of the songs even got catchy refrains (just listen to the great 'To mega-therion'). You guys should write more songs in this direction and you will be bigger soon! Musically they've always been incredible tight, so no one would be able to stop them...

Frank Stöver

TOUCH OF CRUEL HANDS

TOUCH OF CRUEL HANDS
Sors*CD'95

(ZYX Music)

'Sors' is the first full length album of the underrated german doom-death band TOCH after that convincing mcd from 1993 and again more than just another positive surprise! The great songwriting, distinguish riffing, and the generally excellent guitarwork and high quality musicianship should really make 'Sors' to an essential item for you underground maniacs! The vocals aren't my cup of tea, really, and they don't seem to progress as fast as the rest of the elements of TOCH do, but improvement will surely come to eradicate the bitter 'german' taster here! Far away from being monotonous and that's always a compliment for a doom-death outfit! Get in contact with: MEGA BLASTER MUSIKVERLAG, Alte Grenzstraße 153, 45663 Recklinghausen, Germany

Leif Jensen

TRENOLOGY
Bewildering thoughts*CD'95

(Massacre Rec.)

Can't really remember their first album, but I still know that I found it pretty boring! Because of that, I was positively surprised by 'Bewildering thoughts'! The music ain't original at all as it absolutely sounds like the latest GOREFEST album, but combined with deathly vocals, this is the result that I had hoped, GOREFEST would come up with! Check it out, if you like!

Frank Stöver



TROUBLE
Plastic green head*CD'95

(Bullet Proof/IRS)

My personal faves of TROUBLE are back with a new deal and an amazingly strong album entitled 'Plastic green head'! Wow, how genius these dudes are and consequently mixing their psychadelic rock hits with their doom metal roots. This album goes back to their early releases in terms of power but still sounds so varied and at NO point monotonous! Two tracks from the great 'One for the road' mcd are included here along with two cover versions (BEATLES once again and the glorious 'Porpoise song') and seven brand new songs of exquisite magnitude! Deepest lyrics, wonderful guitars, Eric Wagner must be the reincarnation of Ozzy (why???) Has Ozzy passed away? - confused Ed. And a booklet worth the price of the whole album! For sure one of my top albums of 1995 and another classic for the doom (rock)metal generation created by the one and only TROUBLE! How the fuck do they manage to be so impressive?

Leif Jensen



TRISTINA
One with darkness*CD'95
(Holy/NBR)

Sweden's slow-mo-masters TRISTINA are finally spreading their dark and tragic music via album and 'One with darkness' will surely drop their followers into deep sadness! This album is a long, long and slow passage through doomy worlds which offer different attitudes depending on the variable vocals: shrieky, occult, dark, rocky and much more!! I love the basic idea of this album and I'm into of the atmosphere here, but I'm afraid some of you might find it monotonous?! You won't catch that TRISTINA adore DANZIG, but instead you get the blackest grief on cd for a while! Simple, effective and so fuckin' sloooow! Test this taste!

Leif Jensen

Therion

Therion
Lepaca Kliffoth*CD'95
(Nuclear Blast)

Yes! 'Lepaca Kliffoth' is the masterpiece of an album I was waiting for since the previous 'The beauty in black' had such an impressive impact on me! Swedish Therion were always a strong band but I never expected that they would sound like this one day... I even bet that this album would have been the perfect follow-up to Celtic Frost's 'Into the Pandemonium' back then! 'Lepaca Kliffoth' features 3 songs of that marvellous mcd in more mature versions (??-Ed.) and the rest of the songs is at least equally strong! The oriental experimental influence is really vast, the beauty of the atmospheres brings this to a level near a brilliant metal opera and not only because of the wonderful female vocals by Claudia Maria Mohri (remember her from Celtic Frost?). And another hint to their roots is given in form of a coverversion of the Frost-classic-tune 'Sorrows of the moon'. Truly an essential album and Therion are ready to occupy the deserved throne! Magic!

Leif Jensen

UNHOLY

The second ring of power
(CD '94/'95)

(Avantgarde Music/NBR)

Finnish UNHOLY are back with a slow revenge, so to say! I hadn't heard from them for a long while but they seem more active than ever! Even top with 'The second ring of power' the frustrating slow-mo-veil of CATHEDRAL's debut! Not that they have common elements, UNHOLY is far more funeral, atmospheric and symphonic. It's just that this is nearly takes me into deepest trauma because of the total lack of refreshing fast or mid-tempo parts. Good female vocal appearance in-between and a psychedelic feedback orgy of a last track, but those aspects won't change my opinion! A hazardous album exclusively for the darkest among us!!

Leif Jensen

UNCREATION

Through the eyes of time
(MCD'95)

Well, I'm not really sure if this mcd is identically with the promotape that Leif reviewed this time as well, but at least it also has 6 tracks, so... Anyway, otherwise you get two different opinions about the same thing... I agree that UNCREATION have a lot of old influences, but I'd say it's more thrashy, cause the whole sound does not have this low-tuned-guitar-approach. All of the songs (the first one is a short instrumental) are pretty fast and simple structured, and the vocals remind me on Dave from BENEDICTION quite a few times. The sound is ok and UNCREATION are definitely not out to become the next MACHINE HEAD, so all support to them! The cover is pretty simple, but has a great effect. It's an air photograph of some area near the coast... strange and beautiful! The mcd can be yours for 15,-DM(+4,-DM in stamps) in Germany or 22,-DM/\$16 if you order from foreign countries (surface delivery). Write to:

Knud Kriesamer
Bel der Humesgrub 10
66125 Dudweiler
Germany

Frank Stöver

UNPURE

Unpure*CD'95

(Napalm Rec.)

Another totally overrated band within the black metal underground is without doubt UNPURE from Sweden! I mean, their stuff is ordinary fast black metal, well done, but nothing you would take with you on a desert island if you already got stuff by BATHORY, MAYHEM or VENOM! If you need to keep your black metal collection complete, get it! The musical quality is worth the money - their style isn't!!

Frank Stöver

UNGOD/DESASTER

Split-7" (EP'95)

(Merciless Rec.)

And another split-ep from UNGOD... This time with fellow black metallers DESASTER! Both bands play this pretty ancient style of black metal and are a proof of the good quality, german black metal can have! Really recommended! Out on Merciless Records.

Frank Stöver



V A D E R

Sothis*NCD'94

(Baron Rec.)

This is already a little bit dated, but due to the fact that I always loved VADER's stuff, it should be mentioned anyway. I'm not sure if they got dropped by Earache, or what happened, fact is that at this mcd was released in Poland on Baron Rec. and it continues where 'The ultimate incantation' ended some years back. Which means, VADER are still Poland's best death metal act with heavy MORBID ANGEL references, a good solid production and a cover of BLACK SABBATH's 'Black Sabbath' in a very unique version... Good stuff! But where's the full-length?

Frank Stöver

VII Arcano

Gather my blood forever*7"EP

Back in '89 an obscure band by the name of SEPOLCRUM was formed somewhere in Italy & just after a demo and a promo, they choosed to change into VII ARCANO and darken our existences with this 2-track ep! They definitely don't rule the ultimate soundtrack for the actual hellish summer, but still their fair mixture of slow black metal and real gothic music isn't a breath of fresh air for the scene! Atmospheric & dangerous elements and both male/female vocals should make your night if you belong to those blacker than black guys. 8,-DM or \$6 to: PROPHETCY PRODUCTIONS
Im Gartenfeld 1
54516 Flußbach, Germany
Leif Jensen



WAR CRIME

WAR CRIME

Live*CD'95

(Black Wall Rec.)

Remember WAR CRIME? We had a demo-review of these three Californian metal-heads in our last issue and by now, it is one of my favourite tapes already! Due to the fact that the band has got a new address by now, I wanted to let that know to you anyway, but they even sent in their first cd, so I got something more to talk about here! It's a 9-song live record, recorded on February 10th 1995 in L.A. and to be honest with you, I had some doubts about the idea, whether it may good or not, cause a pretty much unknown act should better come up with a studio recording first... I was WRONG! The sound is nearly perfect, you get in the right mood listening to it and it's really easy to imagine them on stage because of this. There's no overdubs (at least I can't really hear any) and it's a really honest recording! Three of the demo-songs are featured (unfortunately 'Bound for glory' is missing) and you get to hear 6 new tunes, all in the typical WAR CRIME style. If you missed our last issue (shame on you!) let me tell you that WAR CRIME play traditional METAL, somewhere on the edge between 80's stuff and NWOBHM! Far far away from any fucking

trends! Guitarist Steven Cenker and bassist A.J. Schad share the vocal duties, but Steven definitely has got the ultimate voice for this kinda music (I was wrong in my demo-review, as I mixed them up, sorry again!) - really powerful and energetic! The main problem for a three piece mostly is the lack of rhythm guitar during a solo, but WAR CRIME don't sound worse in those moments. I guess all of their material is written for one guitar only! So, I don't know what you're still waiting for, get in touch with the band or get some more infos (don't forget to include 1 IRC) from their german distributor about the price of this cd and order a copy of the demo as well! TRUE METAL WILL NEVER DIE!
WAR CRIME
16711 Blanton Street
Suite 2
Huntington Beach, CA 92649
U.S.A.

or
TAKE IT
P.O. Box 210212
28222 Bremen
Germany

Frank Stöver

W.A.R. Compilation

Volume One*CD'95

(Wrong Again Rec.)

W.A.R. is a nice little reduction for Wrong Again Records and the compilation cd that I got here, one of the best I ever got hold of!! Usually compilations bore me to death, but this one has got the creme de la creme from Sweden on it, and all of them (except for MISCREANT) are featured with unreleased exclusive tracks! I won't praise every single song, but I really freaked out on DISSECTION's cover-version of 'Elizabeth Bathory' (originally by the Hungarian gods TORMENTOR!!) and if I give you a list of the featured bands, you will buy this record immediately, I'll bet my ass: IN FLAMES, DARK TRANQUILITY, EUCHARIST, CEREBRAL OATH, KATATONIA, MOURNING SIGN and PURGATORIUM... plus the already mentioned! All material is just amazing so buy it!!!!

Frank Stöver



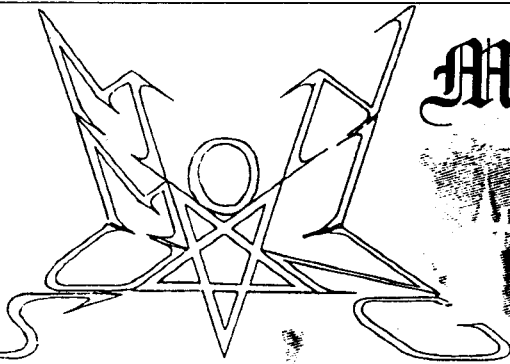
ZEMIAL

Sleeping under tartarus*7"

(Gothic Rec.)

As far as I know, this is a 1st. edition (1000 copies) re-release of ZEMIAL's 7" in pink vinyl and the 3 tracks are definitely worth the effort. Really strong emotional black/death, good produced with an excellent voice and cool guitar stuff. Simple and straight, but unique and not trendy sounding. Out on Gothic Rec. for \$5(USA) or \$7 (rest of the world):
GOTHIC REC.
P.O. Box 265
Downey, CA 90241-9998
U.S.A.

Frank Stöver



Minas Morgul's Return



One of the strongest representatives of the austrian black metal scene is SUMMONING ! Their debut album ' LUGBURZ ' was released a little bit earlier this year on Napalm Records and since then the band has improved their songwriting a lot ! Two demos with new material reached us by now and both made us curious about further activities and a possible change of direction in their songwriting...SILENIUS, one of the most busiest persons in the austrian scene introduced us to his world of fantasy...

There's been some changes in the SUMMONING line-up since the origin of the band, so I was wondering who replaced Trifixion Of The Horned King on drums and is Pazuzu still a member of the band ?

"After having recorded the debut cd for Napalm Rec. we kicked out our drummer Trifixion. The main reason for that was his too commercial way of thinking. But there were hundreds of other personal reasons for us to drop him. After all he simply was too weak for SUMMONING. Pazuzu wrote some lyrics and did some vocal parts for SUMMONING but never was a full member of the band. We will stay a two piece now."

If I compare your debut-album with the last demo ("Lugburz") I notice a really big difference in the style, so is the album maybe just a collection of older SUMMONING stuff or what is the reason for the change ?

"As you said, the songs on the album are a collection of older demo songs...The 'Lugburz' demo was recorded a short time before the album. We were under deadline pressure, so we just took the title and cover for the cd, although the songs are not the same. They will be released on our next recording 'Minas Morgul', to be out in Summer on Napalm Rec. The reason for changing the style into the epic, bombastic direction wasn't planned, it was a kind of development."

Your new promotape is once again in the same style as the 'Lugburz' demo, pretty much inspired by music from the middle age (if I'm right) - so how do you create those songs ? Do you work with session members ? Do you know how to play those instruments on your own ? It sounds really good !

"All songs, except for guitars and bass, come from a keyboard. Same goes for the percussion and drum sounds. All songs are composed and arranged by SUMMONING without any help of session members. Musically it is of course inspired by music from the ancient times."

Besides SUMMONING, you also sing in ABIGOR, a band that is no longer connected to the A.B.M.S. - is that a problem for you or the other members in SUMMONING ?

"For me it is not a problem at all. I just care for myself & the music I'm involved..."

Who's responsible for the lyrical side of SUMMONING and is it possible that you are more into the fantasy direction than into satanic topics ? I mean, songtitles like 'Dragons of Time', 'Baumbart' or 'Soulwandering' sound alot more like stories about dwarves, witches and mysterious castles to me!

"The lyrics for the debut cd were written by Pazuzu while all new lyrics were written by myself. Nearly all lyrics are inspired and deal with the work of S.R.R.Tolkien, namely 'The lord of the rings' and 'The Silmarillion'. The reason for that is simply because I wanted to do it, that's all."

Could you explain the meanings behind 'Lugburz', 'Barad-Dur', 'Baumbart' or 'Riding with the Nazgul' ? Where do you get the inspirations from ?

"All titles you mentioned are taken from 'The lord of the rings'. 'Lugburz' and 'Barad Dur', for example, are two different words for the dark tower of Mordor, home of Sauron, the dark eye, first servant of Melkor who also is called Morgoth, the darklord, ruler of the pits of Utumno."

Due to the fact that your style is totally different now - days, do you really think the SUMMONING debut-album is still a good representation of the band musically ? Will the second album be different ?

"As I said, we changed our style from melodic midtempo black metal to an epic, bombastic way, similar to BATHORY in 'Hammerheart' or 'Twilight of the gods' times. It's not that we want to be original or something like that, we just work out the music that comes to our mind."

I know that Pazuzu's attitude towards fascistic tendencies in the black metal scene is absolutely worth to be supported so how about the other members of the band (or the A.B.M.S. in general) - what is your opinion about so-called 'satanic bands', that promote right wing/neo-nazi stuff in the name of black metal ?

"SUMMONING supports and promotes nothing and no one but themselves ! I'm neither a Nazi nor a fascist and everything else doesn't interest me !"

Besides SUMMONING and ABIGOR you are also involved in PAZUZU (the band)...and DIE VERBANNTEN KINDER EVAS...two NON-metal projects...Would you like to talk about both a little bit, who is involved and what is the driving force behind it, to create such moody, ancient sounding music ?

"The music for PAZUZU was composed by Protector and me. The lyrical concept was created and performed by Pazuzu, which goes in the satanic, occult direction. The music for DIE VERBANNTEN KINDER EVAS was composed by Protector, while I helped with one or another melody. The lyrical concept is based on strong emotional feelings, but it has nothing to do with satanism or occultism ! The music goes more in the classical direction with less effects than in PAZUZU. I think that with that kind of music you can express much more feelings, than with metal blast beats."

Do you work so much with other bands because SUMMONING will only record and never play live ? Or has your attitude towards live shows changed by now ?

"My attitude towards black metal live concerts has not changed. There won't be live gigs with ABIGOR or SUMMONING. Nea-



rly every black metal band I saw, looked ridiculous on stage, reminding me more on clowns than on warriors. We won't make the same mistake !"

On your early material Protector and Pazuzu shared the vocals if I'm right, something you stopped later on...Can you explain the reasons ? How do you see your 1st and 2nd demo nowadays ? What was good and what was not so good about 'em ?

"We stopped it because it turned out too chaotic. All demos were an expression of that time they were made and so they were ok for the time they were released. Nowadays I don't care at all, I even don't have any left. They are all sold out or got lost in one way or another..."

Are there any plans for a 2nd SUMMONING album already ? What will be your personal next step ? Which band will become priority in the near future ? Any offers for DIE VERBANNTEN KINDER EVAS ?

"The second album will be released in summer this year and will be called 'Minas Morgul'. No band has a special priority. As I said, we just work the music out as it comes to our mind. The cd DIE VERBANNTEN KINDER EVAS is already released on the swiss label Witchhunt Rec. Personally I don't know what will be my next step. I'll wait and see..."

SUMMONING
c/o Silenius Gregor
Münzwardeingasse 9/7
A-1060 Vienna
Austria

Frank Stöver

EMPYRIUM is a pretty new band to the scene, so why don't we start this interview with a few infos on your 'career' so far ?

"Alright Frank, let's start the interview with introducing EMPYRIUM to you & your readers... EMPYRIUM is a two piece band which was born in the winter solitude of 92/93. First we were a four-piece, but quite quickly we noticed that it would be better for the band to kick the other two guys out, just because they had neither the same mental state nor the musical abilities which would have been essential for a further co-operation considering EMPYRIUM.

In December 1994 we recorded our first studio demo in a 24-track studio, which is also our first release. There were no other demos or rehearsals before, so no one has anything missed yet. This is still the very beginning. Although there are only two 'real' songs on your demo,

it's quite obvious that you take the songwriting process more serious than a lot of other bands with their first release... Would you like to tell a bit about the origin of your material ?

"Yes, we take the songwriting process VERY serious ! Just because of the fact that we don't want to release music we don't like 100%. The themes of our music are born out of our emotions like love, hate, sorrow, depression. A deep romanticism and love to nature is also very important when it comes to composing music for EMPYRIUM. Everything seems so perfect already, that I hardly doubt that EMPYRIUM is your first band... How long did it take you to come up with material like this ? How many years of experiences are involved in your musical abilities ?

"Thank for the nice words... EMPYRIUM is the first 'real' band of ourselves. I used to play in some shitty untalented bands before but they are not worth mentioning. For Andreas it is definitely the first band.

To compose the music for the demo was a quite hard process, which took us about a year, but as we are both really lazy, I guess it also could have been done much faster. I'm involved in the music since four years and Andreas' musical career started with the foundation of EMPYRIUM. But as we are both pretty young, I hope we will develop into better musicians in the future.

Anyway, the 'Introduction: Astrum Luciferi' was just composed some days before the recordings... this was a really hectic situation, I can tell you..."

Your music sounds to me like the ultimate combination of black metal (atmosphere), dark-wave music and moody melodic doom metal... Would you name those styles as influences on your direction ? Where do you draw the biggest influences from ?

"Well, first of all I think that your description really fits to the music of EMPYRIUM. We are influenced by all the styles you mentioned. Yes, but black metal must be the biggest MUSICAL influence, as there are really great (known and unknown) bands all over the world. Classical music is also great and especially Andreas is heavily inspired by it. There are also some dark wave bands out there I like and well played moody melodic doom metal is also great and atmospheric. Influences also derive from natural sceneries like a starry night sky, vast foggy fields or a hill forest lit by the overwhelming beauty of the moon... etc."

There are almost no infos in your demo, but due to the pics it seems that you are only a two-piece... Why ?



EMPYRIUM is definitely one of the strongest hopefuls for the German scene at the moment ! This two-piece has created a great mixture of emotional, atmospheric black metal with a pretty doomy approach and their demo is just amazing, so go and check them out... but don't forget to read the interview we have for you, done by MARKUS...

"Yes, we are only a two-piece and this because of a very simple reason... it's just because of the fact that Andreas and me are getting along perfectly... both mentally and musically. We share the belief that a new member would just cause new problems as we already know from the past. Look when I come up with a new idea, riff or melody, I can be sure that Andreas also likes it... and the same the opposite around. Of course there's also disagreement, but mostly (and after a little discussion) we can agree to each other. The line-up is ultimate that way !"

be one with the nature in every way. Humanity must learn to respect the natural forces which are given. Look for me the forest isn't just a huge collection of trees. The forest is something like a sanctuary for me... so deep and mysterious it is. There are far more forces in the world than most men might think of. Nature has forces, incredible big forces which are here to be used... retort nature with respect and it will give something to you as well !"

Do you see EMPYRIUM connected to black metal in any way ?

"Yes, I see a little connection"



Would you like to categorize the members in EMPYRIUM and also who's responsible for which aspects (music, lyrics, etc.) ?

"EMPYRIUM is myself (Markus): vocals, guitars, drums and Andreas: keyboards, bass. The music is a product of both of us, both contributed something to the music of EMPYRIUM. Mostly one of us comes with an idea and then we work it out together till we both like it 100%."

The poems on the demo are all written by me and they are kinda darkly romantic & show the total submission to the mightiest of gods: NATURE ! Questions or contacts can all be sent to me any way. The next demo will also include some poems written by Andreas !"

Your concept is heavily connected to the beauty of the night and nature in general. Maybe you can express your feelings about those topics in a few lines here ?

"Well, it's really hard to express my feelings towards the night or nature in a few lines, but let me try : The night can be so beautiful, so beautiful that I am almost caught by its charm. I also enter the night with respect. Moon phases and the constellation of the stars also influence my life to a very high extent. I try to

tion between black metal bands and EMPYRIUM. Some black metal bands just have the same musical themes than we have... to sound dark, but yet melodic and atmospheric ! But I can't agree with the ideologies that most of the black metal bands have and that's why we try to differ from the whole black metal movement (trend). Also I think (I don't wanna sound arrogant), that our music is really deeper than the usual black metal stuff !"

Why have you decided to release 2 songs only on your debut-demo ? Is there more to come in the near future ?

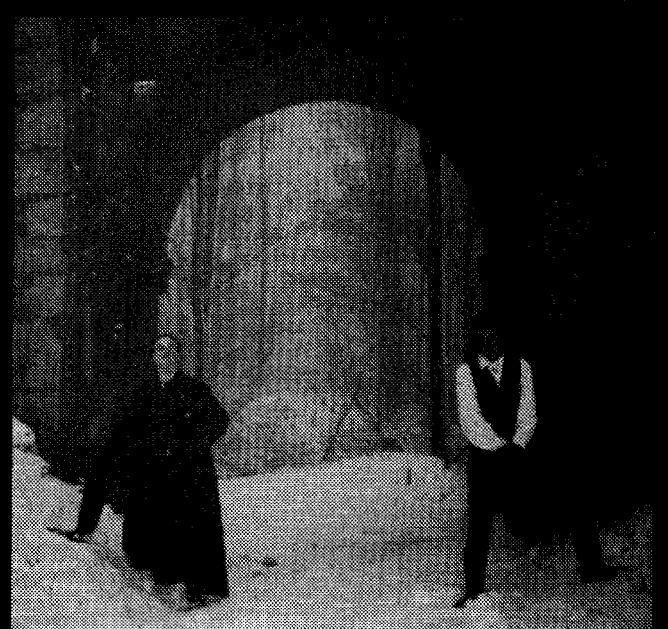
"We decided to put only two songs on the demo because these two songs fully reflect the way we think how the music of EMPYRIUM should sound like. Of course we had more material, but just these two songs are worth being released under the name EMPYRIUM. Nowadays we haven't written that much stuff but I hope that we will record our second demo sometime this year. We have plans to use more instruments next time. So await a supreme piece of symphonic art !"

Tell us about your feelings when it comes to the evolution (?) of the underground scene ! Do you think everything has become better again since hardcore became the next 'big thing' ?

"I don't think that the whole hardcore trend has something in common with our underground. (It shouldn't, but the style has 'infected' some of the death metal bands already... 'Ed.)) To me it looks like as if the underground has only grown stronger in the last time. Even the German underground has some great bands as TUMULUS, FULGUR, MAYHEMIC TRUTH, UNGOD, MARTYRIUM etc. Also we have some great zines (like yours !), labels, distros etc. which dedicate their work to help the scene. I've never been ripped off but perhaps just because of the fact that I've never written to Mr. Campos so far, hehe..."

What's your opinion about the following topics: fascism, religion in general, politics and animal tests ?

"Fascism: I can't see the reason, why some people follow the rules that once were set by one man, so fascism is no theme to me. Same goes for communism... both parties are extremely often narrow-minded. On the other hand, I don't care that much for politics, so that I wouldn't judge someone just cause of his political attitude. So, I'm not a fascist but that doesn't mean that I don't like my



native land...Germany. I'm a deeply filled with pride cause of my national roots and surely NOT because of the 3rd Reich ! I'm deeply into the ancient germanic culture with its myths and magic. The runes for example are germanic symbols that mean very much to me...but this has nothing in common with politics at all... Religion in general: With my hawk's head I peck at the eyes of Jesus as he hang upon the cross. I flap my wings in the face of Mohammed and blind him. With my claws I tear out the flesh of the Indian and Buddhist, Mongol & Din... But there are also some other 'natural religions' which definitely are a way to wisdom and divinity. Heathenism for example... Animal tests: Total unnecessary and disgusting as long as they are used for cosmetics and shit like that. If it would be used to safe hu-



man lives I could see a little more sense in it. Politics: I couldn't care less... Anything else you'd like to mention? Lots of thanks to you Frank for this mighty and interesting interview !!! All the best for you and the VOICES crew in the future... Take care !!! To all the vampires out there: Check out our demo (order it from the mentioned address for 12,-DM / \$8 or try to get it from some distributions (like our little one - Ed.) Anyone who wants to contact me write !! Try to include an I.R.C. Gothic dark blessings to all the readers... KEEP UP THE SPIRIT !!!

EMPHYTIUM
c/o Markus Storck
Hauptstr.17
97640 Hendungen
Germany

Frank Stöver

Dark Wave Corner



Do you remember MANIFEST? We had those dutch guys in our 2nd issue (loooong time ago)... Well, AEON is a band that has nothing to do with the technical death/thrash of MANIFEST, but the line-up features two members of MANIFEST! They just put out a nice demotape called 'THE DREAMING MOMENT', and it is music in the vein of FIELDS OF THE NEPHILIM, SISTERS OF MERCY or THE MISSION! So, after having featured THE EQUINOX OF THE GODS and THE WHORES OF BABYLON, here's another dark/gothic/wave whatever you wanna call it interview with ERIC HAZEBROEK...

When did you decide to join AEON (besides MANIFEST) or did you form it from the beginning? Tell us a little bit about the origin!

"Well, AEON consists of some friends of mine that I know for a couple of years now. They formed a band, and I visited them and jammed a couple of times with them. Then I got them into the FIELDS OF THE NEPHILIM thing & joined them to create a new approach of gothic metal. They used to play a Pantera-like mix, but we changed from that, via a My Dying Bride thing, to our current style, which is a mix of metal (Anathema, Sentenced etc.) w/ old goth rock (Fields of the Nephilim, The Mission, Sisters...)"

Is it a problem for you to write completely different material with AEON? I mean, it has nothing to do with technical death/thrash nor is it really metal what you do...

"No, not really... I just take some material which doesn't fit with MANIFEST's current style and use it with AEON. The two bands are totally different when it comes to approaching riffs, so it will turn out completely different anyway. But AEON's music isn't as simplistic as it seems. It's a matter of the right note at the right time to create that dreamy feeling."

Give us some info about the other members in the band... Where do they come from musically?

"There isn't much to say then that they haven't played with any band before (except some local cover-band maybe) and that makes them so special. They're so pure and innocent when it comes to making riffs, songs and lyrics. The only bond we have is that we all come from a metal past and matured into listening to different styles of music and using that in our own songs."

Was AEON a serious band from the beginning? I mean, did you really have in mind to

record a demo and stuff or was it more of a fun project?

"I took AEON always seriously. And of course it was fun to do in the beginning (it still is), but it's also fun to record a demo and its also fun to become serious with a band and to go for it all the way, if you know what I mean..."

Could you imagine to leave MANIFEST and join AEON full-time if you would get a record deal, tour etc.?

"First of all, MANIFEST is still my main thing... I mean I know those guys for about 4 years now and we shared a lot. So, I will never leave MANIFEST for anything. I will try to find a way to combine both bands. This is also the way I think when MANIFEST gets a deal and AEON won't. I will always try to find a way to combine both."

I know that you are heavily into THE FIELDS OF THE NEPHILIM, but has that band been the only (biggest) influence on AEON's style?

"FIELDS OF THE NEPHILIM were the true GODS of goth rock & they were one of the most intense bands ever. But as I told you before, we listen to a lot of different things. You will probably discover our MISSION influence when you listen to our debut a couple more times. There are some SISTERS influences in a new song we wrote, so we are not bound. We just combine them and create a style we like most: AEON-style... (You're right to say that THE NEPHILIM was our biggest influence and it still is) FIELDS OF THE NEPHILIM - R.I.P.!"

What about the lyrics... Who's responsible for them and do you have a special type of topics they deal with? Or do you write about everything?

"We're all pretty fucked-up, which results in our lyrics. Michael and I write most of the lyrics separately and sometimes together. Michael's a strange person and he writes strange lyrics. He lives

in his own world. He wrote the lyrics for 'Beyond I stray'. But at the moment I'm still the main contributor of lyrics. We mostly write about depression, the loss of love through death, different worlds with different existences etc. To cut it short: we write about dreamy atmospheres... To take you on a trip..."

On the demo, you played bass as well - so have you found a bass player by now?

"We're not looking for a permanent bass player anymore. We found a bass player just for the live-situation. We have persuaded Arjan Heyden of MANIFEST to play with us when we're doing gigs. And we are planning to do gigs. Arjan is also a fan of THE MISSION and THE NEPHILIM, so everything works out. And of course, he is one of the best bass players I ever heard, if you don't agree just say so..."

Give us some info about THE DREAMING MOMENT!

"Well, 'The dreaming moment' is our debut on tape and it contains 5 songs of vague, dreamy music and indirect, gloomy lyrics. It lasts for approx. 36 minutes and all songs are bound together w/ atmospherical dreamscapes to set you in the right trance. It's recorded by five musicians, namely: R.K. (vocals), Eric (lead-guitar, guitar synth, additional vocals and bass), Michael (rhythm-guitar), Jorrit (synthesizer) and Sebastian (drums). And it's worth checking out, really... Are there any shows planned with AEON or will you remain a recording project only?"

"We've planned a gig on an open air festival this summer with some other dark bands like PENTACLE, WISH, HOER, GÖTTERDÄMMERUNG etc. And we will do more shows, but not too many cause we want to keep it exclusive. But, if anybody is interested in planning us for a gig, just contact us."

Any final thoughts before we close?
"I want to take the opportu-



nity to say that everybody is entitled to his/her personal musical opinion. Just make up your own mind. If you like atmospherical, gloomy, depressive, real music, then try to listen to our debut demo 'The dreaming moment' and be surprised by the different approach. Love it or hate it. But remember, you're always welcome in our new dianic world. The land of the goddess of the moon, the dreamscapes of forgotten history. Be pure be yourself, BLESSED BE. Also gratitude to the following: Frank Stöver (for believing), Fredrik & his EQUINOX OF THE

GODS, Alwin & WISH (wishful thinking) and last but not least FIELDS OF THE NEPHILIM (the true gods of this world). BLESSED BE ALL OF THEE, MY BROTHERS IN DARKNESS... BLESSED BE !
The demo is available for \$6 (+ 1 IRC) from the band's address or for 12,-DM from our address (Incl. P&P):

AEON
c/o Eric Hazebroek
St. Martinuslaan 163
2273 AT Voorburg
The Netherlands

Frank Stöver

ORDER FROM CHAOS

the barbarians

Due to the fact that I made many mistakes with our last issue, I wasn't really sure whether I should use the following interview or not. Cause Pete Helm - kamp, ORDER FROM CHAOS' bassist/vocalist has often given some really controversial answers in interviews & people accused him of being a Nazi! I decided to go for it anyway, because first of all I had doubts, if those 'rumors' about him were true or not. And second of all, CHUCK KELLER, the guitarist in ORDER FROM CHAOS, turned out to be a really nice guy, very honest & intelligent. He made it possible to look a little bit behind the scenes and to dive into the world of ORDER FROM CHAOS...So read on and make up your own minds about the by now defunct three piece...

Chuck seemed to be quite happy about the fact that I had decided to talk to him about certain things, cause in one of our first letters, he already mentioned that he had to 'clear up some of the bullshit that is going around about ORDER FROM CHAOS'. He also mentioned that 'many people are clearly disgusted with the childish ideologies that are the rage these days and some have started to turn on HSB'. The HSB (= Heretic Supremacist Brotherhood) is an organization of Pete and The Unsane from Holland and their goals are 'accelerating control by using their own strength and wisdom to manipulate others towards their own ends'. And according to Chuck, this organization has caused alot of misunderstandings concerning ORDER FROM CHAOS as well. He wants every reader to know, that 'HSB has nothing to do with ORDER FROM CHAOS at all'!

Due to its quite political background, I wanted to know Chuck's side of things... "My politics are rooted in the modern american right-wing (Conservative Republicans)" he explained. "Something you can't compare to our right wing politicians at all (as I've been told by an american friend of mine who lives in Germany now). So I wanted to know a little bit more..." I salute great minds like Adam Smith, Winston Churchill, Thomas Malthus Niccolo Machiavelli, Margaret Thatcher, Ronald Reagan, Rush Limbaugh or Newt Gingrich!" he answered, continuing that there's also some Victorians that he thinks had good ideas in part. "H.G.Wells especially. Of course he was a left wing socialist so I do have some fundamental disagreements with him."

But that should be enough of informations about Chuck, so we can go straight into the interview, that some of you probably are waiting for already for quite a while and I started the whole thing w/ a question concerning HSB... What have been the reasons for Pete forming the HSB and what kind of goals does he have in mind for it? And most important of all - what does all this have to do w/ ORDER FROM CHAOS' musical message?

"I'm glad you have asked about this. I will take this opportunity to tell everyone that the whole HSB thing is an entirely separate entity from ORDER FROM CHAOS. To be honest, I don't know what Pete's reasons for forming HSB were, nor what the goals are. It has nothing to do with ORDER FROM CHAOS' music

at all. The lyrics which he uses in parts of his 'manifestos' were written long before he hatched the idea of putting together those zines and that brotherhood." In the just mentioned zine ('Swastika & Pentacle') he writes about historical topics connected to that symbol... What is so fascinating about it?

"Perhaps it should be stated here that both, Pete and myself, have degrees in history from the University of Missouri. He studied mostly 20th century history as his favourite period has always been World War II. He is fascinated by both, the technical aspects of the war as well as the vast power the Nazi's had over their country and the ways they went about securing it. In terms of the ideology I'm not sure what he believes anymore. It used to be purely an academic fascination he had. My degree specializes in the history of science (esp. astronomy) and the 19th century (ie. Victorian England). Before this I was studying for a physics degree. But we all three find the period (World War II) interesting, although for different reasons. Pete likes the battles and the war itself and I'm fascinated by the pre-war european politics."

But there are alot of bands (young bands!) that use the Swastika or other symbols that are connected to the Hitler regime THESE DAYS and they have really fascistic tendencies (at least they try to be as shocking as possible) and Pete seems to be also very much into certain things that Hitler said...

"Where in any of our lyrics does anyone find anything the least bit anti-semitic or fascistic? On our 'Crushed infamy' demo you'll find a song called 'Crimes against the state' that accounts the Nazi atrocities against the Jews, homosexuals, gypsies etc. The lyrics (which Pete wrote) are stark, horrifying, terrible... accurately reflecting the deeds themselves. Would real 'Nazi's' write a song that condemns their own beliefs? I realize Germany was really traumatized, because of what the National Socialists did there and your people are quite naturally guarded and intolerant about the symbolism. You cannot please everyone all of the time. I just find the idea of people bombarding you with 'ORDER FROM CHAOS are Nazis' catcalls really ridiculous when I never have heard anyone scream about the guys in ENTOMBED using the symbolism... or even Ja -

mes Hetfield wearing a Totenkopf. Of course I do understand the 'amount' of 'damage' in some people's eyes, that Pete's HSB has caused to us and I am ready to address any complaints and clear up any misunderstandings and to say there were two other members of ORDER FROM CHAOS that did not subscribe to the HSB rhetoric."

Another 'touchy' subject.... Your 'Jericho trumpet' 7" ep was released on a 'label' called GESTAPO REC. and the studio where you recorded 'Dawn Bringer' is called REICHSTAG STUDIO... Well, there's not too much to say really. The label does not exist any longer from what I understand. Certainly nothing was intimidated by the name if that is what you mean. It seemed to be more of an absurd name than anything else... something like Shithouse Rec. or Fuck Records. The REICHSTAG STUDIO name is so absurd, it's just plain funny. Imagine calling your studio after the place where politicians meet. It's just a silly name."

Although this interview has a heavy political touch, I can't generally see the need of political tendencies in black/death metal, a musical form that has always been connected to occult and satanic topics in its origin! Fascism is a way of oppression and doesn't really go hand in hand with the satanic ideology. DO WHAT THOU WILT OR DON'T FOLLOW ANY LEADERS. BE YOUR OWN GOD! Your comments?

"Absolutely!! I'm finding that so many kids today adopt one 'extreme' ideology or another for no other reason, than to further alienate themselves from the rest of the world. It is one thing to be an 'outsider' and to feel like an 'alien from another world' but too many kids are jumping off the proverbial

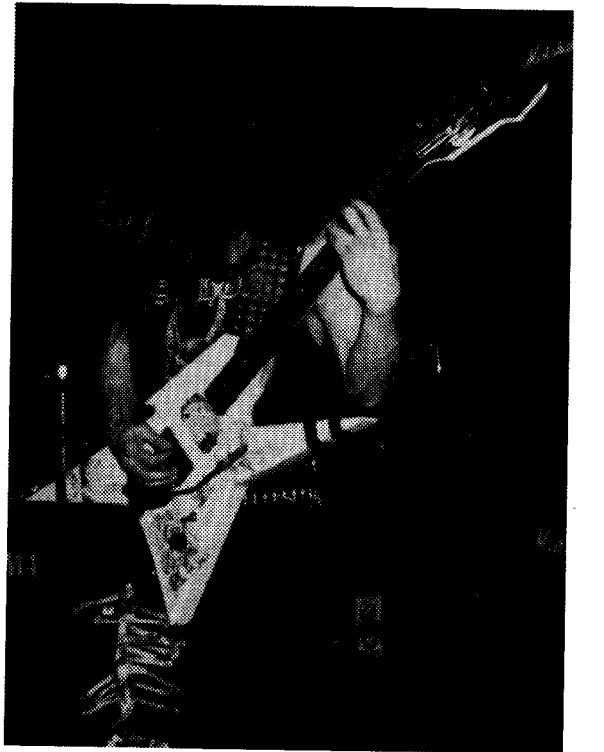
deep end and showing themselves to be whining malcontents rather than the pillars of strength and individuality they try to project themselves as. Ultimately it is nothing more than a bunch of adolescents rebelling against the rest of the world. My comment? Get a life."

By the way, how old are you? Pete is 25, Mike is 26, I am 27. (Touche or cynical one). How's your relation to people/bands that don't have the same ideology? Do you care?

"No. I don't care in the least. If the music is brilliant, that is all I usually care about. True, someone's ideology can positively or negatively affect the way you see them and hear their music. And recently there are a few individuals who make it increasingly difficult for the rest to not let their personal beliefs stain their music. But then again we must remember men like Richard Wagner and Richard Strauss who had rather controversial ideas; but we do not let this stand in the way of how we hear their music, do we?"

Someone like Varg Vikernes, who also has a pretty fascist tendency, feels heavily connected to Germany and he said that this land means a lot more to him than all the other countries... What about you? Most of the people you admire are english, so do you feel more connected to english minds than to your own country's people?

"It's not as simple as that. When someone is a great thinker, they are a great thinker; it doesn't matter where they come from. You also must remember that the United States was a colony of Great Britain, therefore most of our founding fathers were originally british or of direct british descent and were inspired by british ideas



on economics and social organization. Not to be forgotten is Rousseau though. It also depends on whether you are asking me about the people of today or historical figures. I also mentioned to you that I admire Ronald Reagan and Newt Gingrich, who are American leaders of my lifetime. Historically I suppose the majority of those who receive my admiration & respect were English, but not out of a nationalistic favoritism in the arena of ideas I can assure you. Obviously everyone has a country they prefer over others, if only for sentimental reasons. There is nothing wrong with that. I myself have a special affinity for America and England. The problems arise when an individual begins to see everything in 'black & white' i.e. that the people of 'this land' are far superior to all others. Ultimately it boils down to a matter of personal opinion and obviously that is highly relative. I wish kids would spend more time thinking about things that really matter. Being aware of your country's politics and politicians would be a good start...

What fascinates you on Niccolo Machiavelli? Would you like to have someone like him, with ideas like he had, as your country's leader? What would be better in your opinion?

"Machiavelli had a profound grasp on and understood many things about human nature. Obviously many things contained in his writings are dated as he lived during the renaissance, but his ideas on crime and punishment for example, were echoed two hundred years later by American like Thomas Jefferson; at a time when the English were losing their stomachs for stiff penalties and abolishing their 'bloody code'. Because Machiavelli wrote in and for a different time, modern readers have the added task of translating his ideas to their own time in a responsible and realistic manner. Many times he cannot be taken literally... there are no kingdoms and princes by his definition anymore, but many ideas are still sound enough. Read 'The Prince'! What would be better in my opinion? For starters criminals would not be so coddled and cared for. If we would execute immediately those who have been convicted of capital crimes, a certain amount of fear and respect of the law would be reborn. As of now most criminals are not afraid of being caught because they know that at the worst that might happen would be to go to prison where they would get three meals a day, cable TV, a warm bed... NO! Make punishment swift and severe and you will see the crime rate go down. Order will emerge from chaos. It is a Machiavellian approach to 'cruelty'. Even as I write this, the terrorist bombing in our neighboring state of Oklahoma is not yet a week old. Those who did it do not deserve to live another day. The immediate execution of these men and all others who have or can be proven to be about to try would certainly cause would-be perpetrators to think again.

It is quite impossible to imagine Machiavelli as my country's leader (I assume you mean president) because he was not a major statesman in his time. But this does not disqualify many of his ideas and it is this arena of ideas that I am most interested in."

I was often asking myself, what kind of meaning your bandname might have to you personally? Did you choose it with something in mind or just because it fits the band and the music? What does



'chaos' mean to you?
 "To me personally it is a basic concept and I read no pretentious ideas into it. The name evokes a universal theme and struggle that all creatures are engaged in. As to how it may relate to OFC, it was simply the most original name we could think of in light of what we were trying to do as a band."

What is TRANQUILITY BASE PUBLISHING? Your own company? What kind of company is it?

"I have written lyrics under the penname of VULPECULA for the great Japanese band ABIGAIL and one song for VARATHRON. TRANQUILITY BASE PUBLISHING is what I list them under for legal purposes." You always end your letters with (quote): 'I am the fox, I am the lion, I AM EAGLE'?
 "What do you mean with that and is it a quote from one of the people you admire?"
 "It's my trademark so to speak. It has to do with some lyrics I have written myself and a concept I am working on for the future. Outside of that, those are animals I admire for their cunning, strength and regal natures."

By the time this interview gets published, ORDER FROM CHAOS will already be history... Wannes of PENTACLE told me it is because you think you don't have to say anything anymore musically and that you kinda reached the end of the line.
 "Yes, that is true. The band ended after the third album 'An ending in fire'. We always knew there would be only this many OFC albums. Too many times have we all watched our favourite bands go beyond their usefulness because they have a few friends telling them they are so great... and the band believe it is so. This will not be allowed to happen to OFC fans. It took two years for me to write our last song 'There lies your lord! Father of victories!' a thirteen minute epic. During the writing

I began to notice many things in certain passages sounded like things we had done before, so I threw them out. To me that is a clear sign that my personal style has peaked. Sure I could go on and write more OFC styled music, and it might be quite 'good', but I defy anyone to tell me some part of it is: a) better than our previous material and b) that it does not sound like anything else we have already done. If it is not better than what has come before, it then something is wrong. No longer would our songs be original. Maybe no one else would notice, but I would. What follows any peak is the downhill slide, and I will not

subject all the ravenously loyal OFC fans to such selfishness, as many great bands of the past have done to their fans. As for what will happen after OFC, that depends on who you are talking about. At this juncture I'm not sure what will happen, but as for myself, I have a project planned for over a year now. I will continue to work on VULPECULA constantly and I'm very excited as at last I do control every aspect of a project. This will be the most accurate musical reflection of myself ever & I am very happy with what I have so far. The songs are far more simpler and much more atmospheric than anything I have ever done in OFC. If you are curious as to song titles, I'll give you some: 'The first point of arrival', 'Seven layers of light', 'Down among them', 'Introitus the hydra void', 'Ad astra per aspera', 'Phoenix of the creation'... etc. Mike & Pete are forming a new band with another guitarist, but I have no idea what they will be called (not OFC). Pete tells me their new direction isn't defined and they are trying to write good songs like old KREATOR and SLAUGHTER LORD (I wonder what he thinks inspired my OFC music?...) There is also the strong possibility that Mike and myself will work together again in the future... Recently I have written lyrics for another band ABIGAIL who are absolutely fantastic. The lyrics are not at all like OFC lyrics (even the OFC-lyrics I wrote) and are specially tailored (at the band's request) to fans of the old school Germanic approach to English. The concepts are familiar, yet they are done in a way that is fresh to those whose memory can span back at least a decade."

ORDER FROM CHAOS have been around in the scene for a really long time now and you never jumped on any bandwagon to please the mainstream listener of death metal, so I would like to know your feelings towards the evolution of the underground over the years... anything you like better these days?

"We never had the slightest inclination to join any of the trends that have evolved in the underground over the last 8 years. We started with a single purpose in mind; to do one thing as it were. Whether it was 'cool' or popular was never a consideration. I must honestly say there is very little that I do like about the underground these days, let alone believe all that much to be better. There



are bands that are utterly fantastic like EMPEROR, ABI - GAIL, SIGH, DISSECTION, NYPEN - THE...but then there are also many 'pretenders to the throne'...

There's been quite a lot of releases circulating of OFC by now and you worked with several different underground companies because of that so would you like to retrospect your career / releases for us ?

"Up until 1990 we released only demos. Demo I was recorded January 1988 in my garage with a 4-track mixer. It contained ultra primitive versions of our first tracks 'Of death and dying', 'Quietus' and 'The scourge'. I found the artwork in the Kansas City Star editorial column, and instantly we had a cover. It sold about 75 - 100 official copies and really got the ball rolling for us.

It was followed up in July 1988 by the 'Inhumanities' - demo which we still view as a great classic. It contained 'Victimized', 'Apocalyptic visions', 'Golgotha (Second death)' and 'The scourge'. The sound was very ambiguous and atmospheric, yet it allowed our musical talents to be heard. The producer really was an oddball; he looked EXACTLY like Weird Al Yankovic, so we dubbed him Tony 'Weird Al' Walters. Pete came up with this cover... quite simple but in a way it really reflected what the band sounded like at the time. After that we recorded our widely known 'Crushed infamy' demo from January 1989 - July 1989. We were able to take so much time with this one because of my girlfriend at the time. Her father owned a studio and he was quite fond of us as a band. Though he did not really understand the band's music, he respected our discipline and dedication to our music and he graciously donated his studio and time to helping us out. The cover was painted by George Grosz in the early 20th century... it is more or less an expression of the disdain for humanity he felt following the 1st World War. This demo is about to be re-released on a limited edition cd due to popular demand. It would seem that everyone who had original tapes have found theirs have worn out about the same time, so we wanted to put out a more permanent version. The 'Will to power' 7" followed this and though the packaging is brilliant, the production is wretched. Not the thing to follow up 'Crushed infamy' with. Anyhow we then did an lp 'Stillbirth machine' for Wild Rags in 1991 (now sold out) which was finally re-released in 1993 (!). In the summer of 1993 we recorded the 'Plateau of invincibility' 10" which was finally re-released last summer by Shivarshana Records. In December 1993 we recorded our 2nd album 'Dawn bringer' (on Shiva) and the 'Jericho trumpet' 7" which is now sold out from us. In the summer of 1994 we did a live 7" 'Live: Into distant fears' for Eternal Darkness Records (of which a few copies (for \$6) remain at: Eternal Darkness, 830 S. Dobson Road # 50, Mesa, AZ. 85202, U.S.A. And now we have finished our final album 'An ending in fire'...

Did you release 'Will to power' as a demo first or was the 7" version earlier ? And do they differ from each other in any way ?

"The 7" was the first to be released and sold out rather quickly (although I have seen some overlooked copies to this very day on obscure lists). The demo-version does have different pictures but the artwork by Toxin was the same on the cassette. Wild Rags also re-released our demos some years ago w/ full-colour cover and stuff, so can you tell us about the

VULPECULA



I Am Eagle

original releases and what made you go with WRR ?

"I had dealt with Richard C. many times in the late 80's and he was always perfectly honest with me, so I had no reason to doubt his word. The re-releases were done with Wild Rags to defray the production costs of 'Stillbirth machine' so we could begin to receive royalties from the album straight away...ha ha ha, the joke was on us !!"

You had serious problems to get that album released as there's been two companies involved, so can you clear up all the confusion and delays ?

"Delays I cannot clear up as they did not occur because of us. Wild Rags originally had the rights to the album. They dropped us from the label in November 1992 (something they have conveniently forgotten now), but did not return the layouts and DATS (as promised) and went ahead and released it. A lesson learned late on our part I suppose..."

But if Wild Rags dropped you from their label, why do you still consider THEIR release as the official version and the Decapitated Rec. version as a bootleg ? What kind of mistakes have been made on the greek version ?

"Because at least Wild Rags released the format we designed. Technically because they dropped us in November 1992, they had no right to release the album at all, but since they had no intention of holding to their word and send back to us the layouts and DATS, there was nothing we could do. The Decapitated version looks nothing like what we designed for them in the spring of 1993 (which was completely different from the Wild Rags version), so as far as we are concerned, it is a bootleg. From misspelled names to words omitted from the songtitles, the Decapitated release has many marks of a rank amateur."

What made you re-record older songs from the first demo on later releases ?

"Because we felt that tracks like 'Of death and dying' & 'Quietus' were good songs. Admittedly we had progressed lightyears by the time we re-recorded them for 'Crush-

ed infamy', but we remember our past and do not try to demean it just because we were young and inexperienced song writers. I mean, what about 'Conjunction' on 'Persecution mania' or 'Witchhammer' on 'Obsessed by cruelty' ? They are great tracks and deserved to be done over. It DOES NOT mean that the old versions of the songs are in any way inferior, however. In fact I tend to think (in retrospect) the 'Crushed infamy' version of 'Blood and thunder' is better than the 'Stillbirth machine' version..."

The 'Plateau of invincibility' record came out as a 10" which is quite an untypical format, so who came up with the idea for it and was it limited in any way ?

"Our ideal as a band has always been to do things as originally as possible. No one was doing maxi-singles anymore, but more especially no metal bands were doing

10"s. That format gave us more room to expand our packaging quality while at the same time doing something unheard of in our genre. Yes it is limited to something like 1500 copies. There's also a cd-version of it that has both this and the limited edition 'Live: Into distant fears' 7" from Eternal Darkness Records. These vinyl products are for collectors only and when they are gone, they're gone !"

Where did you record this live 7" and for what reason ? Was there a lot of demand for ORDER FROM CHAOS live-material ?

"It was recorded live in the studio at the same place where we have recorded everything since 'Plateau...'. There was scattered demand for live OFC, but it was more something that we have always wanted to do and we are very pleased with the outcome."

You pay a lot of tribute musically to the ancient times of this genre, by doing covers of great old songs. Will you continue to record them on upcoming releases ? Which songs haven't been recorded, you would like to do (or which you may have played during live shows or rehearsed already) ?

"No, we are done with covers. Sure there are other songs that deserve to be covered. I always wanted to do 'Cry war' (as it was a song I wrote when I first learned to play guitar... imagine my surprise when I heard it on a certain band from Essen's album...). We also covered 'Sepulchral voice' in our earliest days."

If you could turn back the time for OFC, when would you have liked to be here ? Would it be some kind of dream for you to share the stage with SODOM, VENOM, HELLHAMMER and the likes ?

"Thank you. Nah, we always dreamt of playing with EUROPE, S.A.D.O. and RAGE. We have never heard of SODOM or VENOM. Are they supposed to be good or something ? (argh, a stupid question deserves a stupid answer ! -Ed.)

Your 2nd album 'Dawn bringer' was already recorded in December 1993, but just like with your first album, it took a really long time to get released... What is the reason that you always have to wait such a long time and what kind of details can you give us about that album and your final album 'An ending in fire' ?

"Ask the labels ! I suppose, it just takes a long time



for things to get going unless you are on a label like Osmose or Century Snoozia. We are not a 'big' band in the sense that SAMAEI is (one of the last great bands of our era), so we must wait a bit longer for our things to be released. Sure, it gets very tiresome having to wait so long, but the labels we go with like Shivadarshana allow us to do more with our packaging and layouts. For instance we choose our own covers and do our own type-setting... Everything is just as we want it and not the way some pinhead record company bozo thinks it looks the most professional.

'Dawn bringer' has 9 tracks (two being unreleased live tracks) and is around 45 minutes long. Since it is out now, I will let the readers get it and discover for themselves what it is about. Our final album is also done by now. It has 3 tracks and is about 40 minutes long. Song breakdown goes thus: 'There lies your lord! Father of victories!', 'Somnium helios I) Nucleosynthesis, II) De stella nova, III) An ending in fire', 'Conqueror of fear I) Dawn bringer invictus, II) Tenebrae, III) The sign draconis, IV) Plateau of invincibility, V) The angry red planet, Fugue for Cydonia'. This album represents the musical culmination of ORDER FROM CHAOS's existence. It has new tracks as well as some that date back to 1989. The sound is unbelievable, yet not too clean! It is a fitting epitaph to our existence.

But even before this final album, there will be another mcd called 'And I saw eternity' from Ground Zero Productions. It will have a new version of 'The edge of forever', a new instrumental track called 'Imperium (The tools of virtue)', the 'Jericho trumpet' version of 'Webs of perdition' and 'De stella nova' from 'An ending in fire' in its entirety. We expect to see this released by the end of 1995 and the final album in the spring of 1996.



It was also announced that there's gonna be a vinyl version of 'Dawn bringer' including a free live ep... Unfortunately the vinyl version of both 'Dawn bringer' and the 7" have been scraped by the label. But there is a cd version of your 'Crushed infamy' demo, isn't it? Is there still a demand for that release? Was it your best selling, most popular release in the past? The story is quite unusual. We had been thinking of doing this very thing for a few months when many requests for replacement copies of the demo began to come in and about that time Shiva-darshana decided they wanted to do a cd of it so all the pieces fell right into place. You may expect its release this, our bestselling demo this summer.

Originally the interview was over now, but Chuck had something to say about all the (false) accusations... ORDER FROM CHAOS was a band with three members and I can

not play censor and say it will be only like 'this'... Everyone has a hand in the layout... What I don't quite understand is how all the anti-christian rhetoric is acceptable these days... (ie. kill christ and his followers) yet it is somehow unacceptable to remember the recent past. If any of these people who hate us would bother to look past Pete and his 'literature' they would see the BAND ITSELF had only an academic interest in the Second World War. For example this anthem you've been asking me about that we used in 'Raise the banner' on the 'Dawn bringer' album... It's an old german marching song we did. We could've done GOD SAVE THE QUEEN or THE STAR SPANGLED BANNER but that anthem was used in numerous war movies here in the U.S. that we saw growing up and it is a stirring piece of music we were familiar with; plus we needed a time filler for the album on the spot (the truth comes out).

You and I can work together and make the story known to as many people as possible. My biggest mistake was about a year and a half ago. I quit doing interviews but someone else did NOT, therefore there is only one view of OFC circulating these days. I am working very hard to show that though I wrote the music, there were three in the band. I feel bad because Mike NEVER gets any credit in zines. No one ever mentions, what the drums sound like or anything... zines themselves (yours excluded) generally are only interested in bands ideologies now. The main aspect I hate about the current 'scene'. No one cares about the music anymore it seems.

Anyway, on Saturday 22 April 1995 we played our final rehearsal for our closest friends here in Kansas City and several who came in from out of town. It was truly an ending in fire! The end has come because we have fulfilled our destiny and goal of three full length albums. Make no mistake, this is a deliberate decision and has been pre-ordained since our earliest days. From the depths of our hearts we extend endless gratitude to our friends and fans through out the world as well as to those who will only know of us in the years to come. ORDER FROM CHAOS as a band may be over but our spirit and integrity are eternal! May the legend grow and our words be heard by all who are courageous enough to face the truth; that with it they may ascend to view the coming glorious dawn from a top of our Plateau of invincibility...

I am the fox, I am the lion, I AM EAGLE!

ORDER FROM CHAOS
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Frank Stöver



In Memoriam

NECRONY are no more! Unfortunately the band decided to split up as they 'lost the spirit they once had' (according to Anders Jakobson), so this is the final interview with Sweden's answer to Carcass, given by... guess who... yeah ANDERS JAKOBSON...

At the time when your debut album came out, I was a little bit surprised that there's no old songs on it... Was it just because people can still hold of your demo and 7" or don't you like your older material anymore? Well both. At the time we didn't think the old material was good enough to be on the cd and beside that we also had alot of new songs. We felt that there was a 'night and day' difference between the old and new material. I don't know how big the difference is for a normal listener but for us playing that old stuff it's just too embarrassing! The music is so simple and the riffs suck big time and so on... We had big plans to include a re-recording of the B-side track of the 7" since it was our best track at that time but we were too productive and wrote so many new songs (our oldest material is still available, as you wrote, and if people wanna hear that stuff they are free to check it out, but I advice you to buy the cd instead... With the release of your 7" you had started to work with Poser-slaughter Rec. and also with Ola Larsson as an artist... Did you get in touch with him through Poser-slaughter or was it your own choice to work with him? "No, we got in touch with him by

ourselves. We had seen some of his stuff and thought that his style would suite our music, so I got ahold of his phonenumber and called him up. He was of course very interested in working with us and I told him that we wanted a picture of a doctor holding a not particularly fresh baby and a sort of ringformation for the backcover. My description of the doctor was very brief so when the stuff arrived I almost died by surprise! It was so good! I don't regret working with Ola! He's got an incredible style and his artwork is amazing, so could you imagine to work with him on a permanent base, like (for example) MAIDEN did with Derek Riggs? Has he done stuff besides NECRONY? "The first thing I saw drawn by Ola was the cover of TRAUMATIC's demo which was a cool but simple picture. Then I saw the cover picture of TRAUMATIC's 7" and then I knew he was the right artist for NECRONY! Besides NECRONY and TRAUMATIC he has worked with FUNERAL FEAST (Ola played the drums for them on their first demo), LEUKEMIA (demo cover), CRIPPLE + INVERTED (t-shirt designs) and some stuff for a swedish magazine called CLOSE-UP. Also I've seen alot of other stuff he's made, for ex -

ample a science fiction comic that was really cool and an unbelievable cool drawing of a middle age morticians lab! Our work w/ Ola ended with the cd-cover since the stuff we produced after it demanded another kind of artwork, but I'm pretty sure I will work with him in the future although it was quite a long time since I spoke to him... Besides, Derek Riggs stopped working with IRON MAIDEN after the 'Seventh son...' album!" (yeah, and I stopped listening to IRON MAIDEN with that album, so... Ed.) Another person who's pretty heavy involved in the NECRONY work is Dan Swans, who created a brilliant production on all of your releases... Could you imagine to work with someone else or is Dan kinda like the 3rd (real) member of NECRONY? "Brilliant productions... well, I don't consider the production of the 7" having anything to do with the word 'brilliant'! The production of the demo was ok, since it was recorded on a 4-tracker, but the 8-track recording of the 7" could have been much better. The cd is ok, I'd preferred much heavier guitars and the whole production of the mcd could have been heavier and better. The promo-tape we recorded in December '93

is the only NECRONY recording I'm totally satisfied with. Our goal was to be the first swedish band to record an album with the producer god Colin Richardson, but it was quite impossible. I think he is the only person we would have liked to record something with but Dan Swand is the producer for this kind of music in Sweden!

As your music and lyrics are totally inspired by the almighty CARCASS, I was wondering if you were happy about them changing their style or do you miss the 'Symphonies... period... I mean alot of old CARCASS fans might be buying your stuff now instead so...

"One thing I've learned during my time in the scene is to accept progression. I adore all the stuff CARCASS have ever produced, from the 'Die in pain' demo '85 to the 'Heartwork EP' (although I sincerely hope that the new songs on the ep not show the style of CARCASS 5th album...) Honestly speaking, would it really be so great if CARCASS re-made 'Symphonies...' on the 3rd and 4th album? I don't think so. I think that all the people who complain about CARCASS' progression should listen to 'Symphonies...' again, if it's the stuff you wanna hear. That's what I do when I miss that stuff. We've heard from time to time that our cd continued where 'Symphonies...' ended and that is pretty hard for us to agree with that statement since I don't consider our cd being comparable with a true masterpiece like 'Symphonies...' "

When did you get the idea to record a cover-cd and were you able to include all your favourite tracks on it or will there be a 'Part II' sometime?

"The idea came up before the 'Pathological...' cd was recorded. We were dealing with Slaughter/Exhumed Records about a mc/lp/cd and also about a 7" including some covers and one old song and one specially written song. But we decided to do the cd with Poserslaughter and still doing the covering thing with Exhumed. Chris wanted it to be a mc instead with 21 minutes of playing time and we agreed on that. But when it was time to think serious about the mc we decided to do it on Poserslaughter since Exhumed was kind of 'untrustable' at the moment. So we did it and think it came out ok. We did think of making another cover mc with 4 old swedish death metal tracks, but it won't be done..."

Which songs would you have recorded?

"We thought of recording 'Torn apart' (of course!), GRAVE'S - 'Extremely rotten flesh' and a NIHILIST track... maybe 'Severe burns' in the 'Drowned'-version. And the 4th track = ? = not decided. It could have been a cool cd don't you think? (It could for SURE! -Ed.)

To get back to the first cover cd I'd like to know a little bit more about the origin of the cover and title, which was a really cool idea...

"From the beginning it was meant to be called 'Flesh ripping CARCASS rip off?' and the cover was a wellknown CARCASS picture that we'd re-arranged a bit (included somewhere in this feature-Ed.) but when the ting developed into a mc we threw that idea away. I don't remember exactly when and how we came up with the idea of doing a parody of the 'Necroticism...' concept, but firstly we thought of only having two of the

four pictures. But at the time of shooting the pics we decided to do all four. The 'Bill', 'Ken' and 'Jeff' pictures were taken outside our rehearsal place and the 'Mike' picture was taken at Rickards home. That picture is almost TOO look-alike! The guy who printed the photos really thought it was the same picture as on the CARCASS-sleeve! Anyway, we arranged the four photos on a steelbed at the local hospital's animal department where Rickard works from time to time, and with alot of scissors, ketchup and weird body-positions (!) we managed to get ONE good picture out of 24! Really unbelievable! I hope everybody thinks the cover is as good as we do..."

Would you like to comment on each of the tracks and why you decided to include them instead of others?

"Eh...okay! 1: 'Fermenting innards' - this was the first track I managed to pick out in my entire life and I really thank the unreleased second PEELSESSION of CARCASS for that, since the tones were a bit easier to hear on that version. It's probably the best track on 'Reek of putrefaction' and it has always meant alot to us.

2: 'Swarming vulgar mass...' - it's the only track on 'Symphonies...' that haven't got a guitarsolo (!) and besides it's a great song with awesome lyrics. Stevo of IMPETIGO helped me to pick this one out & he actually wrote it down on paper for me! The last melody isn't completely right though... it was a bit too tricky for my ears but I think it came out good anyway, especially the vocals.

3: 'Die in pain' - it's a classic what else can I say?!

4: 'Mucupurulence excretor' - also known as 'Face melitaargh' on the first demo. It's one of the anonymous tracks on 'Reek...' since it was excluded on the 'Symphonies...' cd. Also it has the most advanced and extreme lyrics on 'Reek...' and it totally rules!

5: 'Dis-organ-ized' - a classic, so simple but yet so great! Stevo wrote this down for me as well & even though IMPETIGO didn't inspire us so much, we did the song 100%!

6: 'Bodily dismemberment' - REPU- LSION are truly the most legendary gore-core band and excluding them on a NECRONY cover record would have been a catastrophe!

7: 'Festering boils' - the original recording of this track is so extreme. A pounding bass just grinds and you don't have a clue if it's a fast or slow song until the drums begin. This kind of effect inspired us in the song 'Gynopathological...' on our cd. This song also includes the best vocals Rickard ever has done in NECRONY!

8: 'Cenotaph' - BOLT THROWER meant a lot to me during the time after our 7" and this track is exactly like 'Dis-organ-ized', simple yet great. I just wished we had heavier guitars...

9: 'Lucid fairytale' and 10: 'The kill' and 11: 'Deceiver' - old NAPALM DEATH is the leading band when it comes down to true grind-core. A big inspiration.

12: 'The day man lost' - imagine how nice the death metal scene would have been if the true CARCASS had continued after the 'Infestation of evil' demo, recorded an album with Johan on vocals and Mike on guitars and NOT developed into DISMEMBER? Now, I'd like to



see that...! Was it a pleasure for you to work with Johan (and Stevo) finally? It seems you admire both people alot...

"Working with Johan on the cd was kind of a dream come true actually. At that time he was our favourite death metal vocalist - just listen to the live-7" with CARNAGE - it rules! Can you imagine that Fred Estby didn't want him to sing so deep on the 'Infestation...' demo? Fred wanted more light vocals like L.G. - horrible! Johan was as nice as we'd wished and he worked with us on totally idealistic basis, we only paid his travelling expenses. It was great. It's just so sad, that he's so nice that he kicked himself out of FURBOWL a while ago. Too bad! Stevo is one of the greatest underground persons around and I'm happy knowing him, although it was a REALLY long time since he wrote me (where are you?). I'm very thankful for the stuff he helped us with for the mc."

Tell us a little bit about the Germany tour you did and which other members you brought along for it...!!

"The line-up was not temporary & the new members we had were: Daniel Andersson (bass), maybe to some known as the bassplayer in a tech-death band from Örebro called MANIFREST and Johan Brandt (guitar) - previously unknown in the underground. The tour was arranged by Stefan Hanus of FLESHCRAWL and big thanks to him for all the good work. The first NECRONY gig EVER (!) was at a sort of youth place in Verden outside Bremen. On the soundcheck I broke one of my strings so I couldn't tune my guitar properly during the gig. The sound was awful and the audience was lame so the first NECRONY gig ever turned out as a total mistake!! I'm so embarrassed that you Frank has been there...but as Leif told me: 'At least you play-

ed 'The day man lost'! The second gig was in a really rough place in eastern Germany, in Senftenberg to be exact. That gig we played more relaxed even though we were totally out of tune. (Just like in Verden...-Ed.) We also met Peter Neuber for the first time and that was fun. The people were very nice and we got alot of things for free. Next day we drove a really long way down to Illertissen and met the FLESHCRAWL guys who were really nice (by the way Leif, I remembered to say 'Heißgurst' to them!). The gig was in Bad Würrichshofen at a really cool rock club called U2. The gig went well and we sold alot of stuff. It was cool. Next day we could finally rest for a while, before we went to a little place called Statten which was also a cool place. Unfortunately the PA arrived too late so we had to play a shortened gig as the second act, which was bad because we performed at our best this evening. Finally, we went to Berlin and performed at the Knaack Club. Like the first gig, the sound was terrible and I broke a string again, so we had to stop the gig. The tour could have ended a more better way... Anyway, looking back on those intense 5 days we really had a good time and most of the people we met were nice and I don't regret doing the tour. I hope we didn't disappoint all the German fans! I would also like to say that all of you who took pictures of us or videotaped us to send copies of the stuff or at least contact us so we can buy the stuff from you - it would mean alot to us!"

"NECRONY is a band that's heavily connected to the old school of death metal. I would like to hear your comments on the new and 'improved' styles within the scene such as gothic, industrial or melodic death... It's so strange that when a new branch on the death metal tree



emerges EVERYBODY has to climb it! Some years ago, AT THE GATES introduced a new kind of guitar-oriented death metal and at once all new bands in Sweden played this stuff. Now, all new bands play this stuff with a little touch of black metal and the old-school type of bands are easily counted. The bigger bands (ENTOMBED, GRAVE, AT THE GATES etc.) develop their stuff but the small bands just follow the trends. Sadly, NECRONY was influenced by the movements in the scene which lead into a difference in our musical direction and into the death of the band. I'm afraid that if we'd continued people had been really confused hearing our stuff. Onto your question then: I'm of course open for development in the death metal scene and it's always interesting to hear something new, but I just wished that smaller bands not always followed the bigger bands in their footsteps... I hope it'll survive for some more years!"

What can we expect from you guys in the future?

"As far as NECRONY goes, nothing since we split! But I'm sure you will see our names here and there in the future anyway. Me and Rickard are still involved in the grindcore band NASUM whose goal is to save the dying grindcore scene. Our first releases, a split 7" with AGATHOCLES and REALLY FAST Vol.9 (a Swedish HC comp. 1p, where we perform 9 tracks!) were released last autumn/winter. The 1st of September we were in Unisound and recorded 16 tracks for a new split-7" (this time with PSYCHO) and for a comp. mcd. Both releases will be out now. In November '94 we visited another studio and recorded a demo but it didn't turn out so good and some weeks ago we recorded a 18 track mcd in Unisound to be released by Poserslaughter. It became very good. It's called 'Industrislaven' and I advice all you true old school-grindcore fans to check it out (and all our other stuff as well). Me and Rickard have also plans to start playing real old school death metal (a la GRAVE, CARNAGE...) but who knows if we will? I will probably record my last 4 NECRONY songs with Dan Swanö sometime this year. I will do the stuff by myself with programmed drums. If



it will be released it will not be under the name NECRONY, that's for sure! The reason I do this is because I don't wanna waste songs! Otherwise I don't know what you'll hear from us..." (there's also a project of Anders and Dan Swanö called ROUTE NINE. They have recorded a 7" and two demos so far... check 'em out! -Ed)

Anything else you'd like to express?

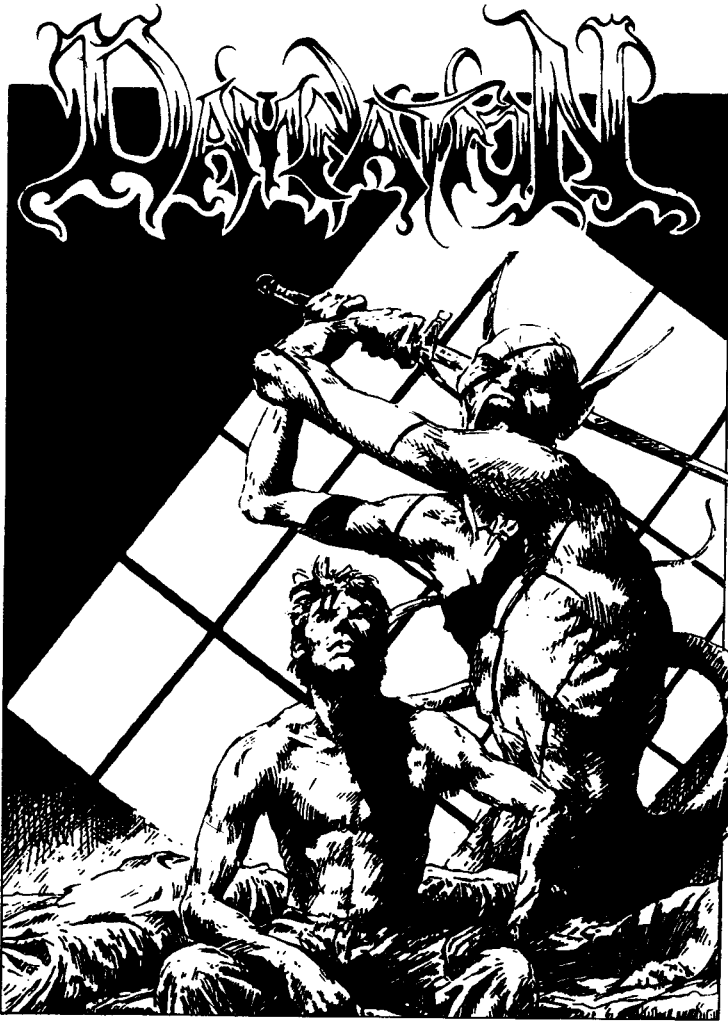
"Yes, I'd like to state out my thanks to all those in this scene who have supported us during the years of our existing. All the zine editors, comp. tape guys (alth-

ough we can't say we're satisfied with your work - too many rips in that scene), all the normal people who bought our stuff - we hope we've given you some entertainment with our music! I'd also like to thank all the 'fans' in Germany which out of the question is the country that we are most popular in, for the great support. All of you who came to our gigs on the tour and the gig-organizers. You've ment alot to us and we have learned a lot by being in the scene for those four years. You are always free to write us and your letters will al-

ways be answered if there's a IRC in the envelope. If you want our last recording, the promo '93/'94, just send me a blank tape and 2 IRC's. Big thanks to you Frank (and Leif) for this interview which I will see as the last official NECRONY interview - thanks for everything!"

Anders Jakobson
Lövstagatan 36
703 56 Örebro
Sweden

Frank Stöver



Divine Darkness

The name seems to be new, but the members are not! DAMNATION is a Swedish band featuring members of DISMEMBER and UNANIMATED and their 4-track demo offers some really aggressive black/death metal. Drummer BJÖRN might not be known to the underground that much, but after this interview times are going to change... FOR SURE!

Due to the fact that I got no info at all about DAMNATION, I would like you to tell us how you were able to hook up with Richard (of DISMEMBER) and Peter (of UNANIMATED)... How did DAMNATION, or better the idea for it come to live?

"I've always been friends w/ Peter and Richard as long as I've been into death/black metal. So in late '89 we came up with the idea to form a band, playing both BATHORY covers and own black metal tunes. But now we concentrate more on making own songs instead of playing BATHORY covers... but we still play some when we rehearse. It's like a drug."

Do you consider DAMNATION as some kind of project only because of the other members main bands?

"Not at all! We're absolutely not just a 'trendy' black metal band, formed just because it's a popular style right now. We've played our music for lots of years, but we've never released anything 'official' before. Just some 4-channel porta demos for ourselves. Richard & Peter have other bands too, but due to the fact that Richard writes the most, I don't think he takes DAMNATION as a side-project only! No, I'm SURE he doesn't! Same for Peter."

When did you find the time to write, rehearse and record the 4 songs (actually 3 songs) for 'Divine Darkness' and have you started to promote it in a massive way?

"As I said, Richard writes most of the stuff and he's almost always doing it at home. Then we meet in the rehearsal room putting the songs together, simple as that. We don't want to spend time doing nothing just play our old songs when we rehearse - we want new stuff! And for promotion, we have sent out thousands of flyers and there are a few distributors over the world selling our demo."

Is Richard not satisfied in DISMEMBER anymore, as he also works with UNANIMATED besides DAMNATION?

"No, of course he's not! He really thinks the new album, 'Massive killing capacity' is a killer! But he wants to get his evil ideas out and that sicko stuff doesn't fit in DISMEMBER. So I think DAMNATION is good for him. As for his membership in UNANIMATED, I can tell you that he started with them again (he actually started UNANIMATED in '88), because the old bass player left them before the recordings of 'Ancient god of evil'. So I guess it was obvious for Richard to reunite with them again. I think he's the only guy fitting in UNANIMATED, kinda like the 'true' bass player..."

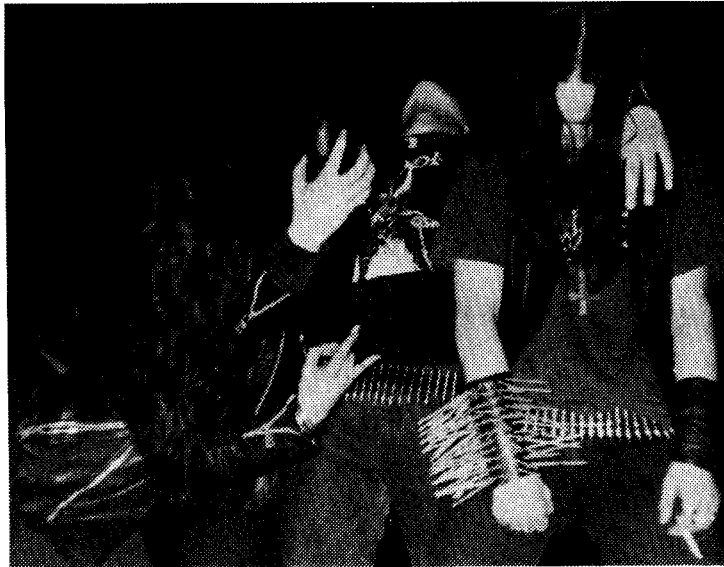
You call your style 'occult Swedish black metal', but to me there's also a big DISSECTION influence in your material, so what made you use the term 'black' metal?

"I don't hear ANY DISSECTION influences in our music. Why is every band, playing black/

death or whatever, using melo-
 logical riffs, influenced by
 DISSECTION ? (maybe because
 they were the FIRST ?!-Ed.)
 Everybody thinks so. DISSEC-
 TION was NOT the first band
 in Sweden playing melo-
 black/death metal. (No ?!Who
 was it then ?!-Ed.) Maybe
 black metal with death in-
 fluences is a better name
 for our music, but you should
 not place it in any particu-
 lar category. We play our th-
 ing and because it's got
 occult lyrics, we think it's
 a quite good description."
 Who came up with the idea to
 record a BATHORY-cover ?

"It was obvious for us. We
 wanted to honour the band,
 that got us lots of great
 albums and lots of inspira-
 tion. The choice of 'The re-
 turn of darkness and evil'
 was because it's a killer !"
 I find it rather strange th-
 at during the big black me-
 tal trend, a lot of bands come
 up with side-projects or sw-
 itch their style from death
 to black metal... Why haven't
 they done it in the past ? I
 mean, NOW it seems like ju-
 mping on a bandwagon or tr-
 ying to cash-in... Your com-
 ments on that ?

"It's a big problem and it
 destroys the whole undergr-
 ound ! People just play
 it for fun or because it's
 easier to get known with and
 not because they live for
 this music. Death to false
 people ! And the 'side'pro-
 ject bands... I really don't
 know why people that are
 playing in a band, have a side
 band or solo-project that
 sounds exactly like their
 main band. Why don't they use
 the songs for their main
 band instead ??"



The demo-cover for ' Divine
 darkness' was pretty simple
 (xeroxed, b/w, no lyrics...) So
 what made you do so ? Lack
 of money or have other rea-
 sons been involved also ?
 "Well, first of all we didn't
 thought we would sell as ma-
 ny demos as we have, so in
 the beginning we made 50 de-
 mos, but we sold them in like
 a week. So everytime we buy
 more tapes, we think ' what
 the hell, why print covers, if
 we not sell any more tapes '
 But maybe we are gonna make

new professional covers. But
 really, what the hell, it's s
 the music that is the most
 important... But yeah, it was
 lack of money too !"
 Was it just my personal luck
 or is every single cassette
 in 'bloody' red ? It looks
 really cool...
 "Hehe... Our bloodthirst
 forced us to choose red tapes!"
 Will you continue to
 work with DAMNATION ? Are there
 any new releases coming up
 in the near future ? New demo
 or ?" or album ?

"We hope to release some
 thing before summer '95. But
 we don't have any deal, be-
 cause we haven't sent the
 demo to any record label .
 Maybe we do a new demo soon
 with a little better sound ,
 but still aggressive evil
 black/death (happy now !) me-
 tal."

Would you like to tell a
 little bit about the lyrics
 and who writes them ?

"Richard writes all lyrics &
 I can't really answer what
 they are about... But for su-
 re they are dreams and sick
 thoughts in the occult way."
 Nearly all our readers will
 know UNANIMATED or DISMEMBER
 so could you tell us a litt-
 le bit about yourself , where
 you came from etc. ?!

"I haven't really played in
 any other band before DAMNA-
 TION. Just some highschool -
 jokes. But some years ago I
 used to play in unknown acts
 like ORNAMENT and CHARRED
 REMAINS (AUTOPSY rip-off !).
 But we never released any-
 thing and DAMNATION has al-
 ways been my # 1 band. So, I
 really don't have the back-
 ground like Richard & Pe-
 ter."

Ok, anything else we might
 have forgotten ?

"Yes, actually why Peter (and
 the rest of the band) split-
 up MERCILESS... Idiots... MER-
 CILESS rules !! Thank a lot
 for the interview. Demos are
 for sale at the price of \$ 6
 so write..."

DAMNATION
 c/o Björn Gramell
 Ekensbergsv. 128
 S - 117 69 Stockholm
 Sweden

Frank Stöver

DORSAL atlantica

They came, they saw, they conquered...

Maybe we should start this
 conversation with some in-
 troduction words about how
 DORSAL ATLANTICA came to li-
 ve and when...

"We came to live in 1983, as
 a three-piece band in Rio de
 Janeiro City, Brazil. In that
 time, there was no scene at
 all in Rio, not even in Bra-
 zil. We had the guts to play
 really fast, heavy, loud and
 extreme music - starting so-
 mething new. We were connec-
 ted with the bands we used
 to like and who played the
 same stuff in the early 80's
 like SODOM, DESTRUCTION, KREA-
 TOR, POSSESSED, VENOM, HELLHA -
 MMER etc. Tape trading made
 it possible to get some con-
 nections..."

Before you did your 1986 al-
 bum 'Antes do fim', I guess
 you had several demos recor-
 ded, so would you like to ta-
 lk about them in retrospect ?
 "The band recorded one demo
 only, because when we had re-
 corded the second demo, we'd
 decided to make a self-pro-
 duced record of the same ta-
 pe. We distributed the record
 all over the country in 1985
 and the result was so great,
 that we were invited by a
 brazilian record label to
 make our first individual lp
 which was released the follow-
 ing year, 1986. The original
 cover of 'Before the end'
 ('Antes do fim' in portugue-
 se language) was censored by
 the producer, who considered
 it as a total uncommercial
 cover. Originally we wanted
 three corpses in a morgue on
 it..."

Have you ever had line-
 up changes or is DORSAL ATLAN-
 TICA still the same band as
 in the beginning ?

"Since the foundation of the
 band, me and my brother, the
 bass player, have been play-

There's life after SEPULTURA in Brazil ! Well, DORSAL AT -
 LANTICA could easily be in the same position as their co-
 untrymates, if Roadrunner would have picked up them instead
 of Max & Co. a couple of years ago. Their potential is just
 amazing and due to the fact that they have been around for
 so long by now, it's time to wake up some europeans by sup-
 porting them through this interview. Answers were given by
 CARLOS LOPES, the band's guitarist/vocalist...



ing together. Most of the
 drummers have quit because
 their mind and thoughts cha-
 nged. Their believes were th-
 at the band wasn't their per-
 sonal battle, that I'm the
 most interested person ! But
 the band is one for all and
 all for one, that's my thou-
 ght ! Our actual drummer has
 been playing with us for 5
 years. It's like a marriage,
 and telling the truth, it has
 been lasting longer than my
 personal relationships...
 Why did you decide to work
 as a 3-piece band ?

"Guitar riffs over bass li-
 nes rule !"
 'Antes do fim' was released
 in '86 with portuguese ly-
 rics and there's also a ver-
 sion of 'Divide & conquer'
 in portuguese... Why did you
 sing in that language back
 then ? Was it a problem for
 you to write in the english
 language ?

"We wanted to spread our ly-
 rical message to the brazi-
 lian public and it was possi-
 ble because we've sang in
 the portuguese language. That
 had strengthened our name &
 ideas in our own country for
 sure. The following and natu-
 ral consequence should be
 the same thing abroad. And
 that's what we've been do-
 ing, singing in english to
 everybody ! First we wrote
 the lyrics in portuguese and
 then translated them into
 english but now we write in
 english from the beginning,
 asking some friends to cor-
 rect the sentences."

You mentioned to me that
 your debut album was your
 most popular album, so would
 you like to tell us more
 about that ?

"To get the meaning of what
 had succeeded in '86, the year
 'Before the end' was iss-

ed, you have to understand historical and political aspects involved in the process. In the year the album came out, the Brazilian government had released an economical strategy, which has maintained some (fictional) stability, because all the prices had to be the same during some months and not increase. Before the end came out in that period when people had conditions for consuming. And maybe the most important fact is, the album was the first South American independent underground metal/HC/death/thrash whatever you wanna call it noise put in a piece of vinyl. We've founded a movement and created a style! SEPULTURA's Max had told to a special edition of 'Metal Maniacs' (History of metal) that 'Before the end' is one of the 10 essential albums of all time!"

Some words about the label maybe, that released your old albums...

"Before the end" was issued by a small label which had failed 2 years after the release. The follow-up albums 'Divide and conquer' ('88), 'Searching for the light' ('90) and 'Musical guide from stelliun' ('92) were produced by another label that closed the door last year. And then we've moved on to our actual label that released our newest album 'Alea jacta est'. The problem with the old releases was, that the labels didn't put them out in time. My old boss told me that the cd-advent should blow up the independent productions in Brazil!"

How did you get together w/ Wild Rags Rec. for the release of 'Searching for the light' and what kind of experiences have you made during that particular time?

"We've sent a tape to Richard from Wild Rags, who got interested in the band and we signed for the release of 'Searching for the light'. But unfortunately, the label didn't work professionally. He seemed to be cool, but I haven't agreed with some of his ideas and procedures. It's a shame, because I really was into the idea of growing together, both the band and his label, but it didn't happen. I started to worry about the label when I read an ad from NUCLEAR DEATH, one of his bands, published in a mag. I don't remember exactly but it was warning people not to buy Wild Rags stuff, because he is a rip-off!"

Similar to Osmose Prod. who have done the same thing, accusing J.L. America of bootlegging their original stuff. The only thing I'm sure about is, that I've never got paid for any records sold. I've never got any royalties from him!"

It seems to me that you always cared a lot about the lyrical contents of your material, so would you like to tell us about your best creations maybe? Which songs do you consider as your best, lyric-wise?

"Music is attitude and music has to respect people and should have self-respect. I



always like to watch cult-movies and read good literature, but that's not the point, because even an undereducated person can be wise, without knowing any great classic book, because life is a great school and teaches you what's good and bad. For me, music has its role, can be a step back or a step forward. We've started writing about violence at a simple approach. But we've been maturing and our lyrics increased in quality and concepts a lot. I really loved what we've been writing all those years. The last three records are part of a mystical trilogy, which is my personal project to discuss and find solutions for the development of humanity."

You've already supported a lot of well-known bands over the years... Would you like to give us your impressions about those happenings?

"We've supported bands like VENOM, EXCITER, EXUMER (from Germany), NASTY SAVAGE, TESTAMENT, KREATOR, MOTORHEAD etc. I used to be a great VENOM fan, but they treated people here like shit, mainly Cronos and they came here in their 'Calm before the storm' era,

with the guitar players wearing yellow scribes hanging down from both arms! It was very hot in the venue & it was very funny to watch Abaddon lying on the ground behind the drum set and gasping for air, while Cronos was astonished, the guitar-players were swinging towels to fresh the 'dead body' of Abaddon! The Brazilian tour stopped suddenly because the English promoter hadn't paid anyone of the local staff - production and VENOM were arrested in hotel rooms by the federal police until the English decided (by force) to pay! The relationship w/ KREATOR, NASTY SAVAGE and MOTORHEAD was ok. NASTY SAVAGE and MOTORHEAD even did com-positions about those Brazilian tours which were released on their albums 'Indulgence' and '1916'."

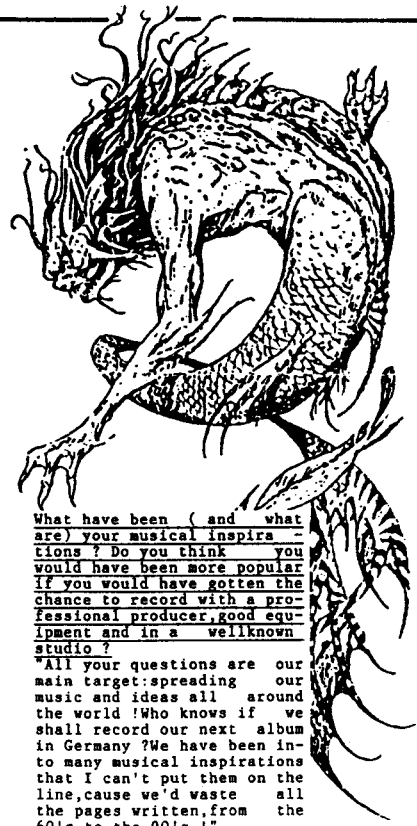
You are also good friends w/ SEPULTURA, but unfortunately it hasn't really helped you when it comes to worldwide recognition... Have you ever asked them to help you out in some way?

"Max respects me as a musician and as a friend, because when they were starting their career, I'd treated 'em very well and we've build up a great friendship, playing gigs together. It's up to Max to do what he wants, concerning giving us a hand or not. He knows the business a lot better than anyone." Your latest two albums must have been your most professional ones to date, so how do you see them, compared to your older material? Is the time right now to get a license deal for the rest of the world?

"Believe it or not, our last 2 albums were the only ones which we had a producer working with us, and his talent behind the console with machines and mics has been fundamental. The production from 'Alea jacta est' is better than the stuff we did before and we are on our highest point of our career. Producing better songs and breaking new grounds, taking the band to the next level. Raw magazine gave us the maximum note in their review & all the Brazilian reviews have considered 'Alea jacta est' the best album of the year. How many bands around are still on the top after a ten year career?"

'Alea jacta est' has got a lyrical concept... Would you like to tell us the story behind it?

"'Alea jacta est' tells a story about a black-skin christ who came up from the slums, and in the end, after he had been misunderstood & underrated, he is condemned to a crucifixion ordered by the government association, made by military people, drug dealers and the mob itself. The crucifixion is broadcasted all around the world by every television network and then the black messiah returns to life, not embodied, but through the media, using all the TV's, faxes, computers and radio stations around, transmitting his speech directly from beyond. It's a tale against the racism, the intolerance and the fanaticism!"



What have been (and what are) your musical inspirations? Do you think you would have been more popular if you would have gotten the chance to record with a professional producer, good equipment and in a well-known studio?

"All your questions are our main target: spreading our music and ideas all around the world! Who knows if we shall record our next album in Germany? We have been into many musical inspirations that I can't put them on the line, cause we'd waste all the pages written from the 60's to the 90's!"

How popular is DORSAL ATLANTICA in your own country by now?

"In the last 'Best of the year' election in a major Brazilian metal mag, we've won good ranks in almost all categories and charts: Best band, best record, best musician, best lyrics, best of all times etc. We've gotten a lot of respect and we have that for our country as well."

What are your plans for the near future?

"Release our albums worldwide, make better music and



lyrics and travel around the world for the promotion thing. Personally I'd like to visit all the European museums and breath that historical air and culture!"

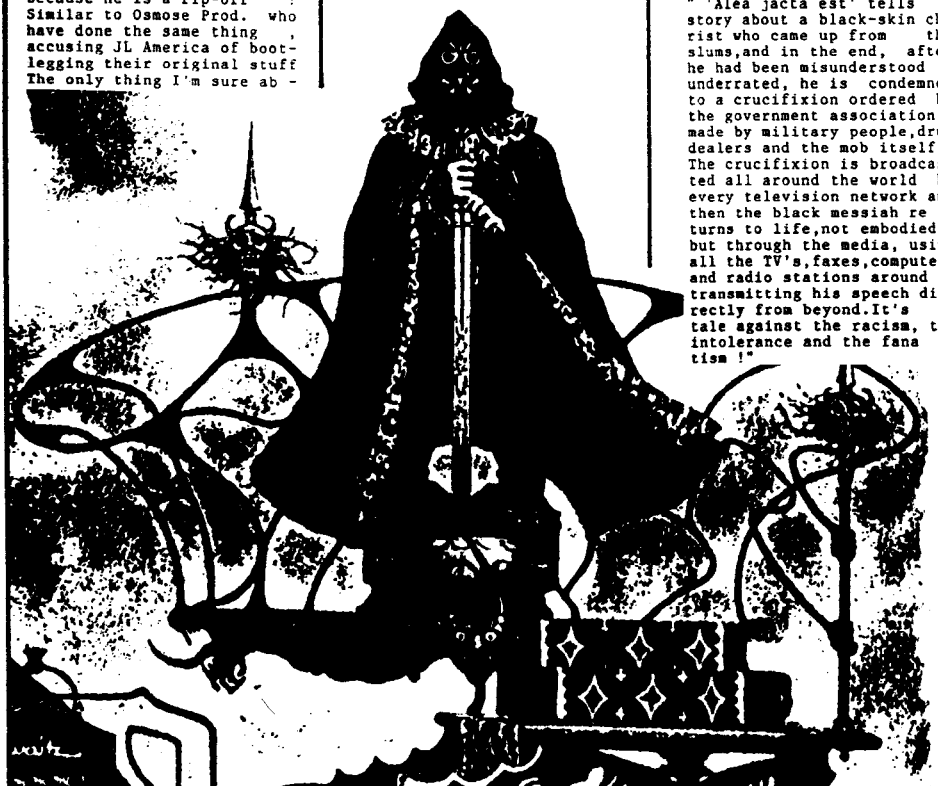
Anything else you'd like to mention here?

"Hope to get some recognition for our hard work and have our lyrics read by everybody who might understand our inner feelings through our writings."

DORSAL ATLANTICA
c/o Carlos Lopes
P.O. Box 33132
Rio de Janeiro, RJ 22442-970
Brazil

Their latest two releases are available for our German readers for 25,-DM each at our address.

Frank Stöver



DECEASED



When we talk about old-school bands, we have to talk about Virginia based four-piece DECEASED as well! These guys have always delivered an extremely raw form of death metal and should've been included in our zine earlier already. But due to lots of circumstances it never happened (from our side)! Now, a new album ('The blueprints for madness') is finally out and a compilation-ed of old demo-stuff followed shortly after on Last World Records ('Death Metal from the grave')...We ran out of lame excuses and Mary finally did what we always had in mind...She was able to get some infos from DECEASED mastermind KING FOWLEY...

You have a little casual journalism in your musical background - 'Sick Thrash', 'Horbid terror' and the projected 'Stay ugly'. Can you go into detail about these zines? Don't forget dates for any readers who are relatively new to the scene...
 "Well, I started doing a zine back in '85. That was HORRID TERROR. I only did a couple copies of each of the four issues I did. It was real sloppy and pretty much worthless. I think I only did them for myself to read. The SICK THRASH mag was actually an old friend's mag. This was around '88 and he was just getting into the underground etc. I just kinda gave him some contact addresses and wrote a little as well. Unfortunately he quickly became less into it and made the zine unrespectable, due to not sending bands and people their copies. I got out of that situation quickly. My new zine STAY TRUE, STAY UGLY AND STAY UNDERGROUND is my best attempt at a recognizable zine. I've already released two issues and my third one is coming along more professional than ever. I started this zine in mid-'94. Both issues are available for \$4.00 each through my address."
 Your band is from an area of Virginia that borders on the Capitol of the United States, Washington D.C. Can you tell us about the music scene there, past and present? Does DECEASED have a sizeable following from home?
 "Our scene has pretty much seen better days! It was tight knit back in the early 90's, but suddenly every person that made up our scene had to start their own band. With that came jealousy, little support and alot of other problems. The Washington D.C. scene has been around a long time. The legendary Dischord Records bands, like MINOR THREAT etc. had their big punk rock thing in the early 80's and we all know about bands like the BAD BRAINS who were born out of Washington D.C. DECEASED still has the few die-hards who support what we're doing but for the most part we do our things for ourselves."
 I know it happened several years back, but tell us how one of your original guitarists Doug Southern left the band and how you got Mike Smith. Does he have a track record with any other bands?
 "It was simply a musical/personal difference. I personally believe Doug wasn't happy at me for being the 'leader' of the band. Sure we all had say on everything,

but when important issues arose (such as collecting money from promoters after gigs) it seemed like it would be just me stepping forward. He had a drug problem as well, which made him very moody and unpredictable. Mike Smith is an old friend from the early 80's who used to go to all the local shows & shoot the shit with us. Mark recommended him to replace Doug in DECEASED. He's an incredible musician and a great friend. He used to play for a local technical metal band called RECALCITRANCE. Can you explain your fixation with the institution known as VOI VOD? Was your cover of their namesake song on 'The 13 frightened souls' just for grins, or was there more to it than that?
 "VOI VOD is a band that I've always looked up to and respected as musicians. They've never played it safe in the industry and that right there makes me stand up and cheer. Their music has always been 'off-the-wall' and different, which is how I like it. We did the cover on our ep as a salute to all their musical triumphs. By the way the new lp 'Negatron' fuckin kills !!!"
 For anyone who may not have heard it, review your most recent album 'The blueprints for madness' here. Satisfied with it?
 "Our new record is without doubt our biggest triumph yet. It has all the elements of what the band DECEASED stands for. Our playing has never been better and the songs are truly some of our best to date. The entire package leaves us very happy. No alternative, no rap, no techno re-mixes. Just good ol' death metal from the grave!"
 I've read that DECEASED plan to release an album of strictly covers - will that still happen?
 "Positively !!! I can't tell you exactly when or how, but it will happen. We really want to get nostalgic on it too. Some tunes we're thinking about are SAXON's 'Power and the glory', RAZOR's 'Evil invaders', 'Stage dive' from WHIPLASH, 'Witch hunt' from PILEDRIIVER, EXCITER's 'Violence and force', something from ACID, SODOM, RAW POWER, who knows ??? I'd say it will become reality in '96."
 I know you've done a boatload of shows. Any particularly good or bad ones you can recount here?
 "There's so many to choose from but the 'Luck of the corpse' record release show in Washington D.C. still is

my favourite. For the fact that it marked the release of our debut record that we had been trying to achieve since our conception. We went down 'Memory Lane' that night. As for the worst shows, probably the first show at the legendary 'Dive' G-Willikers in New Jersey. The place was so out of hand with

goes where in the music industry. I personally hate alot of bands for their 'here today, gone tomorrow', 'use and abuse' attitudes in music. What drives me crazy are bands that bandwagon - jump. Right now it's black metal that bands me up. Now a few bands have their place but out of nowhere ten bill-



rules and regulations it made it a nightmare. I'll never forget telling the club-owner to fuck himself and quitting halfway through our set. I always hated that place!
 One of your guitarists, Mark Adams once said to me: 'We're not worried about what we get paid for playing - that's what we have jobs for.' Does that statement reflect a mutual feeling by DECEASED? Care to elaborate any on it?
 "I'd say so! We never got into this for the money or notoriety. I think that's pretty obvious. I think if anything we go out of our way to avoid popularity. I personally couldn't give a rat's ass about money. Sure getting paid for a job well done goes hand in hand, but we will never get greedy or money hungry !!!"
 DECEASED has been a band for a long time (1986, if I'm correct?). How do you deal w/ and justify other bands who have existed for less time and enjoy considerable popularity now? Do you measure yourselves based on the success of your peers?
 "I don't personally care who

ion bands have sprung up to suck the genre dry of all its worth. Death metal saw it happen, as did thrash etc. Popularity contests are for people with personality problems and low self esteem. We make music for ourselves to enjoy and commit forever unto the world. If others enjoy it, great - if not, oh well! Our only goals as a band are to keep outdoing ourselves as a band and stay true to what we believe in."
 You're a physical player, you beat the snot out of your drums! Are you trained or self-taught? How long have you been playing?
 "My only lessons have been listening to other drummers. I'm self-taught and I'm happy for it. I play my own ideas and follow no rule book. I've been playing since '85." A formidable task you take on in doing vocals in addition to drumming. Who/ what put the bug in your ear to want to yell?
 "I've always lived for vocals. I originally planned to be a singer and as a kid for a few cheesy bands. I was. I feel that singing has alot to do with a band's appeal &

I didn't feel comfortable handing that over to just anybody, so I just did it. I'm actually going to be putting a straight forward heavy metal band together soon where I'll be doing vocals along the lines of MAIDEN or PRIEST. I assure you, I'm in no way a Halford or Dickinson, but I try my best. The project's called VOODOO!"

Do you feel you adequately front your band from behind your drumset? Has it ever been a consideration to use a stand-alone vocalist?

"I think so! I really try to go the 'extra mile' for the shows. I think it gave us some notoriety early on with the drummer/vocalist thing (even though KISS, ZOTROPE, EXCITER and a few others were way ahead of me). We have dabbled with the thought of a vocalist (we even considered a girl vocalist a few years back), but I don't think I could give up my crown. You have a side project band called DOOMSTONE that plays an earlier 80's style of heavy metal. Can you tell us about DOOMSTONE and the interest you maintain for this style of music?"

"I live for metal! Always have and always will. I put DOOMSTONE together to unleash a lot of my simple heavy metal roots. I wasn't about to lay it upon DECEASED to change to comfort me. I love playing all kinds of music and that was a form I was dying to create something for. The cd has actually gotten a lot of good press and that makes me happy for the fact that there must be some other 'old metal heads' out there besides myself."

DECEASED

What made you decide to found your own record label WITH YOUR TEETH? What's planned and what's in the back catalog?

"Again that was another childhood dream. I wanted to help others step up the ladder in the industry. I've released lots of stuff since the label's inception in '90. Three 7"es by ABOMINO, CORPUS ROTTUS and MORBIUS. Three cassette albums (by the three mentioned bands). One demo by DOOMSTONE. And three compilation cd's (with the fourth on the way). Right now I've just started OLD METAL RECORDS which is my off shoot of WITH YOUR TEETH. It'll be live 7" records by classic metal bands. The first one will be CIRITH UNGOL live. I want people to be able to remember where metal has come from. That will be out mid July. As for WITH YOUR TEETH, I will be doing albums by BIOVORE, BLACKLORD & more than likely the new DOOMSTONE (since Nosferatu fucked us over so bad!). Bands, labels, zines get in touch for further details!"

DECEASED has released one 7" ("Gutwrench") through Relapse Records in 3(1) different colors. Was any of that

your doing? Do you collect vinyl?

"Yyyeeesss!!!! I may live for metal but I crave vinyl like a junkie does heroin. I have well over 4000 records and I hope to one day say, that's just the tip of the iceberg. As for the 'Gutwrench' thing it was just a Relapse doing. For the other collectors in the world I would imagine."

DECEASED has developed a pattern of putting a lot of time in-between record releases. Is that intentional or circumstantial? Now's your chance to clear the air!

"100% circumstantial! We are always ready to release something. Whether it's a new album, a covers record, live, demos, whatever. Relapse has a lot going on in their camp and we sometimes get lost in the shuffle. It can get discouraging but we understand and we hope to stay more consistent in the future though."

What are your short term goals for DECEASED? Any long term?

"To finally do a tour (another one of my childhood dreams), get proper transportation for shows (we still don't own a van, truck, anything) and stay in close to the underground. As for long

term, just like I said earlier, stay true to ourselves!

Anything else of relevance you'd like to discuss here? Do you have any new material written for your next album?

"Just the usual hello and thanks to all who've stood behind us for so long! We do have new material in the works. The next record will finally unleash the whole concept we touched ground w/ on the 'Birth by radiation' and 'Nuclear exorcist' demos years ago. The record will be called 'Fearless-undead-machines'. Some new titles are: 'The silent creature', 'Beyond science', 'With twilight comes defeat', 'Graphic repulsion' and 'Night of the deceased'. It will be 100% death metal from the grave. We hope to have it unleashed by late '96 if not sooner. Everyone take care of themselves and get in touch! Death to techno, rap and posers! Cheers and stay ugly!"

DECEASED
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Mary Ciullo

MY DYING BRIDE

"A strange Metal band"?!?

"A strange metal band", that's what MY DYING BRIDE vocalgod AARON proposed without serious attempt as category for MY DYING BRIDE of these days...well, it always depends on the way you look at it! It was my first chance to catch those lovely metal-monsters from England and I did it twice...Additionally I made the following interview for you! Enjoy this cry of mankind...

Ok, first of all, what has happened lately to MY DYING BRIDE?

"Well, the album was released 3 weeks ago or something like that, we played Dynamo, which was the first live-show we've played for almost a year because we are very lazy! Playing live is strange, sometimes we really enjoy it, sometimes we don't! We are still enjoying it now while we are on tour, but before a tour we are like: 'Oh no, I don't wanna go, I don't wanna go, it's too scary, too nervous!', so we haven't played for a long time and it was funny that Dynamo, such a huge festival, was a warm-up for us for the tour. We did the Dynamo and 10 days later we go on tour! Ha, we are now working with a new sound engineer, brand-new equipment & the guitar players don't know how to use it properly yet, so it's gonna be a little bit noisy, but it should be ok, I hope!"

You are now leaving the death metal scene nearly completely, so it's gonna be a quite different audience...so, what do you expect?

"Definitely! We have never felt confined by the death metal boundaries! I mean, you don't have to scream that death metal growl all the time, people think you do, but you don't have to do that at all. We have never felt that we have to do everything, we have always felt, MY DYING BRIDE will do anything at all, it doesn't matter. (???-Ed.) We won't stick to one formula! Well, we have got a violin player, that's not normal...it's getting normal, anyway, with more people w/ violins! We were since the beginning a death metal band w/ some strange ideas...hm, blood

on earth, there is no single way of describing the sound of music we do now (Avantgarde; classical, gothic, rock, doom; Wasn't that bad Aaron, ha! -Leif) And we really are experiencing new audiences! There's gonna be a lot more people who missed the old death metal style, who would have liked to hear some of the growling on



the new album...we tried, but it doesn't work! You know, there are tapes back in England, with the new songs on with death metal vocals! They were ok, but when I started singing normally we noticed that it just fits better with what everyone in the band is doing! We made them come to the same sort of level as the music and I wasn't worried about what people would say! We are not gonna stay, keeping the same piece of music for the rest of our lives!"

Sure, but then again, there's another problem, because I guess a big amount of people didn't have the opportunity to attend to your gigs before and they would surely want to hear old songs with you doing the growl, agree??!

"Oh yeah, definitely...we ALWAYS sing 'Forever people' at the very end of the show because I think it's a fucking brilliant song and I scream my head off (HE IS RIGHT!!-Leif) like I did on the first album, I really fuckin' go for it!!! We will always sing the old songs as they were then. I'm not gonna sing 'Forever people' in the vocal I sing in at the moment, it simply would not work! The song was written to have a death metal vocal, so I'm not gonna change it now, coz it would sound stupid! So yeah, we are still singing the old songs!!"

You were always using colours and symbolism as stylistic device for your covers and all the precedent artwork of yours had a dark gloomy atmosphere. Now it's the complete opposite with the white cover and without your original logo. Was it like you knew your musical style changed and that you wan-

ted to have the representative artwork thing changing as well?

"No, not really! First of all we got 3 albums out and our logo is only on one of them... it wasn't on the first album either. It just didn't fit on the front cover of the album properly when I was designing it, it looked out of place and I wasn't afraid to loose it for this album! I wanted a plain black and white cover, because the kind of whole concept for the album is darkness and light, good and evil, heaven and hell! You know, the angel is the light and the goodness and on the dark river is the mysterious, sometimes evil thing. And that's basically what the album is all about: Good and bad!"

You always avoided to explain your lyrics and to me it seemed like you write something, which sounds and looks good (because of the untypical poetic english) and later on you read them and discover at once something you didn't put there by purpose, a hidden meaning you didn't expect there. Is that your personal formula?

"Sometimes. Quite often, when I want to write about a subject, I won't be direct. Let's say, I wanted to write about this car, this seat... I wouldn't just go straight to it. I would

have to, because I love poetry, talk about lots of other things before I actually got to the seat. I have to elaborate, just go over the top and describe things and quite often it doesn't make any sense to a lot of people and they just think 'This guy is mad!' But it makes sense to me, I know what I'm saying. I know what I'm trying to mean, but still it's difficult to explain the lyrics sometimes. You know, it sounds very common to sing about death and people in this business read death metal lyrics from other albums, they understand them very easily & they read ours and don't know what it means, but it's still the same kind of death metal! There are still songs about people dying in pain but it's not obvious... that's just my style! I know it's very selfish, I write for myself! I write a line, I know what it means and don't care about the rest. I got to explain them to the other bandmembers as well" And because you are such a perfectionist: Are you still satisfied with your vocals, the lyrics and the cover?

"Of course NOT! Hehe, I would like to change everything on it but I can't now!"
So, maybe your fast evolution as band was due to the fact that you were never real-

ly satisfied with a release & you knew you could do it better really at once??

"Yeah, the more you experiment, and you get away with it, people accept it. Then you think, 'Right, we were taking that step, we can now take a bigger step!' and people will expect you to do that now. If we did another album that sounded exactly like 'The angel and the dark river' people will be disappointed because they will think: 'I thought MY DYING BRIDE would advance a little bit more.'!"

How far can you go then?
"There is no limit! For the whole band, I don't think there is a limit! If someone comes up with a really wacky riff we will probably keep it if everybody in the band is happy with it! It's because we are a very democratic band!"
Would you still refuse to go on tour with PARADISE LOST?

"No, we would love to go on tour with them! Well, yes, we were fighting like fuck with them in the early days! Actually we have already played w/ them and that was why we were fighting. Things went wrong w/ the show, things went missing and equipment got damaged, so we blamed them and they blamed us, shit! We heard stories back then, that they said 'MY DYING BRIDE have just copied every-

thing we have done.' And that was completely false! I know Greg was a big CORONER, CANDLEMASS and CELTIC FROST fan and those bands have influenced PARADISE LOST. I'm a fan of those 3 bands as well, so they influenced MY DYING BRIDE. So, both bands were influenced by the same bands, so they're bound to sound similar and because they were a couple of years in front of us, it just looked like we were copying them all the way. But we were not, we were going back to CELTIC FROST! So things got out of hands, but as far as I'm concerned, everything is made up now! We would love to go on tour with PARADISE LOST" Thank again Aaron, wanna leave us with an underground message?

"Ehm, I don't know... it depends. Are we still in the underground? It's funny!"

I wouldn't be here if you were not, ha!

"Great, we are quite normal people, we are no huge rock stars and say fuck off to everybody all the time! I like to think that we are still a part of the underground. Just because we are not playing death metal it doesn't mean we have left and have gone somewhere else to play pop music! We are still an extreme band!"

Completely agree! 'Til next time!!

Leif Jensen



World Wide Web Sites

There's a lot of Black/Death Metal stuff on the Internet and here are some cool sites:

ORPHANAGE Homepage

Homepage from the dutch Doom/Death Metal band Orphanage...

<http://www.cs.ruu.nl/~jules/Orphanage>

ODIUS SANCTION Homepage

Homepage from the Death Metal band Odius Sanction which is located in Cleveland, Ohio...

<http://www.pitt.edu/~jbest2/odius/>

DEATH METAL/BLACK METAL ARCHIVE

Reviews, infos and lots of other stuff...

<http://bigdipper.umd.edu/metal.html>

SEPULTURA Homepage

Sepultura fans will love this page...

<http://www.d.umn.edu/~nbradley/sepultura.html>

NEW MEXICO DEATH Homepage

Welcome Death fans to the homepage of New Mexico Death Metal bands...

<http://www.unm.edu/~burnt/death.html>

VARIOUS INFO

Great homepage! Interviews, infos, 'zines... The Black Metal list... Check it out!

<http://www.lut.fi/~mega/muzac/info.html>

MIRV'S METAL PAGE

Everything from Doom to Death...

<http://www.transarc.com/afs/transarc.com/public/mirv/html/Music.html>

OBSCENITY

Perversion Mankind

The German death metal underground is still alive and well and as long as we have bands like OBSCENITY, the true death metal scene will continue to exist! This five-piece from the northern part of the country is around for quite a while already and has released two demos and two albums so far, all of them feature brutal straight forward stuff, based on the old tradition. Guitarist JENS, the newest member, answered our interview request and seems to be pissed about certain things...

Your debut demo got a lot of good reviews and according to your infosheet, you've had a few companies interested in the band. So, why did you decide to sign with West Virginia Records, a pretty new and unexperienced label, instead of a more established one? Which other companies got in touch and what was wrong with them?

"Yes, we had a few companies interested in OBSCENITY, but none of them seemed to be good enough, except for West Virginia Rec., which was wrong as we experienced afterwards. In our opinion WVR was already quite established, because of the many good bands they'd already signed, for example HOLY MOSES, WARPATH or INCUBATOR. Of course now we know better what kind of label WVR was... While you recorded the 1st album (and debut demo), you didn't have a bass player, so who played bass for you at that time and why haven't you just stayed a four-piece?"

"We never had a bass player, because we didn't find one who was good enough for our kind of music. A member of OBSCENITY has to be a person who fits to us personally & of course he must have high playing abilities. On 'Suffocated Truth' Henne, our guitarist, recorded all the bass lines. But for live presentations we needed a bass player, so we got Thimo for the job."

All of your demos always appear on the album that follows, so why do you use such a professional packaging/cover design for the demos? It would make more sense to me, if you would record different songs on your albums?

"Have you ever tried to get a record deal? (for VOICES? confused Ed.) No matter what kind of label? Let me tell you it's not easy at all, even on small labels. The A&R managers get hundreds of demos a day. They don't even look at a demo without a full-colour inlay. (I have my doubts... Ed.) And that's what a demo is for: Getting a record deal! And the fact why all our demo songs also appear on the following album is, because we think that our material is good enough to be presented to a bigger audience. As you know, the first and also the second album 'Perversion mankind' were distributed worldwide, which we can never achieve with a demo, that we distribute on our own. (Bullshit! -Ed.)"

When West Virginia Rec. was no more, did you have in mind to do a new demo from the beginning or have you tried to get signed again because of your old stuff?

"We thought it would be better to do a new demo, because in our opinion the 'demo-stuff' was much better than the songs on 'Suffocated Truth', so we thought, we'd have better chances getting a new deal."

For 'Perversion mankind' you ONCE AGAIN signed to a company that isn't established at all... don't you think it could hurt your reputation? That people loose their interest in the band because they don't expect a good album on such a label?

"Well, to be totally honest, we had some scruples, too! But it's better to record a cd on a small label than spending lots of money on a new demo. So we had to take the offer of D&S REC. By the way, do you know how difficult it is to get a record deal? Even on a small label? (you asked me that already -Ed.) I can tell you: the labels don't give a fuck, whether a band is good or not. They want to sell the band. And death metal is gone. As a death metal band you can't stand a chance to get on top in these days. It's only about money and what kind of 'friends' you have. So, you can't say that bands on small labels are worse than others. (Never said so! -Ed.)"

Would you agree that your band logo is also a pretty unprofessional one? Have you ever thought about a new logo?

"What do you want? A band logo like ENSLAVED which nobody can read? (no, just a logo that looks a little bit more professional -Ed.) We like our logo and we'll never change it. Our fans know who we are no matter what kind of logo we have. But we used it for so long that everybody who sees the logo, combines something with it. That's very important. A logo has to be remarkable and I think ours is!"

You already played many shows with established acts, but I doubt that they have been organized by any of your labels, so did you organize them on your own?

"Yes, mostly we organized it, or any other person, but never our label. Our label is not very competent on that part. It often happens that we get an offer from some guy (the manager or a band member) to play one or two shows as a support act, as it happened with ATRICITY or MESSIAH and so on."

Why did Dirk leave the band and how did you get in touch with OBSCENITY?

"It was Dirk's free will to leave the band. He had better things to do, so one day he started being absent from practicing. OBSCENITY had to find a new guitar player. One day I got a call from a friend who told me that Oli just called him and said that they were looking for a new guitar player. At the same day I called Oli and we made out a date when I should come to their practicing room. I played something and afterwards they told me, I'd get the job if I wanted."

OBSCENITY is one of the very few really brutal true death metal bands these days. You never changed your style because of any fashion, which is great, so would you like to tell us a few bands you still admire and what's your opinion about the current scene?

"Well, we all like all kinds of music and I can only speak for myself. I like the old death metal like CANNIBAL CORPSE (ooold !!! -Ed.) IMMOLATION... but I also listen to other kinds of music especially thrash, which I grew up with. Heavy metal, hardrock, classical music... all kinds of shit where real instruments are used. And what your second question concerns: If you talk about the death metal scene, I must say that to all appearances, there is no real death metal scene anymore. All kinds of bands change their style or try to 'develop further'. FUCK ALL THAT! We do what we wanna do, no matter what!"

Have you been satisfied with the coverartwork for your debut album? How many copies have been made of it (as you mentioned that you don't have it anymore...)? Is it totally sold out by now?

"Well, we did like the 'Suffocated Truth' cover originally, but something seems to have gone wrong. It has this yellow shimmer, but who cares?! We actually don't know anything about how many copies we sold of it, cause we never got any money or at least a deduction from WVR. They never reported our son-

gs to the GEMA and the GEMA just told us that they could do nothing to accuse WVR of suppressing money."

Do you think that MORGOTH deserve the success they have or are there better German bands around in your opinion?

"Actually I don't fuckin' care if any band is successful or not. I can't say if MORGOTH deserve it or not. I can only tell that I don't like the kind of music they do now. You know, I like the older stuff and I think it's wrong to change a musical style by keeping the same bandname. The only thing I can say is that OBSCENITY will always stand for brutal death metal."

What's gonna happen to OBSCENITY in the near future?

"We decided not to play too much shows, cause we want to write new songs for the next album. But if we'll get a good offer from a good band or company to play a support tour or something, we probably wouldn't say no! Anything else you'd like to add?"

"Stay obscene! You can still buy the 2nd demo 'Amputated souls' (10,-DM/\$7) and also the cd 'Perversion mankind' (25,-DM/\$17) or the new OBSCENITY shirt (25,-DM/\$17) at the following address:

OBSCENITY
c/o O. Jauch
Pirachweg 5A
26133 Oldenburg
Germany

Please add 3,-DM/\$2 for postage if you order the cd or demo and 4,-DM/\$3 if you would like to get a shirt."

Frank Stöver



The fire's still burning...

Wannes, not long ago we had a PENTACLE feature in VOICES but since you are still playing this great old style death metal, it is time to get some news from you, so what's up with PENTACLE these days?

"Busy times, Frank. We did a lot of gigs with bands like ETERNAL SOLSTICE, SAMUEL, EXCISION, EVISCERATION, ALTAR, SACRAMENTAL SACHEM etc. I'm busy with promoting our new 7" and doing the usual mail. Further we are working on new material for our upcoming release which probably will be a 12". I'm quite happy how things are going these days, you know, a lot of gigs, the reactions on the 7" are very good, the demo is still selling well, so we can't complain."

Your 'Exalted journey' 7" was once again recorded at R.S.29 and had been produced by Oscar Holleman (and PENTACLE), just like the demo. Have you been afraid of trying something new or what made you choose the same situation again?

"Well, it's a really good working with Oscar. As you said the demo was recorded there also, just like the D.S.F.A. track. Everytime we went into the studio to record something, it was a very relaxed situation. Oscar has other roots. He played in the band VENGEANCE, maybe some old hardcore fans know this old band (YEP! I know them very well, cause their 'Arabia' album had impressed my quite a lot back then! -Ed.) Though he has a different background, he really likes this music. He's very much into the power of death metal, so he knows what to do. Yes, it's much more easy to go again to R.S.29, because we know the studio, the producer and which sound we'll get. We didn't search for another studio, just because we like working with Oscar. I don't think we're afraid of trying out something new. We're satisfied with this studio but not for a 100%. You know, we play old-fashioned death metal, so the production must not sound like, for example, the new DEATH. Nothing wrong with the sound on the album but it wouldn't fit in our sound. It must sound old and that's the major problem for Oscar. He has really a hard time getting this 'ancient' sound, because it's a modern studio. It's weird, but it goes against his feelings, you know. Everytime we come there he has some new material to make it more modern, but we want to sound like 10 years ago. He once told me, that if there would be another band which sounds 'ancient', he would produce it. He wants to make the best production he can and this old-fashioned thing doesn't sound always that well. That's his problem. Anyway, I think he managed to do his job well on our recordings. They sound good. Not too modern and perfect, but quite raw! So, he's doing well! Everytime we go to him, we bring records like 'Apocalyptic raids' or 'Morbid tales' to get him into this old sound and it helps. I don't think that the sound on PENTACLE's releases is too perfect, no it just fits our music well. There's a chance that we'll record the 12" somewhere else. We have an option, another studio, but we'll test it before the recordings will start, just to check out the sound. If it's ok, maybe we'll do it there, otherwise it's back to Oscar again!"

You are also featured with a brandnew song on the 6th edition of the D.S.F.A. compilation - would you like to tell us something about that maybe? Why haven't you put 'A dance beyond' on the 7" as well? Was it for the compilation exclusively?

"Yes, we recorded it especially for the D.S.F.A. - cd and probably we won't record it again. You know, I don't like it when bands are releasing their material a hundred times. Here a demo track, there one etc. Also when they release a demo on vinyl or cd. I can understand why they

We had PENTACLE in our 4th issue already, but due to the fact that they were featured on the 6th edition of the D.S.F.A. - compilation and put out a really strong 7", entitled 'EXALTED JOURNEY' on Midian Creations lately, we had to talk to mainman WANNES GUBBELS again...and he seemed to be in a really good mood as this turned out way longer than expected...

are doing it, you can reach a much larger audience, but that's nothing for us. Compilation tapes are ok, but all this cd's with some kind of demos on it - no thank you! Anthony asked us to record a new song for his compilation cd. I never liked this sampler idea, but as I knew the D.S.F.A. series before, I knew that this would be great promotion for the band. The idea of a compilation

cd with only unreleased tracks is much more interesting for the people who buy it. They get only new stuff, not songs they already know. So, as I like this exclusivity, we agreed to record something new. It became the song 'A dance beyond' which, as you already told in your

review, is quite long, about 9 1/2 minutes. It was also recorded at R.S.29 (yep, again!) and the sound was a lot better than on the demo. I think we improved a lot, though to be honest, that song is a bit more experimental. It has not the traditional song-structure. When we would write it these days, it would turn out different, more traditional. But it's still 100 percent PENTACLE anyway! The reactions on this cd were very good. It sold good and everybody seemed to like the diversity of bands on it. I haven't read any negative reviews, except for the 'Rock Hard' one maybe. But hey, you can't please everyone! (and it's also a fact, that those guys don't know anything about death metal, so... -Ed.) There were also two D.S.F.A. festivals. The first one was with all the bands which were featured on the cd and the second one was only with four bands, including us. Both went very successfully. About putting 'A dance beyond' on the 7", that wouldn't be interesting for the buyer in my opinion (oh, I would like the idea pretty much! -Ed.) This way you can see how the band progresses, because every recording is better than the one before. Just listen to the demo and then to the 7". The sound is much better and also are the songs. But

I still like everything we did, because it's a part of us. How did you get together with MIDIAN CREATIONS for the release of the 7" and is there a possibility of a full length PENTACLE album as well? "First it looked like that

AFTER DARK REC. would release the 7", but MIDIAN CREATIONS offered us a better deal, you know. I know Wim for quite some time now and he's been into us since the 'Caressed by both sides' rehearsal, so I knew he would like our material. I think we fit better into the concept of MIDIAN CREATIONS as they are

bands these days. Back in the days of IMMOLATION, NIHILIST, ASPHYX, OBSCURITY, POISON, AMPUTATION etc. a scene-freak knew them all. But today there are too many bands. I want to do it in the old way. Releasing demos, spreading live tapes/rehearsals etc. to make our name well known in the underground. So it's too early for an lp I think. By this time we could have an cd out but it's not really an honor anymore to release an lp/cd, because there are so many. That's my view."

I know that you are a worshipper of old FROST/HELLHAMMER and you also played some of their songs already ('Reaper', 'The Usurper', 'In to the crypts of rays'...) but have you never had the desire to play something else? Is FROST/HELLHAMMER the only choice for you?

"I have to correct you Frank. You can't know this, but once we did 'Tales of the macabre' of SLAUGHTER live. So, we don't do only HELLHAMMER/FROST live, but I know what you mean. Last week, when we did a show with ALTAR, we played HELLHAMMER's 'Messiah'. It's me, who comes up with the idea to do a cover. The other members don't think about it, though they enjoy it a lot, doing some cover-tunes live. I think it's because I'm such an extreme fan of HELLHAMMER/FROST that we always do a song of them. I would like to do every song of the ancient GODS! Maybe we could better become a cover-band, ha! There were some plans of doing some shows only with FROST/HELLHAMMER songs and the same outfit as they used to have. We dropped the songs, but kept the outfit, haha! I would like to do some other tunes, but today we are concentrating on our own material. Some songs I would like to do are: DEATH - 'Legion of doom' / 'Curse of the priest', SAMHAIN - 'Plague of messiah' and NESSIAH - 'Empire of the damned'. I even thought about a SABBAT (JAP) track. In our rehearsal place we sometimes play songs of bands like SLAYER, POSSESSED, ASPHYX and even some MAYHEM tunes. It's great to play someone else's creations and I think we'll always do it. Just as a tribute to these bands."

When you started out as a band, you once told me, that you haven't really been satisfied with your vocals. But when I compare the 7" to older stuff, there's a big pro-

dealing with more older bands like POISON, SAMHAIN (DK), SATHANAS etc. That's more like us. Of course we aren't that cult as those bands but we have the same roots. AFTER DARK is more into this modern black metal. I'm glad there are no hard feelings between PENTACLE/MIDIAN and AFTER DARK, because we know each other pretty well. We played two times on an AFTER DARK festival. The first time

with BLOOD, OCCULT and ANCIENT RITES (+ some other bands) and the second one was with ETERNAL SOLSTICE, SENTENCED and SAMUEL. So, as you can see, the contact is still good. Back to the 7". Everything went pretty fast. There has been some trouble with the cover but everything worked

out as we wanted to. For the ep we recorded two songs the title track 'Exalted journey' and a new version of 'Son of the dawn' of the rehearsal. We did that because we still like that song and almost no one has that rehearsal tape, so it's still something exclusively, ha! About this full-length album we're not ready for it, Frank and I still think it's too early to do something like that. Our name isn't big enough in the scene to release a product like that. Even in this point of view I'm old-fashioned. I still believe, a band has to earn its 'fame'. There are so many bands releasing an album just after one demo, that's why there's such a massive overkill of



gression in my opinion, so how do you judge yourself now, after all these years? Is it possible that you admire John Tardy as well?

"About the progression, I must say you're right. In my opinion, my vocals are much better than in the beginning of the band, but it has to be. The band progressed, so my vocals have to grow too. People who have all our releases can hear the difference between the first and the last one. As I told you in our first interview, I didn't like my voice on the rehearsal, because it was too much growling, too deep. Today it is a lot higher, more in a screaming way. I've learned a lot during recording sessions, gigs and rehearsals. It sounds much more aggressive these days, but I'm still not really satisfied. I've tried a lot of other ways of 'singing'. There were times when the vocals were more into the Jeff Becerra-vein (Hell, yezzzz! -Ed.) I'm still trying all kinds of things to do with my voice. There was a time I wanted to sing more normal, just like Tom Warrior or Cronos, I wanted to sound more old-fashioned. But I did not do it, because at rehearsals it sounded too much like Warrior. I'm very much into his old vocals, you can find many 'oohs' and 'heys' in my vocals. That's great to do! Anyway, live I'm too aggressive to do such vocals. I had to calm down to do such 'ancient' vocals. When I do my vocal job live, it's much more extreme than in the studio, because in those kinda moments I'm far more aggressive. I even had shows where my vocals sounded like Ishaan (EMPEROR) because of this aggression. Well, that's not good I think, because we don't play black metal. Someone I really like is Tschösi (MESSIAH). Just listen to the old MESSIAH-albums or live tapes. Insanity! About John Tardy, he has a unique voice and it's a very typical way of singing, but I don't think he has influenced me. To be honest, I don't like this comparison, but it's your opinion, of course, and I respect that. I think the vocals are more in the vein of Martin van Drunen during his ASPHYX times. That's great too! Anyway, I'll do my best to let it sound as good as it can be. We'll see how everything will sound on the next release."

Would you like to talk about the meaning of your bandname and the concept that is connected to it, this time? I guess it could be quite interesting for a lot of the readers...

"I'll try this time, but it's still very hard for me to explain everything, which I don't want. Ok, PENTACLE's concept is just the same as in the beginning of the band. Basically occult stories about events which happened to mankind and myself. Our first lyrics were more direct. I guess better to understand, because they were not as vague as the lyrics are now. Today it's more abstract, harder to get into. 'A dance beyond' is about the end of your life. It sounds very simple, but my lyrics aren't. It's about a kind of spiritual transformation from this world into another dimension. Don't think it's about death. I don't use this as a subject because I don't like to write about it. All the songs have something in common, which is the contrast black/white or good/evil, but not in the usual way with angels and devils. More abstract with all kinds of streams in the aeons. Pfff, you're giving me a hard time, Frank! (hohoho! -Ed.) I like to use 'Winds' because for me, they are a symbolic way to explain things/feelings in my lyrics. As I said, the newer lyrics are more difficult to explain. I'll try an older one of the demo. 'Deepness of the depths' is about a Pentacle with all its meanings, the elements, views etc. The

lyrical concept of PENTACLE is dark as you can see, but that's a must in my opinion. First it fits the music very well. Death metal has to be a dark kind of music, no happiness or joy, but macabre stories. No gore, but esoteric views about the mystical world around us. I don't like social awareness lyrics in death metal, that's more for hardcore. Ha, I don't like hardcore, but that's not the question right now. In our first interview I told you a bit about the democover w/ the sign on it, do you remember? (Yep! -Ed.) That's also a part of our concept. The sign has a special meaning for me. Some other people might interpret it in another way, but I know what it means to me. It's open to everybody what he/she thinks about it. I think it fits our concept very well. I hope you're satisfied with the answer. I never explained so much about my lyrics so far. Maybe you think it ain't much, but for me it's really difficult and I hope you'll understand it... (I appreciate your answer ALOT Wannes! -Ed.)

Real death metal seems to be more and more underground again these days as black & gothic metal have taken over but due to the fact that both of us are heavily into great old times, I would like to hear some of your memories on classic releases. When did you pick up 'Seven Churches', 'Welcome to hell', 'Black Metal', 'Horbid tales', 'Apocalyptic raids', 'Strap-pado', 'Seasons of the dead', 'Sentence of death', 'In the sign of evil', 'Pleasure to kill', 'Bathory' and so on... And what kind of memories do you have when listening to them now? Any special events back then that made them so godly to you?

"This is really a great question! Back to the ancient feeling! Well, most of these records I picked up when they were released, except for the VENOM-stuff which I bought some years later. At that time I wasn't into the scene. I have some great memories. I'll take 'Horbid tales' for example. It'll sound pretty strange I think, but I'll be honest with you, ok? I got 'Horbid tales' from my mom for my birthday. Back then, I had to order the records I wanted to have, because you couldn't find them over here. Well, one day I got the phone call with the message that the album had arrived. So I went to the shop to get it. But because it was a birthday present for me, I had to give it to my mother who would give it to me when time was ready. In these days, I was quite nosy, so I had to find the record which my mother was hiding for me. Of course, I found it, I knew all the hiding places. Well, I put the album on and it sounded pretty weird to me, 'morbid' in a way. I guess it were the songs 'Procreation...' and 'Dance macabre' which gave me this impression. After hearing it, I put it back and got it when it was my birthday, happy as if I've never heard it, haha! I still remember when I heard 'Pentagram' of POSSESSED the first time. The intro, in my opinion it was so genius that I had to laugh each time I heard it, strange don't you think? Or 'Seasons of the dead'. The acoustic intro was much too long in my opinion, the whole intro in fact, but the rest was fuckin' great! Some great memories I have with FROST's 'To mega therion'. This album made quite an impact on me. The Giger-cover (the MOST provoking album cover EVER!) the band-outfit, the dark layout, great production, lyrics and of course the music! To me, this is one of the darkest albums ever made. It means very much to me. And then you have 'Apocalyptic raids' with those insane vocals on 'Triumph of death', when I heard this the first time... wow! That was/is really extreme morbidity! Those albums you mentioned



are still the best, you know. They mean more to me than all these new records. It's something nostalgic. I grew up with those bands, so my feelings for them are very, very big! You can't beat them anymore! They are timeless!"



Which old demos or albums have you admired a lot back then, of bands that never became that popular? How did you get hold of them?

"Already some bands you mentioned like NECROPHAGIA, SLAUGHTER and HESSIAH of course with their great 'Hymn to Abraxas' lp, truly a classic! The canadian SACRIFICE with their first album, IMPERIAL MAJESTY made a great lp too! A pity they looked so stupid, you know, their hair. But the music was great. I like the first 3-4 VOI VOD lp's, some 'later' bands like ALEXANDER or SENPITER. DEATHREIGN did some great work. Most of these old lp's I bought in Eindhoven."

This shop had some obscure stuff, like above mentioned bands and more. Some demo bands back then are NECROVORE, SANHAIN(DK) and more. Those demos I got by tapetrading. I knew some guys who were also into extreme music, so we traded stuff."

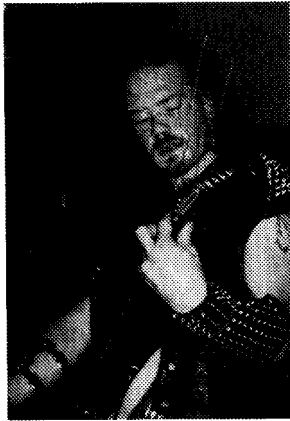
Have you been able to see a lot of your 'heroes' live on stage in your early days? How old have you been when you saw your first underground shows?

"Yes, lucky enough I saw great bands live, like KREATOR, SODOM, CELTIC FROST, MESSIAH etc. I missed IMPERIAL MAJESTY, but that wasn't my fault because they didn't show up. They changed some members just before they had to come over to Europe. One thing still pisses me off and that's because I missed POSSESSED. I'm still disappointed not having seen them and they played not far from here. At that time I knew nobody here who was into this music and I didn't like going alone to concerts. That's the reason why I missed them. Shame on me! Of course, the greatest band I saw live was CELTIC FROST. Really one of the highlights of my existence. It was so great, seeing this band on stage and playing such classics as 'The Usurper', 'Return to the eve', 'Circle of the tyrants', 'Procreation...' etc. Man, I was really out of energy when the gig ended. That was a cult gig! I talked with Tom and Martin after the show & they were very nice people & as you probably know, Frank. (Yep! Met them too. -Ed.) About my age, I think I was 12/13 when I saw the first bands on stage. Quite a happening! At such an age, gigs make a great impression on you, so you'll never forget them. It were great times..."

What do you think was the reason for so many bands to drop the spikes, the bullet-belts and black clothing some day? Does it give you a good feeling to wear that stuff still?

"That time, the scene began to change. This heavy stuff wasn't necessary anymore, because it was a bit... hm... worn-out I guess. It became too cliché to do it. Back then, almost every band had the same outfit. You know, the spikes, bullet-belts etc. Even the usual hardrock bands did it. Of course the more extreme bands had a tougher approach but it was a common thing to do. Then it became more natural to play on stage in your usual clothes. Some bands kept the tough image a bit longer like SLAYER, but they were one of a few bigger bands which kept doing it. And don't forget, a lot of bands changed their satanic outfit to a more usual approach, also their lyrics. Just look at bands like DESTRUCTION, POSSESSED, SODOM, VENOM etc. Their lyrics weren't that extreme anymore, so they dropped the spikes and bullet belts etc. Maybe they found it boring after so many years playing with such an image, that they wanted to do something else. They became more 'mature'. I think it was a natural development in the scene, just as you see things change today, you know. This typical hardcore outfit, people are cutting their hair off, dress themselves in a different way. Those things happen in the scene (and make ME wanna puke!! -Ed.) There are always changes in life. It's absolutely great to wear this stuff and not only on stage! It gives you really this ancient feeling, just like the old days, when it's been a common thing to do. It gives a band something special in my opinion. I like to watch bands live with all this armour, but not too much. You can exaggerate it, but it's better than watching a band playing in shorts. That's not metal to me. It has to look dark, because you play

death metal and that ain't nice music! It's just the same as with the lyrics. Death metal needs a dark approach, so the outfit has to fit too. This is my opinion. I think a lot of people would disagree with me, but maybe I'm too old-fashioned. Anyway this is my view on things. When we play live, we always wear this kind of stuff. Lots of leather, bullet-belts, spikes and afterwards people tell us that they liked our show because it's so old-fashioned. That's of course



a great compliment! I told you we played the last DSFA-festival. There played 9 bands of which 8 did their show in their usual clothes. Only we had this outfit. You attract attention with such clothes, it gives the band something special. Sometimes people think we are a black metal band just because of our music and outfit. Hell no! We play death metal in the ancient way! For me, bands like HELLHAMMER/FROST, POSSESSED etc. are no black metal, just death metal, because at that time the term 'death metal' wasn't that known as it is now. Back then everybody called it black

metal as a sort of collective name, because nobody knew what the term 'death metal' meant. (Well, I disagree a little bit here, most of the bands back then were simply called 'thrash' bands, but who cares? -Ed.) This happened back then and still now we notice that they use 'black metal' for the old bands and that's why they use to call us black metal. What can you do?"

How's your relation to the current black metal scene & do you only care about the musical side of things or would you also boycott bands that spread fascist/neo-Nazi messages?

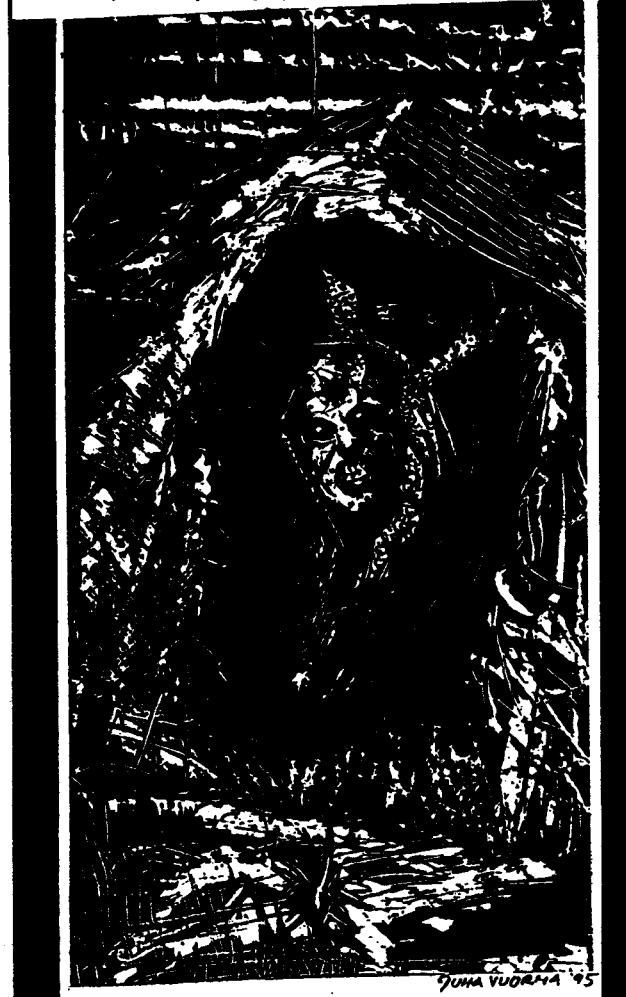
"Well, I'm really into black metal. There are many great bands in this scene like EMPEROR, MAYHEM, SAMAE, DEINONIC, ANCIENT RITES, DEINONYCHUS, DECEMBER WOLVES, GEHENNA, ALASTIS, DARK FUNERAL, SIGH, PROPHANITY etc. etc. A lot of these bands sound really old & that's what I like about 'em. I've quite a huge amount of black metal stuff here at home and I listen quite often to these bands. I share some of my opinions with 'em, but not all. One thing I don't like is this 'true'-thing. Most of these bands yelling how true they are, are just in this scene for a couple of years and don't know what they are talking about. They are constantly putting down death metal, but most of them played that music before they decided to become 'true'. They tell that death metal is a trend for little children (which is in a way true), but today the biggest trend in the underground is black metal! You know, I don't like trends. If it's in death or black metal it's not my cup of tea. I just don't like this trendy thing. I don't understand, why people start a black metal band right now, this music is quite old! Most of them heard DARKTHRONE or EMPEROR and thought it would be 'evil' to play the same music. I don't believe in these people. They can FUCK OFF! In contrary to the old days, black metal is more than music nowadays. It's also a way of life. That's ok if people really believe in what they are doing. Then they are 'true' in my opinion. But that has to be a part of you, which exists longer than when you heard BURZUM for the first time. I find it very strange that all these 'true' people react now and not for example 8 years ago. It seems they are getting possessed by some messages of quite new bands. They heard the first BURZUM and sud-

denly they have to burn down churches, desecrate graveyards etc. If they are so true, why didn't they do that before this big black metal hype started? I never heard of any burning churches that were put down by black metal freaks before or did you? (No! -Ed.) They follow their leaders blind, what makes 'em pretty stupid in my opinion. You know, Euronymous declared this war against the trends some years ago. I know what he meant, but it seems,

it is turning against the black metal scene too! They are fighting each other to see who is the right one. About boycotting pro-Nazi bands... I know what you mean, but it's hard to do that. For example, take yourself Frank. In your last issue you did an interview with EMPEROR. I know you are totally against fascism, but I can let you read some interviews which were done with Faust, in which he tells some things you really wouldn't like to read so in a way, you're supporting EMPEROR by putting them in your mag, or am I wrong? (No! I've made some big mistakes with issue # 6, but you will find more about that subject somewhere else in this issue. -Ed.) Ok, Faust doesn't play in EMPEROR anymore, but he's still a member of the band. It's hard. I too have all the BURZUM albums & especially the first 3 are very good (well... -Ed.). So I did support Grishnack in a way, but I don't agree with all of his views. Am I wrong when I buy his records? It's not only the musical side. I don't like it when politics are getting involved with music. That's also a reason why I don't like hardcore, because many bands are talking about this subject. That's the same thing with black metal, all this political shit! It's the music that counts, but you're right about the fascist messages. Everybody has his own view about things that happen in life and we must respect that. But if one tries to force it upon us, he/she's on the wrong way of doing things! You know Frank, I could go on for hours. It's a difficult question and who's true or not, well... who knows. I have my views and opinions, just like everybody else has, so I end it here..."

Which bands would you consider as really true worshipers of death or black metal nowadays? Separate the fakes from the real ones!

"I'm in contact with some great bands like ORDER FROM CHAOS (hail to you Chuck! Keep up the ancient flame!), SABBATIC INTENT (hail the ancient ones, Bay!), ANCIENT RITES (greetings to the ancient warriors of Flanders!), ETERNAL SOLSTICE (hey... hey... hey, Outbreak of evil!) and more. I see all these bands as brothers. We are all rooted in the ancient bands and it brings us together. I like to be in contact with bands, that have the same influences. It's just like if we are brothers. It's hard to expl-



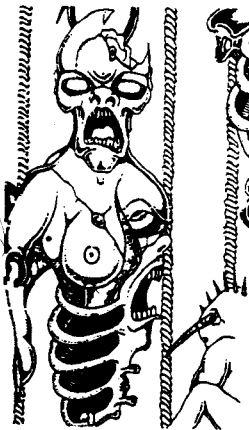
ain, but that's my view on things. Bonded by thoughts! Some other bands I see as truly influenced by the ancient GODS are SIGH, ASPHYX (R.I.P.), SABBAT (Jap), SAMAE, DECAYED, DISSECTION, MAYHEM (R.I.P.), DIVINE EVE etc. Of course there are many more which are totally into death or black metal, I just mentioned a few. Some are good friends and from others I read about their fascination for the old bands. Some bands I would like to mention are

denly they have to burn down churches, desecrate graveyards etc. If they are so true, why didn't they do that before this big black metal hype started? I never heard of any burning churches that were put down by black metal freaks before or did you? (No! -Ed.) They follow their leaders blind, what makes 'em pretty stupid in my opinion. You know, Euronymous declared this war against the trends some years ago. I know what he meant, but it seems,

INQUISITOR, MANGLED(NL), ACROSTICHON, OCCULT and JUDGE - NEXT DAY because they are friends of us and I know they are 100% into what they are doing. There are also some people of which I know, who are 100% dedicated to the scene, like Wim Baelus (sell 'Fairy tales to me !'), Günther Grass and you of course. All those bands and people are truly dedicated to death and black metal and I hail them with my whole heart !

That's gonna happen with PENTACLE in the near future ? How many songs have you written as a band by now ? Anything else you'd like to mention before we end this ?

"As I told you before, our future plans are doing the 12" and alot of gigs. About the 12", it probably will contain 3 new songs and again 1 from the 'Garesed...' tape it would be great if every-thing would work out as we want to. You know, coloured vinyl, porter, sheet etc. It has to become a worthy PENTACLE release ! The new material that is ready now sounds really ancient, maybe even more than our previous stuff. Also a bit faster and



quite catchy ! People who are into the old stuff will like it for sure ! No compromises, just pure ancient death ! We will not forget our roots, because they are sacred ! The spirit will live on. About how many songs we've written as a band, I guess it must be about 15. Our songs are pretty long, about 7-8 minutes, so it takes quite some time to write one. Besides we are very critical ! Riffs have to fit in our concept. We don't use every riff we've ever written. They have to be good and old fashioned, yep ! There are some songs we've never released, we just used some parts of them which sounded ok, so why not use them ? Well Frank, I think that's all I want to say. I would like to thank some people if you don't mind... (No, go ahead !-Ed.) Chuck & ORDER FROM CHAOS, Bay & SADISTIC INTENT, Günther, Bart & Walter (ANCIENT RITES), the guys in ETERNAL SOLSTICE (together on tour !), Wim Baelus (thankxxx for everything mate !), my girlfriend Rosan (into eternity...) and last but not least, you Frank ! This was the best interview I've ever done ! My compliments for the great questions ! I really appreciate what you are trying to do for us and the scene ! VOICES rules till the end ! I did my best... Don't shorten it, ok ? (it is the entire length pal !!!-Ed.) All the best with your mag and remember... only death is real ! Support all the right-headed bands and labels like MIDIAN CREATIONS. Don't forget the ancient feeling.. it still rules !

'Exalted journey' 7" 'Winds of the fall' demo

10,-DM/\$6/FL 10,-/BFR 200

PENTACLE
c/o Wannes Gubbels
Franse Hoef 17
5331 PD Bladel
Holland

Frank Stöver



AT THE DAWN OF...

Finally there's a full length album out from you guys. What was the reason that it took you so long to do it ?

"After we had recorded the split-lp/cd with MOURNING, the band was deformed due to a lot of reasons. We couldn't get a deal with some record company to release it, some other problems etc. That was in November of 1990. When the split album finally was released (thanks to our friend Wim Baelus) on Midian, we decided to start ETERNAL SOLSTICE again in June 1992. We had another drummer in those days and slowly we worked on 'The wish...', so that's why. I know that you have been picked up by Displeased Records lately, but what kind of label was the album on originally ? Was it a self-financed thing ?

"Yes, it was a self financed release. We released about 1000 copies ourselves and now Displeased will release another 1000."

Musically ETERNAL SOLSTICE never jumped on any bandwagon, so I was wondering what kept you going all those years to stick to the original roots of death/thrash metal ?

"Because of our (Ramon & me) love for bands like MASSACRE (US) who brought out some very great demos back in '86 and DEATH in the early days. We think this is the kind

of death metal it should be played and we've never stopped out of that matter... How do you judge the split album with MOURNING these days - are you still satisfied with it and how many copies have been available and sold of it ?

"Sure we are still satisfied with it, we sound alot healthier these days but still... That recording is from June 1990 and I think it is still alright. We still play two of those songs in our set nowadays, so that's why. There were made 500 copies on cd and lp by Midian Creations and another 500 copies on Cyber Records and I don't think they are available anymore."

I hardly know anything really important about you, except for the fact that there was one demo, so maybe you can clear up some things about the career of ETERNAL SOLSTICE ?!

"Excuse me, but we NEVER did a demo in the past. (oops, so it was probably your split album, that was announced as a 'demo' in a tape trading list...-Ed.) In 1993 we recorded 2 songs just for ourselves but that was in a line-up we don't wanna talk about anymore haha, but we never brought a demo out."

Misha Hak is only a session member on the new album. Has he ever been a real member and if so, what is the reason that he's NOT anymore ?

"Misha was a real member when we recorded the split in 1990. After we reformed in 1992 we had another drummer, but we weren't happy with him at that time, so we asked Misha to record 'The wish...' with us and he sort of helped us out, but he told us it was just for 'The wish...' and after that, he went his own way again. He's not a real death metal minded person anymore and he now plays in a jazz/rock/fusion band, but is still a good friend of ours." What kind of lyrical direction do you have with ETERNAL SOLSTICE and why haven't you included them in the album ?

"Our lyrics deal with all kinds of stuff, like satanism, gore and bloody stuff, but also about religion, plastic surgery and that sort of things. Lyrics are not that important to us, so that's why we never included them."

I really enjoyed your version of 'Outbreak of evil' (SODOM) alot - even more than the original version... Is SODOM a big influence on ETERNAL SOLSTICE or is it just a cover to pay tribute to great old times ? Which other covers do you play ?

"It is just a tribute to great times and we like the way Witchhunter drummed in those days, haha ! We had played 'Circle of the tyrants' in 1990 but these days we don't play covers anymore. Maybe one of MASSACRE in the future." (hmm... and why did I hear a METAL CHURCH cover on the rehearsal you sent me last time, huh ?!-Ed.) What kind of 'secret' track is that on the new cd ?

"That's secret, haha !" (ve-rrrrrry funny, really !-Ed.) Can you see a tendency that more and more people are bored of the ordinary scene (the fashion that is involved) and try to discover bands that play really honest music, like ETERNAL SOLSTICE or do you still have to suffer from trends like black metal for example ?

"I think death metal, like it should be played, is on its return and more people appreciate it, I guess. We played a couple of times in Belgium and these people really enjoyed it, so..."

Why haven't you worked with Midian Creations again ? For me it is the ultimate company for old style bands !

"He was out of money because he had just released the ANCIENT RITES album (vinyl version !-Ed.), so we financed it ourselves."

What can we expect from you guys in the near future ? Will you again disappear for a long time or are you going to release some more stuff now ?

"The new album 'Horrible within' is coming out in September this year and will contain 9 tracks again in the old style. We've recorded it in February/March of this year."

Any final thoughts ?!

"Thanks for the support. People who read this get in touch with us for our brand new t-shirts, long sleeves & hooded sweats. Good luck w/ your zine. Death metal lives !"

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Holland

Frank Stöver



REAL DEATH METAL WAS MEANT TO BE EVIL

Sweden's scene is far away from being dead and among others, LUCIFERION are here to stress my opinion! I was already announcing a killer - debut by this lunatic death-outfit in our former issues and well, I wasn't wrong! 'Demonication (The Manifest)' catches that sadly forgotten intense ferocity of the older death metal days and should make your listening to an enlightening dark experience! Enjoy this partly controversial interview with vocalist and guitarist WOLTEK and prepare yourself for their devastating debut on Listenable Rec./Osmose... Surely one of the few bands not to be missed these days!

To the point: What makes Sweden (apart from the musical scene) so special? And what has been going on in Sweden concerning LUCIFERION lately???

"Lately, Sweden has been flooded by a sea of niggers, jugoslavs, arabs and other scum, which is one of the biggest problems here and which the blind swedish people can't see and do not dare to face. I hate it immensely. Concerning the band... we're laying low at the moment awaiting our debut album to be released, it's already very delayed, but the result is devastating!"

Please go a little bit more in depth on the just mentioned subjects...

The crime has grown drastically and the economic situation is tragic. You ask me what makes Sweden so special... Well, one should rather say that it's VERY naive and with no experience from the political point of view, but regarding the creative part... hm, I think that the spirit of the music seems to have taken the residence here in Scandinavia at present, cause as you surely can see the most of the present world-top music is created here in the north and I think that it depends on the proportionally young and fresh music culture. A new blood and a new energy now awaked from the ancient lethargy!"

Just because you aren't really known around here yet, you should deliver us some brief biographical notes to introduce LUCIFERION to our readers. Dare to characterize your band a little further!

"The band was founded in early 1993 by Michael Nicklasson-guitar, Wojtek Lisicki-guitar & vocals and Peter Weiner-drums, risen as a result of life's misery and inspirational abundance, but also on account of the influence and the inspiration from total masters MORBID ANGEL, DEICIDE, IMMOLATION, NOCTURNUS and CELTIC FRONT. The aim was to create one of the best and most powerful bands in the world and kick ass all those losers (except for the real good ones) who are occupying the present death metal scene."

In the middle of '93, LUCIFERION entered a studio (Starec in Växjö, Sweden) for the very first time and released an unofficial promo, containing 5 songs, which finally resulted in the deal with Listenable Rec. in France. The year 1993 was full of gigs with (among others) HARDUK and DISSECTION."

In February '94 LUCIFERION entered the gates of Studio Fredman in Gothenburg and after lots of breaks and delays, the recording and mixing of the 'Demonication' album was finished."

During the recording, the drummer Peter was forced to quit the band, depending on his far too big attraction to his other band SARCAZM. He was replaced by a drum-lunatic, Hasse Nilsson from the just as crazy LIERS IN WAIT and LUCIFERION kept on moving in December '94."

Black Sun Records released the compilation album 'A tribute to Metallica' (don't misunderstand us!) with (among others) LUCIFERION's totally devastating and possessed 'Fight fire with fire'..."

Being such a young band, where do you find the difficulties to occupy the seat you surely deserve within the international (death) metal underground? Do you think it's necessary to point out, to be 'true', just in

case someone accuses you to be trendies?? Have you been active in other bands before?

"We didn't find any difficulties at all, the only problem is, that our album isn't released yet and that's because of delays with the layout - that's it! (it should finally be out by now! -Ed.)"

The magic, cult, right attitude and being true are the most important things that concern a band and the music means NOTHING without any deeper meaning. Take for example MORBID ANGEL or DEICIDE, they just radiate the magic, power and respect, this is a real thing!

Actually, I have only played in one serious band before LUCIFERION (a great metal band) and Michael has played in thrash bands, called



REBORN and SARCAZM. He is even one of the founders of a very early horde CARNAGE!

Hasse, the new drummer, is mostly known from the totally outstanding and morbid LIERS IN WAIT, but also from his other band CRYS-TAL AGE and Peter, the drummer on the album... well, the fact is, that he always belonged to SARCAZM. Hasse Nilsson just joined the band, is that the only mutual point with LIERS IN WAIT you have? How is your contact to the rest of the swedish scene? How do you view the 'swedish death metal trend' of the last 3 years... specially because Gothenburg's taken over the position once Stockholm inherited and has meanwhile become the 'epicenter'?"

"Actually, we thought about trying Kristian (the leader of LIERS) on the bass, but there are some bad vibrations between him and Hasse, so... Michael is very (almost too much) friendly to everybody, so he has got good contact with many guys from the swedish underground, mainly from Gothenburg. But me and Hasse are more sceptical, especially me, who basically gives a total fuck to all those amateurs (except for the outstanding and true ones). Many bands from Gothenburg are a great example of that the development is indeed in progress in Sweden. Personally, I don't like any swedish bands except for LIERS IN WAIT, DECOLLATION, old DENIAL and even DISSECTION and MARDUK. Forget all shit like ENTOMBED and DISMEMBER!"

Out of your infosheet, I've found out that you are seemingly influenced by SODOM, DESTRUCTION, BATHORY AMON/DEICIDE and MORBID ANGEL... so did they seduce you to devote yourselves to the music you actually create? Do you belong to those who deny BATHORY as the fathers of the (swedish) black/death scene? How can you explain the fact that so many swedish bands skip BATHORY from the list of their roots?"

"Of all those mentioned bands, only DEICIDE and MORBID ANGEL (maybe even SODOM) have really influenced us. Those bands involve a total essence of brutality and pure evil. In their music you can find all the answers to your questions and confusions. Get a consolation and power - open your mind!"

We don't belong to those people who deny BATHORY, but we are neither any worshippers of this band. They are of course one of the black metal founders and they are really worthy this title. We can unfortunately not explain this opposition against BATHORY because we don't know any reasons."

THE NEW HELLISH METAL KINGS

Stepping over to your debut album 'Demonication': Would you like to give us every possible information about it, as I only own an incomplete advance tape? I noticed you did a great coverversion of SODOM's 'Blasphemer', which sounds if you really enjoyed to play and record.. What's so fascinating about SODOM and what's your opinion about the current SODOM?!

"The album contains 9 powerful songs in a very broad variety of styles. On it you can find everything from total hell grind parts, devilish roars and black metalish witch screams to heart-tearing melodic heavy metal solos and soul healing synthesizer parts. Unfortunately a big part of the songs is a little bit outdated, I mean all this DEICIDE similar stuff and some other old riffs, but to our defense we can mention that the album 'Demonication (The Manifest)' was supposed to be released ONE YEAR AGO(!), in a time when stuff like that was still current and welcomed, but I'm sure that you will love it anyway!"

You are totally right! We LOVE 'Blasphemer', especially me. This is the purest and simplest song in the world but it still contains total magic, brutality and purest malevolence and evil which was only possible to create in the 80's. It's difficult to explain but there is something special with this band... this unbelievable malicious voice blended with primitive and blasphemous lyrics and a chaotic sound - total cult! This is unfortunately not the same thing at the moment. Their 'world problem' speed is boring and without any deeper meaning so their only chance to come back and to reach the hearts of the old fans is to return to the dark side, just like before, in the blasphemous way. Yeah!!"

Unlike most of the swedish bands, you have a quite 'american' death metal sound, so what has caused this difference? Did 'swedish death' suffocate because of the giant amount of clones, who intended to follow ENTOMBED or DISMEMBER/CARNAGE a little too close?!"

"For the second time, please do not regard those amateurs as some 'swedish' style! During the time when they became known bands like LIERS IN WAIT, DECOLLATION, DISSECTION and LUCIFERION were developing their styles which took a long time to mature and now the time has come to precipitate all this outdated and primitive crap! The music- and sound difference between us and the other bands in Sweden is caused by our wish to sound total crushy, tight, powerful and PROFESSIONAL, something what very few bands in Sweden can show off and not remind of any 'swedish sounding' bands which are feeble and without a kick!"

Back to the old days of death metal in Sweden: How come that bands like HEPHISTO, SORCERY, MORBID or OBSCURITY are totally forgotten when it comes to mention the originators back then? Which 'rank' (if I can put it like that!) do you think you have within your massive swedish death scene by now?!"

"The best example that those bands are totally forgotten is that I have never even noticed their existence and if somebody should ask me something about them, I would look like one big question-mark precisely as right now... (You better go and check your roots, man! -Ed.) Your question about our rank is a little bit unspecified, that means that I'm not sure if you mean that the people think about us or what WE think about ourselves... we take both the points... It's too early to say anything about any reviews or ranking order because the album is not released yet and just a very little crowd of people has heard us. But from our 'MANOWAR' point of view we are

REALLY not afraid of any competition or rivalry,hehe..." (A 'MANOWAR' point-of-view always leads to the very top ! Ha !-Leif)

Do you personally agree with the quote from your info, saying 'Hail the new metal kings' ?!

Are you the new MANOWAR or what ?! Ha...try to convince us about the outstanding factors that make LUCIFERION attractive for the listener ?!

"Ha, the fact is that we didn't know about this quote before you sent me this interview, this is Laurent's deed,hehe...but of course...we have a very good self-confidence which is of course based upon that we are fucking great !!!"

I have to make you a big compliment, because your vocals are so fuckin' fantastic... the real death metal way ! In effect, I would like you to name your 5 favourite vocalists and explain why their vocals seem so special to you ???

Thank you very much for the compliment, we are glad that you appreciate our work. It's not difficult to rank the best singers...

Death and Black Metal:
David Vincent of MORBID ANGEL : born to sing, ultimate master with greatest voice without rivalry

Glen Benton of DEICIDE: completely possessed voice and with unbelievable energy and unique arranging and modulation (very convincing !)

Abbath Doom Occulta of IMMORTAL totally unique witch voice containing absolute pure magic and blasphemy

Ross Dolan of IMMOLATION: satanic and majestic crushing vocals, radiating a great attitude and performed without any effort

Sterling von Scarborough of USURPER:

nobody sing like this man !!!! a totally outstanding song style out-teared directly from the soul and containing darkest evil and hatred - fucking great (editors note: Wojtek might have been wrong with Sterling here, cause in his letter he praised the USURPER from Chicago... those guys you will also find in this issue, so it might be Diabolic Slaughter he is talking about...Just a guess...)

Heavy Metal:
John Arch of FATES WARNING
Eric Adams of MANOWAR

Tony Noore of RIOT
Blackie Lawless of W.A.S.P. (Although I miss some personal faves of mine, I have to confess that I totally agree with Wojtek's list ! Brilliant list, man !-Leif)

Is death metal really meant to be evil ? So you take a dump on the doom/death genre and its lyrics ?! Don't you agree that the original idea of the obscure concepts is already destroyed by now due to the vast amount of bands using it ? To me it was meant to shock and what's so fuckin' shocking if everybody is (the most) evil nowadays? Would you like to go deeper w/ your reasons for the lyrics and the general attitude ? Take your time...

"I don't agree with you that everything was meant to shock or something like that. The fundamental idea was born through hate, confusion and visions of another reality and truth, in pain and existence suffering, by rebellious and tormented souls, who were in war with the whole world and could not find their place in time...and just take a look, exactly the same thing is happening now, but in a different way, more squarely, more extreme, with more deed, not just talking. Nothing can stop this blasphemous rising... a new era begins...join the crusade !

Regarding the lyrics...the fact is that they don't reflect our feelings and thoughts just as good as we would like them to depending (among other things) on bad knowledge of english, immature poetical feeling and uncertainty about the way we want our thoughts to be presented. And the general attitude... the darkness and hate fills our hearts and we are always hiding in the shadows, searching for

something special, mystical and magic to make our life meaningful and exciting and to get the power to cope with this fucking common place misery and to face all the oppositions with pride. Our aim is to realize our dreams and wishes of another reality and life, to crush all this earthbouded shit (with help of like-minded)consisting of conservative and aimless pigs and to clean the world from all those stinking blackheads and their ape-religions !"

I suppose that you also rely on the swedish social system to subsist, like most of the swedish musicians do ! What do you do, to complete those 3 necessary months of working to get the social support for the following 9 months ? What are your general thoughts about the way this works and how it will change if Sweden definitely joins the European Community ?!

"No, we are definitely not dependent on the swedish social system or other similar instances. Michael and Hasse work and I am studying acoustics. Sometimes we need some addition to our remunerations but that's very rare ! About the European Community...it's too early to comment on this 'problem' but enough to establish the fact, that white Europe will very soon be littered by this damned black-head mob. But the uprising will come sooner than one could expect, the very best examples are the people in Norway & Germany who already begun the holy war against this shit ! (Don't misunderstand me - I'm not a Nazi !)

(You WILL be misunderstood Wojtek ! Your description of the situation is full of statements of racism and poor intolerance! Be more careful next time with what and specially how you are saying something !-Leif)

What do you expect from your album and from Listenable Records ? How far do you want to get with LUCIFERION ? Which used to be your main goal at the very beginning with the band and how does the goal look by now ?

"As I mentioned, our aim was to become one of the most total & powerful bands in the world and IT STILL IS ! 'Demonication' is just a foretaste...a beginning to an endless crusade we just started. With our next album we are going to crush everything with total brutality blended w/ an incredible speed and blasphemous melodic creations from other worlds...beware ! What we expect from Listenable Records ? Well, Laurent is a very hardworking guy but also enthusiastic and initiated in the

music scene. We like him a lot and are very grateful for his engagement and support ! We believe that with his help and our passion and creativity we shall build something big together !"

Let's go over to the live-situation: How many gigs have you played so far and together with which bands ? Just imagine you could afford to build up a really special show - how would it be like ? What's your dream of a band to support or to join on tour and why ?

"Our biggest wish is to tour w/ kings like MORBID ANGEL, DEICIDE or USURPER, but there are of course many other great bands which could make our miserable lives better by letting us join them or joining us on tour, bands like IMMOLATION, EMPEROR, IMMORTAL, MAYHEM, NOCTURNUS, DAMNATION (Pol), CORONER, MONSTROSITY or BRUTAL TRUTH.

It's difficult to say exactly, how many gigs we have played, approximately something between 10 or 15 with (among others) HARDSUK, DISSECTION, DARK TRANQUILITY, CRYSTAL AGE and CEREMONIAL OATH. But we unfortunately did not have any tour yet and that is total fucking suffer and torment !"

Thanks for your time and good luck with LUCIFERION ! It's your opportunity to close the interview !

"Thank you Leif for the support and interest...and this (not at all extensive) interview, hehe.. Music and magic forever !"

LUCIFERION
c/o Wojtek Lisicki
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42149 V.Frdlunda
Sweden

Leif Jensen

EPILOGUE:

When Leif gave me this interview, he had included a couple of comments in-between it, criticizing Wojtek's really controversial answers here and there. My first reaction was, I'm not going to print this interview AT ALL, boycotting LUCIFERION, just like all the other fascistic/racist bands out there ! But then, Leif and I talked about it and came to the conclusion that there must have been something different, that had caused Wojtek's reactions. We already noticed, that his name sounds pretty polish and it would make no sense, if he would use a fascistic/ racist 'image' then for LUCIFERION as he's a foreigner in Sweden himself...So, Leif decided to write him, telling Wojtek about our conversation and that he

should get back to us on this very serious subject. And he DID ! His first letter included 'new' answers to the controversial topics and a little explanation...I wasn't willing to use other answers, but here is what he told us in his letter:

"I must say that your attitude about the race question surprises me VERY much, specially when it comes from the land where this problem is almost a national problem/hate and from (what I thought before) like-minded people. I really don't want you to compare me with some brainless black metal neandertals or other idiots with only grade school done ! Everything I'm saying is build on a long education, a very involved view of life and own experiences ! So even if what I wrote sounds primitive to you, don't call it 'fucking bullshit' or a 'child behaviour' ! I'm 26 years old and what I say is not some fucking trend or fashion. Do you think that someone who primarily comes from Poland (me) would have a racist attitude without having any serious reasons? Damn it ! I could write a book about this shit with a hundreds reasons why I disgust for example muslim apes..."

...If you totally refuse to print the interview, just take those questions away, but I would really appreciate, if you didn't cause that is MY opinion !"

As you can see, at least LUCIFERION do not use these answers in a way like tons of other (mainly black) metal bands do nowadays, promoting themselves as fascists to get recognition! This is the reason why we decided to use the interview anyway, although in times like these, it would be better for some bands to just shut their mouths, even if they have an opinion like that...What does all this have to do with music? This is the death/black metal underground and not a fucking hardcore scene !!!

Frank Stöver



666

DAN SWANÖ
SPECIAL

NIGHTINGALE

Dan Swanö is a musical chameleon, that's for sure! Not only that he's the driving force behind EDGE OF SANITY and a really good producer as well, he also helps out tons of other bands with his musical abilities, be it keyboard passages, background vocals or whatever. But he also has some other projects going besides all that. One of them is PAN-THY-MONIUM, a really weird mixture of all kinds of stuff, that we had in our debut issue... This time we decided to concentrate on the other two more or less non-metal things he's doing: NIGHTINGALE and UNICORN! While NIGHTINGALE is a solo-project, UNICORN has ever been a real band and they have just finished the second album... But before we come to that, let's start with NIGHTINGALE...

When did you find the time to write the material for the NIGHTINGALE record?

"In the studio... that was the time. It was the only way for me to do it, because to come home from work, having done like black metal or what the fuck, you're so exhausted, you just hang around... forgetting about... you know... interviews and stuff... So, I had to just lock myself up in the studio & write and record at the same time, because I know that the songs are just flying all around me, all I need is to like transform them onto my guitar, that's all I need to do, to find the right atmosphere and just to receive them, you know. Because they are all around me. And the problem is, that I can't catch the songs in a stressed environment, with kids screaming and phones ringing & faxes and all this... The NIGHTINGALE music is so based upon emotions... EDGE OF SANITY is different, because then you have to polish the stuff, you had to write a riff and then you have to polish it and you can do this while you're watching TV or whatever you know. But NIGHTINGALE music is very emotional based and I needed to just lock myself up in the nighttime, with no family around for a week, just be myself, and work the way I needed to." Were all of the songs actually supposed to be featured on the NIGHTINGALE album or is there also stuff you weren't able to use for other projects?

"Everything for this one is written directly for NIGHTINGALE! The whole style for the album was... sometimes I felt that EDGE OF SANITY maybe could use some more of this, but it was always a matter of me playing, because I wanted to play my own riffs and the other guys are not familiar with this stuff, so I just decided that... you know, I cleaned out this kinda gothic/MARILLION kinda style and leave EDGE OF SANITY as the band it is and not try to bake something together. So, I think NIGHTINGALE music is definitely only meant for this project. Of course some of the ideas could've been used for UNICORN, but then the other guys would have interfered and maybe take away the stuff that I really feel is special. Because in UNICORN it's not always that they like what I like, we always try to compromise, so that everyone is pretty satisfied... I just wanted to stick to my roots & to my vision!"

Was it more difficult to work all alone than having other opinions involved as well?

"You know, for some reasons it is very easy to work alone, because you can decide when have a break and how to work... I was working from... the first day I was working from 9:00 in the morning to 9:00 in the morning (laughs), so it was like a 24-hour session! And I was totally exhausted and then I slept a whole day and started to work again, like 5:00 in the afternoon and go on to 10:00 in the morning and I just flicked around the hours... and worked during all of the night shift... My voice changed, what you're thinking changes &

I wasn't concentrated and this is pretty impossible if you are like more people. If you do a take, that you feel is very unusual, you don't know if it's crap or if it's like THE take, you know... Sometimes on the solo album I think, maybe it would've been good if someone told me that 'you shouldn't do that, you will regret it in two weeks', because sometimes I DO regret stuff but there are no big things I would like to change, maybe some notes that are a little bit out of tune and all that crap, but that's normal... This is probably the record I'm the most satisfied with except for the new UNICORN, which is THE album that I've done thus far. So, have you never had any thoughts of using outside musicians?

"The problem is, that the way that I like to experiment... I do a lot of jamsessions with myself, the way that I work is very direct, I know exactly how to create a song and if I should bring in other members, it might... you know... I don't know, it might lock myself up a little bit, cause I work very fast. I write a song in maybe two hours and if someone else should be interfering, it probably would give some good edges to it, but it would take a longer time and it leaves me frustrated and I'm a very impulsive person and if I don't get what I want from the beginning, it can be like, I rather give a fuck about it! That's one of my personal problems, that I'm a little bit too impulsive... So, I would probably never ever let anyone into NIGHTINGALE, because I feel like... if I will make another album, which I really hope and it looks like, because the selling and stuff is really good, then I definitely do it alone again. But this time maybe I should try to make it with an impact from outside people when I'm not recording, you know, like play it to people when the ideas are like finished to 50% and then maybe have the time to go in and change, because noone ever heard a second until the record was finished! I didn't play it to anyone, I played it to someone over the phone, but they couldn't give any credits... So, maybe I will do this, maybe do a rough mix and people can tell me what to change... Maybe that way I can co-operate with the outside world, but not IN the studio, that's my dominion and I like to be there alone!" How did you get the idea for the name NIGHTINGALE?

"I had a lot of trouble... first I planned to call it DAY DISY-RAAH which is my name for PAN-THY-MONIUM, but people were always pronouncing the word so different from what I wanted to be pronounced like. Then I realized that it was the spelling that was wrong! But I like the spelling, but people were always pronouncing it differently! And I don't wanna hear 500 different versions of the project name, that's too boring you know... So, I said that's not it... and everything was basically finished for the planning, except for the name and it just clicked! NI -

GHINGALE! That's cool, because it sounds like if it has something to do with the night but it's NOT, it's not related but the word NIGHT is there... I read somewhere that a NIGHTINGALE is some kind of morning bird and... I don't know... If you take the word NIGHT IN GALE, I think that means something like NIGHT IN HELL or something boring like that (laughs) It's a little wordgame, you can make up 1000's of different meanings for it. But I wanted it just like with EDGE OF SANITY, I wanted a name, that could allow me to experiment, it could probably go tekno or go black metal, you know, NIGHTINGALE would still work... I didn't want any BLA-BLA OF THE BLABLA, just like any fuckin' gothic band, you know?!"

What would you say has been the major influence on the songwriting musically? Mainly dark/wave music?

"I think, stuff like MARILLION definitely! I just took some basic MARILLION influences and put them in some kinda ROSETTA STONE meets LOVE LIKE BLOOD package... As a musician I have my scales and my harmonies that I like to work with, I don't matter what music I do, if it's brutal death metal or like piano music, I always have my harmonies and you can never take them away from me. I will just present them to you in different shapes. And this time I choose to do it with computer bass and computer drums & very atmospheric guitars with TONS of effects and very dark vocals. But the heart of the music is still my harmonies! So, it's not that I stole stuff from SISTERS OF MERCY, it's still my songs, but I just choose to produce them in a little bit high-tech way. Sometimes I felt that this part should be just like a ROSETTA STONE part and I considered myself writing a ROSETTA STONE song without stealing any of their ideas, I just wanted to play in a similar way, but use my scales and my harmonies and the same for the

MARILLION parts. I didn't steal any lines or anything, I just stole the basic influence for the whole part! And there's like some SLOW DIVE influences and there is... you know a lot of influences, some PINK FLOYD-stuff and even some JUDAS PRIEST from the late age with the guitar synthesizer-period, you know. I even stole that 'The night comes down', it's like a stolen line, it's small tributes, it's not stolen! A small tribute to all my favorite acts!"

I also noticed that in 'A lesson of evil' is some kind of MARILLION middlepart, were you even use this 'My friend' which reminds me on their 'Assassin' song...

"(laughs) That's definitely stolen!" But I was very surprised to hear that because that is from the FISH-era and not from the STEVE HOGARTH period...

"Well, I know, but the problem is, that we once tried out a vocalist for UNICORN and we never really cared about MARILLION in the early days, because we only listened to GENESIS and this guy was doing stuff like 'Halt who goes there?' which is also stolen from MARILLION and in the lyrics he did something like 'My friend!' and I thought that was really cool until I heard MARILLION! And then I nearly killed him, you know. Because he was trying to put this blatant rip-off in our nice music... But he got kicked out after like 2 rehearsals... So, I thought it would be like a little parody and some people, like yourself, you will enjoy it, because you know it's irony! I'm not stealing it and doing it with 100%, but some people who never heard MARILLION will probably think it sounds cool! Because it's more like a movie kinda thing..."

Have you worked with programmed drums on the whole record or are there also real drums on it? I think about the song 'The Dreamreader' in particular which sounds like real drums...

"Yeah, the first track is real drums all the way through and 'The Dreamreader' is real drums for the last part... The heavy part!"

"Yeah, the live MARILLION part and there's real drums for the instrumental track, 'The return to Dreamland' and there is also real drums for an 'Eye for an eye', the last one, which I recorded and wrote with almost 39 degrees of fever! Because when you flick the hours like I did, your body turns bezerk, and this heavy drum beat kept me sweating like I was playing grindcore for 2 hours in a row! I was so wet, it was impossible to really do something, but I had to make the record, I had to finish it, because I had a deadline and then I had the next project..."

By the way - who did the 'nice' scream at the end of the album?

"I did!" I was very surprised to hear it cause the whole album sounds really nice, so to speak, and then the record finishes with such a scream in the end...

"I always get scared myself! Because when I have listened to my record, I always listen from the beginning to the end, there's no way I can stop it, that's emotional suicide, so I just sit and listen and when the last song has ended, I have some kind of summary in my mind, I collect my views on the record and my impressions and stuff and this scream will ALWAYS shock me! I get terrified you know (laughs)! And everyone else I heard about, you know, my son was totally freaking out, it scared the shit out of



UNICORN

him. So this is basically where the character is facing something terrible that makes him scream...that has a mean-ing, it's not just like a joke-effect and it will go on from what happened after he was screaming on the next record! I will follow-up the second after the scream!"

Was it planned from the beginning, to let the record end with some lyrical lines from the opening track again?

"Yeah definitely!! I wanted it to be this way, because I think I heard it somewhere else and I liked it, when I heard it. I can not tell you what it was, but there is some band that did the same, some band from the old times. And I thought it would be like a closing chapter in some way. The record is connected in some way as one long song, but it's different moods all the time. One idea was to connect all the tracks, to one long track, with just parts, you know, but that's fuckin' boring... if you wanna listen to a specific part and you have to flip through and the songs will begin in a very strange way, because they are connected and shit, so I decided to divide it. To me it's one opera, one big long song, because it was written in the right order, so to say. I wrote the first track and recorded it, I wrote the second and recorded it, so I didn't know what would happen, I didn't know anything. When I came to song No. 6, I still didn't know if that was the last song that is going to be 20min or if I still had to write 5 more, you know. It was very open and in that way, I could decide, which track should be... maybe the next one should be instrumental and a little bit blablabla and then I make another one like that, to make up to the track before, so I tailor made tracks to fit and I don't think there's too many records, that are recorded in that way!"

Why haven't you included the lyrics in the album?

"Many people ask me and I knew that I would go through hell, because I didn't do it... But some of the lyrics are really connected to the music in a really big way... and personally I always look for the lyrics in advance... I flip through the lyrics for song No. 1 and when song No. 1 is over, I am at the lyrics for song No. 8 and this would probably give you a wrong idea what the whole scene is all about. You need the music together with the lyrics and I really wanted the people that listen to the record to really LISTEN! If they want the story, they should listen, because I think, I tell mostly the words, so that you can hear it. It's not like death grunts a la CANNIBAL CORPSE, you can actually hear what I'm saying and if someone is interested that much, I think they should concentrate & really listen... While, if anyone is really freakin' out, because he can not hear it, you can buy the Japanese version and you will have the lyrics! (laughs) Because they didn't get any bonus track, so they were really pissed... It's a bonus lyric-sheet! One thing was basically because when I wrote the lyrics I wrote it on the back of a string package or on a table or everywhere else, just impulsively for the track and then the lyrics were basically just thrown away. So, I didn't have any originals and I had to sit and listen for the whole fuckin' record and type it! And this is really shit because it takes a helluva long time and this was also one of the main things that I didn't want it on the cd, because I didn't have the guts! But I had to do it anyway, in big stress, so right now I feel that maybe I could've done it for the whole cd!"

So, have you written the lyrics AFTER you finished the songs?

"Yeah, and I still like them! I'm not really a poet but sometimes I write good lyrics, when I have emotions for it. I'm not the kinda guy that can tell someone, 'ah, I think I will go and write lyrics' and



just sit down and write them. I need something to happen, I need some experience out of the ordinary to make good lyrics. And sometimes I get this when I... for example the EDGE OF SANITY song 'Twilight'. When I started to think about this childhood experience, it really got serious, it really started freakin' out and I needed to write about it to get rid of it. And the NIGHTINGALE thing started out with a nightmare, that I was going to be hung & from there it kinda manipulated itself to this game they play on Greenland, where the kids hang themselves almost to death... if they get released in the right time and they have some kinda supernatural experiences with orgasms and shit. It's really weird shit! I don't see my character as any race or any age or anything... It could be anything, you know. He might as well live in dremland and been doing it there but the basic thing is... it's just like a childhood thing, that this guy read about in a magazine and he thought it would be cool to try out... So, that's where it all started.

I was very surprised to find artists like RICHARD MARX, JOURNEY, FM or PROPHECY in your thank list - are you into AOR/mainstream music as well?

"That's probably THE music that I like the most, I'm a big AOR-fan, I have all the classics, I have a lot of rare stuff, but I don't dare to tell people (laughs)! I'm a real sucker, I have a big FM-collection, every fuckin' promo-single and everything, but I quit listening to them when they freaked out after 'Tough it out'! But from the first record, I think I have everything! So, that's a secret (laughs)!"

It's another similarity we both have, cause I'm also a big AOR-fan, that's why I mention this...

"Yeah?? Stuff like PROPHECY or JOURNEY is very mature music, I think it's great fuckin' stuff....!"

Ok, to get to UNICORN as well now... Could you give some info on the origin of that band maybe?

"Yeah, we started out, me and my friend Anders, the guitar player, together in 1983 in a band called GHOST and we were playing together just as a duo. We played pretty basic hardrock with a big help from my brother, who did guitar and bass for our demos, because the other guy played organ and I played drums. We were playing with GHOST until 1986, we did some TV-appearances and a lot of live shows. I think we played like 50 gigs or something and that was pretty much for being that young. I was like only 10 years when we started. And in 1987 I hooked up with Peter, who played guitar in a band called ATTENTION and he was like... so bored, because he was listening to MARILLION all the time and the other members in his band just wanted to play this BON JOVI-style. Then I told him that we were fucking bored by playing this basic hardrock, UFO-kinda style, we wanted to try something more experimental and so we hooked up. 3 from GHOST, we were 3 then and he came in from the other band and started to play keyboards instead of guitar... And from there we wrote the track 'Times of change' and it just clicked! We said, this is it! We have a new band! And on from there we did the first demo 'A collection of worlds'. I don't really remember when.. It was early '89 I think and we did another demo called 'Tunes for the stork' that summer which turned out shit! And that was when the band was going through the first bad phase... But we got hooked up together again during Christmas of '89 and recorded 'A collection of worlds Pt. II' and from there we thought, this is really gonna be something... After that I think the guitarist had a major surgery with his back and the keyboard player went into the army and the bass player lost interest... things

land' and it is probably among the best I'll ever do, I think! If it ever gets out... I can't be sure yet?!"

"No! Because I totally lost contact with that record label and I'm trying to reach them for weeks and weeks... there's like fax-machines on 2 numbers and there's an answering machine with a neverending message on another... it's really weird and they owe me a lot of money for the studio recording and it's really turning fucking shit! But it would be so typical that this fucking great record never will be released. When we got the first one out, that I think is not half as good... this is really shit, but maybe they are just on vacation, who knows?!"

How did you get together with them? Did they hear any of the demos...?

"Yeah, they heard this 'Weird of tales' demo and they just freaked out and wanted to release it as a cd-single, I think, but then we told them, that we were in the middle of recording a new demo and wanted to record an album instead. We were just tired of this demo-business..."

Have you really promoted the band back then, that you have sent out demos to magazines & stuff?

"We sent out this 'After before' demo and the record to all the symphonic rock fanzines in the world, I can tell you! We have a great network, but it just doesn't work like in death metal, it's still fuckin' dead! But the really enthusiasts, they got it and they loved it, so that's what it's all about for us. But we are moving away a little bit from the area of the pure symphonic rock, just like MARILLION do. They just have their own style, they're not really that symphonic anymore. I would probably see us as a normal rock act that could be shown on MTV anytime, we're not that fuckin' extreme anymore, we just play normal music! And



were looking really fuckin' bad but we managed to do 'The Weirdest of Tales' demo and from there we took farevell from the bass player... After that MELLOW RECORDS was very interested in us, so we did this 'After before' demo, sent it to them and they wanted to release 'The weirdest of Tales' and 'After before' on a cd. But we told them, we wanted to make a completely new record, with some new songs and re-record the old ones. And we did this & it came out a couple of years ago on a record called 'Ever since'. Since then we've been writing material basically and I've been moving away and it's been really weird, you know. But we managed to make one more record... 'Emotional waste-

that's the big world. In the death metal world, I can basically do whatever I want, but this is the real world and I'm a total zero, you know."

Do you have a real contract w/ MELLOW RECORDS?

"No, we don't have any record deal... we have a... I don't know what it's called, but they own the rights to the songs, that's all. They don't own the band! It's some kinda release deal..."

So, it wouldn't be a problem to look out for a new label?

"No! We're constantly doing this, but the first cd didn't turn out the way we wanted it to, because we were in a lot of stress and I had to record a lot of it myself. I had to do all the vocals myself, it was

not really a band-recording ! But for this one, we were all involved in every part of it and we're really proud and feel this is the first record you know. And once it is out, we will probably do anything to find a good distribution for it or whatever. I will do my really best and use all my sources. But, it's different, because UNICORN is probably a little bit too normal for most of my connections. But maybe someone knows someone, you know, so we'll see...

What kind of studio was it where you recorded all the UNICORN demos and the first album and why haven't you done it in your own studio ?

"It is my own studio !"
Oh really ? Is it just a different name ?

"Yeah, always (laughs)! It was our own studio, porta-track. We recorded all the demos on a 4-track until 'After before' which was recorded on an 8-track and I'm really proud... especially this 3rd demo 'A collection of worlds Pt. II', it sounds really good for being recorded on a very simple 4-track. We put a lot of effort in recording it and mixing was total hell, I remember that we had like 15 things on the same track, constantly changing levels and shit. And we didn't have any experience, we didn't know what the fuck, how to mix or anything about anything. But anyway, it turned out pretty cool. Even a big magazine here in Sweden, which is pretty based upon reviewing new guitar models and all this kinda crap they gave it... we've won the month award for the best band in some column and he said it was the best demorecording he ever heard with real drums, made on a porta ! This gave me a kick to go on and from there I really started recording other bands !"

I noticed some really nice female vocals on the new album, is that the same girl that had been singing on the first UNICORN album ?

"No, it's not. For the first record, it was the girlfriend of the guitarist, but they broke up, so we kinda lost her. But he knew this other girl, she was at the same school, he's studying classical guitar and cello on a big school there in this town I lived and this girl was in the 1st class and he knew that. She sung in a jazz band and had a really powerful voice and I trust him. Because when he tells me, someone is good, I know it's REALLY good. I can take some mistakes, but he is really a perfectionist ! And I knew that he would bring in this girl and he wrote down all the vocal lines on like a score and notes and all this shit and it just clicked, you know. She's really a professional girl and I think she will go very far. I hope that we can use her on the next record in a couple of years again, because she has probably grown incredibly good by then. And also the saxophone player and the flute girl, they're both really professional, and they are just in the 1st grade of this school and have 3 more years to go... they will be scary !"

How do you judge the old UNICORN stuff compared to the new album which you are totally proud of ? Do you think it was shit what you did in the past, by now ?

"No way ! The main difference between the old and the new UNICORN material is that we have learnt to write songs that sound ready in a short time. Because back in time we needed... a track like 'The dumb', it took us 4 months of intense rehearsal to get done. And I think none of the tracks on the new album, except for the old songs, have been rehearsed. I presented it to the guys in the studio and we just recorded them, just like any big band so to say. While the new songs for the last cd were really shit, because we didn't know how to make the songs eighth in such a short time. All the ideas were really crap and if we would have brought up these songs in the rehearsal room, we would have given the fuck about 'em directly ! There's just a few songs that I regret

but the whole 'Collection of worlds Pt. II' demo is absolutely brilliant ! I love every song and there's no way I would re-record any of them, because my drumming has been so much worse since then, because I don't practise. Back then, everyone was really ace on the instruments, but now we rely more on safe kinda stuff. I play simple and everyone is just relying on quality instead of quantity ! But in that kinda demo-stage we did both quality and quantity, just like the DREAM THEATER guys ! They play and they play good, they play INCREDIBLE and they play INCREDIBLY good at the same time !"



Are there any plans to use any of the other unreleased demo-tracks for upcoming albums ?

"I think we're ready by now... I'm not too sure because there is always talking of... maybe we should take this track and take away that part and put a new one in' blablabla. It doesn't feel right because I have great respect for the old versions and it feels like killing something, because I wrote most of the old material and I it was such hard work... I spent hours and hours at my piano, composing and arranging the songs. It would feel like a blasphemy to my past to just go in there and restructure... 'After before' and 'Suddenly' were the 2 last songs that we felt we could use... Of course there are some more, but these tracks are probably not as good as our new material will be. We all have grown as musicians and I think we have become much better songwriters than before. Basically the guitarist is studying the stuff like how to arrange songs on a regular basis and he has taught me a lot, how to use scales and how to arrange and all that stuff. So, I think we will let all the demo material rest... My dream is, to have all of them on a cd, but maybe I will just do 1 for myself (laughs) !"

In my opinion you finally managed to get away from the obvious MARILLION influences, that you had up to the first album and that UNICORN sounds a lot more like a unique band by now...

"That's great to hear, because that's what we're after, you know."

Don't you think it would be a good idea to work with a well-known outside producer for upcoming records, who is not as much involved in the whole thing as you are, to get an even more professional touch ?

"Yeah, I think so too. Because the way we are working is, we work very intense, and I have to think about both the music and the technical side and you sometimes loses control with reality. But for this record we had a really good thing going because we had a two week break and I moved... The record was recorded in Finspång but the vocals and the mix were done in Örebro, the new town. So I actually tore down and built up the studio again be -

teen the recordings. Because of this break, we could reconsider it and it turned out more professional, I think. But the UNICORN thing is, that we don't have a proper label and we don't have ANY studio budget to go into another studio, that offers me the same quality of sound. And spend the same time would be fucking expensive !"

So, it must be a major label, I guess...

"I think so too. Because the sound I'm after is easier for me to get in my own studio, in a not that really professional way maybe... I think it's pretty professional anyway, but I'm after a sound like... maybe not like MARILLION, but I'm after a really clear and powerful sound with a lot of details and a lot of crisp. And this is only available in a digital studio... But in big studios, everything takes much longer time, I don't know why, but it does ! So, we should probably use 3 - 4 months and that would be fucking expensive ! Have you financed the new album on your own ?"

"Yeah, I gave the record label 80% off, but still they don't pay me... this is really shit !"

That label must have a really bad distribution as well, because I never saw any of their releases over here in Germany !

"I don't think they know the word (laughs)... there's no way they know the word distribution. They released old classical/progressive italian stuff on cd in Italy only you know, stuff that is sung in italian."

But you also mentioned to me that there's a GENESIS -tribute album on that label...

"Yeah, it's out now and we made this 'Afterglow' track... Which other bands are on it ?"

"PENDRAGON and a band called GALLAHAD... I think these are the two most famous ones. I didn't really know what to expect, but I expected some more famous bands, but maybe MELLOW RECORDS isn't that much into paying bands (laughs), but... I mean, it's a double-cd and like 140min long ! Most of it is completely humiliating... mostly italian bands with fucking bad pronunciation !"

Have you ever tried to do a MARILLION cover with UNICORN ?

"No... never ! We never tried, because the guitarist is not into MARILLION at all. That is our luck, because me and the piano player, we're total MARILLION-freaks and especially both of us with Hogarth ! And the guitarist doesn't like MARILLION, he doesn't like Hogarth's voice, he doesn't like anything about 'em (laughs) So, he doesn't know, when we steal, so this is good for us (laughs) ! Sometimes he's telling me that this part is really good and I know that it's VERY MUCH MARILLION and he would like it, if he heard it, but it's his pride, you know... I think we will just go on. I'm very influenced by MARILLION ; and I can't hide that, but I think I've come to a point where I've started to influence myself, I found a style on my own, where I can just get back into myself for inspiration."

Have you ever played liveshows with UNICORN ?

"Yeah ! We did some catastrophic, because we had tons of keyboards and I was the singing drummer and we all sang harmony vocals and there were flutes and acoustic guitars... We did some really cool shows, we were like throwing carrots on the audience..."

CARROTS ??????

"Yeah (laughs) And the bass player did a footbath and we were blowing bubbles and we had the biggest show we did, we had a totally black nude... I don't know what you call it, but it's the model in the windows where you buy clothes... we stripped it and it was very arcy, because it was a total black silhouette of a girl, standing just like a vocalist with a microphone-stand and everyone was really confused, because they didn't know 'is this thing singing' ? ! It was a really big stage and noone could see me behind all the cymbals and shit... that was really weird !"

How did you get those ideas ?

"We just wanted to humiliate the audience basically because we just wanted to be weird. When we started out playing music, we had friends coming down to the rehearsal room and when we had played a song, they were like 'it's sounds like you're milking a cow' ! We heard the most weird explanations of our music... 'it sounded like it was raining' and all that stuff you know (laughs) ! We were like a revolution to our friends, because every band around at that time was playing melodic AOR hardrock, and we were so bored with it, so we wanted to have a revolution. And at all the festivals, we only played festivals, except for one gig, everyone loved us ! The critics loved us, but the audience was always pretty weird, because the music was sometimes very extreme. But I remember that mostly we were very well rehearsed, that we always did good live shows. We rehearsed like every day of the week... And we did one show alone, it came a lot of people, when we had been voted the best demo in this magazine and we did posters and shit... This was probably the last gig we ever did and it was a really good ending. Then we lost the bass player and there was no way we're going to perform live again, because no one really knew what he had been playing (laughs) !"

So, are there no chances that you might play shows again in the future ?

"I think so, because now the material has grown much simpler and I have started to compose on guitar, which leaves the music more open. That's probably the biggest difference between the first and the second record, that most of the songs, except for the 'Hiding again' track, were written on guitars. It makes the music more simple in a way. When the basics are on piano, then you need a lot of stuff to fill up, and that's when we started to use additional keyboards and that is very difficult because our pianoplayer only has two arms and I don't wanna freak out like MARILLION, I just wanna keep it straight and my brother will probably help out on the bass and some additional stuff... So, MAYBE ! Never say never ! Because this town, where I live now, is a professional music town, nothing compared to where I came from and every gig here seems to be professional and that's just what UNICORN is about, we need professionals around us to be professionals ourselves !"

If we managed to get your attention thus far and you enjoy stuff like MARILLION as well, feel free to get in touch with the band at the following address, but don't forget to include IRC's for a reply, ok ?

This is also the new address for bands that might be interested to record with Dan in his UNISOUND STUDIO by the way

UNISOUND RECORDINGS
Skolgatan 24
S-70362 Örebro
Sweden

Frank Stöver



PAGAN MYTHS FROM THE DEEP ETERNAL FORESTS

Norway's underground scene has become a melting pot for great bands within the last couple of years. Some of them have tried to get recognition through an outrageous image or controversial ideologies, but there's also a lot of musicians that try to create original compositions, putting the quality of the music in the spotlight and leaving behind the image totally...IN THE WOODS is a nice example of a top-notch band with a strong debut album under their belts. We had a chat with OVL.SVITHJOD about 'Heart of the ages' and more...

In The Woods...

The first musical-piece released by IN THE WOODS was the 3-track rehearsal you did in march '93...Which songs appeared on it and why didn't you spread it that much?

"The rehearsal/demo released back in march 1993, was more or less an experiment trying to figure how some of our compositions sounded on four track. We did only a few hundred flyers on that one, since we had definite plans to release some of its expressions later on. We sent some copies only to friends, but the word spread, and suddenly we had sent out about 300 tapes or so... 'Creations of an ancient shape', 'And all this from which was and will never come again' and 'Wotan's return' appeared on the tape, and the latest mentioned without vocals, since they weren't done at that stage."

But you did get quite a lot of offers from small labels already, if I'm right... Have you ever thought about to sign with any of them because the offer was too good to let go?

"Yes, in fact we received quite a few offers for everything from cass. EP's, through 7"es to albums for that one. Stangely, I must say, as the tape was more a sign to be alive, than it was representative for our compositions. Nevertheless, we had planned already when we released that one mentioned, that the next step would be a studio demo, so that we could gain some more studio-experience. Anyhow, the most interesting labels were probably Avantgarde Music and Head Not Found at that time, but I don't think they will become interesting in the future, due to different facts... Looking back at the whole thing, I am satisfied with our decision back then, since the whole happening around the 'Isle of men' demo turned out rather well."

That 'Isle of men' demo sold extremely well later on, so your name must've been familiar to a lot of people already or have you just worked harder to promote it properly this time?

"Even though a few dedicated people knew of our existence already when we released the 'Isle of men' tape, it seemed like the word spread really fast and besides that, about 10.000 flyers were spread. Fanzines started to write even more and the ball started to roll, I guess. I think there were about 700 - 800 single orders for 'Isle...' and it seems, as this would never have happened if the promotion we did, had lesser priority." Due to the fact that there are no informations at all in the demo cover, I'd like you to tell us, where and when you recorded it, if you had to face any difficulties during the recordings and who produced the whole thing?

"Just before we were about to record it at a very much used studio nearby, we got to hear about a recently started studio, which was looking for the first production to gain more experiences. We went down there to have a chat and it proved to be a descent studio, and nothing more. Anyway, the guys down there offered a really acceptable price, in which we could spend as many hours as we'd like to, so the choice was final. The guys who owned the place engineered the whole thing and they rented another guy to produce besides the band. I cannot remember the names of these people, but it's of no importance at all as they are not known in the underground anyway. This studio didn't have a name, and from what I

have heard, they have closed doors now. Difficulties? Well, I can't come to think of any specific, except the fact that we had to search for days for a lot of equipment, as the band had little and the studio even LESS..."

By the way, how many individuals are involved in the musical art of IN THE WOODS? Can you give us a line-up or is IN THE WOODS your own solo-project?

"IN THE WOODS is by no means a solo-project! Don't know why so many people tend to believe so, since we always stated US in different interviews and such matters. We don't think it's of any major importance to express our names or to do hours of photo sessions for photos to expose the individuals gathered. The way we feel is important, to place the music in the centre, as it's the music people hear when they buy one of our releases. No need for disturbing effects, to overshadow the music itself, the way we see it. Maybe that natural 'decision' was taken as a product of the modern music-business creating known faces, NOT known of music. Don't know... If people want to know 'names', they can see within the booklet of our album released. Names were written there because of strictly personal reasons. 'If they need, they buy'!"

I read somewhere that your origin goes back to 1992... What have you done before that? Did you play in any bands before you formed IN THE WOODS?

"It is true that we united back in the autumn of 1992. As most of us knew each other from earlier, we suddenly figured, that we had the same aims concerning creating and composing music and lyrical approaches to follow. So it happened rather naturally. We did play in various bands and projects before the era of IN THE WOODS began, but due to the fact that we never were satisfied with any of these, we never released anything properly. At least no throughout the underground. Different genres we 'visited' were heavy metal, rock'n'roll, death metal and rock. And all those styles are being considered as a natural progression throughout our musical lives. It's like if people tend to believe that whatever they've heard of our releases thus far, it will be something that we will go on w/ forever. Well, the fact is that we will never do the same thing twice, so a certain development will always be present."

Due to the fact that your band is located in Norway and most of the vocals on the demo are very much in the typical shrieky black metal style, you've often been categorized as a black metal act which you are NOT! So why did you go for those high-pitched vocals anyway?

"You know, when we first started, almost each one of us had this total kick on BATHORY's 'Under the sign of the black mark' and 'Blood fire death' albums, and at a starting stage, we pretty much wanted a sound like Quorthon's. We felt that those vocals kind of had to be present. As Quorthon's voice had a very special touch, it was rather hard to do something which was much in the same vein, so we decided to 'scream our guts out' instead. And then it turned out to be those high pitched ones. We knew at that time, that there was this re-incarnation of black metal bands releasing

albums. But we figured that black metal had no monopol on those kinds of voices anyway, so we decided to use them, even though we kind of awaited comparisons w/ different acts when doing so. It is, as you mentioned, sad that we've been categorized as black metal, but through all kinds of sources it seems like people now finally realise what's the truth. Hah maybe that's because all those black metallers suddenly converting into viking metal, Norse metal or whatsoever? We do not know..."

I noticed that there's a lot more variety when it comes to the vocals on your debut album, so did you take all the criticism to heart or was it just a natural progression?

"Nooo, we always do whatever we feel is the right thing for our own concern, so we did not change a lot of the vocals because of what people said about the demos. Not at all. Yes, I guess it's more as you said, concerning the natural progression and development, but also what I mentioned earlier, that we see no point in repeating ourselves as time passes. Also, you mentioned variety, and that's probably the most important fact for us, concerning almost everything, as an earthly life and music-composing for ex."

How many vocalists do you have in the band?

"One vocalist deals with all and everything on all releases, and besides that, we decided to ask some females to participate this time (concerning the debut album...)"

You once mentioned that you don't like to publish material that is not of high quality, so I was wondering if you consider 'Wotan's return' and 'In the woods' as the best tracks of your demo as they have been re-recorded for the album? What about the other demo-tracks? Are they good enough to be featured on upcoming albums?

"'Wotan's return' and 'In the woods' were chosen from the demo, since we had planned to change the structure of the songs. From the way they were on the demo to the album. Thus, the choice fell on those two, since we felt that the demo-versions were a bit uncompleted. 'Tell de doede!' was finished the way we watched upon it and 'Creations...' was a bit outdated, since it had its roots back in 1990. Those who have heard both versions, of the demo and of the album, will most likely agree that the versions of today are far better structured than they had been on the demo. On our next possible release, we will maybe compose an entire song based on the elements of 'The wings of my dreamland', but that is not for sure yet. Usually, bands grow easily tired of the material they have released in the past, but as we're into the concept of releasing only 'high quality music', as you referred to, we do not grow tired of anything we release. We rather view our own personalities from each song and the period it was created and composed within."

The image of IN THE WOODS in the media is based on the fact that you don't give away any pictures of the band, but I no-

ticed that you are not denying to play
liveshows. So, what about the mysterious
image then?

"Hah, hah... I never actually thought of
us not releasing any photos of ourselves
as an image! That's a new one... Nor was
anything intended to be 'mysterious'. As
I spoke of in one of the previous ques-
tions, it's more a statement of being
tired of the way things turned out. And
besides that, we definitely see no point
in doing it... I bet we've got to dress
in black s/m equipment, with masks and
everything which belongs to such a suit,
in our possible up-coming concerts, or
what do you say Frank?" (uuaarghh! -Ed.)
What is the reason for the strange spell-
ing of your album title?

"Not very strange at all, when I explain
The title is 'Heart of the ages'. It speaks
of nature as both the heart and the
art of all times; the always passing ages...

As you consider yourselves as a band
that gets most of its inspirations from
'mother' nature, I was wondering if you
also support any organizations to save
the rainforest, Greenpeace or anything
like that? Or is it just based on your
own country's nature?

"Guess one could say that it's more or
less based on what's within and what's
exposing in our surroundings, nature wise.
As no one of us is that much into most
of the ideologies of the organiza-
tions you mentioned, except for the main
aim of course, we see no point in joining
them, even though I do not know if all
the others even considered it at all.
Personally I neither have too much time
available for such matters, even if I
some day found the perfect community to
join. Maybe I can tell different people's
messages through some of the things I
write, but then again, I do not like
too much to preach for the masses. I enjoy
writings which people can interpret
their own definitions within... If people
can find some salvation there, it's fine
with me..."

You also mentioned somewhere, that you
consider most of your countrymen as 'tr-
endias' due to the fact that they swit-
ched their lyrical approach from black
metal to viking topics nowadays... You
also write about the vikings, but from a
different point of view, right?

"Well, we have never actually written
that much around the topics and matters
of the vikings, but in a few of our com-
positions, we have passed through some
kinds of philosophies and ideologies of
some people back in the viking period. I
find that part of the norsemen's lives
much more interesting to study, than the
actual myths only. Even though you have
a lot of goodies there as well. Also, it's
not that I don't respect all the bands
who deal with viking-topics. I think that
is far better than if they were still
dealing with satanism for example. Ano-
ther thing which is great, is that a lot
of the norwegian bands start to 'speci-
alize' on different periods within the
norwegian/nordic history, but as I find
a lot of arrogant and seemingly not so
intelligent people within the music bound-
aries, I don't know... I think the most
actual and important aspect here, is that
people 'from the outside' view the whole
thing from their point of view..."

What can you tell us about your sidepro-
ject NAERVAER?

"NAERVAER is not a sideproject, but re-
mains just as important for me as IN
THE WOODS. It's just that I have concen-
trated more on IN THE WOODS lately, than
on this 'project'. Well, how can I put
it... Maybe I should first present the
main composer within. He's about the same
age as myself and has never had an in-
terest for metal at all, but more or
less only classical music and some rock
acts. He practices acoustic/classical
guitar only and has done so for the past
six years or so. NAERVAER means 'presen-
ce' and is more a description to the mu-
sic than it is a name for the expression
The music and atmosphere will come forth
through only non-electrical instruments,
except for the bass. Planned instruments
to take part in the game are by now ac-
oustic/classical guitars, cello, electric
bass and flute plus voices. I can't in
any way describe the music, since instru-
mental wise, I have not heard anything
like it. I can, however, try to explain the
atmosphere surrounding it... Presence ma-
ybe?" (for more infos about NAERVAER you
will have to check out the feature some-
where else on these pages... -Ed.)

What does it mean to you to be a part
of the BALDER brotherhood? Are you still
in it?

"I am not a member of BALDER anymore,
even if I still respect their ways in
most occasions... I gained some interes-
ting knowledge from it, but as I am not
the person with the most time available,
I had to leave my studies behind for a
while. If my time and interest increases

further on, I will definitely check out
what they are doing again. All because of
this, I guess you can say, that it did
not mean that much to me, except for the
things I learned through them. I would
advise people to check them out and to
see what they are about, but then again
I would have preferred to keep my member-
ship a secret one... I would rather not
speak too much about it, as it's for each
individual person to decide what to
think of their activities. However, I can
tell that they deal a lot with older eu-
ropean history/values... The address of
the Balder Brotherhood is: Pan European
HQ of BALDER, 60 Elmhurst Road, Reading,
Berks RG1 5HY, England."

Do you think that Misanthropy Rec. is
the ultimate label for IN THE WOODS ri-
ght now? How much are you involved in
decisions they make?

"To answer your first question: I really
don't know as I have not dealt with any
other labels that much. The only thing I
do know concerning this, is that I would
never ever have signed with Osmose in
France. That's for sure... We do not like
the mentality of them as a label. I could
go on about different things, but I see
no reason in talking shit about other
people, so... If Misanthropy Rec. proves
to be the perfect label for our concerns
remains to be seen. No complains thus
far... Concerning 'Heart of the ages', IN
THE WOODS are of course very much invol-
ved in all decisions. It's like Misanth-
ropy releases our final product... Other-
wise we sometimes gather some ideas and
present them for the Misanthropy ladies.
As for now, I view Misanthropy as one of
the few promising labels into today's
underground, since they are serious in
what they do, and they sign the bands
they enjoy the most themselves, avoiding
those typical sell-out trends..."

Do you think they are experienced enough
already due to the fact that they dealt
with BURZUM only before?

"When we at first had planned to release
our first full-length through Misanth-
ropy Records, we did not even know that
they collaborated with BURZUM for a deal

Judging them from their letters. They
seemed experienced when it came to deal-
ing with people they had to be dealing
with. A fact that is highly important these
days (if it has not always been...) and
besides that, they seem to know the
business, so..."

What kind of progression can we expect
from IN THE WOODS in the future? Is it
possible that you will drop the shrieky
vocals totally to get even more atmos-
pheric musical pieces?

"When we did the 'Heart of the ages' al-
bum, we added those high-pitched voices
where we felt they suited naturally. No-
thing was done just for the cause of it.
The same goes for the melodious vocals
as well... A perfect mix, means maybe a
sign to prove that the expressions are
both humble and aggressive. I don't know.
It's really hard to describe your own
aura of feelings in words. Yes, it is pos-
sible that we may drop those vocals we
spoke of, but it all has to evolve natu-
rally. Without forcing anything at all.
We shall see. All I can say, is that we
shall and will change on the possible
coming release."

If you would like to add anything we
haven't discussed thus far, go ahead...

"I'd only like to give you all kinds of
possible regards, Frank, for your atti-
tude concerning nazism and its likes!
Thoughts like those are highly worth in
an age like this, especially in Germany.
Keep up the human instinctive spirit!
Also I'd like to add that NAERVAER can-
not be reached through the address of
IN THE WOODS, but interested folks will
sooner or later get to know it's expres-
sions, which are many. Thanks a lot for
this highly interesting interview Frank!
It's been a pleasure for sure! Heaten
regards to all those who believe in th-
eir very own strong individuality..."

IN THE WOODS
P.O. Box 7093, Vesthelene
4628 Kr. Sand
Norway

Frank Ståver

The concept of NAERVAER

The products of the 20th century
which we so recklessly have come
to depend on, hurts nature. The
same nature that provide us with
food. I believe that nature had
one particular purpose, with its
developing of man. For us to keep
the kingdom in balance. As
you already know, we failed. I
once heard a researcher, on this
subject, say: 5 billion humans
is not out of balance, the earth
has enough room and food for 40
billion. He probably meant the
earlier man that lived in harmo-
ny with the earth, not the peo-
ple of today which first priority
is their own luxury. With their
cars, boats, planes and other
products from this modern age,
which is produced in a way that
hurts the environment. I often
hear people call our planet 'mo-
ther earth'. It gives birth to us
and feeds us, so it's a suitable
name. Maybe it's time to show
'her' the same love and respect,
as we show our human mother. When
I'm in a discussion, I usually
tell the person this: If you were
trapped in a cave with a sm-
all child, the only food you had
was from a fruit tree. Every-
thing was perfect except one
thing, it was to warn. Would you

cut down the tree and make a fan
out of it, so that the tempera-
ture also became perfect? Every-
body's reply is of course no. But
when they are raised to think,
it's right to drive cars, they
don't see the connection in th-
eir lives and the metaphor, nor
the contradiction.
There has to be a renovation of
the human gen's, a whole new way
of thinking. It is impossible
for us, and the coming genera-
tions, to lead our lives as our
fathers did.
There is three different groups
of humans, in my mind. The first
is in minority. Here they try to
live in harmony with nature, and
show it respect. In the second
group they strive to create the
best possible life for themsel-
ves, regardless to the destruc-
tion of nature and the genera-
tions that will follow them. The
third group is in majority, here
they try to show respect to na-
ture, but they are not willing
to give up their luxury for it.
It is the third group that this
text is written for. Hopefully
some of you will understand that
what you're now doing is stupid.
Open your eyes, and change your
way of living!

The thoughts you just read, is the carrier for the music project
NAERVAER... Available on cassette from Autumn/Winter '95 (pre orders
from Aug. '95). \$6/35 NOK to this address:
NAERVAER * P.O. Box 7037 Vesth. * 4628 Kr. Sand * Norway

FANZINES



FOUNDATION AGAINST CRAPS
Volume III June 1995

They call themselves THE(!) different fanzine in the underground and THEY ARE ! I'm not really sure, but I guess the guys behind this small A5-size 8-pager might be christians, but nevertheless - they really know what they are talking about! The contents of FOUNDATION AGAINST CRAP # 3 is pretty similar to what Mikko did with ISTEEN 7B (review follow...), which means you get the hurting truth behind all today's so-called EVIL posing musicians ! There's stuff on Mr. VIKERNES and his original name CHRISTIAN, a list of bandwagon hoppers, when it comes to the current viking metal trend, some hints about stupid fascist & nazi-bands and also pretty

embarrassing facts about so-called satanists and their lack of knowledge about the occult ! So, as you can see it is not the typical religious 'Jesus loves you' type of stuff, just FACTS, FACTS & even more FACTS ! I really enjoyed this issue alot and hope there's more to follow, so write and ask, cause I don't know the price for it: FOUNDATIONS AGAINST CRAP Poste Restante 71850 Charnay France

Frank Stöver



CRYPTOPSY
Issue # 2

Zines like CRYPTOPSY from Belgium need to be supported cause editor Filip is a die-hard death metal fan and gives a shit about fashion ! Issue # 2 features great interviews with bands like IMMOLATION (8 pages !), VOMITING CORPSES, DETERIORATE, SENTENCED and ENSLAVED plus a big handful of reviews. The layout needs to be improved,

but the contents is really enjoyable, so write to the following address if you're interested (don't know the price, but \$5 is ok for sure):
Filip Werniers
Oosterveldlaan 178
2610 Antwerpen
Belgium

Frank Stöver

reviews and the layout is simple but good ! The only thing I dislike a little bit is the uncritical way of presenting the stuff, but that is probably the main problem of tons of other zines also, so write to:
Johnny Wittens
Violva, 1
3268 Larvik
Norway

Frank Stöver

ISTEEN



7B

Playing With Fire

ISTEEN 7B
Playing with fire

This is not a new issue of the godly ISTEEN mag from Finland, but at least Mr. Mattiila was also responsible for this 20-pages long A5-size-zine ! The main goal of it is quite obvious: To show all the people in the scene how stupid the underground's become more or less. For example 2 pages are dedicated to unreadable logos, there's a list of handnames that have 'black' in it (46 to be exact...), a mini-'poster' entitled 'Who's who in the world of penguins' with tons of painted black metal faces on it, an ARNE BABB COMIC(!) (fans of Slayer Mag... know what that means...) and tons of other curiosities out of old fanzine issues ! For example the evolution of Tomas Haugen (now better known as Samoth) or Håvard Ellefsen's transformation into Mortuus. No matter which page you look at, you will always have a smile on your face and I guess that's what we lost somewhere between black metal and the babbling about the most true and the most evil... ISTEEN 7B is limited to 300 copies and you should get in touch immediately if you want a copy (don't know the price) as it's already a little bit older by now...
MIKKO MATTIILA
Peltolamminkatu 6 A 17
33840 Tampere
Finland

Frank Stöver



Issue #1
The fall of 1994

ORNAMENT MAG
Issue # 1

Amazing ! This debut issue of the norwegian ORNA MENT MAG already offers a nearly perfect quality ! It comes with a high-glossy cover, is printed professionally, got 52 pages and the contents will satisfy lovers of the black metal genre for sure : IMMORTAL, FORGOTTEN WOODS, ANCIENT, EQUINOX, FLEURETY, BETHLEHEM, KATANTONIA, GEHENNA, IN THE WOODS... ENSLAVED, SATYRICON, MYSTICUM, SIGH, TYPHON, DARK THRONE and so on and so on ! You also get lots of



ABLAZE
Issue # 5

This mag was already featured in our last issue, but due to the fact that the AB LAZE dudes still manage to put it out bi-monthly, this is already their 5th high-quality release ! The concept hasn't changed at all, you still get mainly black metal acts with more or less in-depth features (this time there's a cover-story of DARK THRONE, which means there's 6 pages in the mag about 'em) plus interviews with BATHORY, ABSU, ANCIENT, DEMONCY, SUMMONING, SINISTER, IN FLAMES etc. Their writing style is everything else but dumb, so it is a nice reading ! The only complaints I have are connected with the review-section cause often the stuff gets reviewed in such an abstract way, that you don't know what to expect from the demo or record after reading it ! This should be improved a little bit in upcoming issues... Besides that - you can easily buy it. # 6 should be out by the time you read this, so ask for it. (it's still in german by the way !)
5,-DM to:
Peter Schramm
Oberspreestr. 59b
12439 Berlin
Germany

Frank Stöver

SENTINEL STEEL

HEAVENS GATE

HELLOWEEN

RECORDS
KVAALIG wild
GAMMA RAY
CONCEPTION
RAGE

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SENTINEL STEEL Issue # 2

"America's # 1 true metal zine" is back with the long-awaited 2nd strike! If you enjoyed the 80's and especially the heavy/speed & power metal releases, this is a MUST for you! SENTINEL STEEL is dedicated to this musical genre and there's great in-depth features on SAVAGE GRACE (!!!!!), HEAVENS GATE, DEATH SS, DAVID T. CHAS - TAIN, ANGRA and two highly interesting label-interviews with Karl Walterbach (NOISE REC.) and Brian Slagel of METAL BLADE (Pt. II) in it, besides TONS (!!!!!) of reviews of all kinds of stuff! Even a mega-feature on zines!!!! Well, due to the fact that editor Denis is simply in love with this kinda music, you can prepare yourself for a great reading - from a fan to fans! The outfit has changed a little bit if you compare it to issue # 1, cause Denis re-activated his typewriter again, which makes the scene even more ancient looking! 70 pages (!!!) for \$3.50 (+ postage) is really cheap, cause you get alot to read.

Write to:
Denis Gulbey
P.O. Box 123
Rockaway, NJ 07866
U.S.A.

He also has lots of records for sale, so ask for a complete sales-list as well!

Frank Stöver

MASTER OF BRUTALITY

MASTER OF BRUTALITY Issue # 6

After a longer break, MASTER OF BRUTALITY is back with its 6th edition! Just like SENTINEL STEEL, they dropped the PC and used a typewriter again to come up with their strongest issue to date! Really professional printing, good clear layout and interviews with ROTTREVORE, EVER DARK, PENTACLE, SADISTIC INTENT, ABIGOR, NEOLITHIC, DEMONIAC, ABSU and IMMOLATION (just to name some of them) and of course millions of reviews!! A great issue you



can easily add to your fan-zine collection:
Ewald Provoost
Schuivlotstraat 37
4373 AJ Biggekerke
Holland

Frank Stöver

TALES OF THE MACABRE

2

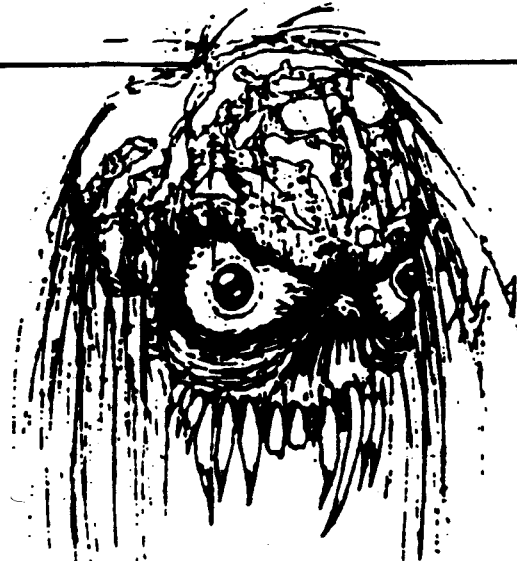
TALES OF THE MACABRE Issue # 2

This will always remain my favourite new zine, cause editor Costa seems to have similar roots than I have! He's also very much into the ancient bands, mixed with a dose of never black metal-heroes PLUS he's not afraid to voice his opinion & tell people what he REALLY thinks! Issue # 2 is the ultimate follow-up to the great debut-issue and it's got features on SATYRICON, MORTIIS, ASPHYX, the A.B.M.S. (wayyyy better than our stupid try last time!), GEHENNA, ARMURED ANGEL, BATHORY, USURPER, DESASTER and a critical one about BURZUM! There's plenty of other stuff enclosed as well, but you better check it out on your own by writing to:
Costa Stoios
Herrenbergstr. 12
56812 Valvig/Mosel
Germany

Frank Stöver



FANZINES



HETSHEADS

BLACKSHINE

Once upon a time, there was a band called HETSHEADS. They gained alot of attention through a single demorelease and delivered some brutal death metal...Some years later the band has changed style and monicker and got honoured with a cd-release of old HETSHEADS demostuff...Nowadays they call themselves BLACKSHINE and we talked to JOCKE STABEL about past, present and future...

Who the fuck came up with your original monicker HETSHEADS WITH HETSACES AND THE PUCKFACES OF DEATH and did you have in mind to get nominated for the longest band name EVER?

"Maybe we did have in mind to get nominated for the longest bandname ever, haha! I don't remember. That name came up even before we had a band. Me and Atte were sitting at the schoolyard and playing around with words. Specially with the invented word 'hetsisch' (sounds a bit german, doesn't it?) (well...-Ed.) that we were saying all the time back then for some reason. Anyway finally we had HETSHEADS WITH HETSACES AND THE PUCKFACES OF DEATH and tried to say it as fast as possible. We were laughing our asses of (childish as we were) and decided that if we ever would start a band, we should call it that way. And so we did about two years later in '88 (even more childish-Ed.) We actually have a t-shirt from that time (there are only 23 of them) but it only says H.W.H.A.T.F.O.D. on it. It must be the ugliest shirt ever. It's very cool..."

There was often talk, that you played hardcore in your early days, but if I'm right you DON'T! So, how did those 'facts' start to circulate and what was it, what you played actually before you became HETSHEADS?

"When we started the band, none of us could play any instrument (except for Atte who played a little, but very little guitar). It was very much coincidence that we ever started the band. The first rehearsal we decided who was going to play what. I could be the drummer if Freiman had wanted to play guitar instead! Anyway, as we couldn't play, we started to try to play some covers like 'For whom the bell tolls' and some S.O.D. songs. You know, easyplayed stuff. After a while (pretty soon actually) we started to do our own songs. Somebody said that it was hardcore and we said, 'Ok maybe it is, who cares?' The truth is, that we never wanted to be a hardcore band, but we didn't really care. We were so lousy that you really can't tell what it was. I don't know why it says in the old biography that we started as a hardcore band. When I wrote it, I never thought that people would care so much about that (I have got this question a few times before). Pretty soon we definitely were a death metal band as we were digging deeper and deeper in the death metal underground. I would say that we were a death metal band in '89, a very lousy one though!!"

You originally started as a band in Aug. '88, but it took you more than two years to come up with your first demo 'Remonstrating the presser'. Why did it take you so long? Or have you released stuff (reh.tapes for example) before that already?

"No, we never released anything before the 'Remonstrating' demo. We were so untight, so we didn't want to. Maybe we should have done that. I mean, for instance, TIAMAT's first demos as TRBLINKA didn't sound very good, but they released them anyway. And their first record gave them a name in the underground and soon a contract. Anyway, we don't regret anything. Things probably wouldn't be different from now anyway."

That just mentioned demo was recently re-issued by REPULSE REC. from Spain on cd w/ four additional tracks that you had recorded later that year (Dec. '91). Here those songs also officially released back then or did you use them for record companies only?

"Those four songs were planned to be released as two 7" ep's. One with two songs on OBSCURE PLASMA REC. from Italy and the other two songs on a 7" ep for DROWNED PRODUCTIONS in Spain. We did the mistake in thinking that they could co-operate and release the four songs together on a double-ep or something. They couldn't, so it all turned into a lot of arguments, everybody blaming each other, which lead to that it all took a very long time. Finally it all ran out in the sand and the songs never got released. We never bothered to release the four songs on a demo, because we wanted them to be released as a 7" ep or something on any label. As time went by, we developed into finally being a hole new band. Observe, that this didn't happen from one day to another. It took time! Anyway, as we were busy with our new stuff, we never bothered to release the four songs."

HETSHEADS is still very special to us, so it felt natural to accept when Dave Rotten from REPULSE REC. (before called DROWNED PROD.) called me up and asked if we maybe could work something out anyway. We are very pleased with the layout and all that and with the songs. It's very good death metal if you ask me!"

Besides HETSHEADS you, Stabel also helped out NECROPHOBIC on their 2nd demo and later Atte on their album... Was that just a favour to some friends or have you been interested in other type of material as well?

"At the time NECROPHOBIC had

a lot of problems with getting a stable line-up, so we just gave them a hand. They are very close friends of ours. We also share rehearsal-place nowadays. For some reason they started to say in interviews that Atte was their new and solid vocalist but this was never the case! Atte was supposed to help them out on the album and maybe on some gigs and that's it! We got a bit angry about that, but it all got upright when he quit NECROPHOBIC as agreed from the beginning. I don't know why they started saying that! Maybe they thought that it would sound stupid with a band without vocalist. Anyway, their new vocalist is Tobias, their bass player. They also have a second guitarist now, called Martin Persson. I've heard some of their new songs and they shrad!!"

Was the fact that you invested alot of time in NECROPHOBIC as well, one of the reasons to let HETSHEADS die or have you just felt limited in your musical direction?

"No, not at all. HETSHEADS never really died. I mean we are exactly the same members as from the beginning. We have been active all the time! It's just that we went through a few years of metamorphosis which led to that we do no longer play death metal. As HETSHEADS is special to us and we didn't want anybody to get disappointed and feel cheated the next time they hear our music, we decided to change our name to BLACKSHINE."

You are also mentioned in the photo-credits of the NECROPHOBIC album... Can you explain that???

"Yeah, well, I'm a professional photographer (mostly porno) so I photographed them for a very good price. I think it was about \$1000. No, I'm just kidding. The truth is that they needed someone to hold the camera, so I helped them out. As I'm a lousy photographer most pictures got spoiled in some way but at least the two pictures I took for the cd turned out fine. We had alot of fun that day. You should see the nude pictures!" (???-Ed.) Have you ever played any shows with HETSHEADS?

"We played one show under the name of HETSHEADS. It wasn't planned to happen. We were all at Karlén of HERCULESS (R.I.P.) 20th birthday party. I think it was back in '91. We were all very drunk and got asked to get up on stage and play a few songs. We didn't get through even one song. I almost couldn't stand up. I think Freiman lost three drumsticks on only two songs. It was terrible but it was fun too."

We might do a HETSHEADS gig together with INCURSION who also haven't been together anymore for years and with a band called CELESTIAL PAIN. They play great german style trash in the vein of old KREATOR, old SODOM etc. They are really good. It's like jumping back in time when you listen to them. It's cool that someone wants to play that kind of music nowadays. Hicke, the vocalist of UNANIMATED plays the drums in this band."

How did you find out about Studio Dalen in Stockholm? Why haven't you used Sunlight Studio as almost everybody else back then?

"At the time we were rehearsing at a youth-club in our school. The people who ran the youth-club had some kind of contract with that studio so we got the recording very cheap. Even if the guy (or gay, because he was a homo and had his homo-friends running in and out of the studio all the time) behind the mixertable didn't even know that death metal existed (he said that we were doing something wrong when we were tuning down our guitars) it turned out real cool. I guess it's because we told him to shut up and do things exactly the way we wanted. He probably still remembers us, the bastard! We called him 'highway' because he was bald headed. Record in Sunlight Studio back then??? Fuck off! HETSHEADS would never follow a trend like that!"

When did you decide to change the name into BLACKSHINE, and what did happen then?

"I think we decided to change our name early '93 when we had to admit for ourselves that we were absolutely no death metal band anymore at all. We kept on writing the kind of stuff we do today and felt very good about it. We believe very strong in BLACKSHINE and are very happy about what we do now."

When did you record your last demo and how does it differ from the new one? Was it also recorded with Dan Swanö?

"The first demo was recorded at 'Cool Studio' (I know it's a very wimpy name for a studio). The first two songs were recorded for free the 26 of April '93. The sound seemed to be cool if we had more time in the studio. So we decided to record the two songs and three more between the 23 - 25 of August the same year. The result sucked completely. There was no power at all. We took the two songs from the first recording (even if they had been very untight) and matched them together with the three previously unrecorded songs from the second recording & released a demo in 100 copies. We didn't bother to print more copies as we didn't like the result of the recording. The songs are very good though. I like those so-



ngs as much as the ones from the second demo. The main difference between the first and the second demo is, that the second one has a better sound and that the songs are different of course. The sound is ok, but it's not really the sound we are looking for. I don't know really what kind of sound we want to have but it's not the one we got at UNISOUND. I hope that people who listen to the demos listen to the songs & not to the production cause we don't really like it. We will have to experiment with new recordings in other studios. Hopefully we'll find our sound one day.

Have your musical tastes changed over the years or what made you go for the new style you play now?

"Yes, I guess our musical taste has changed a bit but I don't think that's the whole reason why we don't play death metal anymore. Me for example, when I was a total death metal/underground musician, I listened to some stuff that wasn't death metal. For instance, I've always listened to my IRON MAIDEN records. I always will !! I would say that in my 'worst death metal years, I listened to 90% death metal and 10% other shit. Nowadays I'm a lot more openminded towards music than I used to be. I have always been open for new music but back in '89 I almost only liked death metal, I just couldn't help it. I still listen to death metal, but I don't buy so many records. The death metal records that come out today are either repetitions of stuff you've heard before or it's developing death metal to something that I don't like (this is my opinion) (I 100% agree with you - Ed.) Not always, but mostly. I listen to alot of stuff. Almost only some kind of metal, but also some rock music and some classical stuff but never pop or disco /dance shit crap music. I respect a lot of music that I don't like, but I can't respect that!

Anyway, we probably changed style because we couldn't develop HETSHEADS more without getting it to sound like shit. Everything had been done before. To me, good death metal has to be in a certain way (for instance like HETSHEADS !). We could go on doing HETSHEADS music for years turning the same riffs in and out etc. (like some bands seem to do) but it would get boring to listen to and very boring to play. So yes, we felt limited. Finally after trying to come up with some good death metal songs that sounded fresh we did a song that we liked alot, but it wasn't death metal! We could have thrown it in the trash but why should we? WE liked the song! Anyway, that turned out to be the beginning of the end for HETSHEADS. Our music went more and more away from death metal. Now we sound the way we do. Developing all the time and everything feels great !! I also would like to point out that this did not happen from one day to another. It wasn't like: 'Death metal is childish. I wanna mature!' or something like that. We would never think that death metal is childish or immature. I hate it when people say that. Fuck them! Death metal is as serious to some people as any other kind of music is to others! Our change of style came very natural and it wasn't to get more fans or money or anything like that (cause we haven't so far). What we play is what comes from our hearts, our brains, our guitars, whatever. No matter if it is death metal or something else. If people don't like it, we won't do anything about it. Of course we want people to like our music but we will never change to please anybody else then ourselves.



Would you like to go a little bit more in-depth about each song on your new demo?

"This question is a bit difficult for me to answer as I suppose you want to know about the lyrics and stuff. (more about 'and stuff' - Ed.) I haven't written any lyrics on this demo and I haven't gone deeply into understanding what they are about. I've only read them once or twice. Our lyrics are mostly very personal stuff and we don't expect anybody or at least not everybody to understand what they are about. Nevertheless we take our lyrics very serious. As for the music, it's definitely metal. It's not as raw and brutal as death metal and people that expect to hear HETSHEADS will get very disappointed. I like to see our music as aggressive in some way. It's definitely sorrowful and depressive. I think you'll get the

most out of BLACKSHINE if you listen to it when you're sad, angry, drunk and on high volume, but it's also good when you're in a good mood too.

How was the response from old HETSHEADS fans concerning your new style?

"Some have liked it right away. Most HETSHEADS fans have said it's 'interesting' or that they don't like it. It has happened a lot of times that those, that were unsure in the beginning, have come back after some time and said that they have changed their mind and think it's great. I don't think that the die hard/death metal only fans will like BLACKSHINE, but I think that it's a very good chance that death metal fans, open for new ideas and other kinds of hard music, will like it."

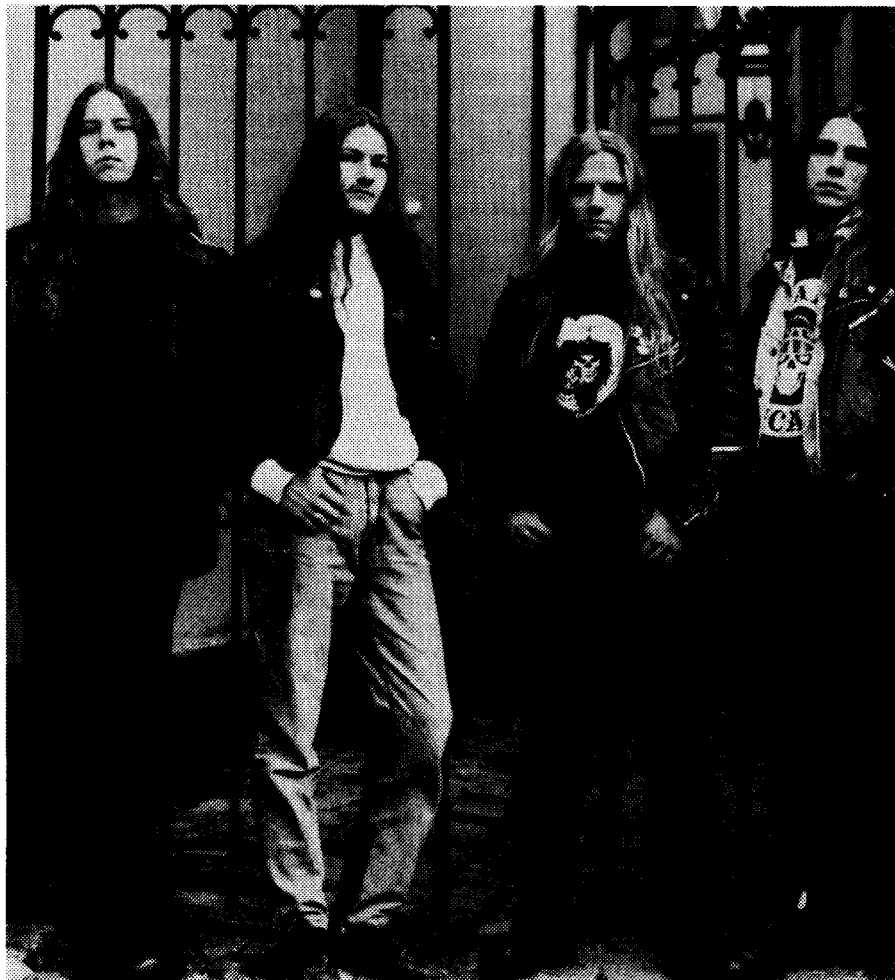
What are your plans for the near future? Any label interest already?

"Our plans for the near future are to do a gig in Stockholm, to do two gigs in the north of Sweden and maybe some more during the summer. We also want to expose BLACKSHINE in so many magazines as possible, so editors please get in touch if you have a zine that isn't only into death/black metal. I would like to point out, that we only do BLACKSHINE interviews nowadays, so please don't send interviews that almost only deal with the fact that we used to be called HETSHEADS and played death metal. This interview is an exception after an agreement between me and Frank & will probably be the last HETSHEADS interview EVER! We've sent our demo to alot of labels. Some big and some not so big. We've got interest from some smaller labels but always too small for our ambitions. We hope for a middle big label to sign us so that we can work with the band on an even more serious level."

Anything else you'd like to add?
 "Thank alot for the interview Frank! I hope you are pleased with the answers, cause I liked the questions alot! It's nice to see that people still care about HETSHEADS and we hope that people some day care as much about BLACKSHINE. As you know about BLACKSHINE cd is out. We (the band) prefer that you buy the cd directly from us as we otherwise don't get any money for it. The price is \$14 everywhere. If you add two more \$ you'll also get the BLACKSHINE demo II. So \$16 for the 'We hail the possessed' cd and BLACKSHINE demo II! What are you waiting for?! Otherwise the demo costs \$5. Well, I think that's it. I hope you have enjoyed this final (probably) interview with HETSHEADS. Thank again Frank!"

BLACKSHINE
 c/o Stabel
 Sköntorpav.120
 12053 Arsta
 Sweden

Frank Stöver



DEMOS, DEMOS, DEMOS



ABYSSALS
Demo '94

New name, a little different line-up, but still in the good ol' MORBID ANGEL tradition, that's ABYSSALS (ex-MUTILATED). Probably the best french band around, so get this excellent produced 3-tracker from:

ABYSSALS
15 Rue des Lazaristes
01000 Bourg en Bresse
France

Frank Stöver



ACACIA
Introspection* Demo '94

Italy's answer to DREAM THEATER, QUEENSRÛCHE and similar acts! Over the top musicianship, high clear vocals, good packaging and great sound! A must for fans of this kinda music! Check'em out! Four tracks can be yours for \$ 6 (or 12,-DM from our address)

ACACIA
c/o Martino Lo Cascio
Via Tasca Lanza, 24/E
90135 Palermo
Italy

Frank Stöver



A E O N
The dreaming moment* Demo '95

If you read the interview in this issue, you'll already know that AEON is a side project of two of the MANI-FEST dudes, that are praising their gods FIELDS OF THE NEPHILIM quite heavily with the 5 featured tracks, but in a more metal compatible way. Really cool, nice packed and good produced! Address and further details in the interview.

Frank Stöver

A M E N T I A
Der Schrei (Demo I '94)

CEMETARY influenced doom death from german youngsters AMENTIA. Vocals aren't impressive and the music in general needs to be developed some more to be allowed to compete in their ever growing scene! Let's wait and see. Gotta ask the price:

AMENTIA
c/o Hauke Kraß
Rumflether Deich 44A
25554 Wilster
Germany

Leif Jensen

A M E S T I G O N
Through the ages we preserve (Demo '95)

Have you ever asked yourself what happened to ABIGOR's original vocalist? Well, the answer lies in front of me, in form of a 5-trk. demo by AMESTIGON! This is another black metal band to be added to the austrian underground-scene, but they don't really impress me, to be honest. This is 'just' ordinary black metal with all typical elements this genre has... If you prefer the straight ahead - type black metal, you should get in touch, but ABIGOR is still Austria's strongest representative for the dark souls of the night! Never - theless not a bad release... Just not outstanding enough!

AMESTIGON
P.O. Box 173
2130 Mistelbach
Austria

Frank Stöver

Another Perfect Day

ANOTHER PERFECT DAY
Demo I '95

Again a german newcomer band heavily influenced by MY DYING BRIDE, but it has to be said that ANOTHER PERFECT DAY (when?) are still at the very beginning and I don't really know to succeed in their aim to build-up atmospheric sadness through this debut demo tape! 13 songs of cheap produced doom/death w/ a little of violins and an unconvincing vocalist. Far away from being the real thing! 18,-DM to:

ANOTHER PERFECT DAY
c/o Kristian Kohlmannslehner
Im Kirchwald 6
64342 Seeheim
Germany

Leif Jensen



A V U L S E D
Promo '95

Active underground work has already made most of you familiar with Dave Rotten's band AVULSED and at last through the interview appearing in VOICES # 6 you should know what they are all about! To-the-gut death metal of the most brutal performance is still their formula and the growling is once more deeper than allowed by the police! Better songwriting than before on these 2 songs and not much of an emotional melody featured, but I guess their next release will be out before we notice! The clear vocals suck anyway! Only for the insanely extreme:

AVULSED
c/o Dave Rotten/Lucky
P.O. Box 50562
28080 Madrid
Spain

Leif Jensen

BEAUTIFUL CRUELTY
Commotion for the commercial pact (Comp. Tape # 2 '94)

'BEAUTIFUL CRUELTY' a second compilation is out to fill you with information on upcoming underground bands from Holland and Belgium exclusively. So it could be a good chance to find out about the deepest scene acts within their giant scene! I would like to point out the best contributions: MANGLED, CRUSTACEAN, PROFANE, AGE OF AGONY and of course the live track by ALTAR which eradicates all doubts: THEY TOTALLY SHRED ON STAGE! Giant! LAST DAYS OF HUMANITY must be a joke, because I never heard such a crappy harmonized voice before... well, all in all the 18 bands could have been of higher standard and the sound is partly really chaotic, but if you are curious enough to send out your money (\$ 6 ?), feel free to do it:

13th Moon Rec.
c/o Rein Doze
Middenbuurt 11
8355 BN Giethorn
Holland

Leif Jensen



BEYOND FEAR
Dreaming of pure carnage (Demo '95)

These young lads (they are between 15 and early 20) from the UK have already come up with a highly professional, good quality death metal demo and except for the pretty stupid logo and cover art, I don't have anything to complain about, really! All of the 4 songs (and a short instrumental outro) are really brutal played and remind me quite often on DEICIDE, not only because of the similarity of the doubled vocals. This is brutal death metal, the way it was supposed to be and all of you who are bored of the fuckin' cross-over that is going on these days, should send 3 pounds / 2.50 pounds if you live in the UK, to the following address:

BEYOND FEAR
Wake Robin
Warnford Rd.
Orpington, Kent
BR6 6LW
England

Frank Stöver

beyond symmetry

BEYOND SYMMETRY
State of confusion Demo '95

German ex-gothic death heads CHRYSALIS discovered their progressive-likes from ATROCITY or MEKONG DELTA and by the way, totally ripped off GRIP's debut album cover design! Technical riffing w/ variable but still unconvincing vocals and a sound which lacks of the required power! 25 interesting and

fairly original minutes that don't give me much. 10,-DM to
Tim Greiner
Ernst-Reuter-Str. 19
55481 Kirchberg
Germany

Leif Jensen

BLACKSHINE
Demo II

Here we go - 2nd demo of the ex-HETSHEADS dudes. Their new style was a little bit strange in the beginning, but by now I got used to it and really love the 4 tracks! Heavy metal with some similarities to the latest SENTENCED release with Hetfield kinda like vocals and good instrumentation. Comes with a b/w - xeroxed cover and a blue(!) cassette for \$5 from the band's address. See interview for more details.

Frank Stöver



B L O O D C O V E N
Dark harmonies* Demo '95

'Atmospheric hate metal' you can read on their flyers and I don't think I will agree here... BLOODCOVEN is an Ohio based 3-piece that musically delivers some brutal thrash with death growls, sometimes a little bit similar to DECEASED and the likes... Sounds quite good, as it has this ancient sounding feeling... not modern or polished at all! 4 tracks with a good raw sound and a silly demo cover & logo for \$5 at:

BLOODFEND PROD.
c/o Dann Saladin
3601 Dayton Ave.
Kent, OH 44240
U.S.A.

Frank Stöver

C A B A L
Mirror of fantasies* Demo '95

'Death metal forever' is printed on the demo-inlay and that's all about these 4 Germans are all about: True, untrendy brutal death metal in the old tradition of the originators of this music. 5 tracks with an ok-type sound and a great colour cover! More details & address in the interview!

Frank Stöver

CALLENISH CIRCLE

Lovelorn* Demo '95

A wise idea to change the previous outdated name of GENOCIDE into the more appealing and sophisticated of CALLENISH CIRCLE! Hm, I really enjoy this 4-track debut, probably also because they seem remarkably influenced by DEATH and a bunch of other melodic death metal outfits, combining those roots with clever doom elements! CALLENISH CIRCLE might not be the most revolutionary within their style (do they have to be?), but another really strong band to keep in mind! 'Lovelorn' is surely a well-produced and pack-

aged tape which deserves your 10.-DM/\$6 + IRC !Bleed to Patrick Savelkoul R.d.Beerensbroucklaan 28 6123 AC Holtum-Born(L) Holland

Leif Jensen



CONDEMNATION

The fall of Lucifer* Demo

This is the 2nd release of Poland's CONDEMNATION and it's a re-recorded, more professional version (awesome packaging !) of their first demo ! 3 tracks of traditional death metal, heavily inspired by the american bands with cool breaks, great drumming and incredible guitar work. Unfortunately also with stupid christian lyrics ... ! Bah ! According to bassplayer Arthur, it's only their vocalist, who's into this type of stuff - they don't consider themselves as a christian band. If you don't mind send \$6 to:

CONDEMNATION
P.O. Box 6
33-100 Tarnow 1
Poland

Frank Stöver

CRYSTAL ILLUMINATION

Illusion* Demo '94

A dutch 6-piece (plus female vocalist) in the average 16 years old devoted to doom/death, does that sound original to you ? Not to me either ! Anyhow, CRYSTAL ILLUMINATION swing themselves through untight compositions & apart from the hard-print, colour cover nothing justifies the expensive \$8 for this tape, as the sound is also quite bad ! I guess it was just far too early to make your material public ! Keep the faith and contact :
CRYSTAL ILLUMINATION
c/o Joris Schrama
Wilhelminalaan 63
1791 AM Den Burg
Holland

Leif Jensen

DECUBITUS

DECUBITUS
Ultrateranium* Demo '95

Holy shit !!!!! This is just amazing ! The german underground seems to spit out more and more great bands after all finally ! DECUBITUS are hailing from the east part of our country & this 7 song release is more than just impressive ! Starting with the incredible professional cover, which comes with pics of each musician, lyrics and a great 2-coloured frontcover. The production is almost as good as most of today's cd-releases and the songmaterial unbelievable STRONG ! This band seems to play together for ages already, cause the rhythm-section is tight, the guitar pieces really experienced and the vocals outstanding and unique ! Feelingwise they remind me a little bit on the ones from DARK MILLENNIUM's great debut record, although DECUBITUS are heavier, more brutal ! To call it death metal would be ok, but nowadays it kinda like sounds negative to some people, so I'll end this by telling you that DECUBITUS are just worth to

be supported, no matter what style of brutal music they belong to ! 10.-DM/\$6 should make your decision alot easier... write to:
Denis Reinhardt
Anton-Günther-Str.14
09380 Thalheim/Erzgebirge
Germany

Frank Stöver

DESPISE

DESPISE
State of brutality* Demo '93

I don't know what went wrong with DESPISE that they've sent out their '93 demo two years later, but it's still one of the most refreshing & enjoyable tapes that I've gotten for this issue. DESPISE is a greek 3-piece, that has been formed in 1986 but didn't really start to work professionally up until '89, when they were featured on a greek comp. lp with one of their songs. The four tracks on the 'State of brutality' demo have all been written and composed between '86 and '91 and you can easily hear that ! DESPISE is one of the very few thrash bands that are still around and that hasn't (!) been infected by the 'new breed' of thrash in the Pantera/Machine Head direction. This is old school thrash with a major influence from the almighty SLAYER, cause leads and rhythas are heavily in the Hanneman/King vein, the drumming is almost as godly as Lombardo's (just check out the doublebass !) and the whole songwriting style is pretty much based on the californian's way of composing and structuring their stuff. The vocals are rough thrash vocals and sometimes there's also a hint of ANNIHILATOR-riffing... But, if you think all this makes DESPISE a boring band, you are definitely WRONG ! I prefer to listen to this tape instead of 95% of the boring death metal stuff that reaches us day by day. You should order a copy of the excellent sounding 4-tracker for \$5+1 IRC:
DESPISE
c/o Maria Vassilakis
98 Kountouriotou st.
Galatsi 111-46
Athens, Greece

Frank Stöver



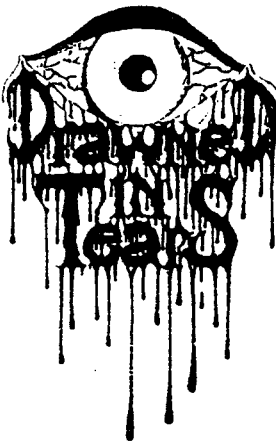
Putrid Corpse

DISTRESS
Putrid corpse* Demo '95

When I got hold of this 5-track demo by german DISTRESS, I expected something really intense, grindy and full of noise, cause the logo and coverartwork looked very much like that.... But, these youngsters are really cool, playing some fresh, but NOT modern sounding black/death in an ancient tradition ! The gui-

tars are shredding, the voice is brutal and the overall sound raw like shit ! All songs are pretty much straight forward and excellent produced (Andreas Hilbert of fellow deathers GOLEM was responsible for the production !). 12.-DM/\$8 are a fair deal for this recommended piece of music... But, you better take care of the visual side, boys. The logo and packaging of 'Putrid corpse' looks pretty amateurish... Write to:
DISTRESS
c/o Rico Unglaube
Hospitalstr. 26
16269 Wriezen
Germany

Frank Stöver



DRAWN IN TEARS

Abstract melancholy* Demo '95

Don't worry about the evolution of PARADISE LOST any longer - here's a band that continues exactly where PARADISE LOST ended after their brilliant 'Gothic' album ! 3 tracks (intro/outro), good sound and a nice full-colour cover with lyrics and band-picture for \$5 (Europe) or \$6 (elsewhere):
Jorge Alexandre
Fernandes De Abreu
Travessa Da Bos Vista
Ent. Part. 3º Esq.
9050 Funchal-Madeira
Portugal

Frank Stöver



DROWNED
Conquering the azure* Demo '95

Finally DROWNED return with a tape to the scene ! Back in VOICES #3 I presented their debut-demo and was curious since then about the further efforts of this strong german black metal band ? ! Hey, the vocals were my negative criticism and here they are with a new vocalist who totally shreds ! The music still gathers slow, depressive doom guitars and SAMAELE tendencies but also ultra fast, chilling riffing in the usual black metal vein with speedy drumming... but DROWNED come up with outstanding vocals ! This guy sounds like a mystical priest instead of doing screams or growls ! Something different at least... so get this cool tape for your obscure collection ! 25 min in 4 songs w/ poetic lyrics and a clear sound for 10.-DM/\$7 from:
DROWNED
Heerstr. 131
14055 Berlin
Germany

Leif Jensen

Ensemble Nocturne

Crimson sky* Demo '95

It's always nice to get a demo-release from a swedish band as most of 'em know how to write good death metal - songs ! ENSEMBLE NOCTURNE is a new band, they've formed two and a half years ago and 'Crimson sky' is their debut demo (at least I guess it's their debut...). 'Melodic', sorrowfilled death metal is the game here, at least that is what the flyer says. Well, the band has got really good ideas and potential, but to me this sounds also a little black metal-ish as the voice of singer Mats has this shrieky sound. But on the other hand most Gothenburg death metal bands have it too, so I might be wrong. What a stupid review this gets... Must be the sun that's burning my head... Anyway, there's some moody keyboard passages and even some 'normal' vocal passages thrown in, so I'll bet here's more to come. The sound is pretty poor, but the material impressive. No price mentioned, but I got an address:
Edvard Gustafsson
Skattegården
505 92 Hedared
Sweden

Frank Stöver



ENTRAFIS
Promo '95

You might remember these canadian weirdos from the interview in our last issue. Well, by now they have recorded 2 more tracks, for promotional use only, so I don't think they will sell them to you. But feel free to ask them anyway if you like. Musically they are still a band that likes to write technical stuff, and I guess I will always like their compositions. BUT, unfortunately their vocals have changed & are now more into a hardcore direction which can be pretty annoying... I preferred the old way of singing, but that's just my personal opinion. The songs featured here are 'To the underneath' and 'Frowns unfold' and the band will appear on a comp. cd this year, to be out on Utopian Vision Music, so watch out for that as well. If you want to get in touch, write to:

ENTRAFIS
32 Riverview Cres.
Bedford N.S.
B4A 2X4
Canada

Frank Stöver



EQUINOX
Promo '93

Shit ! Another old one ! Anyway, there's some more info about EQUINOX in the interview, so just let me tell ya that these guys don't play the typical Florida-style, this is way more ancient sounding with influences from SLAYER to HELLHAMMER... Great demonic brutal voice and some hints of newer ACHERON - stuff in here as well. \$5 to EQUINOX. Address see interview.

Frank Stöver

ETERNAL SILENCE

Crying of the elements
(Demo '95)

Here finally is the brand - new demo of the northern german 5-piece ETERNAL SILENCE which features 4 straight songs of doomy death metal in an impressive evolution, since we last presented them in VOICES # 5 ! They really learned how to come up with effective arrangement and catchy melodies ! The vocals are still simple growling, so that they still have a little to work on, but 'Crying of the elements' is surely a fairly nice demo, worth your attention and 10,-DM:

ETERNAL SILENCE
c/o Daniel Mahn
Wacholderweg 2
29640 Schneverdingen
Germany

Leif Jensen

ETERNAL PASSION

ETERNAL PASSION

Orthodox*Demo'94
The sleeping river*mc'd '95

TIAMAT and AMORPHIS must belong to ETERNAL PASSION's faves ! Another young german band which walks on the path of atmospheric doom/death, but still sounds too immature to be ready for the step onto cd ! Both demo and mc'd don't know to convince totally, probably because of the thin sound, weak vocals and average arrangements. 'Wait and grow' is my opinion about ETERNAL PASSION but in case you need it at once, I can tell you that both, demo and mc'd contain absolutely different material. Tape and 3,-DM for the demo and ask for the mc'd price:

ETERNAL PASSION
c/o Jürgen Hofmann
Rackling Hinterweg 5
94130 Obernzell
Germany

Leif Jensen

EVER DARK

Gravesite rites*Demo '94

Just 3 tracks (and an intro) but they have already convinced me that much, that I wanted to have an interview in here as well. You see, EVER DARK must have been quite impressive and THEY ARE ! The stuff they are doing is always pretty midpaced, but you get the impression that it will only take a few seconds until a break comes and they change into high speed ! But they DON'T ! This is really threatening death metal on the edge to black metal and they prefer to call it 'Graveyard metal' ! Well, nice idea...but they could also call it 'bubblemetal' or whatever - I still would enjoy it...Check'em out(\$6-USA \$7-world), good quality recording, pretty silly cover and an interview somewhere else in this issue...

EVER DARK
P.O.Box 3138
Sch'dy, N.Y. 12303
U.S.A.

Frank Stöver

EVIL TWIN

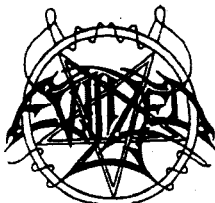
The silence soiled*Tape'95

Frank must be really godforsaken to pass me such a tape. Wanna hear the ingredients ? Cello, female vocals exclusively, guitars, synths, drum machine and a big amount of samples in an incredible number of 9 songs ! Pev, really not a simple tape to present and specially if you consider that the only metallic elements are the non metallic sides of e.g. FEAR OF GOD(US) or MY DYING BRIDE...confused ? I AM ! The female

male vocals could have been used a little more effectively and with a real drummer the atmosphere could be stronger, but I have to take this at it is, so be warned about an eccentric rock tape with really dark and differently haunting moods. I supposed they hail from England but EVIL TWIN are based in New York, so you better write for prices and don't forget to say hello from me and ask them 'why ?'...Every band and an every reviewer...

EVIL TWIN
c/o Generic Mike
58 Wilson Hill Road
Binghamton, NY 13905
U.S.A.

Leif Jensen



EVILIZED
Walking in the fog*Demo'94
(Carrion Rec.)

With EVILIZED Poland seems to have a band which follows TIAMAT (albums 2+3) quite obviously, as a good number of ideas and riffs seem to date directly from those swedish masters ! Anyhow, EVILIZED offer on their debut demo a crude amount of keyboards & tons of atmospheric passages with their doom and death metal music, but don't really attain to sound seducing ! This trio suffers from not being overall tight and having straight and mostly lame vocals, but usually time heals all wounds ! If you got \$5 too much, then order this 8 songs in the typical CARRION layout (full colour - ed etc.) from:

EVILIZED
c/o Adam De Sze
P.O.Box 154
47-400 Raciborz
Poland

Leif Jensen



EXHAUST
Licentious populace Demo '95

Hey, here's the old low budget school again ! B/W-copied cover and lyrics plus a recording done on a 4-track... it must be EXHAUST ! If you praise yourself as 'something heavier than a ton of hemp coming from some pissed off pot smokers' then you must be pretty good or at least cool. And the last attribute is correct here, as EXHAUST are a quite dirty punk-like, crusty mayhem and the whole tape reminds me of early REPULSION and NAUSEA ! I'm not saying that this 5-tracker is an indispensable issue for your metal mother, but it brings me back a lot of nice remembrances ! No mercy, guys ! Crust'em down. Nice movie-extracts as intros gave me a real enjoyable time. \$4-5 for a kill:

EXHAUST
c/o Erik Sherer
5800 Wilson St.
Hollywood, FL 33021
U.S.A.

Leif Jensen

FARMER BOYS

Call me a hog*Demo '94/'95

A strange surprise it was to find the german weird band FARMER BOYS sharing the stage with MY DYING BRIDE on the just finished '95 tour. And even stranger when I noticed that the FARMER BOYS are a sick crossover band - mostly dark metallish, but also funky, modern HC-like & even dare to record ballads ! Huh, still conceived I am and I can advise you to go for a tape if you long for something weird with a cov on the cover. The vocals aren't the best because you can easily figure out in the melodic passages that FARMER BOYS is a german 5-piece ! Nice keyboards and surely original stuff ! Album out on Bullet Proof soon ! 10,- DM will do:
Matthias Sayer
Kantstr. 10/1
71272 Renningen
Germany

Leif Jensen



FLESHLESS

Grinding(Demo II '94)

FLESHLESS from the Czech Republic are my tiny personal surprise with their second demo "Grinding" (nomen est omen !?) because they perform basic and probably also 'unspectacular' death / grind but still manage to make my listening really enjoyable ! Totally brutal and uncompromising are the 10 featured tracks, gently mixed with acoustic guitars here and there. Clear and heavy is the production and yours is the chance to pick up a new worthy extreme band for your stereo ! "Grinding" comes with a full-coloured cover and sells for the supportable underground price of \$5 or 7,-DM(Europe) and \$6 or 9,-DM(world)...ask for shirts!

WANGLED
c/o Vladimir Prokos
Sneznicka 83/14
40502 Decin 10
Czech Republic
German contact:
Oliver Eberhardt
Im Talk 18
35602 Hessisch-Lichtenau
Germany

Leif Jensen



FORGOTTEN WOODS
Sjel av natten*MC'95

(Pagan Rec.)

These guys have already put out a cd on No Colour Records and another one should be out these days on Serenades Rec., but I don't really know why... This is the ordinary, in norwegian sung, screamy black metal type stuff with some great ideas in terms of guitar pickings... That's all available from:
Pagan Rec.
P.O.Box 12
86-105 Swiecie 5
Poland

Frank Stöver



FRACTURE

Avulsion*Demo '95

In terms of professionalism, this debut demo from Australia Fracture blows away many other releases these days (including cd's !!!) The packaging is excellent, you get all the lyrics, single shots of the bandmembers and a simple yet good looking frontcover ! The sound/production is awesome, and musically these dudes often remind me on never CARASS, somewhere between 'Necroticism...' and 'Heartwork' as the riffing and the vocal style is pretty similar ! But it's still pretty unique and \$5 are almost nothing if you get something like this in return. Our german readers can also get a copy for 12,-DM from our address. Write to

FRACTURE
P.O.Box 2039
Albert Park
Victoria, Australia 3206

Frank Stöver

Götterdämmerung

GÖTTERDÄMMERUNG

Furor teutonicus Demo II '95

Like in a hurry GÖTTERDÄMMERUNG come up with a second demo tape and this time with a little better sound (still not hot enough) and in case you remember my review to their first demo, I was wishing some more stuff to be sure about my impression ! In my eyes GÖTTERDÄMMERUNG still could be described as a weird mixture of industrial (cold drum machine) and black metal (guitars & vocals) ... Anyhow, the arrangements are not all the way convincing, same goes for the vocals, but at least mostly something different here ! 'Furor teutonicus' offers a new version of the old track 'Götterdämmerung' and the laughable statement, that the band wants to be described as 'archaic german metal' exclusively ! Ha, what a fucking joke ! Open-minded black metal fans should contact them with 10,-DM/\$6 for this sunny tape:

GÖTTERDÄMMERUNG
c/o Werner Linke
Klopp 4
55471 Fronhofen
Germany

Leif Jensen

GRABESMOND
DIE VERBANNTEN KINDER EVAS
Lrd. Ed. Demo '95
& Adv. of CD '95

Two austrian projects from the leading black metal acts of that country, combined in one review... Well, no problem, as both are heading in the same musical direction. GRABESMOND is a side-project of the ABIGOR-guys and this demo was strictly limited to 30 copies (!!!) only and is already sold out (surprised? I don't think so...), while DIE VERBANNTEN KINDER EVA'S is a project of SUMMONING, which recently got released as a cd on Witchhunt Rec. Both projects are gloomy atmospheric sounding piano/synthesizer type music, pretty similar to excellent sound track releases or stuff in the vein of MORTIIS (altho' GRABESMOND don't wanna be compared to that...). If you are into something like that, you can go out and by DIE VERBANNTEN KINDER EVA'S from your cd-dealer, while you have to try tapetrading, if you want to get the GRABESMOND release... Sad but true!

Frank Stöver

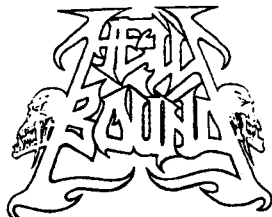


H A G G A R D
Once upon a december's dawn
(Promo Track '95)

The active german representors of progressive and classic-influenced power death metal should still be in your minds because of the 'Progressive...' cd and the support slot on the AMORPHIS DESULTORY tour and they really rage these days! Really complicated, well-structured operetta metal is presented on this 1-trk. promo! 'Once upon a december's dawn' is a marvellous and completely original song divided in 5 acts. And since they have adopted constant violins, cellos, pianos for HAGGARD's future, they have entered the total national elite in terms of metal! Give 'em a chance... God!! Want some more!

HAGGARD
c/o Progressive Promotion
Joergstr.88
80689 München
Germany

Leif Jensen



H E L L B O U N D
Transcend the flesh Demo '95

I never heard about true original Bronx-style old-school death metal before, but HELLBOUND are surely bound to the mid-eighties scene in some aspects! Formed in the year of 1989, Bronx-brothers HELLBOUND seem to trust in the early thrash/death tradition reflected upon the fact that they perform those particular guitar riffs and have a vocalist, who sounds through all the demo shrieky and aggressive! Years back, this would certainly have been a hit, today it's like a melodramatic lo-

ok back and I doubt that HELLBOUND have the skills to succeed, really. Again, a good tape, professionally recorded and with a full colour package, but definitely nothing from out of space. I need to force you to order! \$6 or \$7 will help you out:

HELLBOUND
c/o J.D.Valladares
2861 Exterior Street, Apt. 3D
Bronx, NY 10463
U.S.A.

Leif Jensen



H E R M H
Oremus peccatum/Refaim
(Promo '95)

(Witching Hour Prod.)

Asand another black metal release... This time from HERM, a band that was released via Witching Hour Productions from Poland. 25 minutes of mainly pretty slow melancholic music with a black metal voice... Nothing really convincing... Write to Witching Hour Prod. c/o Bartek Krysiuk P.O. Box 145 15001 Bialystok 1 Poland

It sells for \$4.

Frank Stöver



I M P E D I G O N
Butchered by beliefs Demo '95

IMPEDIGON from little Belgium formed in March '94, so that you'll have to wait for further progression in their mid-tempo death thrash with (early) MY DYING BRIDE vocals in order to make their release indispensable and worth your time. \$6 or 10,-DM & 2 IRC's to:

IMPEDIGON
c/o Santens Ivy
Paradijstraat 7
9870 Zulte
Belgium

Leif Jensen



K A D A T H
Into the eternal depths
of sorrow and desolation
(Demo '95)

These guys are pretty steady cause we had their debut demo in our last issue and by now there's a new high quality release out already! It's pretty simple to write about 'em, cause they still deliver this nice old sounding mixture of death/grind and thrash. Sometimes they even remind me on CARCASS in their 'Symphonies...' period but with less grinding parts. They've even 'borrowed' the main riff of 'Reek of putrefaction' for their song 'An urgent intention for self destruction'... tztztz! Anyway... more of this type bands and the scene would be enjoyable again! The packaging is extremely nice & they decided to use a black logo (instead of a pink one) this time, so get yourselves

a copy for 10,-DM(Germany) or \$6 (world) from:
Holger Friedenberger
Eifel Str.35
52068 Aachen
Germany

Frank Stöver

LESTREGUS NOSFERATUS

Oh come all ye faithful...
Tonight we feast*Demo

This must be hell! LESTREGUS NOSFERATUS is still an underground act, but if I give you names such as HALLOWS EVE or ACHERON, you will probably be more interested in these dudes, as 2 of the members playing on this 5-track demo have been active in those just mentioned acts! Musically they can't be compared to them at all. The demo opens with a riff that is pretty close to VOIVOD's 'War and pain' (without having the typical VOIVOD weirdness) and continues to stay that heavy! Really brutal, thrash with deep growling in the death metal way is what you get here! No surprises, no experimental shit - just straight into your face! The packaging is incredible and \$5(USA)/\$6(world) pretty cheap! If you ask me, (we have a few copies for Germany and they will be yours for 12,-DM each!). Write to:

LESTREGUS NOSFERATUS
P.O. Box 462
Avondale Estates
GA 30002-0462
U.S.A.

Frank Stöver



M A N G L E D
Perish(Demo II '93/'94)

Quite an interesting band is MANGLED, once again from Holland. Their roots go back to 1988 and I'm supposed to make up my mind about them, taking their "Perish" demo as a reference. Although the tape is heavily outdated, the powerful death metal with doom and atmospheric elements knows to please. Obscure feelings is what occupies the 6 featured songs and I'd love to listen to their actual material. The demo sold over 700 copies so far and if you should long for a tape to call yours, just send them \$6. Watch out for "Perish" on cd-format through Wild Rags and an upcoming cd ep with interesting material! Their drummer is also beginning with his label Fadeless Rec. (first release is a CEREMONIUM cd), so that you should have enough reasons to write him! More MANGLED music!!

MANGLED
c/o Wilko Reynders
Hoenderstraat 95A
5801 CJ Venray
Holland

Leif Jensen



M O A N I N G W I N D
Demo 2 '94

This is great! Never heard of MOANING WIND before, but as long as all their upcoming stuff is of this high quality, they're going to be quite known pretty soon! Musically in the 4 feat. trac-

ks, there's some obvious influences from doom acts (PARADISE LOST/KATATONIA) mixed with the MAIDEN-esque Goth-enburg style and vocals, which makes them really enjoyable! It comes with a full-coloured cover and good production. 13,-DM to their distributor here in Germany:

Concrete Records
c/o Andreas Reissnauer
P.O. Box 1421
77845 Achern
Germany

bandcontact:

Martin Björn
Spiksmedav. 10
65346 Karlstad
Sweden

Frank Stöver



M A S T E R
The final word*Demo '95

It was about time that MASTER return to the scene, cause no-one else is able to play their stuff in such a raw and simple way as Paul Speckmann and fellows. There are 3 brandnew tracks on this release and it's way stronger again, compared to the more or less disappointing 'Collection of souls' album. MASTER are on the right way, trying to continue where they ended with their best album to date, the debut release! I really like the description 'Mottorhead of death metal' that's why I'm also using it, although MASTER never really was a death metal act... Anyway, it goes for \$7 from the band or 12,-DM at our address. See interview for address.

Frank Stöver

N E C R O S S
Night of souls Demo '94

German NECROSS deliver 3 tracks of heavy death metal w/ a poor production and not overall tight instrumentation! Catchy with basic riffs, odd lyrics and my nostalgic desire to listen to the fundamental bands from the past! \$8,-DM will do:

NECROSS
c/o Kevin Brinkmann
Steinhofstr. 7
31683 Obernkirchen
Germany

Leif Jensen

NECRONY
Promo-Tape 93-94

These are the last 2 songs ever recorded by swedish grinders NECRONY. If you enjoyed them in the past, you will like them still, nothing's changed, just better produced and a little more matured. Read the interview for more details.

Frank Stöver



NECROBIOSIS

NECROBIOSIS
Hy soul*LP-Tape/Demo '94

(Baron Rec.)

Like already mentioned in VOICES # 2 for the precedent tape, polish NECROBIOSIS are on the total dark side of death metal! Once again the sound isn't the best and you will seldom get really original flashes out of their music, but specially in case you should adore e.g. PESTILENCE ('Testimony...') or slower GRAVE this 9-song tape of extreme length should be a good investment for your fuckin' money! I guess it depends on you how far NECROBIOSIS can make it with their solid but quite outdated death?! Packaging is over the top once again! Ask for the price:

NECROBIOSIS
P.O. Box 122
28-400 Pinczow
Poland

BARON RECORDS
P.O. Box 102
41-940 Piekary Sl
Poland

Leif Jensen

NAGLFAR & AMON AMARTH
Demos '94

NAGLFAR and AMON AMARTH have quite a lot of common aspects that's why I've decided to review both debut demos from '94 together: Both bands are located in Sweden and belong to the elite of the new breed of dark atmospheric black death metal from Scandinavia! Additionally both demos sell for 10,-DM / \$6 from the same nice distributor in Germany and both impressed me with the same positive intensity that I mailed out interviews to them at once! If they were fast enough with their replies you'll discover on-depth features somewhere in this issue or otherwise in the following VOICES number. Well NAGLFAR offer three devilishly fast death metal tracks of Gothenburg quality w/ shrieky vocals and intro and outro in a really good recording! The debut album for WRONG AGAIN is already recorded! AMON AMARTH are less dark and prefer to do the melodic side of death metal, with loads of atmospheric black metal influences and a small hint of early DISSECTION! Really two more recommendable Swedish bands and I'll bet you'll hear more from them sooner or later! Try to order both demos together, they will mean a lot to your dark heart:

Thomas Braakmann
Lindenstr. 49
25524 Itzehoe
Germany

Leif Jensen

ODIOUS

ODIOUS
And seemingly for myself
Demo '93
Fallen apart*HCD '94/'95

A very promising and outstanding German band is ODIUS. And analysing their 2 releases I've got here on my bed to review, quite stuck within different styles. ODIUS began in 1990 and meanwhile their 2nd demo 'And seemingly for myself' features four crude songs of death thrash metal with a sloppy production (getting good reviews nevertheless). The really interesting release is the

self-financed 4-trk. mcd 'Fallen apart' which sounds ages more matured! The death vein is only one of the numerous elements and the dramatic and emotional atmospheric stuff prevails! Deep intensity, lotsa romantic TIAMAT parts and scary female vocals make this nice pack-aged mcd to a good item to call yours! The vocals could be better, but that shouldn't stop you on your rush to order the mcd for 20,- DM (incl. mailing), T-shirts available as well from:

ODIOUS
c/o Markus Föckler
Saarbrücker Str. 46
66849 Landstuhl
Germany

Leif Jensen

OBSCURE DISASTER
Promodemo '94/'95

And still the scene is booming! OBSCURE DISASTER is a young outfit from northern Germany and they are dedicated to the really heavy death metal type of disharmonic music, with deep growls, grindy passages and hectic riff changes... your stuff?! I know that they've just finished their first official recording, temptatively to be released as mcd and for sure they are a big surprise coz they are based near to my area and I never heard of them before. Good musician ship and no mercy at all! Contact them... it's more than worth a try:

OBSCURE DISASTER
c/o Dennis Wendig
Wiesenhöppel 8
29640 Schneverdingen
Germany

Leif Jensen

PENITENT
Demo 1995

Two synthesizers, a drummer & some spoken lyrics... Hmm, it really gives you an impression, that you are sitting in a church... Brrrrr! I don't know... People into Mortalis & similar stuff may check it out - I don't like it. Sells for \$6 (Europe) or \$7 (world):

Beastus Rex
P.O. Box 675
4001 Stavanger
Norway

Frank Stöver

Persophone

PERSOPHONE
Into the battle*Demo '95

'The new sensation of unholy and true black metal'... Hohoho, with a phrase like that, you should at least come up with something more impressing! PERSOPHONE is a black metal act from the east part of Germany and this is their debut demo. Well according to the enclosed letter, their follow-up release is already in the making and should blow away 'Into the battle'... Can't tell you if it's true or not but at least it should be, cause this 5-tracker is everything but impressing! As soon as the vocals began, I started to turn it off... They are just BAD BAD BAD!!!! I mean, even the shrieky black metal vocal style should be experienced, don't you think so too? There's already way too many bands jumping on the bandwagon, so why should we support PERSOPHONE as well? Waste your money on other stuff... If you must have everything, send 10,-DM or \$8 to:

Stefan Paulack
Hecklenburger Allee 15
18109 Rostock
Germany

Frank Stöver

PULMONARY ABSCESS

Slave of darkness Demo '95

Uargh, PULMONARY ABSCESS are around since '89 but with their 3rd demo still sound like a band of total beginners! They seem to love DEATH but still this is nothing but faceless thrash-death w/ a terrible vocalist! Improve the lyrics, change the logo (and name?) and get a real vocalist to try it again! Not recommendable for \$8:

PULMONARY ABSCESS
c/o Bas van de Griek
N.A.de Ruyterstraat 31
7482 BW Haaksbergen
Holland

Leif Jensen

RIPPIKOULU

Musta seremonia*Demo '93

An old demo is often the more enjoyable one! As far as I know, RIPPIKOULU are no more as their vocalist passed away, but due to the fact that Ray of SADISTIC INTENT sent me a copy not long ago I'd like to tell you that these Finnish deathers sounded pretty much like DEMIGOD or IMMOLATION (in terms of the straight ahead brutality!)! Deep growling vocals, slow and fast parts and brutal as hell! Try to get a copy from Gothic Records - they might still have a few left for you!

Frank Stöver

SQUARE WAVES

3-D Hate*Demo '95

A hot German newcomer is without doubts SQUARE WAVES & luckily they feel to have a common devotion for thrash metal! Refreshing, if you want to hear my opinion! Matze (ex-PROTECTOR) and other practiced musicians united 1994 under a quite technical name, but in the contrary play a somehow simple and raw thrash mixture of the European and American school of the middle 80's! I'm very much into the vibe of the 4 songs, but a little bit of mockery is necessary because the vocals are partly uncontrolled and monotonous through and through! Thumbs up for the rest and with further progress you'll get a killer thrash group here! 10,-DM or \$6 for this professionally packaged tape! Hear from you...

ALIEN MUSIC
c/o Thomas Jacob
Finkenweg 7
38347 Calberlah, Germany

Leif Jensen



SCEPTER

Up thy ass*Demo '94

FUCKING METAL - PROUD AS HELL! What a great old slogan! Cliches like that are almost forgotten by now and SCEPTER are trying to recapture all the typical aspects that made metal so enjoyable in the 80's! Some heavy CELTIC FROST influences combined with TRUE metal makes them sound incredible fresh in the 90's! And now check out the interview for all necessary details...!

Frank Stöver



SCARVE
Debut Demo '94

Oh, progressive death from France?! SCARVE formed back in '94 and recorded this 5-tracker just a few months later in the same year! Fast guys and slightly professional as well referring to the full coloured cover, but they should have invested their money for the sound instead, as it doesn't offer the ultimate brutality! Musically SCARVE rule the technic thrash style with both aggressive and melodic vocals, which diminish this tape to be partly confusive and average! They probably adore CORONER or LOUDBLAST and it's up to you to decide whether the missing catchiness is their biggest advantage or fault! Got no idea who they are covering with "Barbarian" but it sounds nice to me! 35 FF or \$7 to:

SCARVE
c/o Dirk Verbeuren
60 Bis - rue aristide briand
78540 Vernouillet
France

Leif Jensen



SICKNESS

Torture of existence Demo '94

Florida's SICKNESS have vocals similar to SUFFOCATION, and their breaks of velocity are also alike, so that I can't really freak out about the 4 demo tracks nor the 2 additional advance tunes! Their scene already passed its better days. \$5 to:

SICKNESS
c/o Sergio Cesario
5555 SW 6 Court
Margate, FL 33068
U.S.A.

Leif Jensen

SICKNESS

Endzeit Demo '94

German SICKNESS are back after a long time of silence with a new 3-track tape and they still stick to their formula of dirty death metal sometimes near to grind, sometimes near to black metal (vocalwise & musically!). Really crude and sick music w/ a rough and really powerful production! Ask for every further info and prices:

SICKNESS
PF 0223
14641 Nauen
Germany

Leif Jensen



SERAPH

Darkness*Demo '95

This is not really a death metal tape, but I found the featured combination pretty interesting, that's why I decided to go for it anyway. SERAPH is a trio from the Washington, DC area and this 6-track demo had been pro-

duced by Kurt and Joey of the christian metal band BELIEVER. That's not the only connection between both of the bands, cause Scott, BELIEVER's violinist, contributed his talent to SERAPH's compositions as well. But according to their info sheet SERAPH don't (!) see themselves as a christian band. Anyway, musically this is a weird mixture of MEGADETH alike vocals and some brutal aggressive roars on the other hand, extremely intense and powerful guitar attacks, a driving rhythm section and some awesome violine parts! If you can't stand something like this, or if you are just looking for some original bands, send \$4 to the following address to receive a great sounding, well-produced cassette:

SERAPH
c/o Justin Miller
7302 Sara Street
New Carrollton, MD 20784
U.S.A.

Frank Stöver



6 FEET UNDER
Going somewhere Demo '94

Man, been diggin' in the dirt to get you 6FU and they really stand for what their name already implicates: rough, midpaced death in the old vein! Quite listenable 33 minutes but unfortunately w/ a total lack of surprisive elements! Again a death metal tape that doesn't force you to send out the 13,- DM or \$10 (fuckin' expensive!) to:

6 FEET UNDER
c/o Andreas Bauerlein
Wegerer Str. 8
97469 Gochsheim
Germany

Leif Jensen

DER UNTERMENSCH
Grey (Demo I '94)

Controversy is always useful for a band to kick off with, but in case you call yourself DER UNTERMENSCH, then it's more like stupidity to me! Anyhow, formed in '92, this five-piece do the partly rocky dark melodic metal with angry vocals. Musically I've to admit to like the three songs of "Grey" and likewise the insane and soft mixing of the vocals, but I bet my ass they can do much better through improving their songwriting! Good by now, but I smell more is to come, so go ahead... and don't forget to find a new name! Fuckin' sick inspirations they must have! Four small dollars to:

DER UNTERMENSCH
c/o Ste Lewis
23 Watersedge
Farnworth, Bolton
BL4 0NL
England

Leif Jensen

U S U R P E R
Visions from the gods *Demo

Chicago's most promising dudes are gonna release their debut album on HEAD NOT FOUND shortly, so hurry up if you still wanna get this already quite dated demo! Four tracks of heavily FROST inspired metal, excellent produced and with a nice packaging... If Tom Warrior would start FROST these days, they surely would sound like USURPER! Aweesome! There's even

the "ooos" and "hey's" in the songs, so whatelse do you want? Next to INNER SANCTUM the best HELLHAMMER/ CELTIC FROST inheritors for sure! Address see interview!

Frank Stöver

UNEARTHED

UNEARTHED
Losing the known *Demo '94

This is a californian five-piece, playing a thrashy type of death metal, well done with a b/w cover (incl. lyrics) and a good sound. 3 tracks of pretty groovy music for \$3(!) from:

John Hoyt
879 N. Holbrook
Simi Valley, CA 93065
U.S.A.

Frank Stöver

UNCREATION

UNCREATION
Promotape '95

Nice one! German UNCREATION seem to adore the first years of the death metal scene, because the six tracks featured on this promotape are strongly influenced by early DEATH, MASSACRE and even remind me on faster passages of old UNLEASHED! A really brutal mixture which should stand like a pearl for everyone who still look back in time with a smiling face. And the fact that UNCREATION are not really original should not make this tape worse than it actually is! Solid death metal in the classic vein with strong vocals and a rough production! I wonder how the reactions went so far, as I haven't heard from them in a long time! Write to:

Knud Kriesamer
Bei der Humesgrub 10
66125 Dudweiler
Germany

Leif Jensen

Z A R A Z A
Life is death postponed
(Demo '95)

Industrial with death grunts... For noise freaks only, I prefer "handmade" music... 50 minutes for \$7 (USA and Canada) or \$7.50 (world) at: Jacek Furmankiewicz
111 Bruce Str. # 317
Kirkland, PQ
Canada, H9H 9B7

Frank Stöver



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Heavy Metal
Power Trio
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in Los Angeles,
California

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WAR CRIME
16711 Blanton St., Suite 2
Huntington Beach, CA 92649

Dark Graveyard Metal



"Songs of blasphemous and perverse desires" stands on their flyer and EVER DARK from Schenectady/New York sure have a lot to offer. There's influences from black, death and thrash metal in their songs and they decided to call it DARK GRAVEYARD METAL! Very much in the old school way, so for us it was simply a MUST, to get in touch with vocalist STORM for the following interview...

What was the reason that you have splitted up after you formed the band originally in early 1990 and what made you reform EVER DARK in early 1993?

"We couldn't find quality musicians. We kept going nowhere and I got sick of their shit! I missed playing and I am on a demonic mission, so I reformed EVER DARK with my original bassist and new players again."

Has the line-up stayed the same ever since?

"No. John (bass) and myself (vocals) are the only original members from 1990. But since the band reformed in 2/'93 we replaced 1 member, who didn't make the demo. After the recording we added a 2nd lead guitarist instead of the rhythm we had once. His name is Tom. It is original to have two lead guitarists!"

That is a very untypical decision for a black metal band, but I guess you don't consider yourself "black metal", is that correct? Give us your own definition of what EVER DARK is all about!

"As I just said, it is indeed original and rare to have two leads! That is why we did it! We are originalists! We are a form of black metal...our own spawning DARK GRAVEYARD METAL! It is about being unique, not cloning other bands, glorifying Satan! Music wise we are mixing up styles, tempos, vocal deliveries constantly song to song. We are emotional and like it to have feeling and surprise!"

Your lyrics are written in a very simple way, so everyone can easily understand them. And they mainly deal w/ blasphemy and sacrifice rituals. Is that your view on Satanism? Is 'Satan' for you 'the one with horns'? Do you consider yourself as true satanists? What is your

view on the Church of Satan or Aleister Crowley?

"To the point are the lyrics! Why pull punches? I adore Satan!! The old school lyrics were this way!! I grew up on them and reflect it! And yes, I believe Satanism is rituals, blasphemy, perversion, scornful meanings and Satan is the lord of man, my father, the one with horns in the darkness. So how could I consider myself as untrue? It is my way of living. I have been a Satanist since '82!! Maybe '81...The Church of Satan is of no interest, and Crowley I ignore for I was told he was homosexual, so I don't care. But I may look into his readings someday out of boredom! Haha!"

Musically it seems to me, that you are not at all influenced by scandinavian bands, and that there's even some death metal roots in your material...is that intentional?

"Indeed! DARK GRAVEYARD METAL offers some death metal parts and vocals. After all old school was black & death & thrash versus mainstream - poser metal!"

What's wrong with using corpsepaint in your opinion?

"Mostly the attitude is, you have to wear it to be evil! Most of it looks cheaply done and it is so unoriginal now and a trend. I loved it when 'Dead' wore it. But now everyone uses it and thinks it is evil. Why look like KISS? That was a glamrock band!! However, some souls look good in paint...Frost / SATYRICON, MARDUK etc. I guess it depends on the person and the paint if I support or dislike it. It varies. Most of it does bore me now!"

What's your opinion about the fascistic tendencies in the black metal scene nowadays?

"Fascistic black metal? Not

really my business! I am not prejudice against jews, asians etc. But I dislike losers like 'white niggers' and 'niggers' who are in my definition druggies, liars, thieves, rappers...I don't hate black people but I HATE niggers and white niggers even more!! Jews are not a problem, I am however proud to be white, why not?! I am attractive, intelligent, loyal, emotional, satanic, faithful.. you get the idea."

Give us some more details about your upcoming 7" on Fullmoon Productions and the first full-length album that might be out on Necropolis Rec. Will the material differ from your demostuff, because you've added Tom to the line-up?

"The 7" is called 'Armageddon's birth'. 3 new unholy bastard spawnings plus outro on the ep. It is twice the greatness of the demo, more aggressive in mood. The cd is away out of shape at the moment. Tom allows us to add more input. We have more faster parts now. But still use mellow parts. We are so unpredictable! You'll just have to judge us song to song!" (Editor's note: After the interview was done, Storm told me, that the 7" might turn into a split-cd instead with SETHERIAL or NAGLPAR!) You mentioned to me, that you are also in this scene for quite a long time now, so would you like to tell us about your activities before you joined EVER DARK? Where are the other members coming from? You also mentioned FORBIDDEN EVIL...Is that the same band that later became FORBIDDEN?

"I sang in 3 other bands since late '85. FORBIDDEN EVIL was the first, then DARK DOMAIN in '86 and TOTAL RESISTANCE from '87 to '88. The first two were satanic old school bands and the third was a mix of them and nonconformity death thrash. None of my bandmates played in them but had other band experiences. Ha! No way! FORBIDDEN EVIL was satanic and played MERCYFUL FATE vein black metal in '85. Plus we liked old PRIEST (godly!)"

You also have a side - project called WINTERSTORM... Give us some details about that!

"Looks folded... I was dating with a witch in N.H. and her and I were doing it! I may still pursue it...it'll be like old ARCTURUS-ep style. Dark and depressive songs w/ a female vocalist and myself!"



How's Schenectady when it comes to playing shows or bands? Do you have a real scene there?

"Sucks!! Just us and one death metal band."

Anything else you'd like to add to this interview?

"Not really, just buy our demo, 7", etc. You'll find it rather original! A cross of influences!! But still dark and satanic as hell itself!! Thanx Frank!! Hail Schmaier!(Remember me in Syracuse, NY? Ha!) May the ones of darkness unite and crush the feeble portrayers of light!"

EVER DARK
P.O. Box 3138
Schenectady, NY 12303
U.S.A.

The demo is \$6(USA)/\$7(else)
Frank Stöver



EQUINOX



Scream Forth Blasphemies

Bands that are playing black metal these days mostly get influenced by the norwegian scene and rarely come up with an original style on their own. EQUINOX from Florida is a little bit different as they mix alot of old influences with current black metal music...The result is really impressive, that's why we got together with guitarist TONY BLAKK for this following interview...

As Mark had been a member of INCUBUS in the past, I would like to know when and why he left that band?

"Mark had left INCUBUS for about two years before joining EQUINOX. The reason he gave us was that after the other members of INCUBUS moved, it was too far for Mark to travel for band practice. I think they were unsuccessful at finding a replacement for him and that's why they ceased."

Pete and you have been members of ACHERON...at which point of time and how did you get together in EQUINOX later on?

"I joined ACHERON a few months before 'Rites of the black mass' was released, but the recording had already been done. Pete did all the guitar tracks then. When it came time to do the 'Alla Xul' 7" Pete had left the band and I followed a few months later. That's when Pete started EQUINOX and I started APOSTASY. When that didn't work out, Pete offered the guitar spot in EQUINOX. ACHERON was never a side project for us until now."

What can you tell us about your other band APOSTASY...did you have problems being in two bands at the same time?

"At the time I hadn't joined EQUINOX yet, so APOSTASY was my priority. Before I joined, they were calling themselves ACCURSED. I had already heard of 2 bands under that name, so we came up with APOSTASY. They didn't even know about doing mail and selling demos. I set all that up. Right now, I don't even know if they have a complete band. I do know the drummer, Brian is on tour with DEICIDE as a roadie, so they probably aren't doing anything at the moment."

Give us a few details about the other members in EQUINOX!

"Steven played drums for a local band called RITUAL. We have been friends since before ACHERON. When he heard Pete had left ACHERON, they started collaborating on EQUINOX. Darkness was resurrected by the powers of the night and took on the name out of respect for that which spawned his existence. He was originally introduced as our vocalist and later took on the role of the bass player as well."

What's the main difference for you in working with APOSTASY & EQUINOX?

"The most important aspect that I've noticed is that in the songwriting I had about 10% in ACHERON, 80% in APOSTASY and in EQUINOX we share the songwriting equally among us. We are also all friends. I can't imagine going on the road with bandmembers I weren't friends with."

I noticed that there's a different spelling of the names in the demo and in the promo tape, so which one is correct?



"The correct spelling is Stephen Spillers and Mark LaVenia. It's not really one person's fault. Just a lack of communication among us. We have corrected everything since."

Why did Mark decide to leave EQUINOX later on?

"Mark left the band because he was trying to pursue further education at a college and the band practice was interfering with that. He hasn't joined another band that I know of, but I think he intends to."

Do you consider yourselves as a real black metal band?

"We rarely say black metal, because people assume we are going to be a clone of BATHORY like most black metal bands are nowadays. If we get called black death, I think it's more appropriate. Labels don't mean shit to me though. It's just a way of letting people know what to expect."

Give us a few details about your releases...

"Our first release was 'Anthem to the moon' in '92 and the second we recorded a promo at Morrisound. It was never intended to be put out as a demo so we got a late start on promoting it. We've constantly promoted both demos since and will continue to until we get an lp or cd out."

You also recorded a great cover version of 'The Oath' by KISS, which was supposed to be out on a compilation album... Can you tell us more about it and which other bands should have been on it?

"We aren't sure who was going to be on it. I know KILLING ADDICTION recorded a song for it."

Most of the bands were on JL America right before the label went under. The last thing I heard was that they were selling the comp. to someone to put it out. I don't have any details on that though."

What can we expect from you guys in the near future?

"Our priority at this moment is to release our 7" which should be out by the time you read this. We're not sure when the ACHERON lp will be recorded, but we have been practicing the songs for the last 2 months."

Do you think it's gonna be easier for you to get signed as you are located in Florida?

"It seems like a new band in Florida has to work twice as hard to get signed because there is some kind of fucked-up competition down here. Most of the bands that got signed here in '89 and '90 don't give a shit about supporting other local bands. I never hesitate helping a band I like and I hope I don't get the attitude that I see these other bands get."

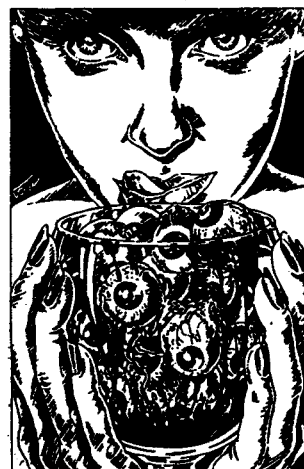
Some closing comments?

"Prepare for war! The EQUINOX shirts have arrived! Two color shirt on black for \$12. Also keep a look-out for our 7" scheduled for release in July '95. They will be done!"

Both of their tapes are also still available for \$5 each, so write to this address if you are interested:

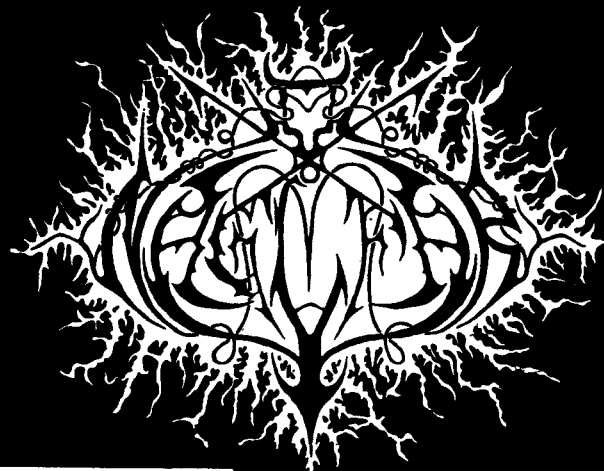
EQUINOX
P.O. Box 350333
Grand Island, FL 32735
U.S.A.

Frank Stöver



Naglfar

Stellae Trajectio



Their name keeps spreading throughout the underground incredible quick, so NAGLFAR from Sweden must have something to offer ! Their debut-demo STELLAE TRAJECTIO and the follow-up promo-tape offer high quality material... There's an album on the way (via Wrong Again Records) as well, but Leif decided to hook up with vocalist JENS RYDEN now !!!

NAGLFAR is such a young, new and still quite unknown band, so please introduce us to your biographical quotes, opinion on your releases and every possible bit of information ! I know it's monotonous, but still essential in this case...

"Well, NAGLFAR started up in the end of 1992. I t was se (Jens) and Kristoffer Olivius who formed the band. Then some other members joined NAGLFAR: Morgan Hansson and Fredrik Degerström. However, Fredrick was kicked out of the band after a few months because of his lack of interest. He was replaced by another guitarist called Andreas Nilsson. About our releases then: In May 1994 we made our first studio-recording, we recorded just one song called 'Sunless dawn' and didn't actually release it because we weren't that satisfied with the result and felt really stupid to release just one song. In September 1994 we once again entered the studio and recorded three songs: 'Enslave the astral fortress', 'Sunless dawn' (again) and 'The eclipse of empire storms'. We released this recording as a demo named 'Stellae trajectio'. In April 1995 we decided to record some new songs so NAGLFAR once again entered Garageland Studio to record a 3-song promotape containing the songs: 'Through the midnight spheres', 'Falling wings' and 'Emerging from her weeping'."

'Stellae trajectio' sounds really matured...so, were you active in other bands before ? How were the reactions towards your demo so far ? Are you still satisfied with the product when you look at it, thanksly or is there something you would like to change ?!

"I said in the first question, we did the recording before this demo so it wasn't the first time we played in a studio. But most important, we waited really long before we recorded anything at all. Many new bands write a few songs quickly and record them just to release a demo and most of the time demos like this turn out really shitty ! The only member of NAGLFAR who has played in other bands before is Andreas who used to play guitar in ANCIENT WISDOM. I'm still satisfied with 'Stellae trajectio', even though some things could have been improved...The only thing I really would like to change is to delete that drum-machine and use a real drummer instead. But I must say that the drum-programming is in my opinion better than most of the drum-programmed demos around in the death metal scene. The reactions so far have been very good indeed ! Only positive reviews so far ! 'Stellae trajectio' has sold about 500 copies and it's still for sale !"

Let's take a look at your musical and lyrical influences: to which bands do you feel closer musically and why ?

"What about early BATHORY ? I know that you are lyrically concentrated on the northern mythology...Would you like to go deeper in explanations ? A lot of bands have lately chosen this topic for their lyrics, so why do you feel the urge and what new / exciting elements can we expect from NAGLFAR's lyrics ? Which bands have made up really deep, serious and remarkable lyrics with the same topic in your eyes ?!"

"It's difficult to say which bands we are closest to musically. I don't think we sound like any particular band at all, but on the contrary, I don't think we play original music either. I mean, we play melodic death metal with influences from black metal and our songs are varied with both, fast and slow parts. There are many other bands who play like this too. Some compare us with the Gothenburg-area bands like Id FLAMES, DARK TRANQUILITY, DISSECTION etc. etc., some others compare us with bands from Stockholm like UNANIMATED and some people think that we don't sound like any band at all...However, we definitely NOT sound like early BATHORY !! Some BATHORY songs are completely brilliant, but we don't see BATHORY as an influence at all ! Well, let's continue with the lyrics then... First of all, have you ever read our lyrics at all ? I don't think so, because they don't deal with northern mythology. My lyrics are about grief, darkness, suicide and other things as well. I can't say exactly what Andreas' lyrics are about, but I think they are more or less in the same vein as mine. I can't say how my future lyrics will be, but I think I will continue to write them in the same way / topic. Bands with very good lyrics in my opinion are for example: CRADLE OF FILTH, CEMETARY, SAMUEL..."

I don't think that you are necessarily a black metal band, or what do you think ? Aren't you afraid to be put into that scene without really belonging there ? Of course you got black metal-like vocals, but musically (to me) you have the melodic and atmospheric death metal side of things; What about your contacts within the national scene ? Do you feel related to the Gothenburg area ? Can you name reasons for the sudden boom of this obscure metal, specially coming from Scandinavia ?!

"First of all I must say that it's up to everyone to label our music. Personally I think that we play a mixture between death & bl -

ack metal with lots of melodies and stuff like that. I know that many think that we are a black metal band, but that's wrong I think because we don't use corpsepaint and all the other black metal outfit. Since the death and black metal scene belongs to each other, it doesn't matter how people call our music. About the Gothenburg scene then...Somehow people outside Sweden compare us with bands from Gothenburg, but I think, we don't really sound like them, do we ??! You also mentioned a 'boom of obscure metal...' from Scandinavia. Hey, Sweden has (in my opinion) been one of the leading countries in the death metal scene for several years now. The scene from Sweden grew strong around 1989 with great bands like ENTOMBED, GRAVE, DISMEMBER etc. and Sweden still has a very good underground scene in my opinion with lots of great bands. (I don't think that 1989 was the beginning of your scene ! Don't skip the early years and the first bands ! -Leif)

You heard you have signed to Wrong Again Records...So, fill us with info on your upcoming album ! Was Wrong Again the only possibility for a deal or which were the decisive arguments for your cooperation ?

"Yes, you're absolutely right: we're now signed to Wrong Again Rec. The deal is for 2 albums and our debut will be named 'Vittra' and is going to be released later this year. In fact, we recorded 'Vittra' just a couple of weeks ago ! We chose the Abyss Studio (owned by Peter Tadtgren of HYPOCRISY) and we recorded the album in 11 days. 'Vittra' will contain 9 songs and I must say that we're very pleased with the recording ! When we had released the 'Stellae Trajectio' demo, we sent it to a few labels and Wrong Again showed interest immediately. They sent a contract to us and we thought the deal was good so we simply signed it ! Now afterwards some other labels have shown some interest, for example Fullmoon Prod. (USA) and Serenity Rec. (Australia). But as I said, we're signed to Wrong Again and we are satisfied with the deal and there hasn't been any problem with them at all."

You used a drum computer on the demo, but I've noticed that in the meantime you've found a real drummer ! Did you ever think about going on with a machine because of that special/cold atmosphere and feeling ? Will female vocals and keyboards continue to be constant elements within your songs, and why ?

"As I said earlier, I don't like the drum-machine at all ! We used it just because we had no drummer at that time and the town where I live (Umeå) has almost no death metal drummers at all, so we knew that it would be difficult for us to find a full-time drummer. That's why we bought the drum-machine... However, about 2 weeks after we had recorded the demo, we got in touch with Mattias Holmgren. He started to rehearse with us and is now 100% in the band ! Mattias is a good drummer so we would never change him ! And we won't use a drum-machine anymore since it can not be compared to a real drummer at all. Yes, we will continue to use keyboards in our music, it makes the right atmosphere I think and it sounds really great if you use it in the right places in the songs. In the song 'Sunless dawn' we had female vocals (well a girl just talked some lines...) but that's all... We won't use more female vocals I think..."

I would like you to give your deep opinion on the following aspects/things/etc. ! a) DISSECTION, b) fascistic trend within the black metal scene, c) I only wear black, d) Umeå's local scene, e) VENOM-revival (gigs & album in the original line-up), f) Turn up the mayhem, turn up the night, feeling so crazy I love to fight."

"a) DISSECTION is one of the absolutely best bands coming from Sweden. Their music is so good, every album 'The somberlain' is a real masterpiece and I'm really looking forward to their 2nd album 'Storm of the lights bane' which is recorded now. I've heard some songs from this album and I must say that it will crush the most albums ! b) It's up to everyone I think. I don't care since we're not a black metal band... c) Of course ! I wear black clothes as much as possible. I don't know why really, but I suppose that's an important part of the music style. We play violent and dark music, so why not wear these clothes too ? d) The local scene here in Umeå is quite ok I think... Besides NAGLFAR we have bands like: THRONE OF AZAZ (album out on No Fashion), DISORGE, PURGATORIUM, NOCTURNAL RITES (now 100% heavy metal, their debut album will be released in August), KHORNE, RAVAGED, ANCIENT WISDOM (debut album will be released by Avantgarde Music later this year), ENGRAVED and some other bands... e) I think that VENOM won't be the same as they used to be EVER ! It's however cool and an interesting idea but I am personally not interested. f) Honestly, I don't have an idea what you mean with this... I can't comment something I don't understand. Sorry !" (Blasphemy ! NASTY SAVAGE still reigns supreme !!! -Leif)



You are also active in the press-area with your zine DUSK, so please use this space to comment on your actual/upcoming issue, about new/coming bands from Sweden/anywhere to check out etc.!! Does your work for the zine make you more conscious and serious concerning the contact of NAGLFAR to the underground scene/press? How does it feel to both criticize and be criticized?!

"Yes, I am working with my fanzine DUSK MAG. DUSK MAG is concentrated on the Swedish death and black metal scene only and is therefore written in Swedish. Right now I'm having some problems with DUSK MAG because of the lack of time at the moment, but I will continue working on my upcoming issues as soon as I have time for it. I try to separate DUSK MAG from NAGLFAR as good as possible, since I am not writing this fanzine to promote my own band. But of course, DUSK MAG got me in touch with even more people in the underground. What is symbolically the NAGLFAR of nowadays? Aren't you afraid that your name can get misspelled or misunderstood (because it's Swedish and not really common)? Which are your next goals with NAGLFAR and what do you expect from your album?"

"I think that NAGLFAR is a good bandname and suits well to the music we play. NAGLFAR is usually spelled NAGELFAR, but we decided to spell it in ancient Swedish: NAGLFAR. And yes, it often happens that people misspell our name, but I think that it's far more difficult to pronounce NAGLFAR correctly. NAGLFAR is a Swedish word and it's pronounced in Swedish. I wonder how people around in the world pronounce our name...? By the way, I've recently heard that there is also a Norwegian band called NAGLFAR, so there is a small problem since I hate it when two bands have the same name. However we won't change our name for anything in the world, that's for sure...I've reached all goals I had with NAGLFAR (like releasing a demo which gets good response, play good live shows etc.). The only goal I have right now is to release the album, and hopefully it also will get good response...But the most important thing is that we are satisfied with the album and I must say that I'm very satisfied this far!"

Your 5 current fave albums? Your 5 fave vocalists of all time? Your 5 fave cover artwork designs of all time??

"Fave albums (no particular order): CRADLE OF FILTH-The principle of evil made flesh, LUCIFERION-Demoniac, UNANIMATED-In the forest of the dreaming dead, MARDUK-Those of the unlight, DISSECTION-The somberlain.

Fave vocalists (no particular order): Ihsahn of EMPEROR, Thomas Baccellin of LORD BELIAL, Beretorn of THRONE OF AHAZ, Vorpalack of SA-MUEL, HADES-vocalist (I don't know his name).

Fave covers (in no particular order): BOLT THROWER-Realm of chaos, OBITUARY-Cause of death, CRADLE OF FILTH-The principle of evil made flesh, THE ABYSS-The other side, IMMORTAL-Battles in the north. (not really open-minded, or what would you say??-Leif)

Ok, thanks for your time and dedication, please use this space for the closing comments and everything else left to say! Peace & grind!

"Well, thank Leif for this great interview. I hope my answers were good enough...We still have the NAGLFAR 'Stellae Trajectio' demo for sale: \$5(Europe), \$6(world). We also have NAGLFAR t-shirts for sale. Black shirts with 2-sided white print and the quality is absolutely great! \$16 (Europe), \$18 (world)! Check out our debut album 'Vittra' when it's released on Wrong Again Records later this year! Support NAGLFAR! Good luck Leif with VOICES FROM THE DARK - SIDE, I'm looking forward to read this issue! Contact us at this address and remember to enclose an IRC for sure reply (if you don't order anything):

NAGLFAR
P.O. Box 3523
S-093 10 Umeå
Sweden

German Distribution: Thomas Braackmann
Lindenstr. 49
25524 Itzehoe
Germany

Leif Jensen

DEAD CAN DANCE

A NAME...A LEGEND!

DEAD CAN DANCE: A name, a legend! And just before you start wondering to discover this tribute here among these pages, I will softly let you know that I'm not standing all alone with my deep admiration for this incredible outfit! Or how can you explain the fact that so various bands incl. AMORPHIS, MORBID ANGEL, EMPEROR, CYNIC, PARADISE LOST or THE GATHERING share my thoughts with terrible enthusiasm. I mean, DEAD CAN DANCE aren't just the most inspiring for dark-wave bands, and the ones to blame for the actual wave of gothic and non-metallic elements within the heavier paths of metal in a good portion, they also must be the most memorable in avant-garde music around these days! We have all been noticing that our VOICES issues are more and more filled with (death) metal bands, which have opted to include atmospheric and gothic elements into their own metal sound, so that I thought it would be interesting enough to elaborate an introducing feature of the one and only godfathers of dark and emotional music: DEAD CAN DANCE!

DEAD CAN DANCE were formed back in 1981 by Brendan Perry and Lisa Gerrard and have been since then the first address in terms of refreshing, unique and extravagant musical ideas and releases! The debut-album was finally released in 1984 without a title and has wrongly pushed the different duo into a morbid/gothic direction, which they always tried to demont and later on also explained right musically! 'SPLEEN AND IDEAL' followed in 1985 and opened the gates to a wider audience and meant while these two initial albums were dominated by a remarkable obscure and partly depressing atmosphere, a little (but in a way) giant step into a further musical sphere followed on 'WITHIN THE REALM OF A DYING SUN' from 1987, where the orchestral arrangements and symphonic sound-collages were used and performed in a more accentuated manner! The band gained a reputation in circles of lovers of classical music, but still came up with an immense dark dramatic veil in an uncomparable mixture. 'THE SERPENT'S EGG' (1988) and 'AION' (1990) once again offered more than before, this time severe folk (both Irish and Australian) and even the first ethno elements and made the upcoming step into the American area complete with the compilation 'A PASSAGE IN TIME' which contains representing tracks from the 4 previous albums and 2 new and special tracks. Surely a must of an item to own nevertheless due to the well-chosen mixture and the feeling to listen to 4 nearly different epochs on a single row! After some project works and soundtracks, DEAD CAN DANCE return with the long-awaited 'INTO

THE LABYRINTH' (1993) album which features east-european, oriental & african odes and points out clearly that DEAD CAN DANCE are unlimited and will always keep moving, no matter in which direction...it just has to remain experimental! 'TOWARD THE WITHIN' (1994) is a really special present for all DEAD CAN DANCE maniacs around! A through and through ecstatic live-album with epic versions, brilliant sound and a wonderful video released as well and not to be missed because it will present you DEAD CAN DANCE on a more personal aspect in case you weren't able to catch them on tour so far! The last and actual sign of life of the genius work done is the LISA GERRARD solo masterpiece 'THE MIRROR POOL' (Aug. '95) where she took the chance to present own material and the DEAD CAN DANCE - tune 'Sanvean: I am your shadow'. A truly marvellous release which should specially fascinate those of you who always preferred Lisa's part of the DEAD CAN DANCE sweat! Enough said, I would like to let MY DYING BRIDE's vocal artist Aaron

reason to check out the glorious video!!

Another distinguished and outstanding affair concerning DEAD CAN DANCE is surely the over-the-top-under-your-skin lyrical poetry. An example required? "Spirit" from the "A PASSAGE IN TIME" compilation: "I thought I'd found a reason to live. Just like before when I was a child. Only to find that dreams made of sand. Would just fall apart and slip through my hands. But the spirit of life keeps us strong. And the spirit of life is the will to carry on. Adversity what have I done to you! To cause this reclusive silence. That has come between me and you. And the spirit of life remains in light. And the spirit of life remains inside. I never thought it would be quite like this. Living outside of mutual bliss. But as long as the veins in our arms still stand up. The spirit of life will keep living on."

Their lyrics are really made to come up meaning a huge lot to you! DEAD CAN DANCE, music of a superior class to the rest, the perfect

have noticed that I just picked-up a small number of elements in order to describe their work, but I couldn't really explain nor categorize DEAD CAN DANCE. That's simply impossible and I even think that DEAD CAN DANCE don't deserve to be explained because they are just more than what you will catch superficially. Look at this article as my personal symbol of gratitude for their splendid work so far and in the next time. An interview would have been the climax, but it's unfortunately not as simple as I was hoping to get such an opportunity, so let's wait for the reactions to this article and be sure that I'm always trying my best. Same thing with the goddess of deep-music TORI AMOS and just before you expect it the least, you'll get those non-metallic features from us! Feel warned! Anyhow, DEAD CAN DANCE: A name, a legend!

Discography:

- Dead Can Dance (1984)
- Spleen and ideal (1985)
- Within the realm of a dying sun (1987)
- The serpent's egg (1988)
- Aion (1990)
- A passage in time (compilation cd)
- Into the labyrinth (1993)
- Toward the within (Live) (1994)
- The mirror pool (Lisa Gerrard Solo) (August 1995)

Leif Jensen



comment here as well (an energetic fan also): "I don't analyze DEAD CAN DANCE's music, I use it to relax!" And that's what a big number of us is doing! Relax and grow!! I guess DEAD CAN DANCE could like the actual MY DYING BRIDE output, but Aaron disagrees: "They will probably think we are complete shit! A shitty rock band! Haha I don't know...to write the music they do, they don't listen to MY DYING BRIDE...they must listen to bands I've never ever heard of!!" And that's an interesting aspect: Who can influence such a band that has the spectacular ability to influence so many other bands from different musical areas! Another

combination of music, concept and written/visual poetry! ART! MY DYING BRIDE - Aaron concludes his daydream by saying: "Actually DEAD CAN DANCE is the only band everyone of the six MY DYING BRIDE members likes! It's just the fuckin' best!!" And you should better believe him! Well, in case you resulted to find curiosity growing and if you would like to find out more about this enormously important band for the actual METAL scene, you could check out one of their items by contacting their label 4AD in case you should have problems to find their releases (Rough Trade Distribution) in the stores! You will





METAL MILITIA

'A TRIBUTE TO METALLICA'
12 Swedish bands play Metallica – their own way. Ceremonial Oath, Dark Tranquility, Luciferon, Pagandom and others. BSO1



CEREMONIAL OATH

'CARPET'
Real Swedish Death Metal, lots of harmonics combined with sheer brutality. Contains the vocal powers of both Anders Fridén (ex-Dark Tranquility) and Tomas Lindberg (At the Gates). BSO2

Ceremonial Oath

SLATANIC SLAUGHTER

High class cover-versions of your favourite Slayer-classics! Seance, At the Gates, Dissection, Cemetary, Hypocrisy and lots of more great bands. BSO3

**SLATANIC
SLAUGHTER**

Not the original cover!


AT THE GATES

'GARDENS OF GRIEF'
Their first mini-LP now finally on CD!
A classic disc from the time before their Peaceville days. BSO4



CROWN OF THORNS

'THE BURNING'
"Darker than Death, Colder than Life"
Swedish Death Metal in its most brutal form. BSO5

**CROWN
OF
THORNS**

THE BURNING

Not the original cover!

DISTRIBUTORS:

UK – Plastic Head
Germany – SPV
Netherlands – Semaphore
Sweden & Norway – MD
Italy – Audioglobe.

CHICAGO SPECIAL



MASTER is not a Chicago band anymore, but due to the fact that they've been one of the first to start the whole thing, we decided to let them be a part of our little Chicago special. Mainman PAUL SPECKMANN has returned with a new 3-track demo ('THE FINAL WORD') and it seems that he's more motivated than ever before...

When and why did you leave Phoenix and how's the band situation in California right now?

"I left Phoenix for Holland 2 years ago this very month. I contacted the dutch band ACROSTICHON previous to the move. When I arrived in Holland we began rehearsing for several weeks. We played four shows, and the tour by Michel de Cooke was cancelled due to immature tactics. I spent almost five months in Tilburg, drinking, living and spending all the money I had in this world. I returned to Chicago for a few months then went to Phoenix for a few days and off to L.A. I felt that CA would be the place to try again to get MASTER alive and kicking. My manager and I rented a bedroom apartment with the remainder of my money. I lived in the living room with no privacy whatsoever. This was a living hell. After 6 months I moved to Hollywood into a friends mansion and the rest is history. Jim and I remain friends, but I now manage my own affairs. I have tried unsuccessfully to put together a line-up in L.A. I am currently recording with Brian Brady and Sage Johnson in Phoenix. I commute back and forth." (editors note: Paul has recently removed to Phoenix...)

Any possibilities for MASTER to play shows in the L.A. area?

"MASTER played January 13 in Hollywood at the 'Anti Club' on Melrose with some other weirdo groups. The show just like in Europe was not promoted very well. We still had a great experience anyway!"

Is anyone left from the line up that used to record the 'Collection of souls' album? Introduce the new members please!

"Brian played on 'Collection of souls' and the new drummer is Sage Johnson also from Phoenix, Arizona. Sage has been in and out of MASTER for about 2 1/2 years as well as Brian."

When and where did you record the 'Final word' Demo and is it your first release after the split with NBR?

"I have recorded several projects in the last 2 years. MASTER was recording in Phoenix on a shoe string bud-

get, but that's ok, because the tape is raw, more like the original tapes!"

What has caused the actual split-up between them and you? Did you take some time off after that?

"NBR stopped believing in MASTER after 'Collection of souls' was released. They promoted the lp with other groups lp's. After the first release of MASTER, NBR fell off the wagon. They never gave me the proper support along the way! Marcus said he'd released the mile stone recorded in death metal history when he released the first MASTER. It'll make enough money to enlarge the company and move to a bigger building. These are his words!! Yes, this is MASTER's first new demo in over a year. I wish NBR the best."

MASTER used to be a kind of cult band for alot of underground maniacs when you did your demos, so would you like to tell us about those tapes and that particular time maybe?

"Those tapes were recorded at a time when my life was in chaos. My father just passed away and I had nowhere to live. Of course there were only a few good bands in those days... HELLHAMMER, POSSESSED, VENOM, the first SLAYER... those were the days. Unfortunately hundreds of bands have copied MASTER by now. I still feel there is nothing like the original. Ian Lavton from Liverpool in England put it like this: MASTER is hardly about finesse or extreme technicality; they are more like the MOTORHEAD of death metal - brutal but uncluttered!!"

Would you agree that the amount of releases of MASTER / DEATHSTRIKE / ABOMINATION / SPECKMANN kinda destroyed your good reputation in a way?

"Yes. NBR made many mistakes as well as Jim, my manager. DEATHSTRIKE was released simply to capitalize on the past and make money, which didn't happen. I've got hundreds of DEATHSTRIKE cd's & cassettes at home!! The SPECKMANN project was supposed to be the first MASTER. Then we were to release the original MASTER later. NBR thought the new release was weak, so they did the reverse and released the first as

SPECKMANN PROJECT and the original as MASTER. They flooded the market with too many releases at one time, but that's all in my bitter past!"

What was exactly going on between FUNERAL BITCH and DEATHSTRIKE in the past? I heard you had some trouble with each other...?

"Funny question. I left FUNERAL BITCH in the 80's and stole ABOMINATION drummer Nickias and the name was his! Ex-members of these groups formed FUNERAL NATION (see elsewhere in this issue! -Ed.) I was pissed because this is just like all the other unoriginal groups stealing riffs, tuning etc. from MASTER. People can be so unoriginal. Come up with your own stuff!"

Have you ever been approached to re-release the old MASTER demos on vinyl, cd or cassette? Would you do that?

"If I could find a label interested in releasing the first '84-'85 album, I would. I own it. I also have the first ABOMINATION stuff with bonus tracks available. Hopefully someone calls..."

In my opinion the Chicago scene always had (and still has) some great bands like SYNDROME, MASTER, FUNERAL NATION, SCEPTER, CIANIDE, USURPER and so on, so why did you leave that area? Didn't you get along with the other musicians? What is better in California than in Chicago or Phoenix?

and Dean) was a complete pop metal producer! It was their choice and I went along with it. I was just happy to finally record an album. MASTER's first was rehearsed and recorded in two days after seven years of silence as well as very little contact between Bill, Chris and I. 'Children of the grave' was played twice in the studio and recorded immediately which explains its rough rawness. After the recording Chris and Bill returned complete attitudes, and were consequently dismissed! Martinelli & Nickias were recruited and we were off to Tampa to record with the infamous cliché producer Burns! NBR felt the recording was too soft. Borivoj Krgin on the other hand said these recordings were more mature for the time period! Bill Schmidt and I produced the Chicago recording together and the lp had a similar sound to the killer '85 recordings. Marcus again unsatisfied payed Burns to remix it and the first MASTER 1990 was released. ABOMINATION's 'Tragedy strikes' was an interesting album to record with all its intricate changes. There's a few good cuts but that's about it. Unfortunately the sound changed a bit too much from the demos. It's called maturity and sometimes the band changes too much. 'On the seventh day...' I like. We went to record again with Burns and as usual he said



"I left Chicago because at the time, nothing was happening. We were just drinking, fucking and partying. All the bands you speak of that I know, broke-up, quit or still sit in their bedrooms doing nothing. I moved to get out and see the world and I have and still do. Of course we don't get along due to their serious jealousy of MASTER's minimal success. It's a pity really. Insanity twisted the mind of the pigeon!! Nothing appears to be better here. I prefer Europe!!"

Would you like to tell us in a few words your feelings and memories about each of your albums so far? What was good, what was bad from your point of view?

"The first album from ABOMINATION was poorly produced, due to the fact it was rushed like most of my albums & Bob Pucci (picked by Aaron

the material was great and like most producers he took the money and loved it. Then it never made his top ten list. He said that HORRID ANGEL any many other groups asked if he could get the so-called MASTER sound. It's not the first I've heard of this either. The best proof is, Burns could never in his dreams get the sound of the original recordings. I've still got them! Martinelli came to the hotel room extremely drunk, spitting in Daly's face and was subsequently fired! Masvidal came in with his glamorous death (Ingwie spelling) rising force leads and a few songs turned out good but for the most parts the leads just weren't MASTER. I wish him all the success he deserves. 'Collection...' was basically a trash record recorded in Chicago with another engineer who didn't care much

about the release. For one thing the vocals aren't loud enough and the drums get louder as the lp progresses. I like to experiment on each lp! I have to say each album has its good and bad points, but that's life, live and learn. My favourite is the first and the next when someone picks us up!

How do you see the chances for MASTER to get a new deal in 1993?

"I hope someone has the balls to sign us soon. I've decided to go backward and release stuff raw and straight forward like the original band!"

How many songs have been finished since 'Collection of souls'? Would you like to tell us a little bit about your new stuff and how it differs from the old material?

"I've written about 50 songs and ten or eleven will make the next lp as soon as someone calls with an offer! As I said, it's straight forward power metal angrier than ever!

er! The last few records were a bit too complex!"

I know of a lot of people within the underground, that have been around for quite a long time now and they all seem to re-discover all the old great heroes again, like HELLHAMMER, FROST, VENOM, BATHORY, SODOM, DESTRUCTION, BOSS-ESSED... Do you also think that the scene was much more enjoyable back then and could you imagine that this tendency could help the new MASTER to come back with a vengeance?

"I must say the scene was much more enjoyable than today. These bands you speak of had more anger and energy than anything I've heard in many years. I do believe MASTER will have a resurgence. I'll not quit EVER!!"

Do you feel that your new material can compete with your old classics or will it be difficult to top them?

"The new material will and can compete in my opinion, because it's fresh! Someone wrote a letter this past week from Belgium, saying 'Where are you now' is the new 'The Truth'. It is just an opinion, but that's what music is about. Just listen to 'Constant reminders' on 'Collection...'"

What kind of memories do you have on your european tours, anything cool to remember?

"Checking out castles in Germany, the ferry to England, the shows in Poland, Germany and Spain were an enjoyable success. All the exotic women of Europe made the tours a success as well. The tour w/ SEPULTURA, PARADISE LOST killed. UNLEASHED, MORGOTH some interesting fellows."

Have you ever toured the US? Or is Europe more into MASTER?

"We've done some small tours in the USA and Canada, but nothing as elaborate as Europe!"

What are your plans now, after the release of this new demo? Any label interest? "None yet. It's quite silly really because any fool in

the industry will sell at least 20,000 if they do a proper promotion and that's more than enough to satisfy a label's investment. If someone really took the time to invest real effort in the band, they could make an lp and tour really happen for both of us. First and foremost I write for myself. Maybe that's why I'm still broke. NBR tried to take away my artistic freedom. Because I wouldn't listen to them, they pulled the plug so to speak!"

Anything else you want to add?

"Watch out for MASTER! The legend is back again, as NBR said once!"

The demo is available for \$7 from the band's address, or for 12,-DM at our address so hurry up before it's too late!

MASTER
c/o Paul Speckmann
3730 S. Hill Ave., Apt. M 106
Tempe, AZ 85202
U.S.A.

Frank Stöver

FUNERAL NATION

Next to MASTER, FUNERAL NATION is probably the most known band in this Chicago special here. They released a great album some years ago on a rip-off label called 'AFTER THE BATTLE' and had since then to face some business and personal problems... But there's always light at the end of the tunnel and a new FUNERAL NATION album is in the works already... To bring you some more news about 'em, we got in touch with CHAZ, the 'new' vocalist and 'old' guitarist of FUNERAL NATION...

Let's go back in time a little bit... Why have you parted ways with Dave after the release of the first album? Could you introduce Dean to our readers?

"Well, it was a mutual thing with Dave. He wasn't going in the same direction as the band. There was also a lot of personal conflicts. His final words to me were, he wanted to be no part of FUNERAL NATION anymore and my opinion was 'so be it'! I met Dean Olson several months after Dave's departure. I felt he was right for the position. I demanded 150% out of him and DID GET IT! He's a unique drummer and he cares for the band more than he cares for his personal gain, unlike some others..."

Do you agree that you always had problems in finding the right record label? I remember that Turbo Music must've been a really bad choice and even before, you had some problems with a UK-based label, right? Tell us about the shit you had to go through, back then...

"I always have had problems finding cool labels and the Turbo release never should have happened. See, that was a Dave conflict thing, when we receive payment, we send releases to Turbo, in that order. But that didn't happen and we probably did have problems with a UK-company. I just don't know at the moment which problems they were." (well, maybe I should remember you on a company by the name of CCG Records, who originally wanted to put out the 'State of insanity' demo on vinyl, but delayed the whole thing more and more... remember?! -Ed.)

When did you start working on 'The Benediction' demo & have you been satisfied with its turnout?

"We started working on that shortly after the Turbo fall out. Dave knew most of the songs when he parted, which was just wasted time. Then finding Dean and brushing the songs, writing 'Apocalypse' and finally got it out on Halloween '92. I really thought it could've been better all around, but I still think it's cool."

There was also some weird 7" of you guys on some U.S. label - what can you tell us about that and the featured material?

"That was a live-recording, done on Halloween '93. It was mostly looked at like a novelty thing for us. It was cool looking, white vinyl. We did that recording with a temporary Mike fill-in bass player guy named Gator. The songs were 'Deceiver', a more recent song which I do vocals on and 'Sign of Bapho-

met' which Dean does vocals on. It's on Metal Merchants, ran by a friend of mine, Casey Keramides."

When did you part ways with Mike? And have you tried to find a new vocalist or was it clear from the beginning, that you would take over the vocals? Why did you part w/ him and how did you get Ron in the band?

"Mike parted in Jan. '93. He just disappeared. It's like one day he was there and the next he wasn't. I became fed up at that point, because it had happened twice before. He was given 3 months to return before we even began to audition others. The guy wasn't easy to replace either. I wanted Ron in the band years ago, even before Mike, in the very beginning when the band was formed. I had played with Ron in FUNERAL BITCH around

'88 sometime, so I knew he could do."

How would you compare the new FUNERAL NATION material/ style to the old stuff?

"The new material is a lot more haunting than the old stuff. And we still jump back to the old style as well. We just try to incorporate as many different ideas as we can."

What is that 'Come kingdom thy' cd? A re-release of your debut album with bonus tracks or a new recording of old classics?

"'Come kingdom thy' does have songs from the debut, but with unheard original, fat mixes. It blows the debut away! There's no contest, with a couple of 'Benediction' songs. There are no new recordings there."

You mentioned 'Prince of the

bats' to me... What kind of release is that? A demo? A new album?

"'Prince of the bats' is a cd/cassette release. This will feature all new material. New line-up and songs like 'Eyes of christ' and 'Works of fire' to be done in the near future. I'll keep you posted on this one!" (I hope you DO! -Ed.)

Have you played a lot of shows over the last years? By the way, what happened on your first european tour back in '91 or '92? Why did you cancel most of it?

"We haven't played as much as I would've liked to but there were a lot of obstacles over the last years. But we have played a decent amount. Turbo's lack of support cancelled the '91 tour. I think, we should've been able to play, we were ready, willing & there. And I wanted to meet Doro. (oh boy... -Ed.) Major Rec. had cancelled PROTECTOR, with no fill-in band and Turbo was afraid to stand alone with FUNERAL NATION. But I think those guys weren't able to wipe their own asses anyway. So instead of funding the remainder of the tour, they funded our airline tickets home. Funny huh? It cost the same!"

Are you in touch with other Chicago based bands like CRYSTAL, SCEPTER, USURPER etc.?

How do you judge your local scene? (seems to be a favorite question with all these Chicago based bands, forgive me! -Ed.)

"Yes, we know those guys. We are playing with SCEPTER this month, we frequently run into each other at Party's and bars. Well, I'm on to never judge, but with our local scene there's a handful of good bands and about 30 handfuls of garbage bands! And I think club owners and promoters can't tell them apart or they just don't care who plays and who doesn't. Anything else you'd like to add?"

"We are back!"

FUNERAL NATION
P.O. Box 247
River Grove, ILL 60171
U.S.A.

Frank Stöver

SCHEPTE

PURE FUCKING METAL!!!



SCHEPTE is metal ! With a slogan like this, the Chicago based three-piece already makes sure what they are all about ! They don't care about fashion, they just wanna put out high-quality, straight from the heart played aggressive music. Their debut - demo 'UP THEY ASS' is another proof of the great potential that comes from the Chicago area and it features 5 songs of intense, old school death/thrash ! Really worth to check out ! We hooked up with bassplayer and vocalist JOHN KARNES to find out that he declared war against all fakes and bandwagon hoppers...But you better read on to find out more...

I'm just a dickhead, cause I can't find your info sheet anywhere, but in one of your letters you mentioned a pre-SCHEPTE band called NOSTRADAMUS... So would you like to start telling about that and how SCHEPTE came into the picture then ?

"Todd and I formed NOSTRADAMUS back in 1991. We were both in other bands and NOSTRADAMUS was our side-project. Eric sat in on drums and we eventually came up with four songs. As Todd and I were committed to our main bands, we dissolved NOSTRADAMUS a year later. In the fall of 1993, Todd and I joined forces again with Dave on drums. Our main bands were finished, so we could now concentrate on NOSTRADAMUS full time. Seeing as we had new tunes, a new drummer and renewed commitment to the band, we felt a new name was in order. Thus, in the spring of 1994, SCHEPTE was officially born."

Was 'Up thy ass' your debut demo or did you put out something as NOSTRADAMUS as well ?

"As I said, NOSTRADAMUS came up with four songs. We made a shitty rehearsal tape but released nothing. 'Up thy ass' is the first official release Todd and I have been involved with together. Look forward to some old NOSTRADAMUS songs to re-surface in SCHEPTE ! Judging your band by its lyrics and music, it seems to me that you also miss the good old times of metal, before hype and fashion destroyed a big part of it. Would you like to express your feelings a bit on that subject ?

"Yeah, the mid-80's was definitely THE time for extreme metal !! Totally uncharted territory in metal was being explored ! Every record I bought was KILLER ! VENOM, CELTIC FROST, SODOM, KREATOR, DESTRUCTION... all in their heyday ! Hanging out with your buddies, getting fucked up, seeing SLAYER live for the first time... wonderful memories. Bands and metalheads seemed alot more sincere. Unfortunately, alot of bands drifted away from their original purpose. Hopefully the sincere bands of today can learn from their heroes' mistakes and truly stay pure to the end. As far as hype & fashion... It's amazing to see how alot of bands today have achieved great fame without even touring ! Many even have a couple of albums under their belts. Demobands today are wearing more spikes and chains than VENOM did in their prime. If I think alot of people have been duped by these 'lords of fashion' Get your asses on tour and prove your metal ! I think the older generation put their metal far greater scrutiny than the metalers of today. Hark ! I think I smell the stench of poseurness ! Musically SCHEPTE sounds to me more like thrash act, with influences from old thrash bands but also alot of CELTIC FROST stuff must have inspired you... is that possible ?

"Yes CELTIC FROST are GODS ! Mor-

bid tales' is a fucking metal bible ! Excellent in every way ! Arguably the greatest metal album of all time ! We are also influenced by the aforementioned bands, (in question # 3) as well as early 80's metal like TWISTED SISTER W.A.S.P., VAN HALEN, IRON MAIDEN & old 70's shit like KISS, BÖC, BOSTON... the list is endless. Basically we are influenced by bands who write killer fucking songs ! I really like the lyrics of 'Up thy ass' alot as they totally reflect my feelings as well, but they are also a little bit cliché, don't you think ?

"Sure. But aren't they a fucking beautiful sentiment ? (oh yeah ! - Ed.) As metalheads, there's nothing better than asserting our values ! It's time to rekindle the proud flame of metal tradition ! Nowadays, everybody's writing about either 'the forest', 'the mountains', 'vampiric ways' or 'fucking Jesus in the ass' ! Well, that's cool, but after the 1000th band does it, those thoughts become meaningless trivialities. Think back to some of the great metal anthems of our time: VENOM's 'Black metal', EXODUS' 'Metal comm and', POSSESSED's 'Death metal', ACCEPT's 'Metal heart' etc. etc. Whether or not these bands are to everyone's tastes, there's no denying the power and might of a sincere metal anthem ! It unites us all ! No matter what the current trends are, be it corpses, satan, political shit or whatever. Metal anthems are timeless !"

Is the title-song based on a particular band ('England's answer to ANTHRAX') or is it about all trends in general ?

"Oh boy... well you asked for it ! Yes, 'Up thy ass' is SCHEPTE telling the trends where they can shove their false metal ! In particular, verse # 1 exposes the three culprits all at the same time. Obviously ANTHRAX, the band who started out as power metal, then went thrash, tried to cash in on the punk/hardcore skate scene, went surf metal and when they realized how gay they had become, they tried to get 'tough' again by wearing black clothes. Ooooh... how evil ! They cancel the vocalist who help get them as far as they did and the last album sounds like Charlie's been listening to ALICE IN CHAINS too much ! This band originally pioneered a distinct sound, but they evidently had no real identity as they constantly changed their style and image. 'England's answer to ANTHRAX' is gay fucking ACID REGGAE ! They were totally obsessed with ANTHRAX's vacky-off-the-wall-surf humor vibe. 'U.K. apple core'... Fuck off and die faggots ! They were unimaginative and they sucked ! But their greatest crime against metal was joining grind drop-out Lee Dorrian in forming the fake doom joke CATHEDRAL. Happy core losers and an ex-dread freak forming a doom band ? IT IS TO LAUGH ! Make up your minds you convictionless poseurs ! Better yet - LEAVE THE HALL !

Verse # 2 is about poseur Phil Anselmo and metal cameleons PANTERA ! At one time they were a good rocking band, till they tried to go death metal. And as for Phil... he's a fucking former puffy haired glam fag skinhead wanna be ! Phil is another guy who can't make up his mind. He is involved with PANTERA, he has a doom side band and must have just 'discovered' black metal as he's also involved in a black metal band called CHRIST INVERSION or something like that. This confused idiot has no business playing or being involved with metal ! PANTERA will not even acknowledge their first four albums ! I love

opinionated metalheads here. Everyone seems to have their own mental vision. The bands know what they want out of metal and they get it ! Take some of Chicago's better known bands like TROUBLE, MACABRE, CIAMIDE, MASTER... all local bands, yet they sound completely different. There are tons of bands here, but the best ones follow their own paths. The trends never last. There is no particular 'Chicago sound' (i.e. the 'swedish sound', the 'Florida sound', the 'New York sound'). Other than that of pure fucking metal ! Give us some info about your upcoming 'Metal supremacy' release ! 'Metal supremacy' will most



ERIC TOBBE JOHN

destroying the lives of PANERA's mindless followers who think 'Cowboys from hell' is their first album ! Ha ! The rest of the song speaks for itself."

What do you scream after the line '...sealed your fate' in that song ?

"The battle cry of real metalheads everywhere: 'POSEUR... DIE !!!' What has caused the split-up with Dave, your drummer on the demo ?

"Dave had a lot of shit come up in his life that made it impossible for him to put forth 100% of his time and effort into SCHEPTE, so he did the honorable thing and stepped down. Eric has since rejoined us as we are now unstoppable ! This is the classic SCHEPTE line-up !"

I think the Chicago scene is a very strong one, as mostly every band that pops up has a style that is not trendy at all ! Is Chicago the place of true metal ?

"There are alot of strongwilled &

likely be recorded at the end of summer/early fall of '95. Four or five assaults of pure metal madness ! Some for sure titles are 'Tetragrammation', 'Death's head' and 'Nostradamus'. Falsies beware ! We know where you live ! Metal supremacy will destroy you ! Anything else you'd like to mention ?

"Bands - believe in what you play and stick with one thing, do it well ! If you know people or bands who are false, do not support them. Expose them for what they are as they ruin the proud name of metal ! Play it loud mutha !"

The 'Up thy ass' demo goes for \$5 from the band's address or 12, -DM (for german readers) at ours. Write to:

SCHEPTE
P.O. Box 388068
Chicago, IL 60638-8068
U.S.A.

Frank Stöver

Quoting your info, it says USURPER was formed in '93 but have been together in various forms since '87... What does that mean? Have you played with other musicians under a different name before or was it not serious enough until '93? Give us some details about the time between '87 and '93!

Well, myself (Scythe-guitar) and Diabolical Slaughter (vocals) formed a band together in 1987. It was a very raw form of USURPER. As time went on we went through various members/names. Apocalyptic Warlord (drums) originally joined in 1988 but only stayed for a while. We've went through various projects, some main bands, some side projects. Necromancer (bass) we've known for a long time. He originally played guitar in his own band, then he played bass in a few others. In 1992 we were sick of the bullshit involved with the 'scene' & the musical situation. So we and Diabolical Slaughter kind of got back to our roots, and played music that we loved, for ourselves only. We had a couple of rehearsal tapes, just me and him, nothing we sent out, just for pure listening pleasure. In 1993 we've decided to make USURPER a fulltime project. We got Apocalyptic Warlord to play drums and in the summer 1994 we recorded our 'Visions from the gods' demo. Necromancer joined shortly after... So yes, some of us did some serious projects in the past. Some were bigger than others, but USURPER is our roots. In 1987 this is what we and Diabolical Slaughter envisioned, it just took some time to perfect our sound and find the right people."

Your bandname and musical style seems to be quite influenced by the mighty FROST so I was wondering if you consider them as the ultimate band that used to be in this scene or if you also admire other old-school groups as well?

CELYIC FROST is a very important band to us. The whole early 80's underground metal movement was the glory days of metal and FROST were the kings. However, there were many brilliant bands from those days like VENOM, VOIVOD, POSSESSED, HELLHAMMER, SLAYER, BATHORY, SODOM, DESTRUCTION, NECROPAGIA, MERCYFUL FATE, old KREATOR... I can go on and on. Bands from those days were brilliant. It's good to see that people are not forgetting the originators. Also bands like BLACK SABBATH, SAMHAIN, ST. VITUS, old KISS, DIO, DR. KNOW, JUDAS PRIEST, old VAN HALEN, RUSH, METALLICA (before the sellout)... We are fans of early metal. We like some other types of music also, but metal is our main influence."

Your demotape was recorded without a steady bassplayer, have you tried to complete the line-up since then or are you going to stay a 3-piece? What about the live situation?

Well, as I've said before, NECROMANCER has joined us as an official member. He's a great bassist and he's totally true."

What was the last album and/or demo that really blew your mind?

That's just it. In the old days (mid 80's) so many releases just simply blew my mind. Nearly everything that came out was just amazing. Now a lot sounds the same, nothing really blows my mind anymore. There are some great new releases. That MOONSPELL-EP is pretty cool, and the latest MAYHEM, even though it is not that new, was great. As for demos, the only one that stands out at the moment is a local band named ETERNAL HATRED. But like I said before, and maybe I'm just getting too old, but nothing really blows my mind anymore. As you don't consider yourselves as "political correct", I was asking myself, how you would describe someone



Visions from the Gods

If we talk about old school music, we have to mention this great band as well. USURPER have been picked-up by Norway's HEAD NOT FOUND label and deliver some really FROST inspired death/thrash. Their demo 'VISIONS FROM THE GODS' is simply a must for all worshippers of ancient times and the band's guitarist SCYTHE answered all our questions...

that fits that category?

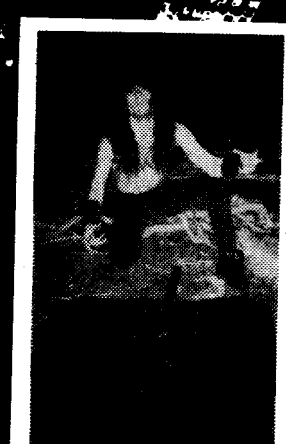
That actually has a couple meanings. In America (because of Bill Clinton and MTV) it is getting to be real uncool to be offensive. Every one is afraid to offend someone. To be politically correct in America means to call black people 'african americans' instead of blacks, to be against fur/hunting, to support gay rights, to love everyone... I say FUCK THAT !!! I call black people black, I'm pro fur and all for hunting, gay people should stay in the closet where they belong and I hate almost everyone. As far as being politically correct in the 'scene', it means to conform to the trends of death/black/grind whatever. It means to follow the crowd and whatever way the wind blows, whatever the newest trend is in metal. That's the way a politically correct scene goes. It's one thing to be influenced by something, and another thing to just follow the latest trends like blind sheep."

to me it seems that you care more about occult topics when it comes to your lyrics (and also the use of the runes in your democover), so where do you see USURPER nowadays between death and black metal bands? Do you feel more connected to any of those scenes?

It's a kind of weird. We play the music we want to listen to and we don't care about specific scenes. However the people who are buying the tapes, the zines that seem to support us most, and general interest in USURPER seem to be from mainly the black metal crowd - which is cool. I think it's probably because our metal influences come from the early/mid 80's underground metal movement, as most of the true black metal bands are. However, the difference is: We don't preach, we don't care what others believe. We have our own beliefs about things, but metal comes first. Black metal is what we feel closest to, however USURPER is its own entity. We don't fit into scenes and we bow before no one!"

Your demo has a really professional packaging and a great sound, but people that might be interested in your lyrics, have to ask for them, as they haven't been included... Why? Don't you care so much about your lyrics?

We did make a point to have a very professional look to everything. We thought it would've been silly to spend money on recording a tape if we just gave it some shitty packaging. I mean, we all work full-time jobs and USURPER is our main priority in life, so we had the money to do everything right and we did it. We didn't include the lyrics on purpose. We want people to look into the band and get their own interpretation to what the songs mean. We're not out to be preachers or rock stars - we want people to look into what we're all about. We have the address on the tape. If anyone wants the lyrics, we'll send them to them. We'd rather



er do it that way. We want the music to come first, not the message. All in all, we feel that \$5 is a very fair price for the tape. You see a lot of other demos for \$5 and the recording/packaging isn't nearly as good. We wouldn't've felt like, if we were ripping people off if they didn't get something of quality for that price."

Imagine you are obviously influenced by the old bands, with bullet belts, spikes and all that... Have you ever used corpsepaint as well? What is your opinion about the outfit of today's bands in general?

Yes, we are totally into spikes, bullet belts, fire, leather, chains... that's what metal is all about. The image and music have both to be strong. That's the problem with death metal. All these stupid little kids are in bands. They never heard of the originators of the music they are playing. They jump right into the music scene by listening to CANNIBAL CORPSE, then run out and start a band. Its stupid, there's too many bands and not enough fans, that's why death metal is dying. Its killing itself. You see all these stupid bands in their new OBTUNARY shirts, short hair, Stratocasters and gym shoes... They all look/sound the same. They just stand there bearing headbanging. Where is the fuckin' showmanship? I mean, if you pay to see a band, they should floor you musically, visually and mentally. It should be a total experience, the exact opposite of alternative music. All these kids should watch VENOM's '7 DATES OF HELL' videotape. That's the way live metal should be, although most of these 16 year old death metal weenies would probably think they're posers. What a joke! Clueless fools! As for the corpsepaint, we don't use it, we never used it. To me it's more of a European thing. It's more for the Scandinavian bands. That's their thing - I totally respect that. I just feel American bands look silly doing that, but if they're true to it, it's cool! We just think we'd look like a bad KISS if we did it."

Your debut album is on HEAD NOT FOUND from Norway, so could you give us some info on that?

HEAD NOT FOUND as well as two other small labels offered us deals. We decided to sign with HNF because Metalion offered us a really good deal, no strings attached. Metalion is a great guy, he does the godly SLAYER MAGAZINE and has been involved with the underground for over ten years. We'd rather sign with someone like that, who's seen trends come and go, who's into true metal than some 'Plas-in-the-pan' label which may go out of business tomorrow... But about the album it was recorded Jan-March '95 at the same studio/producer as the 'Visions from the gods' demo. The title is 'Dia-



USURPER



bolosis' and it has 9 songs: 7 new songs and 'Dusk' and 'Deep in the forest' remixed from the demo. It is about 48 minutes long and has some stuff you'd expect from us and some experimental stuff. All in all it's very dark & very heavy!

Have you heard about that other band called USURPER, featuring Sterling from Scarborough (ex-MORBID ANGEL)? Any problems because of the same name?

"I've never heard of the other USURPER. We've sent out over 600 tapes so far to various zines, distributors and just people buying it and nobody's told us about them except you. Obviously they must not do too much mail... Since we have the name copyrighted and an album out, they should probably change their name. But we will not force them to, we don't care because once a band gets

known in the underground and gets an album out, it's stupid for another band to continue with the same name. Just look at the San Antonio SLAYER. They were out the same time as the real SLAYER, they even had two or three albums out, but both bands just decided to go on and let the people decide. (well the San Antonio SLAYER changed their name a bit by putting a S.A. before their monicker...-Ed.) So, I don't care about the fact that there's another USURPER. That guy will probably go as far with them as he did with MORBID ANGEL. It's not even worth the hassle to make them change their name."

How do you judge your local scene compared to other cities or countries? Would you agree that the Chicago scene was influenced by old-school stuff in general?

SCEPTER, FUNERAL NATION, GIANIDE, SINDROME, MASTER and so on don't sound modern at all...

"Scenes are trendy - we do not care about scenes. Chicago consists of many CANNIBAL CORPSE grind/gore 16 year old kids. Yes, there are a few cool bands who are influenced by the old school stuff. But it's not a 'scene', nobody supports anybody. I mean we've known GIANIDE for years, same with John from SCEPTER. We go way back with him same with FUNERAL NATION. We never really hang out with them, but we do run into Dave and Chaz every once in a while. As far as SINDROME goes, their 'Into the halls...' demo was cool, but they've turned into rockstars shortly after and Sean Glass is a little midgit poser. He's such a pussy! Actually Dave is not in FUNERAL NATION anymore. His new band practices in the same building as us, right downstairs from us. So, yeah we party with the other true bands, but it's not one big happy scene. Everyone ju-



It does what they do musically. It's not like Florida or New York where all the bands are like one big happy family. Chicago is a harsh city - Nobody really supports any -

one. I mean, bands like GIANIDE, SCEPTER, FUNERAL NATION, not gay SINDROME - we all seem to have mutual respect for the other bands. And we'd support each other before we would the flocks of CANNIBAL CORPSE wannabes from Chicago. But it's not like some may think. However, I do think the true Chicago bands definitely have their own sound. We don't try to sound like any other scene. Have you played many shows already? Would you like to tell us about your most important shows thus far?

"We've stopped playing shows in Chicago. We'll play small underground things. But the clubs around here are gay and the trendy little deathsters are even gayer. Don't get me wrong - we love playing out, it's just not worth it out here. We want to play in other cities and hopefully other countries. When we do play, it's total fire, spikes, pyro and total triumphant chaos!"

Anything else you'd like to add to this conversation here?

"No. Thank for the interview, thank for supporting USURPER! To all interested in our 'visions from the gods' demo, it's only \$5 worldwide, and all mail is guaranteed to be answered. Be on the look out for 'Diabolosis'! Either write to us or Metalion for more info. Well, that's all - stay metal!"

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ELITIST ART OF A GRIM ELITE

There's not many real death metal acts left within the scene. And especially in Germany you'll have to search 'em quite intensively... But luckily we have the PAVOR-guys and they continued to play this once so admired style of music with excellent musical abilities! Their debut-record 'A pale debilitating autumn' is out for quite a while now and Leif thought it would be time to talk to bass-player RAINER LANDFERMANN once again. Here's what he brought home...

Hello darling! Congratulations to your great debut-cd (see review in VOICES # 6)...Are you still satisfied so far with the album? How went the reactions? So, why did 'A pale debilitating autumn' have such a terribly long delay?

"Yes, we are very content with our debut album!! It carried all characteristics of PAVOR, darkness, hatred, malice, brutality, speed, aggression, virtuosity, intelligence, technique, blackness, atmosphere, grimness, cruelty, hostility etc. to further extremes and incontestably enthroned itself as the musically and technically most advanced album of TOTAL DEATH ever! We got euphoric reactions from everywhere... Like "PAVOR is a german band that truly deserves to be counted to the elite of death metal worldwide... A masterpiece... packaging and sound are really phenomenal!!" (Cothurnus); "Death metal at its best... Buy this release, or let you call a worthless wimp!!" (Infernus/The Pagan Pride); "Easily better than their international competition... such twisted but nevertheless effective songstructures are really rare" (Ablaze); of course the fantastic review in VOICES: "One of the most brutal, most honest and most dedicated PURE DEATH METAL albums for a really long time... All of them are superb musicians... Death metal can still be so intense and even the vocals and production will leave your mouth wide open. B.R.U.T.A.L.!!" etc. etc. Well, actually the release of the cd itself did not really get delayed at all... It was finished in December 1994 as announced, and everybody who ordered a copy because of the flyers directly got a copy. But I had serious problems with some graphic studios and printers here, concerning the manufacturing of the corresponding promo-stuff (info-booklet etc.), those incompetent and unprofessional wimps did not do their job correctly and I had to fight up to legal measures until I finally got what I wanted... It took some time, but I'm not doing anything by halves."

Why did you decide to release that supreme cd on your own label IMPERATOR MUSIC? Wouldn't you sign to a label under fair circumstances/conditions? Wouldn't it be the downfall (- the absolute!) if every band started to release albums by themselves? Please tell us about your other releases on IMPERATOR MUSIC and would you dare to sign/release a band which isn't connected to PAVOR members at? Who would be your favourite aspirants (imaginable & unimaginable!)?

"A while after the release of our tape ep (in 1993) I thought about what label actually would be worth of putting out our debut album, worth of our trust... And there was none... I don't want to be on a label that I cannot identify with, which for example has also released the products of wimps... I decided to found a label myself to maintain the direct and total control of PAVOR and to assure that we cannot be taken advantage of in any way. This is NOT a hand releasing their album themselves, maybe even because nobody else would want it, this is a serious label owned and led by one person, an alternative created because of the reasons stated above. But I wouldn't consider it to be the 'downfall' if all bands released their albums themselves... This would be a large step to a better scene!! But of course it's inefficient in a way and not practicable... Well, the PAVOR album 'A pale debilitating autumn' was the first release on IMPERATOR MUSIC; BEYOND NORTH's majestic ultrakiller 'The dark is my father' followed, which is maliciousness in its purest form, mightily carried forward with an unrivaled power!! Supreme sombreness, bombastic hymns, acoustic guitars, choirs, fast attacks of darkness and maximum destruction!! A fuckin' masterpiece and all composed and performed by one person, PAVOR drummer Michael Pelkowsky. The next four albums are already composed... Then there will be SADOKILL with their debut 'Aus Licht Durch Blut Zur Nacht', probably in early 1996. Immensely strange, unique metal - very extreme, seething with hate, bombastic, anti-minimalistic sounds, combined with insane vocals and lyrics in the german language. The album was already recorded in the beginning of 1994. By the way, the bass in this band is handled by Thomas Oswald, who is responsible for most of the artwork on my releases (PAVOR-cover, BEYOND NORTH-cover, IMPERATOR MUSIC logo etc.). I am the voice of SADOKILL and on guitars there is Holger Seebens, now ex-PAVOR member. It is great to release the material of people that I know very well personally, so I can be sure about their attitudes, personalities, abilities etc., when I can produce and record the albums here myself in 'my' studio, so I am in control of anything that happens. There are still a lot of fantastic albums possible which are connected to PAVOR, mainly by Michael Pelkowsky

who has, even besides BEYOND NORTH, some great complete albums of different styles ready, which I hope to release some day. But when I have the financial means and some band really convinces me, why not? Anyway, I have just started and haven't got too much to offer to other bands at the moment... Assuming I had the proper facilities, I'd like to work for bands like IMMOLATION, NUCLEAR DEATH, NAKED CITY, MACABRE, KATE BUSH (I'd urge her to do some better stuff than that on her last album, also with some other guest musicians, hehe), CONFESSOR, INQUISITOR (NL), for example... artists that comply with the general requirements of my label: adult and skilled musicians with a firm and mature style, serious personalities who know what they are doing and are capable of recording QUALITY music classics, unaffected by the corruption of abusing times."

I heard you are reduced to a four-piece in the meantime, so what has exactly happened? Are you in search of a new second guitar player? Have you already begun with new songwriting? Let us know some titles and the description of the songs/direction!

"Yes, we parted ways with second guitarist Holger Seebens some months ago, due to his lack of attitude, conviction and ability. We are not looking for a replacement, this would be useless as I do not think there is any guitarist with the right attitude who can compete with Armin Rave's skills. But this is not a problem at all, we are doing very well with one guitarist. About one year has passed since the recordings of the album, so we of course do have some new songs, but no definite titles yet. We will also probably include another track from the early days of PAVOR on the next album. 'Symbols of depravity' from 'A pale debilitating autumn' was written in 1989 and the one I'm talking about, a very fast killer entitled 'Crucified hopes' is from 1988. We just finished the track which will be the opener of the next PAVOR album; it is the most brutal we ever composed! Just wait and see, we will become more extreme in all concerns, no wimp-outs need to be feared."

You are now also involved with BETHLEHEM, so please comment on how it happened and how the actual BETHLEHEM situation/activities look like at the moment?? Who, apart from them, is a supportable band within the weak national scene? Your national faves within the newcomers and of all time?

"Well, I like BETHLEHEM since the beginning and today they are without doubt - apart from the bands on my label - the best german band of the extreme metal genre. I'm in contact with their bassist Bartsch for some years... After they had kicked out their vocalist, they first rehearsed with Sephiroth from OCCULT, but in some ways



this didn't work out, so one day Bartsch called me and asked if I could sing on their next album. They all knew my voice and style of singing from SADOKILL, so they were aware of what to expect. I agreed and it turned out great! The album will be recorded here in Bernd Gast Music Tonstudio, engineered by myself, in September, for Red Stream. Well, it's hard to find other bands in Germany that are worth of support. I like ABSURD; the debut album of DEW-SCENTED will hopefully be good as well!! National faves of all time include KREATOR, DESTRUCTION, SODOM, ASSASSIN, POISON, VIOLENT FORCE etc."

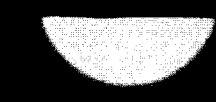
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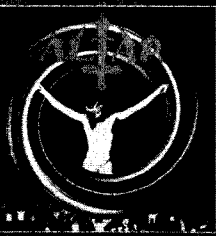
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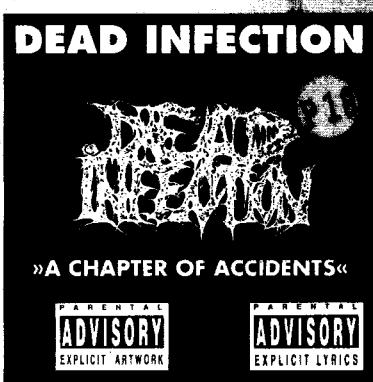
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