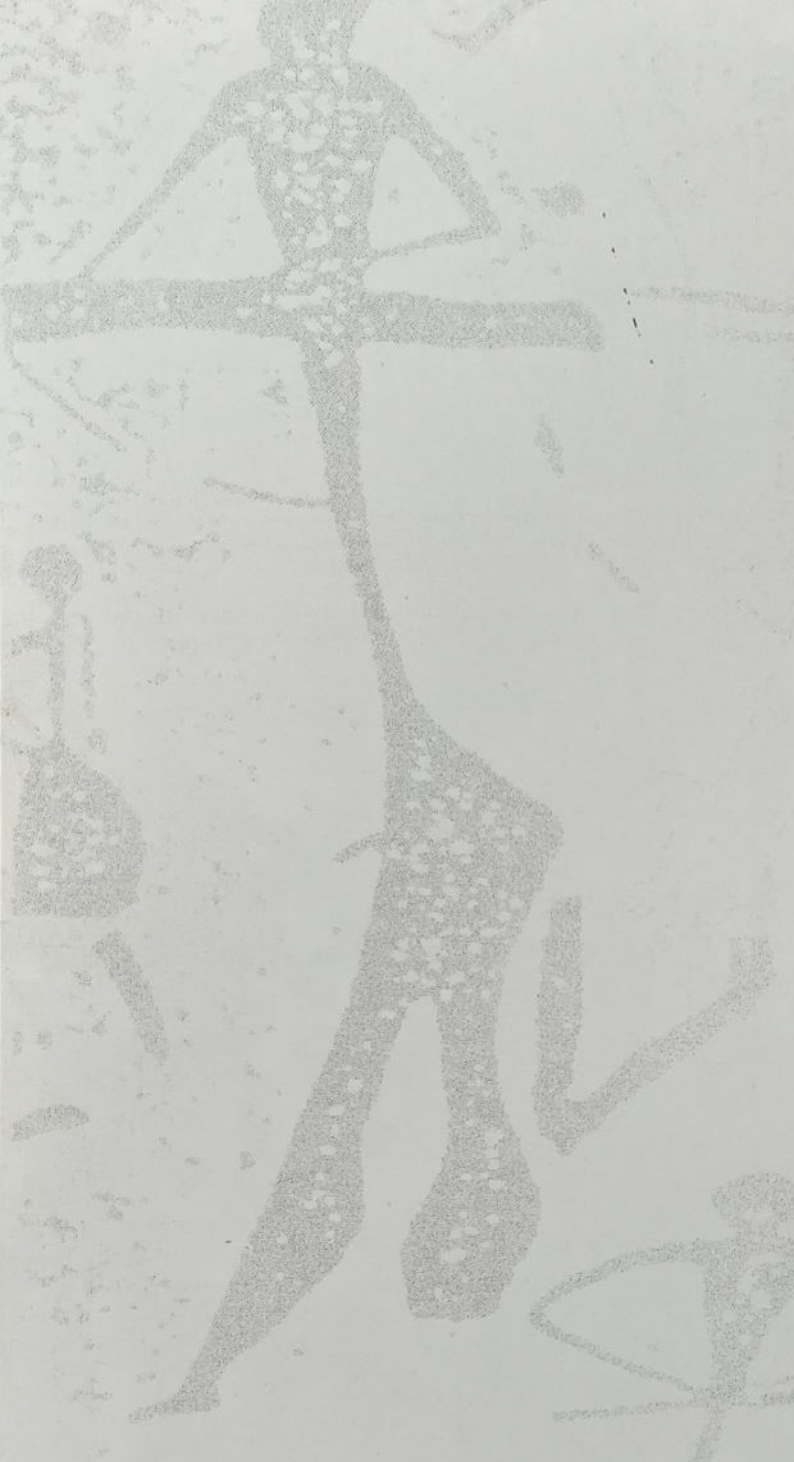


a dark overview on dark Musick:

hammer of V damnation





This is the fifth one.
The one with a slow
and painful birth, the
one that left an empty
coffin a bare soil as
its companion. Et ce-
tera.

Embrace it and love
dearly, if that really
is your feeling about
this issue. If not,
then please don't.
Also, do not blame as
no-one promised any-
thing too overwhelm-
ing, after all.

Future. The so-much
hated word when it
becomes the one to
read clearly and think
about. Thus I promise
nothing. There may be
number six or else
there may not. It de-
pends on a lot, cer-
tainly more on the
editor's personal in-
terests than on
whether there is good
musick to feature.

Comments welcome.

Niko.

Hammer Of Damnation, Issue 5, late 1995 / early 1996.

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Editor in chief: Niko Sirkiä

Those with Words:

I A Kaukua, Pascal Schubert, Audrius Simkunas, Niko Sirkiä and respective artists.



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DIABOLOS



Diabolos Rising - the devilish vampiric-industrial bastard of the leading members of black metal bands *Impaled Nazarene* and *Necromantia*. On their 1994 debut, promptly titled *666*, we heard *Impaled Nazarene* type fast and violent black metal transformed into more electronic form. The furious anger of such outburst combined with nightmarish end-of-the-world industrials and ironic lyric misanthropy made for sure a record to experience. Recently *Diabolos Rising* released their second album, entitled *Blood, Vampirism And Sadism*. Here the band shows their ideas have grown more mature and compact, with songs of dark ritual sounds and of black electronic metal, occasionally resembling the hardest *TBM* bands. Let's now welcome the thoughts of the composer Magus Wampyr Daoloth.

RISING

text - NIKO SIRKIÄ

INDUSTRIAL VAMPIRIC ART

Blood, Vampirism And Sadism is definitely a step forward for **Diabolos Rising**. It is less metal than our debut, more industrial stuff in a weird, sick way.. It's more extreme musically and lyrically. The music most of the times is like a slow oppressive torment with raging outbreaks. The lyrics are the most extreme and in the same time the most poetic stuff I have done! It's extreme, it's provocative, it's life!"

But where is the book that was promised to be published along with the new album (referring to what **Mika** (vocals) said in an interview)?

"Finally we decided not to do it", admits MW Daoloth, "actually we didn't have the time and we didn't want to be a messy work. But we'll do it in the future."

Anyway, a 7" with one album track plus one unreleased track was released simultaneously. We pass it with a short note only:

"It's pretty satanic stuff straight in the face."

Blood, Vampirism And Sadism was first refused by important German distributors and record stores due to a song title *Ilsa (She-Wolf Of SS)*. Says Magus Wampyr Daoloth:

"It's pathetic! *Ilsa* is not a political song! We never mix politics with music! It's from a semi-porno obscure movie. We have lyrics far more extreme but it's the SS that upsets them! This situation in Germany is ridiculous. In Greece (his home country. -ed.)

there's not a big problem because they don't care about it so far. If they decide to interfere we'll for sure have problems that also involves our Satanic sympathies."

The end of that story is that **Diabolos Rising** finally allowed their label to shorten the song title to bare *Ilsa*.

The actual label is of course **Osmose Productions** who formed **Kron-H** as a side label for less "metallic" releases. *Blood, Vampirism And Sadism* was the side label's debut. What do you, mr. Daoloth, think of **Kron-H**?

"**Kron-H** is a label that will release non-black metal stuff that the guys of **Osmose** like. It's better for **Diabolos Rising** to be on it because it channels our music to different people. We're very satisfied with **Osmose**. They're very professional, they like the music and support the band completely."

Magus Wampyr Daoloth's "main" point of sonic concentration is the dark avantgarde-metal band **Necromantia** that have two albums out on **Osmose** plus a couple of EPs et cetera. He is known of being involved in numerous other bands, such as **Rotting Christ** (the leading black metal group from Greece) and less known ones like **Thou Art Lord** (black/death metal), **Danse Macabre** (gothic), **N.A.O.S.** (his dark-electro solo project) and **Wampyre Shadow Wolf** (electro/goth). The singer **Mika Luttinen** is mainly known as

the vocalist of the infamous **Impaled Nazarene**. MW Daoloth also worked as an engineer in Storm studio (owned by **Rotting Christ**) until just recently.

"The rest members of **Rotting Christ** wanted to invest on a new record shop so they sold the studio. It was pretty o.k. but small and with limited abilities."

The title *Blood Vampirism And Sadism* easily allows us to slip in to the ever fascinating theme of the Vampire. MW Daoloth was a bit different view on the subject, a bit different from what for example Christopher Lee or Bela Lugosi have taught us.

"Although I like the gothic imagery of the blood sucking vampire, true vampirism has nothing to do with this. We reach immortality but not by draining blood which actually is not the "real" life force of the human. There are higher mysteries starting from ancient civilizations and extending to modern times which I don't want to discuss here! Let's just say that vampires are the ultimate archetype of love (sex) and death."

Very well. What about **Diabolos Rising** as a dinner course?

"Something hard to swallow but which would give a lot of pleasure afterwards."

To avoid a cliché finalé...?

"Cleanse the world from the worms and raise the spirit of the old ways! We are watching..."

Band contact:

P.O. Box 79006

172 02 Himitos, Athens
Hellas / Greece.

Label contact:

Kron-H / Osmose Productions
PB 57, 62990 Beaurainville
France.

Fields of THE NEPHILIM

text: Pascal Schubert



*Symbolism
and hidden
meanings
in lyrics, covers
and videoclips*

Starting with the name of the band itself, we get an impression what McCoy's thoughts are all about: *Nephilim* is the english spelling of an hebrew word, which does mainly mean "afterlife", "place, where the dead are", the so called "netherworld". Now keeping this in mind, we have to think about what we normally associate with the word "fields": A field is a cultivated part of land in order to let plants grow there and in order to harvest the grown fruits of those plants afterwards in autumn. The fact that our fields are not here in world of the living but in the world of the biologically dead, we cannot grow biological material but ethereal things like souls, spirits and so on, which we call the essence of one's will, the lifeforce. As a result, McCoy is of the opinion that there is more likely progression than stagnation and he describes in his lyrics ways and traditions which claimed to have found a way either to reach the Nephilim while still living or as a result of training, after one's death.

Now that we have interpreted the band's name so far, it is time to talk

about several traditions and (magical) systems, McCoy must have studied in order to express himself this way in his lyrics in an chronological order: Starting with the "Blue Water" EP released after the "Dawnrazor" album and in addition to that keeping the videoclips of the "Dawnrazor" song "Preacher Man" followed by "Blue Water" as they appear on the "Morphic Fields" video collection in mind, we discover an opposition to christianity in the song "Preacher Man". The video makes it clear that McCoy prefers the shamanic way of things and attacks christianity with the character of the Preacher Man, who is bible-punching and keeping his sheeps in line by keeping them stupid and far beyond reality ("we don't feel no radiation" says the crowd but the sign in the entrance of the area warns about massive radio-activity and the people are shown as mutants and close to death). But later the protagonist appears and wakes the crowd up so they hang the Preacher Man on the rope.

Next is the "Blue Water" video and it begins with McCoy aka the Preacher Man hanging on the rope. Next we see a spiral, spinning McCoy down to an archaic place, where people with masks of the dead, white painted faces and some dressed like animals of the air are dancing around him. The spiral is a female symbol mostly used to describe the uterus, but in the old religions as the womb of the earth, from which everything living and mineral descends. It is to be seen in line with birth, death and re-birth (but not in the context of karma, as McCoy never focused on the eastern traditions). Now we can link the songtitle "Blue Water" with what we just learned: Water, covering nearly 3/4 of the earth and being 80% of our body, is the element, where it all began with what we call "life" and without it, we would die in a couple of days. Therefore water, being naturally blue, is held holy. In ancient mythologies and traditions, rivers and oceans literally divide the world of the living from the "other" world, the world of the dead (but dreaming). The dancers in the video with their



masks imitate and call upon the gods of the dead. You can see masks of ravens, which are in the old germanic belief the messengers of the nephilim and followed the souls of the dead to the other side. So it is not McCoy's body, who we see, it is his soul - therefore he is not dead, as the crowd in the "Preacher Man" video wanted him to be. The fact thate often speaks about angels is a proof that he has not (yet) decided whether he completely quits his faible for Aleister Crowley's writings (-> hebrew Kabala) or stays with old archaic tribe mythology. In

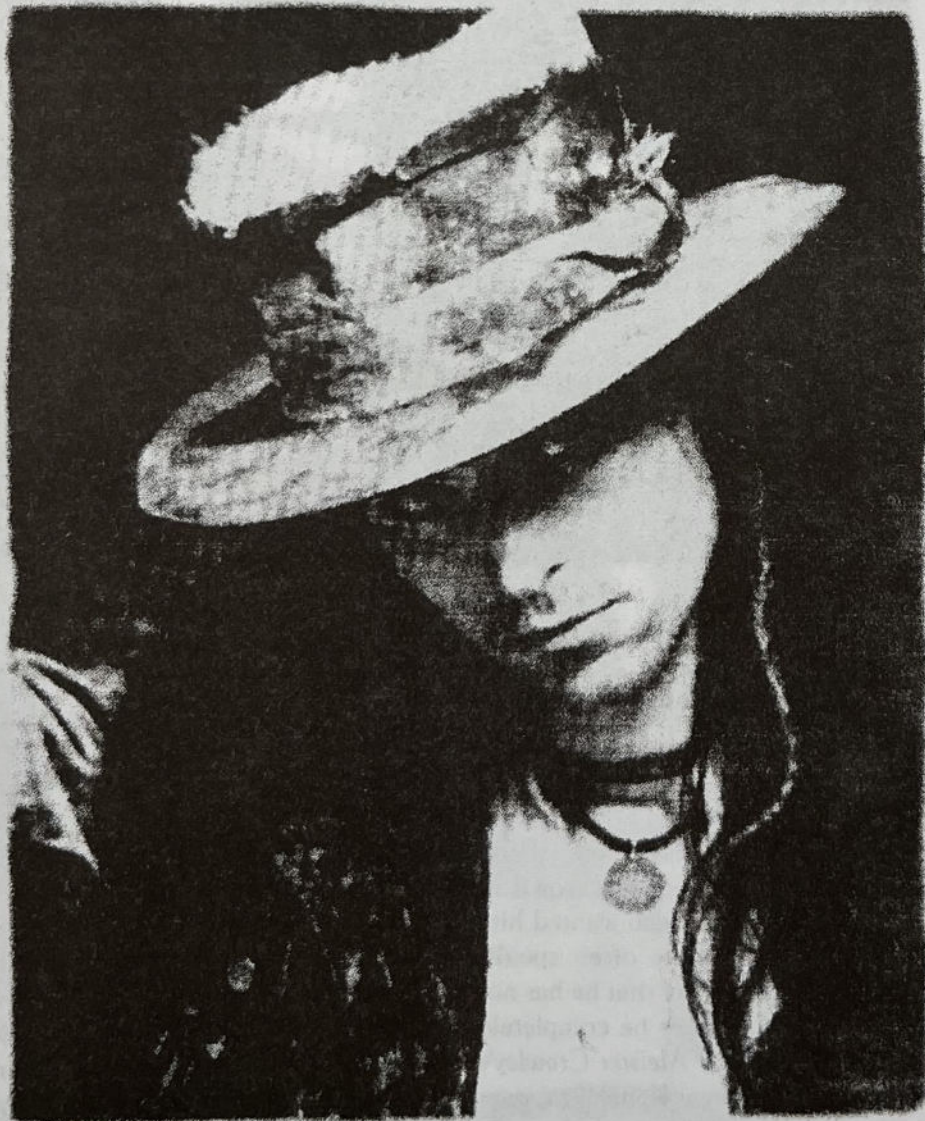
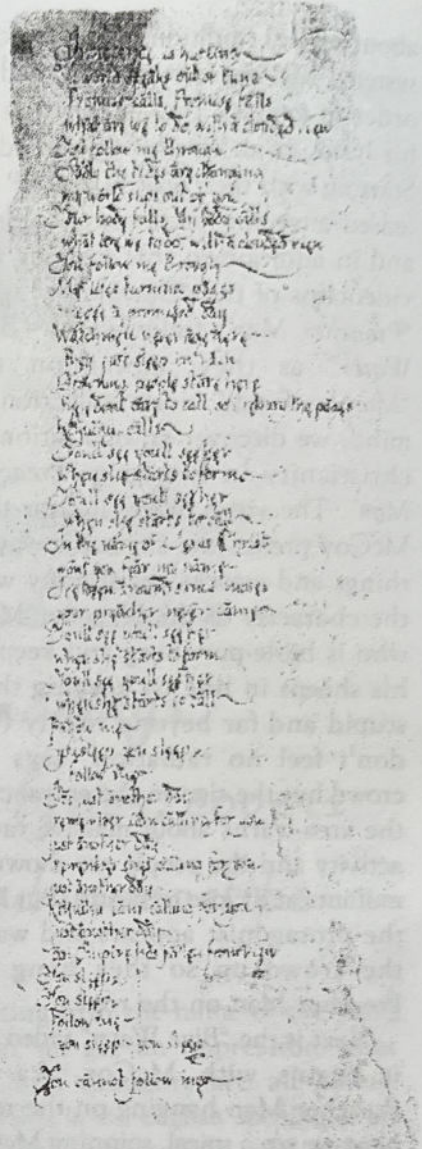
the end of the video, the band is reaching a great waterfall, here maybe the symbol for the end of a world and the beginning of the abyss and with all the water (of life), all not yet re-born souls flow into a different or another world.

The next album, called "the Nephilim", is in the vinyl version presented like a very old book, maybe including some secrets of times long gone? We open the book and see two old gates, nearly crushed by time and the powerful nature growing on both sides of the threshold. Especially the

titles of the songs and the lyrics tell us much about what Frater McCoy has read those days, namely lot's of book by "Mega Therion" Aleister Crowley and some Enochian System stuff as well. The Enochian System is another sphere, were deities, called the Enochians "live". The name Enochian is deduced from the biblical book of Henoch, which is also deduced from kabalistic magic of the jews, who were able to get into contact with those entities like Crowley managed it to do in our century. The whole idea, "geography" and language of these so called "angels" was written for the first time in the 15th century by the famous *Dr. John Dee* and his medium *Edward Kelly* (-> "the angel of the western window"). The Enochian System is a symbolical stack of yet known 40 levels or spheres, looking much alike a chess board. Every sphere has got four Watchmen and four towers. The song

"Watchman" describes our enochian watchmen from the jewish kabala point of view so don't care about the old testament way of describing it.

The songs "Moonchild" along with its video version and "Love under will" are directly taken from the corresponding writings of Aleister Crowley. "Love under Will" is a phrase in Crowley's *Liber Al vel Legis*, the so called "Book of the Law", which he claimed having received in Egypt from an entity called "Aiwass", which is an example of the always present humour of Crowley, this means nothing more than "I was". Back to our material, we will now take a look on the video "Moonchild" being a well known novel of Crowley, wherein he describes some parts of the system of the *Golden Dawn*, the later battle of the lodges (him now being head of OTO against the Golden Dawn) and mainly the invocation of a moonchild. This invocation was held

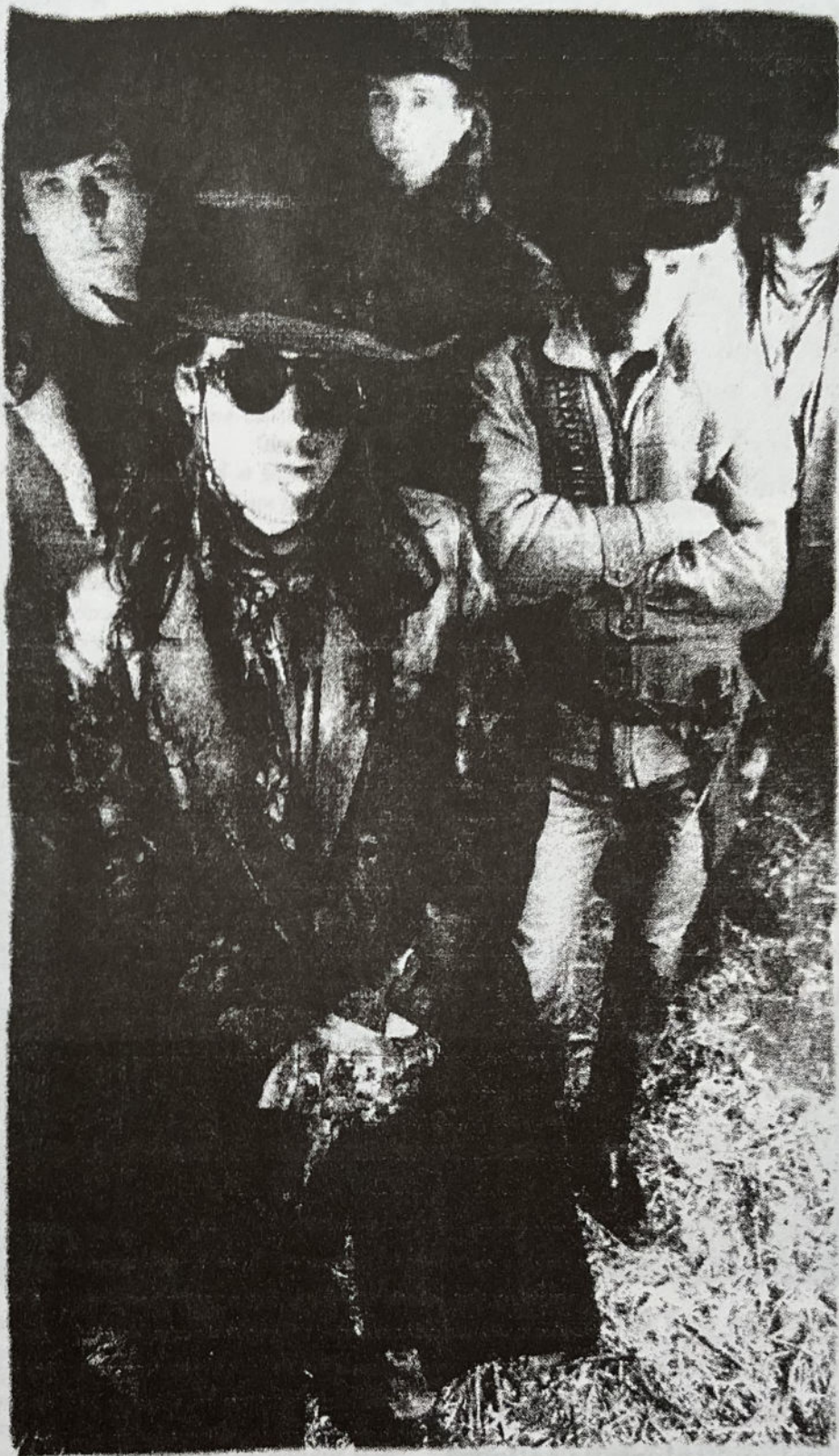


in this very own Thelema abbey in Sicily, Italy. He took with him a woman, who was pregnant from him and was kept in an half-unconscious state of mind and most of the time without moving so that through all the magical rites, all the beautiful and clean attributes of the moon will become present in the gmwing child. Believing in rebirth, Crowley tried to make the child, being an empty vessel, very attractive only for souls, which are part of the mythological moon. In the videoclip, the young girl represents the soul to catch. The passages, where the band members are running through caves, is taken from several dreams of the woman in Crowley's book.

Now back to the records: The album "Elizium" carries a lot of new ideas and shows very much the literary progress of McCoy as far as magical traditions are concerned: He uses

samples of the only existing recordings of the voice of Aleister Crowley from the hrenties of this century, especially in the third song. The whole album is dominated by his visions of the other world(s) and sweet morbidity. Doing one step further, McCoy flows by ritual killing towards the *Sumerlands*, the country of ancient Sumeria, from which *Lovecraft* spoke as the Ancient Ones and *Abdul Alhazred* in his *Necronomicon*. The last two tracks on this album complete this journey and his is, like the name of the first song, dead but dreaming, like all souls, once living and afterwards not believing that a new world, a new chance has come. The cover of the EP version of "Sumerland" shows a face with all pagan attributes of fertility and harvest in autumn, as I highlighted in the beginning of this essay: The new mature fruits of the fields (of the Nephilim). On the CD itself and inside the gatefold EP you see a so called Heptagramm, a star with 7 angles. This is the Star of Venus. Again we have a goddess of fertility, lust, mother earth, the All-Mother of both Vikings and Germans and the spiral of birth, death and re-birth.

Together with the clip for Sumerland on the "Revelations" video is the clip called "Psychonaut", which is a journey to a modern approach of magic, namely *Peter J Carroll's Chaos Magic*, as he describes his catastrophe theory based magic in the book "*Liber Null & Psychonaut*". The video is rather strange, because McCoy mixed shamanic ritual torture with visions of modern tv despair and warscenes to an indigestible cocktail, as far as I am concerned. Especially in the americian indian shamanic traditions, torture was used in order to leave the body and to get visions from the future or past and get into contact with one's so called power-animals: a power-animal is a spirit of the netherworld (the Nephilim), which has all the major aspects of the animal, it represents (for example the strength of the bear, or the ability to fly like a bird). The video shows a scene, wherein the soul leaves the body and is going away to get wis-



dom. In the end, the man is buried under a pile of autumn-leaves (!) and flowers, which are associated with the world beyond.

As you, dear reader, now know, Mastermind Carl McCoy is a great artist but has not yet found his true destiny, as far as one can guess from his releases. Here, at the end, I would like to clarify that the above written is my personal opinion and is not said

to be perfect or cover McCoy's real thoughts for I never were in contact with him personally. If you have any comments, because I don't want to die in mediocrity, feel free to contact me on the internet:

100127.1075 ~ CompuServe.com.

Ghosting

Text: Audrius Simkunas

the Beauty in Music

"We compose beautiful music" — this is a philosophy and concept of a German dark-wave duo Ghosting and, I think, they aren't too selfish. Of course, some people can speak about the lack of modesty reading such words, however — why the hell has the Artist to bother himself with that?! If he feels, knows, lives by his creative works — is he responsible to anybody else than himself? The Artist creates for himself, not for some phantomic "public"... In the case of Ghosting: the duo compose really a sound of their own, reflecting very various and different musical tastes and attractions. Romantic and evil, medieval and futuristic collages fall before you like a monumental waterfall of visions. Just close your eyes and enter the world of harmony. Naturally, I couldn't leave the band (Sascha Tayefeh, the singer) without asking a few questions.

Try to introduce your band to our readers, please. Some biographical facts, the main moments in your career. Do you like such questions of do you prefer the music to speak for itself?

- Ghosting is known to be a band of most various sound. We compose what you call "gothic / wave" as well as classically influenced stuff. Currently, the band consists of two persons: me and Diana Jasmin. I do all composing and production works, she's the female singer. Ghosting was founded in 1989. In 1991 the first gig was performed in Bonn's Ballhaus. Yet, three CDs, one 7" and lots of tapes have been released.

The band's name - Ghosting - how to understand it? Is there some philosophy behind this word, or is it just a good word to name a band?

- Yes, you're right. When Andreas and I founded the band, we were just brainstorming. I liked the name Ghosting the most, so that's it.

Judging by the music you create, you have some musical education, or am I wrong? How do you think - do rock musicians have to have a classical music education, generally?

- Well, I was trained on the piano even before I learned writing or calculating. At the age of 4 I had my first piano-lessons. It was really horrible at that time, I mean, I didn't even know how to calculate 2 + 2 but I had to understand what a 1/4 note is.

- At school, I was taught in musical history and special harmony for about 4 years. That's all. I was signified to go to a conservatorium, but I decided to study biology.

- I don't think classical composing is important for rock musicians. Although classics are the root of any music, there aren't very much classical elements left in rock music, so what should it be good for? History is not important for rock-musicians, at all.

Enter their crypt

Before your debut CD you've released several cassettes. And one of them, Enter My Crypt, is a bit different from the usual

Ghosting sound. Maybe some words about that tape, the thematical side of the work?

- I composed the entire Enter My Crypt in only three days. In fact, three full days - no sleeping, no eating, lots of cigarettes and some sort of illegal mental conditions. The most significant difference between this work and the most of the other releases is that it is a pure instrumental work. The reason is, that instrumental songs are much more mystic and they always keep something secret. There is an endless space for interpretation - a single word could destroy all these.

- I don't think that Enter My Crypt is a classical production, for it's too weak in structure. Although it sounds pretty orchestral. No, Enter My Crypt is a musical drama. A musical without the show.

- By the way, we have re-recorded and re-released the tape on CD. It's now available from Glasnost Records.

Then, your debut album Romantic Death. What hides behind this title? Is it an anthem to death or an ode to romanticism? Musically, how big step forward was this album from your demo tapes?

- It ought to be understood exactly as what it says: a romantic death. Die in a romantic way. I mean, death has always been regarded as evil or holy, as redeemer or a curse, but never as romantic. There is a very romantic death described in Thomas Mann's book Death In Venice and in the movie The Godfather III. This way of dying has never been regarded from that perspective. I thought it was time to do it.

Songs From Fairyland is your second CD and it has three parts. Does it mean that every part is thematically different?

- Ahm, not really. Thematically, each song is different. The three parts Dances, Classics and Tales From Fairyland refer to different approaches. The dances focus on rhythmic structure, while the classics show a widely classic structure. The tales, however, are to tell stories. These three main topics, of course, need different approaches. The listener might not find important differences between those parts, but when analysing you will find lots of differences.

Your Fairyland — do you hide your wildest dreams behind this description?

- No, no, just the other way round. There's another dimension and I call it the fairyland. This is where my ideas come from. See, I don't think melodies can be invented in our world. So I'm convinced that my ideas come from a completely different land. This fairyland is as real as the world we know, but it exists somewhere beyond our sense. Some few chosen ones are able to build a connection between these two worlds. I am one of the chosen. This is why my music sounds so different from all bands, whose compositions' basics lay in our world.

There's also a song with classical lyrics, *My Mistress*, in your second album. Is it the first attempt to mix a classic literature with modern music for you? And why Shakespeare, exactly?

It's not an attempt, it's a song. And it's not the first song of this sort. Paranoia uses passages of Goethe's *Faust*, a tape called *Romeo & Juliette* (also Shakespeare), and some lyrics by Francois Villon I used.

- Look, I love these lyrics, I love Shakespeare and Villon, but nevertheless I am a musician. I need sounds to create my world. I could cope with being blind, but not with being numb. So it's important mainly for myself to cover the lyrics into sounds I find suitable.

Who's responsible for the covers of your albums, their design and artwork. Do you try seriously to bind the musical content and cover artwork or do you just look for some artwork attracting attention of potential buyers? By the way, where did you find that fantastic cemetery from your first album? It looks really impressive!

- Personally, I don't care what the cover looks like. For me, the only thing of importance is the music and nothing else. I never saw the covers before the CD was released. Even then I didn't care for. It's simply not important for me, at all. So I don't know whether the covers attract buyers. Actually, I don't care about buyers, at all.

- The cemetery picture was taken by a friend of a friend of Oliver Köble (Glasnost). I don't know this friend, but to be honest: I don't like this picture. It's boring...

Ghosting is a studio band, am I right? I'm interested in how you work on the new songs: do you have some kind of a home studio where you can try new ideas and just then enter with them a real studio?

- I've got my own studio. This is very important, 'cause for me production is an important mean of composing. The first and the second album were pre-produced in my own studio and then finally remixed at bigger studios. Yet, my studio has become pretty big, too, so I don't need any other studios. The new CD *Enter My Crypt* and the next CD are completely produced in my studio.



- Yes, we are mainly a studio band. We have concerts, too, but I don't have much fun in them. It's too much hard work to perform on stage. And it's only to satisfy the audience. I have lots of fun with my audience, but that's it.

- When composing a new song, I wait for an idea. Usually, I just sit there, sometimes about 4 hours, and watch out for some voices from the Fairyland, that sing a melody to me. The next thing to do is to form the idea, to give it a shape. Then I use to do the arrangement. When the song is finished, I wonder what it sounds like. Maybe it sounds like a dance of an elf, and this would be how I name the song. If it sounded powerful and dark, I'd call it *The King Of Force*. After having composed and entitled the song I start writing lyrics.

Has the surrounding atmosphere some influence on your creativity? I mean your mood, surrounding, conditions etc.

- No, in that way, I don't agree with Karl Marx. For my songs roots lay in the other world I already told about. The surrounding conditions of this world cannot influence my music. My songs create the surrounding atmosphere.

- Wouldn't it be horrible, if the atmosphere would influence my songs? I would have to depend on the atmosphere. I couldn't write sad songs in a happy atmosphere or happy songs in a sad world.

Darkness as a driving power of creativity... what influence has darkness on your music and poetry? How do you view darkness?

- Well, I love anything concerning "dark



art" or the art of "paradis noir". You know, I love vampires and bats, I love Klaus Kinsky. I find Bela Lugosi 's Dracula much more beautiful than any model like Claudia Schiffer or something. I'd rather like to live in a crypt than in an apartment. I feel closer to death than to life. And I usually don't like leaving home when it's not dark. And I like to smoke a lot to get black lungs.

- Yes, I think I would not be able to compose the way I do if I lived on the bright side of life.

Switching off

Death - some people regard it an end of all and everything. Others say it's an entry into new worlds, new dimensions. Which is closer to your philosophy? Do you believe in human spirit, reincarnation, soul, astral world and/or other mysterious things?

- Oh no, I don't really believe in souls, spirits or anything. I mean, where is the soul? No, death is definitely the end of a man.

- You may wonder how I can believe in the Fairyland but not in a life after death. Look, the human brain is like a computer. You switch off the computer and it's dead. You switch off the brain and it's dead, too. (Well, and about switching the computer on

again you can read from Lovecraft's *Re-animator... -ed.*) Other computers within the same room are like other people in the same world. These computers are connected with one another and they communicate this way. People communicate with people in the same world. A few computers are connected with computers in other rooms, just like some people are somehow "connected" with people in another world / dimension or whatever. I think this is quite logic. (Yes, but often reality may not be too logic. -ed.)

The love of hating

Love is undoubtedly the very main feeling in human life. And there are a few different kinds of love in this world, christian kind of love, platonic love, love understood as sex only etc. What is your position in this labyrinth?

- I don't quite find the question. Nevertheless, I'll try to answer. I've never had a feeling like a platonic love. I know Platon's theories about that, but I never experienced that. Christian love; well, I'm not a christian and I don't need a book or a dogma to tell me who I should love.

- Actually, I do love three people only: my girlfriend, my mother and my father. The latter unfortunately has died. It's more

the objects I love: music, fetish, books, biology, plants etc. All in all, for me love is an emotion of less importance. And I haven't spent much time on thinking about love, 'cause I always enjoyed life, also without thinking about it. I prefer spending my energy on art and science. This, however, is the reason why I've never composed any of those boring "love-songs".

- For me, Absolute Dream is one of the most important songs I ever composed. It's a song about sex and erotica, I think. Not love, for I don't love the love very much, but moreover I love sex.

Then: hate, not less important feeling in our existence. Do you think that opposite powers can exist without each other? Can you imagine the world without hate, evil and darkness?

- Certainly, opposite powers could exist without each other. Why not? But it would be rather boring, wouldn't it? And, of course, I can imagine the world without hate, evil, darkness etc. but I wouldn't like that. Sometimes I need to beat somebody. That's good for my mental condition, you know. It was just two weeks ago as I almost started a mass fight in a club.

- In fact, there is a much larger number of people I hate than people I like. Most people just are assholes. I think, I am an asshole, too.

Those with words

Let's return to your lyrics. Can you say some words about your songs' texts? As you like reading, has it any influence on your creativity?

- Yes, I love reading books. It's much more interesting than TV, and creative, too. I mean, reading a book means using your own imagination to bring about the pictures the book describes. Actually, books give me the topics for my lyrics. Not for the music, as I said before that I am a musician, not a poet. So it's very hard for me to write good lyrics. I just try to cope with that.

Your favourite authors?

- My favourite authors are Arthur Miller (Death Of A Salesman), Shakespeare, Thomas Mann (Death In Venieca), Ray Bradbury (Fahrenheit 451), Francois Villon, Kant, Huxley (Brave New World & more), Arthur Conan Doyle (Sherlock Holmes), Max Frisch (Stiller), Stanislaw Lem (Golem), T.S. Elliot, Douglas Adams (Hitchhiker's Guide To The Galaxy), J-P. Sartre, Remarque and many more. These are just the books I find very important for everybody to read and to live with.

There are several bands using German language very successfully in their works, like Das Ich, Goethes Erben etc. Ghosting

Those with music

Being at your home, do you listen to your own music? And listening to it, do you feel satisfaction the music usually brings of think like "Oh, this part could be a bit different, there we could do it the other way" etc. ? Are you very critical to your own music?

- You have to know that you listen up to 300 (!) times and more to a song from the beginning (the idea) to the end (demo, producing, recording, maturing, cutting, releasing) and even some more hundreds of times when preparing for concerts. Of course, I am very critical when producing and performing. But it's just impossible to listen to your own song after having heard it so many times in about three days; for you are no more able to listen to the song itself, but you just listen to, for example, how the voice sounds, how the strings are mixed, how the basses are and so on and so on.

What about the other music? Your favourite bands and artists?

- Yello, Rage Against, The Machine, My Dad Is Dead, Mekons, The Sisters Of Mercy, The Sex Pistols, Fad Gadget, Test Dept., Dead Can Dance, Die Cheerleader, Jean-Michel Jarre, Current 93, Gustav Mahler, Tschaikovsky, Vivaldi, Verdi, Grieg, Prodigy, Throbbing Gristle, Siouxi & The Ban-

Europe and beyond

Your name Sascha isn't a German name. I think it's a Russian one, isn't it? Are your origins in Russia? If so, do you feel cultural heritage of your forefathers' land?

- Well, not directly. My grandparents were Russian citizens and my father was born in Iran. My mother is Iranian. My father was an officer of the Iranian army when the Shah was there. Then, as that fucking revolution came about, they executed him. Somehow I feel heritaged to Russia, but much more to Iran, for I've never been to Russia, but I visited Iran quite often when I was a child.

- What I think about Russia? From my point of view, I'm not Stalinist nor Communist. I favoured Gorbachew, 'cause he was a rather intelligent and liberal leader. He did glasnost and perestroika just the right way - not too fast to nag the communists, not too slow to change nothing. But Jeltzin is just a stupid alcoholic. He is about to destroy everything Gorbachew brought about.

Then, what is your opinion on Germany's reunion? Has it had some effect personally to you?

- Well, I never wanted this reunion, just like the most people I know. That reunion was an occupation. All the politicians of the

"I find Bela Lugosi's Dracula much more beautiful than any model like Claudia Schiffer. And I like to smoke a lot to get black lungs."

songs are mainly in English - do you think it helps you to find a bigger audience for you in non-German speaking countries? Or do you think that German language doesn't fit as well for melodic singing as English does?

- The main reason for me to make use of the English is that I find the sound of that language very pleasing. I've been visiting the U.K. regularly for 8 years. I like that country - all misty and real "dark" - and I like the people there. I've got lots of friends there who I meet regularly. You know, I have more English friends than German ones. Probably, I'm gonna move to England some day. I personally feel more like an Englishman that falsely was born in Germany. But there's nothing I like in Germany.

- Referring to Das Ich, Goethes Erben... I must admit that I do not like their work. Both give more attention to lyrics, music is just embellishment to them. I do it just the other way round. So I regard them as theatre groups with lots of music. Especially Goethes Erben. Please, don't think I don't like the members of the groups. I had a lot of parties with each of them. And I know that they don't like my music. But this is just a question of taste!

shees, Virgin Prunes, Chrome, Suicide, Cassandra Complex and lots more.

You said before that you don't care about your audience and those who buy your records. What about reviews and all other response, what an influence it all has on your creativity?

- I don't give a shit about what reviews say. And I don't have to put myself into the listener - he has to put himself into me. I mean, I don't think real artists like Gustav Mahler or Beethoven wondered if I do like their music. They did what they thought of to be the best way. And this is what I do. I do exactly what I want to.

In your work you try to find a synthesis between classical music and modern popular music proving that popular music isn't "cheap" as some people think. Do you think you've reached your goal with this? Are the boundaries erased?

- Good music knows no boundaries, nor do I. For example, I like the band Yello very much, a band who's known to make popular music. But this band isn't "cheap" at all. In contrary, their music is very deep, though somehow simple. Certainly, there is a lot of cheap music in pop, but also in independent.

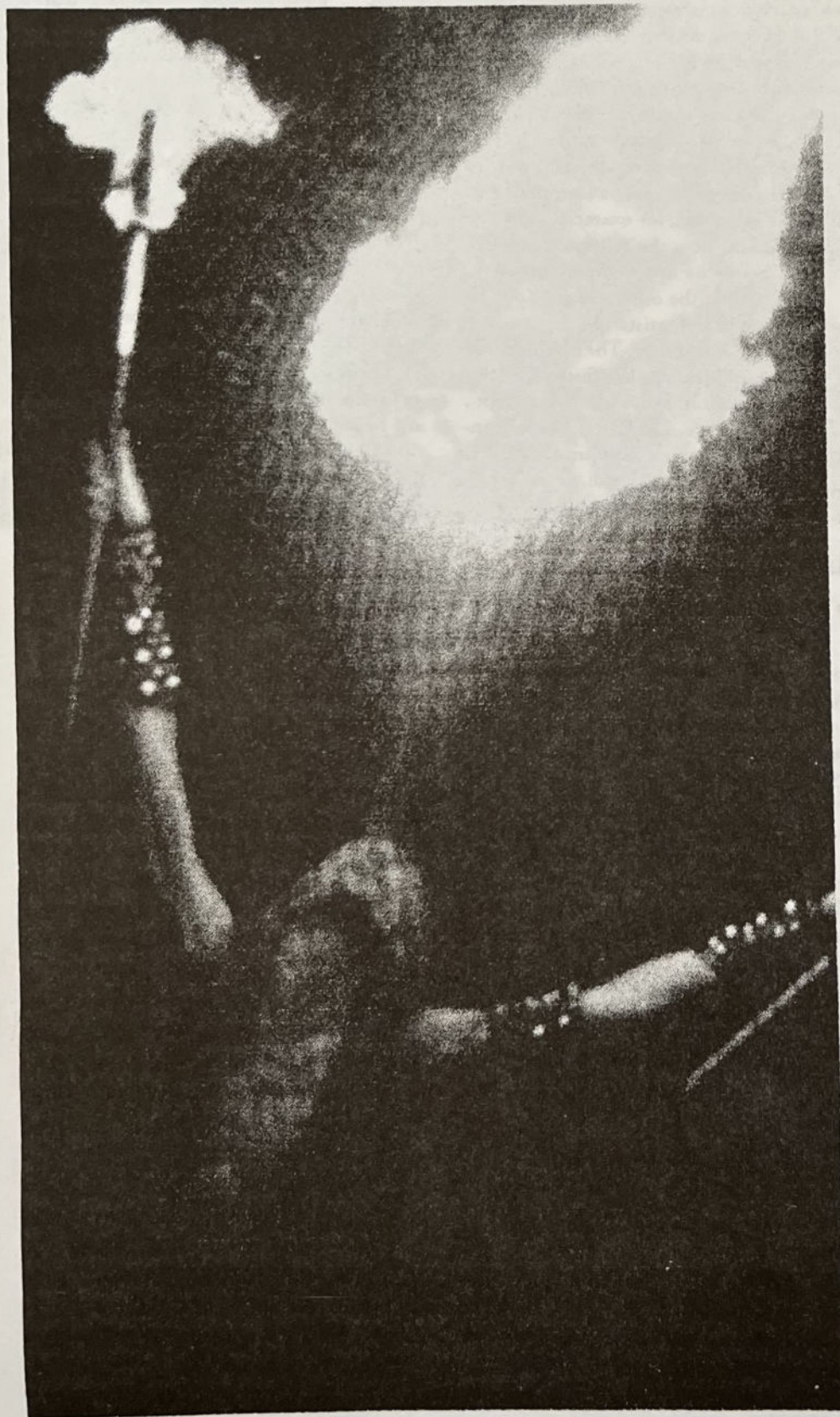
DDR were whether arrested or thrown out of Germany and replaced by BRD-politicians, teachers and police officers were fired, the army was erased. Almost no DDR-politician is left. I don't think this is a fair reunion, do you? Furthermore, I know lots of former DDR-citizens who demonstrated for the unity of Germany four years ago, and who now say that they has better times before the reunion. Others, mostly BRD-citizens, say the reunion is not completed. These regard the western part of Poland as East Germany. To them, the DDR was Middle Germany. Well, but these guys are just stupid.

- Personally, I have to pay much more taxes, and I had some gigs in East Germany which I couldn't have had in the DDR. But that's it.

Maybe still a few words about the future of Ghosting. Your plans. Are you working on the new material, will it be different from your previous releases?

- Of course, the songs will differ from previous releases. I don't compose the same song 100 times. I mean, I'm not Eternal Afflict, am I? No no, we go through a constant evolution, and this is very important.

the twilight of BATHORY



How strong an assault on the ear and on the reason can be sonic assaults such as *Reaper* or *Sacrifice*? Incredible, echoes from the lips of the victim. These songs can be found on the self titled debut album of **Bathory**. Made in 1984 when the most extreme wave of metal music was yet on the rise, it for sure was a wolf among the "attitude" speed metal sheep, along with a few others like **Celtic Frost**, **Venom**, **Sodom** or **Destruction**. And a particular skullcrusher it was still in the early months of 1987 when it hit my face the very first time. Having just experienced the glory of bands such as **Slayer** and **Venom**, Bathory arrived onto my turntable to bring the limits of malicious music even further.

If not being as fast as **Slayer**, the mysterious Quorthon creates a sound many times more muddy, distorted and irrational, therewith raising himself to the throne of Domini Mysticum Obscura (whatever...). Half an hour of pure armageddon within a coat of a goat, which later became the infamous sigil of Bathory.

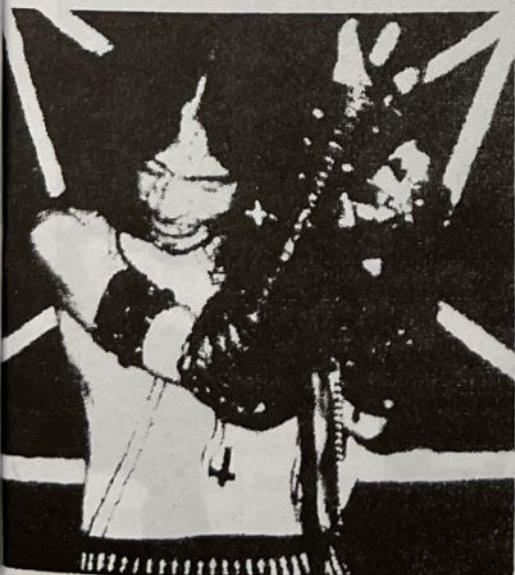


Having faced and swallowed something I quickly labeled the darkest of the darkest in music, I found the second album. *The Return. Of All Darkness And Evil* must be added to complete the title and to give the record its true value. Amazing but Bathory

managed to go further into sound-wave inferno. Lyrically dealing more with traditional witchcraft than the apocalyptic debut, *The Return* has the sound even worse. The musicianship is v-e-r-y untight, the sounds more blurred than anything and the vocals are from the grave. It is hard to point out the highlights of this exceptional masterpiece, but *The Return Of The Darkness And Evil* gets the credits due to its position as the ending tune. Also *Total Destruction*, *The Wind Of Mayhem*, *The Rite Of Darkness* and... the rest should be mentioned, too.



Under The Sign Of The Black Mark shows a major improvement in musical skills and overall production. This, including occasional use of the synth, is an important factor over the atmosphere on the record. Bathory, having considered them (him) an ingenious blur of sweet torture to the ear, approached this time still dark but more melancholy sound. Slower songs like *Enter The Eternal Fire*, *13 Candles* or *Call From The Grave* are creations of this new, even depressive approach,



whereas the album also includes the fastest (yet brilliant) Bathory songs ever, such as *Chariots Of Fire* or *Of Doom*. The contrast is stronger but the whole works in a very effective way. *Under The Sign Of The Black Mark* also gave Bathory, for the first time, a relative dose of respect in public.



On *Blood Fire Death* the more bombastic, melancholy sound caught even more attention both from the musicians themselves and the listeners. Back in 1988 Quorthon himself said most of the care and energy in the studio was channeled to the very songs *A Fine Day To Die* (+ its magnificent intro *Odins Ride Over Nordland*) and *Blood Fire Death*. The remaining four songs are not bad by any means, though, especially *The Golden Walls Of Heaven* and *Dies Irae* really kick ass, but it is needless to say which tracks are of real importance talking about the album *Blood Fire Death*.



On *Hammerheart* Bathory is already totally in this vein of melancholy viking metal. All the fast songs have been dropped, and what is there to replace them! Godly songs like *Valhalla*, *One Rode To Asa Bay*, *Father To Son* et cetera are something through which one can nearly touch the long gone viking age; seeds of

honey, milk and blood, sacrifice to thunder god... *Hammerheart* captures the feeling of something once glorious now forever gone, which brings tears to one's eyes and caressing calm to the heart. Soundwise the record is of course a bit unclear but it again only adds to the atmosphere of the songs.



Twilight Of The Gods must have been the real mountain peak in the history of Bathory. Lots of acoustic guitars and nearly classical arrangements take the melancholy to the furthest. The once mighty Northland of the Vikings is ever gone since the Christian plague came over, later with all the material excrement of the modern western world. Tears must have reached the eyes of many who drowned to this monumental epos.



1993 brought us two compilation albums, *Jubileum vol. 1* and *2*. Besides featuring a chosen section of songs from the then ten year long career of Bathory, included were previously unreleased songs and demo versions. A must for every Bathory fan even if most of the stuff had been available already. Keeping in mind how a wide scale of music Bathory has done over the years it for sure isn't an easy job to create a good whole for a compilation and I think the one(s) who compiled *Jubileums* didn't succeed either.



Quorthon, feeling that the career of Bathory was at a corner point of harder type, decided to get some relief by making a solo album of a totally different type of music. *Album* contains ten tracks of heavyish, grungey alternative rock. When I call it an excellent grunge record please keep in mind that I dislike grunge quite a lot. What kind of saves the *Album* and makes it an okay disc to listen to every now and then is Quorthon himself. Besides his personal voice it seems he cannot get rid of his style of playing the guitar, with a particular sound. Keeping in mind that here Quorthon is not Bathory you can listen to and even enjoy *Album* a bit.



Requiem was a real surprise, unfortunately not a good one at all. Black Mark the label promoted this as "finally the new album from Bathory, back in the vein of the old days" but my nose tells *Requiem* is only a collection of songs left unreleased from the *Blood Fire Death* sessions. Especially as Quorthon had some years ago told in public that an albumful of songs planned for the particular title were dropped for not being good enough... Fast, heavy, brutal and everything but atmospheric. *Requiem* is blasphemy compared to the three first albums of Bathory it is trying to imitate.

Octagon gets all the credits I just gave to *Requiem*. Except for that this seems to be really new stuff which means Quorthon has lost his last tiny bit of creativity ever available. If a fistful of the worst songs ever heard from Bathory weren't enough, Quorthon is busy giving a rape to the old **Kiss** classic *Deuce*. This is totally shameful. A waste in the truest sense of the word.

I think back to those early days and the other bands then. Celtic Frost got the fame of turning to a fag-rock band after the mighty, experimental *Into The Pandemonium*, a stupid thing actually but nothing compared to that above. It doesn't feel good to see someone you once admired turn out to a waste in the very end. And worse, this doesn't seem to be the very end as a new album *Blood On Ice* should be out by the time you read this. If I somehow didn't lose my faith for what is "true" in (black) metal before this, this be the moment then. Yet it doesn't erase songs like *Blood Fire Death*. Yes, Quorthon, do raise still the cups filled with blood, but be the blood from man, not from a pig. Otherwise stop drinking it.

text: Niko Sirkiä



BLOOD AXIS

The Gospel Of Inhumanity

Pascal Schubert asked, Michael J. Moynihan answered.

What does the name **Blood Axis** stand for? Do you see a connection to "race" and if yes, to what extent?

- **Blood Axis** is the union of life and death; past, present and future. It is sex and violence, the joy of the world. Of course, blood is connected to race in the sense of bloodlines and lineage. As I feel one should honor their ancestors, bloodlines are important. **Blood Axis** strives to awaken memories in the European race soul.

What is the historical meaning of the Krueckenkreuz you use along with **Blood Axis** and why have you chosen especially this symbol and for example not the "world famous" sunwheel?

- The real question is, why do YOU think I SHOULD have chosen the sunwheel? The Krueckenkreuz represents the universe in all its sanguinary glory, thus it is the perfect symbol for **Blood Axis**.

Why do you think the European psyche would have been repressed? And for how long and to what extent?

- Absurd doctrines of morality and hypocritical self-denial, mainly from

Judeo-Christianity, have repressed the otherwise healthy European soul for thousands of years. It remains to be seen whether we will ever break free of these self-inflicted and masochistically adopted fetters.

What is your personal solution or cure for the current status quo?

- Eradicating it entirely with fire and steel would seem to be the only effective option.

Imagine you are the guy with the spear, as on the cover of the CD *Gospel of inhumanity*. What would be in your mind in this situation and what

would be your aim?

- To obtain a worthwhile trophy from the slaughter, and gain at least a higher level of newfound insight.

What character traits do you prefer and adore?

- Honor, well-deserved pride, innate intelligence, pure instincts, beauty, intuition, a healthy sense of Schadenfreude, and sexual charisma - not necessarily in that order.

Would you like to have wings like an eagle and if yes, where would you fly to?

- I would fly in search of a place where people with the above traits congregate, if it exists. If not, then to a solitary mountain peak from which to overlook the abyss below.

What kind of humanity is it that we as the listeners of your Opus are supposed to spread?

- Hitherto mankind has had no goal. A self-set definite goal, however, is of artistic value and will increase man's power. Such a goal is before us by the uebermensch, a higher and superior species of man. The uebermensch is a life-furthering idea, the

expression of man's Will to Power.

"Jews: They ride on [us] until there is nothing left of [us] and sell [our] blood all away." Do you agree with Mr. Manson? Do you mean with "Jews" the genetic Jews, the followers of that religion or a certain way of approaching life?

- Stereotypes exist for a reason; they do not evolve arbitrarily. Of course, at the same time, they are not true 100% of the time. There are Jews who behave like stereotypical "Jews", just like there are "Aryans" who behave like Jews. Judge humans according to their behavior. People need to be held accountable for their actions.

You have a close connection with Europe. Why do you still live in the U.S.A.?

- In fact, I have lived in Europe. I lived in Belgium periodically for 2 years from the ages 18-20. I may live in Europe again. At the moment I can accomplish more in America. However, it doesn't really matter in the end as Europe lives ever within me, even when I am not living within it.

Absinthe - you love truly. What is so special about a banned substance which was drunk by famous artists such as *Toulouse Lautrec* long time ago?

- It's an acquired taste, but a magical one. It is no accident it was the preferred libation of many of the century's most brilliant poets, writers and painters. Besides, decadence has always had a unique and necessary place in any refined civilization.

Your music has an enormous effect on the listener ranging from deep sorrow, grief to a delirious of joy state of mind. It is music one's will must follow. As far as I am concerned this is because you fuse electronic sounds with samples of old classical music using very old recordings which are more in the background. For me, they represent voices and souls from the past. Is this the specific past you adore and the one you try musically to continue into the future and beyond?



- As I said at the outset, **Blood Axis** attempts to join past, present and future. There is only one soul, and it is beyond time and space. To me, there is no real such thing as the past. It is still very much alive, and recurs eternally. If you live in the Now, everything becomes one.

Please imagine being in the follow-

ing situation: There is a large and wild landscape you are willing to inherit with people of your tribe. You are the ruler, money and such things don't matter - you can act, build and do whatever and however you want to. What would you do and how would your "kingdom" look like after a while? What kind of people would you

raise? Would this be your ideal society?

- I would raise people with the character traits I admire, which I spoke of earlier. An empire of such people could control the earth, and seize the destiny of mankind. Naturally, it is only an ideal.

The whole look of the CD is in my eyes a healthy shock for barred minds. What do you think of "Propaganda Art" as a tool to cure the once been thought of not to be cured at all?

- It remains to be seen whether Propaganda Art such as this can actually "cure" anyone, but the response so far is encouraging. Only those who secretly long to be cured will ever find salvation, however. The rest remain eternally damned in darkness, and nothing will rouse them from their lethargy. They are lost souls.

What do you seek, strive for?

- Triumph des Willens. Victory on all fronts.

What would your music be as a dinner course?

- The ideal meal which **Blood Axis** would accompany was actually once served at the *Agape Banquet* of the *New England Chthonic Research Organization*. It was a seven course menu consisting of:

- Soup Corax (A Black Soup made with beans)
- Cryphius Salad (An occult salad with Kronos dressing)
- Miles Pudding (A spartan cereal meal with mint garnish)
- Egg Leo (A fiery-maned fried egg)
- Persian Beef "Mythriae" (A specially prepared Kebabulum of grilled beef ceremonially anointed with Phrygian Sauce; served with symbolic garnishes)
- Fruit Heliodromus (Orange)
- Creme Pater Sol Invictus (Spectacular solar flambee)
- all was washed down with the wines Egri Bikaver (Hungary) and Sangre de Toro (Spain).

Anything you would like to say especially to the people of Finland?

- Hail the mighty Sons of the North!

Mr. Moynihan can be contacted via Internet at Stormbooks-aol.com

"Demons to some, angels to others", said mr. Pinhead about himself and his magnificent companion. To "quote" a bit one could say the same about Sweden's death-industrial pride Brighter Death Now. Or more precisely, nightmare to some, a dream-come-true to every death fetishist... What an indent. Enjoy every slice.

Brighter Death Now

text: Niko Sirkiä

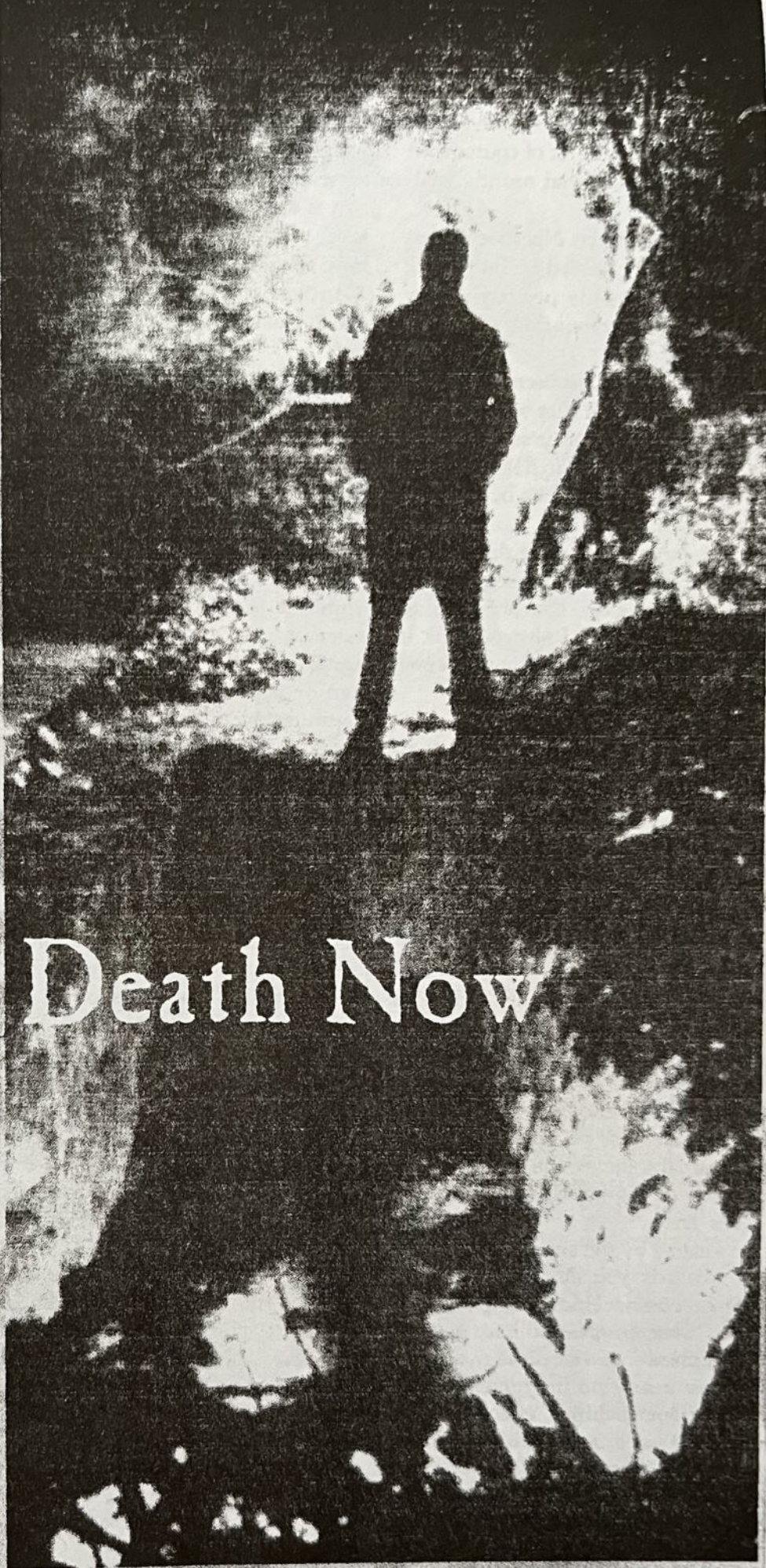
"Hello, we are the Dead", says *Karmanik* to declare our meeting opened. Straight to the point: how do you see your musical evolution from the early days of *Lille Roger* up to now?

"BDN (*Bomb the DayNursery*) started in 1983 as a result of the frustration I had from the involvencess of another group. I released one tape as anti-demonstration. No further action was developed at that time, later (1984) I started the *Lille Roger* -project and in 1988 I was a bit bored of all music I made so I stopped the projects I had", he tells

"A month later I was anxious to make music again, then I picked up that old BDN-name again and changed the meaning of the letters to *Brighter Death Now*, because of my

wish to try and do dark-death-industrial music, the *Pain in Progress* tape was released on *Cold Meat* (later re-

released on vinyl by *Unclean*). Because of the success the tape and its content had I decided to continue this



project. The evolution of the band is from industrial to more dark-death-atmospheric music, but of course with a big deal of industrial sounds as always."

The latest album **Necrose Evangelicum** was released in late 1995; Karmanik has only positive to say about things surrounding this magnificent album:

"The response has been amazing, I had first suspected that was a bit too much for people, but it seems as everybody likes it and it has sold over 2000 copies now which is beyond our expectations."

"The creating of these dark pieces was of course made during night times drenched in misery. I am pretty proud of it, even though I always think it could have been better. But this is one of the best so far."



Before, there was the **Great Death** trilogy. The two first chapters released together luxury packed, and limited, and later added with the final chapter only available for those who had obtained the previous ones. Tell more about the concept behind the trilogy.

"The Great Death LP was released in 1990 and inspired by a book of HP Lovecraft and also the films of George A. Romero, as well as my past in the industrial scene. So the whole concept is built on morbid perversions in and after life."

Judging by the statement on Great Death box you don't use samples. Please tell what kind of equipment you use. "Many people who have seen my "equipment" don't believe their eyes. I have nearly no instruments, only some tapemachines, effect boxes, a totally lousy drum machine and a bass guitar. The music is based on feedback."



Describe the usual process of creating your material.

"I don't have any rational way of creating music, often I get an idea of something, or just play around with some noise, trying to find something that is worth leaning on, a rhythm, a tone, a voice. Then I work from out from there building layers of massive sounds to create a dark atmosphere which I can relate my life and feelings to."

Where in your opinion goes the border between music and noise? I know many who wouldn't consider Brighter Death Now as music but just noise or sounds (unlike myself)...

"Well, as my friend Per Norström so correctly said that "this is as far as it can get without being noise" and I think he is right. A sound without harmony (or disharmony) I would consider as noise, but a noise sound can be given a completely different meaning and atmosphere if it make sense. A sound without sense must be noise."

Very well put. Do you think that music or art in general is connected to something that is deeper or "more" than everyday life?

"Yes, I think that good music can have the same result as meditation, or an out-of-body experience. It can take you to places you never could get, open territories in your mind and soul that you didn't know you had. Music is more like sex; it can have nearly the same effect, unless you don't necessarily get an orgasm through it."

Is Brighter Death Now related to any religious or political movements? What about the label you lead, Cold Meat Industry?

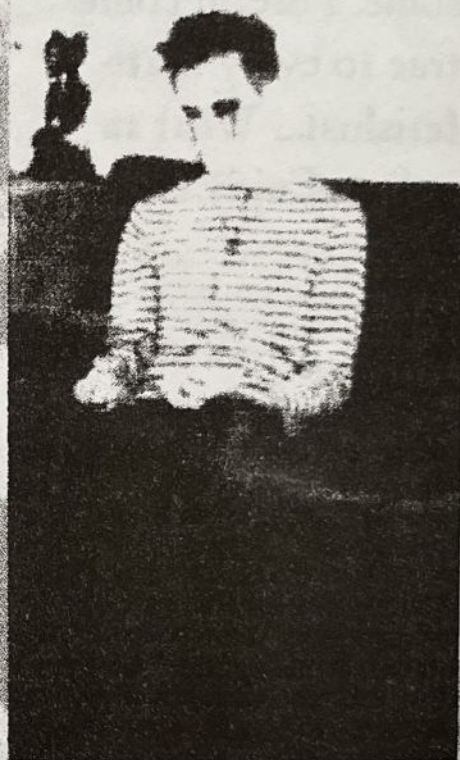
"No. We are totally free from such limiting thinking. I am open minded but not unpolitical. I have my political ideas, but that is far from the society of today. Do what thou will, who shall we kill?"



Something about BDN live performance. I feel I quite missed something in Vaasa [in July 1995 where they were supposed to be performed but the event was discontinued]. What had

you planned for your show together with Mortuus?

"There was not so much of planning as what we might have felt for when entering stage. It would have been something dark and maybe violent as the circumstance was; maybe we would have just burned out the PA-system, well we will never know, do we? Well, we learned that we will never play in open air [after midnight it wouldn't have been that bad even if it was Summer and so north...]. But it would be fun if we could do some-



thing in Finland some other time."

We'll see about that, hopefully, though. What else is there to tell about future?

"There is a new CD coming on the American label Relapse called **Innerwar**. It should be out this Spring. The material on this CD is different, much sicker and harsher than before, the tracks for it have been growing for about a year and much of the material has been performed live last year."

We'll have a sort of a cliché ending with Brighter Death Now as a dinner course...?

"An open wound."

How did it all begin?

"Here is the story: Once upon a time in the cold north I, **Roger Karmanik**, started to make music of my own. Through different projects, several tapes, records and performances I got more frustrated over the bad reputation and lack of quality the experimental industrial music had in the northern regions. The fact that there were actually no label submitted to the taste of music that I had was also one of the major reasons to why **Cold Meat Industry** was started in May 1987, by me and **Lina** (now performing as **Deutsch Nepal**). Line moved soon after the start to Göteborg so I had to handle it all by myself. The motivation is, as it was already in 1987, the challenge of doing something by yourself, to indoctrinate and provoke the industrial scene. To be first, to do what no-one else has done, or just to do it better. To improve my life and myself and if possible also the groups I work with, to push them forward. To deflower and develop."

How much do your releases sell in general? Are you happy with it and the way your distributors are working? You must use a lot of money on each release (at least it seems so) and as you're even growing bigger it seems the business is profitable, too...?

"As Cold Meat have been around for so long time I have a very strong and solid backcatalog, which practically costs nothing today, and as people are still ordering from it, it makes it possible to develop new releases and ideas. Today the average sale is around 2500 copies and **Mortiis** is of course the best seller. First CD **Änden Som Gjorde Opprör** [the first on CMI but the second of **Mortiis**. -ed.] must have sold over 5000 copies now."

One question about a certain band on CMI, **Mental Destruction**. How on Earth can they as Christians produce so dark music? Has there been any conflict about this as more of the CMI bands are into the darker side (**MZ.412**, **Aghast**, **Ordo Equilibrio** etc)?

"Well this I think that **Mental Destruction** themselves should answer. But about conflicts there has not been any so far. But I know that **ConSono** do not like the ideas of **Ordo Equi-**



Cold Meat Industry
Garçon! I ordered this steak raw, not medium!

librio, **MZ.412** and **Puissance** - they refuse to be associated with these kinds of bands."

Tell about the visual side of your releases, newsletter, ads et cetera. I think you are some of the most interesting labels around visually speaking; you have a very own style with a strong vision about what fits to this kind of music.

"I found the design for a cover just as important as the music. I want the sleeve to be a compliment to the music. When I start to listen to the material for a new release, I get certain images in my head from the music, and with these images together with that I know about the band, I try to mix it all together so that you can see both a piece of the music but also a bit of the artist's thoughts and ideas in the cover. The newsletter came as the request of photos information catalogues was increasing. I did not

either had any good promotion material for magazines and distributors, so the newsletter has been very effective, mostly because that it is spread for free, it works in the same way as flyers do. It's like mouth-to-mouth propoganda. A cheap and great way to get the information out. As Cold Meat has a rather strong image I like to have these images and visions in the ads, too, so people will know what it is without even reading it."

Mention a few examples (artists) which in your opinion represent industrial music and which don't.

"Industrial music: **Anenzephalia**, **Genocide Organ**, **Haus Arafna**, **Brighter Death Now**, but there are not many bands left that we can call industrial today. Industrial is like the early music of **Lustmord**, **SPK**, **Throbbing Gristle**, **Ramleh** and so on. Not industrial music: **Ministry**, **Frontline Assembly**, **Skinny Puppy** etc."

Cold Meat Industry
PO Box 1881
581 17 Linköping Sweden

Psychedelia?

- I can only tell you that for me some substances are right to open mind-doors (ask Mr. Aldous Huxley for more informations), but in two conditions: they have to be taken in that aim, and after opening you absolutely must keep the keys and close them, or an iced wind will blow... Best spiritual food comes directly from nature. Substances, or unsubstances... On my point of view, meditations or trances under the moon are 'psychedelic' too.

And the connection between your music and the occult sciences you often refer to?

- Music is sound. Sounds talk to soul, and soul seems to be occult for quite everyone here... The relation is the kind of vision of life the band has, that can be named 'occult'. And the effect music produces is another way to jump the stairs and get through the doors within. But anyway, for me 'occult' is just the part of life that usually people don't see, don't wanna see, and then call it Satanic. I live in occult because I am occult.

- Esoteric sciences cannot be separated of anything (think about 7 in music), because they talk about reality in all its sides. They only try to show there is a hidden part, or occult part, that can be seen if we really want it.

Is TROM more than music?

- TROM is music, ideas, philosophy and beliefs. That means taking death out of the binary reason, and then force it to come back into life, where it should be. Instead of opposing antagonisms, making harmonies. "And from two we make a third." We could say TROM is like a hill, from where you see life on a new way (that is not really new, but what seems to be new is only forgotten). TROM means "htaed" in English, that's where we go and prospect for new inspirations, for music and for "life" too, because music is life. TROM is a way of life that has to do with an extended reality, mystical, magical, esoteric and roots feelings.

You speak of Lucifer's light, a positive life force - how do you see the Satanic cult?

- Satan is: hate, lies, despotism, perversity, vanity of fear, destruction, weakness and hopelessness. Hell is not a place, it's a feeling. The devil is inside.

Musaeum Hermeticum

*An incantation, icy as fire,
violently caressive, full of the
mystic charm of the occult -
Death turned upwards hori-
zontally, vertically, chrono-
logically. We are born dead,
dead alive - living dying?
Illogical is logical is natural.
Yes again, the timeless ques-
tions. I claim not to possess the
answers, but am about to
present a psychedelic portrait
of the eternal dance, of our
yesteryears as well as those to
come - just the same? They
suffocate my words, one could
blame them for hiding behind
supposedly occult contradic-
tions whereas another might
feel cleared by their light. But I
am not needed, so let me
introduce Fabrice Enrico of
Switzerland, on behalf of the
dark psychedelia of Trom.*

text: I A Kaukua

- Satan is the shadow of God, that's why it's a dog. "Their god is a dog." It's not my cup of tea, but when I talk about Luciferian force, I really mean the force of freedom, lighty force. But freedom is to be free to do what we have to do. I don't practice Satanism. I only sometimes let it come, take its force and then leave him back into hell, where I don't wanna be. It's not "Satanism".

- Satanism is loving phantoms of glory, glorifying hate and weakness, powerlessness in stupid and brutalizing ceremonies. I know you can get results by this way, but I have other ways that won't torture me. I don't call hate to help me. No more orgies of disgratious thoughts. As you surely understand, I've tried and seen waters of ink. I don't wanna be drowning by.

- A lot of people ask us if we are Satanists. The problem with Satanists is that they take it too seriously, and then they build the abysses they will fall into. Like these priests in the Middle Age, pretending occultism was Satanism, Satanists today think holy science has to do with Satan. This is absolutely wrong. Occultism was hidden because it has to. Occult sciences will stay hidden for Satanists, because it's a pure science, and Satanism is impurity.

- When Satanists are calling the beast, they're waking up the animal within, the one we've got to win. Losers happy to lose, adoring hate and its blindness. Try to tell a Satanist "I love you" and you will understand what I mean. I love so many people... (Empty feelings, bound to meet empty reactions, etc.) I'm definitely not a Satanist. I just laugh, and finish my cup of blood!

Invocations

Speaking of trances, what is the sensation you haunt for in a live performance?

- In a live situation, I feel like on a way out of time, and try to make the audience get out of body for a while, to have a regard on things they not used to look at. But every time it's different, hell or paradise for us, hate or love to the audience. I think we always create the effect we wanted, but we don't always think about producing any effect. Then let it come, and the eyes opening wider and

wider, and flying through the dimensions audience can only feel.

- Our last concert, in Marseille, was what we wanted: brainstorming, because we all needed a brainstorm at this moment. Personally I like to go from smooth to violence, from underground to red sky, from extatic mysticism to excitement till hallucination.

Do you aim at full control of the receiver's feelings or would you rather give them a landscape to wander in?

- Manipulate the listener's feelings is one of our aims, of course, 'cause music cannot be different. A kind of awake dream... I would answer "both". Every kind of music is manipulation, I use it so (listening to Gregorian chants...). Trying to make people fly into our world.

In order to tie the previous speeches together, I would like to hear your view of some integral elements in regard to TROM's music. Occultism?

- What is hidden when we are just like animals. What is clear when our mind is free or off. A way of regarding life in all its simple complexity.

Night?

- Out-of-body experiences, getting used to death feelings, flying trough universal soul.

Moon?

- Mother, muse, red moons haunting white nights. Isis, mother of gods.

Sex?

- Passions, deliriums, sadness of wrong earthly love, smoothness and violence, sex, is not love, women's world is just a game, perversity but also generation, creation, $1 + 2 = 3$.

Emptiness?

- Fears, get away from my emptiness. Realizing emptiness inside to offer my life to what is higher and higher. In the silence of my emptiness, I fight the demons of human preoccupations.

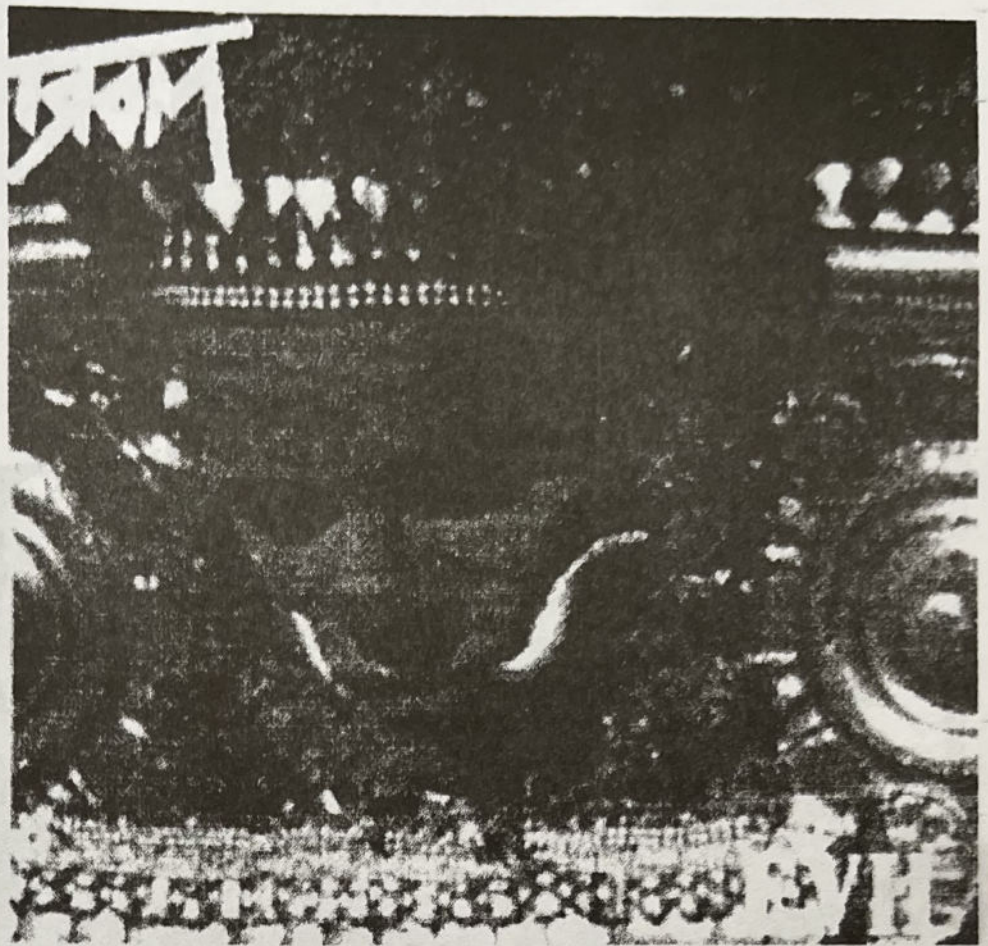
Yog-Sothoth?

- Call the devil to put your feet on its hateful head.

Htaed Citnamor or Musica Eternal

Tell us about the holy creation (a romanticised fable?) in TROM, to how great an extent could we call this a collective process?

- I write the texts when music is already composed. And it's composed



by all the band and the phantoms of our repetition's place. We are not all adepts of occultism or alchemy, I mean not in the books. I am wordslover, but all the band have this vision of life, and the dark art we all part is music.

What kind of role do your influences among different meditations of dark feelings play in this drama?

- Dark feelings... We have to fight the darkest contradictions on order to get the light. We like: Jimi Hendrix, The STONES, Gregorian chants, SISTERS, FIELDS OF THE NEPHILIM, YOUNG GODS, SATOR CODEX, reggae music, DAED CAN DANCE, meditation music, indus, batcave. But we don't listen to a lot of music, we just try to do it. I personally listen to music in order to fly away.

Which are the feelings, or messages, you consider most important when you listen to music? Can you enjoy songs with a positive being?

- When the artist goes as far as he can, it's ok and I like it, in any kind of music, except absolute techno, that is not music but mathematics (and not holy mathematics) (but sometimes it's one of the keys to the door of trance. -ed./Niko). I don't see our music as

"negative", because as I said I don't see occultism, dark sides on a negative way.

- I don't like music talking about stupid realities like having a date with a girl. This is moment of life, ephemerics, and I think music should talk about eternal feelings. I love girls, but what inspires me is spiritual and not material.

I must have failed, contradictions ever present are now stronger than ever, words have hidden the truth. Hopefully though, opinions have risen, mountains moved. It's always painful but eventually beyond rewarding. There is no use to express my personal disagreements here - known already by those interested - so I will step aside and offer a direct link: TROM, CP 1126, Neuchâtel, Switzerland.



Mortuus

Learn about the different spirits, trolls, goblins, goblins and many other hideous creatures.

Learn about Mortuus...

Keiser av en dimension ukjent.

I do not look upon my art/music as a career, but rather a passion or something. I have released the third Mortuus now. It is more majestic in parts than ever before yet it is even more emotional than ever before. The entire soundscape seem (to me) to "float" at a much more "harmonic" pace than the earlier releases.

The two first albums have sold around 5000 each or something, I don't know. The third just came out, so it hasn't sold that much obviously. But it'll get up there pretty soon, I suppose.

Cold Meat Industry.

I am in no particular contact with any other artists there, except Brighter Death Now of course. I have some sort of contact with Aghast, and they seem nice and all that... I used to have a bit of contact with Ulfrost, too, but nothing special. Apart from that I have only met some of the others on special occasions...

Mainly my experiences with CMI has been positive ones. Even though Karmanik seem to be the busiest man in the world, I can respect that as I know the feeling only too well.

Dark Dungeon Music.

Dark Dungeon Music will be doing Mortuus (some special stuff), Vond and Fata Morgana mainly. And eventually any other projects I might come up with. But I do not have the time or inspiration to strive and sweat for others than myself. So I am only interested in supporting myself at that point.

vinyl.

Ah! Well, my fascination towards vinyl is more like a preferment above CD. There is alot more space for art, have a look at the old 70's original LP releases and you will see how many great things you can do to a LP cover. Then there is the vinyl itself, picture discs, shapes, 10", 7", all kinds of coloured vinyls, there is only your own imagination that sets the limits.

Vond.

Vond is a project based on earthly antimoralistic concepts... Mortuus is unearthly... literally. Also it's the musical difference, Vond is far more experimental than Mortuus, which in its turn is far more kinglike and majestic than Vond.

There is a boxed 7" of Vond coming up next year, and probably another EP after that. It is not dead, but certainly not very active either I suppose. Side projects are side projects.

Fata Morgana.

The first album is a mountain breeze so to speak. And voices from the sea... the next album will be slightly different, a rather old concept dealing with cosmic visions. Somehow all my music is inspired by the "Mortuus-world". Strangely enough.

Spirituality.

The feeling of spiritual dimensions would be vital within Mortuus. As it's the very soundtrack to my own spiritual existence... I mean the existence where my kingdom awaits that is. I don't follow any cult or movement as I try to stick to myself and my own reality. As for organized religions, they might strengthen the individual as it's backed up by many others in its beliefs... they're children that will wander into the wilderness once they're left alone...

The Book.

"Secrets of my kingdom". It is basically a chronicle / collection of lyrics and words I have gathered concerning the world my essence long for and strive to reach. It will be out a bit later on Misanthropy Records in the UK and CMI in Sweden as well as Ajna in the US. A German edition has been suggested as well.



Emperor.

My membership in Emperor consisted of playing the bass and writing the lyrics. As well as generally disagreeing with the others... hah!

I still rehearse a bit on the bass. I don't think I will use the bass in Vond, and definitely not in Mortuus. Though I might bring in other kinds of instruments into the projects.

Norway.

I am naturally longing (to a certain degree) to return to my native country. But right now I'm ok here. My label Cold Meat Industry is Swedish so it's easier communication-wise to stay here.

The real reason, however, for the departure was that my girlfriend lives here and it's almost impossible to get my own apartment and welfare cash in my hometown in Norway. Which meant I had to continue staying with my parents, who made my life unbearable at the time. Then I was informed it was easier here, which was true. I solved a lot of problems by moving over here. We will try to move back again when situations allow, however. Well, I didn't think things were going to get so hectic with Mortuus and my music in general, or being signed to CMI, or starting my own label and basically growing a much steadier root here than in Norway.

I would like to move back one day, but now it would ruin things for me. At least I have to get more established and able to delay things for a while before I move. Now it would be a fatal time to move for sure - I like it in Sweden, at the moment anyhow!

Drum II, 08071995. Live.

(Mortiis' comments his cooperative performance within Brighter Death Now, which was supposed to happen last summer in Finland by night, but was discontinued.)

I doubt the audience lost anything by me not performing with Brighter Death Now. I was just supposed to chant some bells at a few points, Karmanik just asked me if I wanted to, and it wasn't even absolutely sure if I was gonna do it at all. It was just an idea since I was coming along on

the trip anyway. I am not sure what kind of show BDN had planned, I believe loads of smoke and darkness, but that would've been kind of hard seeing it was an open air festival. I guess this whole thing got a bit over exaggerated...

I'd be into doing some Mortuus shows next years if there is the time and economy for it...

Dinner course.

Something really majestic... a king's dinner plate.

text: Niko Sirkiä





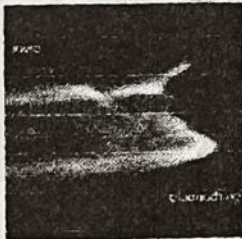
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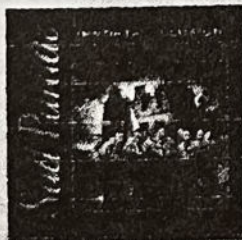
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Sad Parade

SICKNESS IS COMING

There are indeed other goth bands in Finland besides *Two Witches*. Many have gone and been forgotten, but some of the older are still active and some new ones have born. Formed in Spring 1991, *Sad Parade* have been around for some years already. Since then they have done a couple of demos, nearly 30 gigs and finally in Spring 1995 the first CD. The story goes on, but we start ours from here.

Immortal Illusion is the title for a mini-CD with five more or less gloomy songs. There is a variety of feelings involved, from danceable goth-pop like *Walk Away* through *Blamable's* industrial rage, ending up with ethereal instrumental *Mystery Sun*. The two yet unmentioned tunes, *Raven* and *You Fade Away* are a link to *Two Witches*, with Jyrki (vocals) and Nauku (vocals, synth) helping out with some of the vocals. The circle is completed by mentioning that *Immortal Illusion* was released on *Darklands*, the label owned by *Two Witches* members.

The remaining part of last year brought changes in the band's line-up; the programming & keyboards unit J. Eklund and J. Kotkanen were

gone and immediately replaced by Jori Sjöroos.

"Jacques (Kotkanen) decided to leave by the time the CD was being finished. He wanted to focus more on completely electronic music", tells Augustus Mattila (vocals). Nyx is Kotkanen's new project, comparable to bands like *Aurora* or *Dead Can Dance*.

This has had a positive influence on the band, as mr. Mattila says:

"Definitely, especially programming-wise. Back then one of us just made a song nearly ready before it was presented to the rest of the band. But now the programming and most of the composing work has been done altogether so that everyone can easily bring out his opinion on things."

Sounds like *Sad Parade* is now more democratic...

"Yes. And Jori has also brought some new approach to the band with his views."

Indeed, *Sad Parade* have definitely renewed their style, judging by what we have heard at their latest live shows. The news songs are way darker and more wideranged.



live twice or so. I'm not sure if we'll ever release it though the lyrics are pretty good."

If the music is good, too, why hesitate? But please go on.

"One of our newest songs, *Unholy Memory* turned out something you could call "religiously aware". It criticizes human mind's manipulation by religions. It symbolically deals with christianity conquering Europe, with people ignoring their old gods to serve a new one. But it's been taken further, as here Jesus is ignored in front of a new "Christ". It is a metaphor about easily people's minds can be manipulated and controlled for some other's purposes."

You have a song called *Indian Food* and the band was formerly called *Faction Of Indian Food*. What lies behind this *Indian Food* thing?

"It was just a non-understandable thing that came to our minds. Jacques first proposed *Life Of Indian Food* as the band's name, but as I considered "life" as a stupid word (*hey, what's wrong with life? -ed.*) I replaced it with

"faction", by just passing the the encyclopedia. It had no special meaning at all.

"The song *Indian Food* is way special to us; a kind of "our song" that reflects the band itself. A bit like *Plastic Passion*, "Plastic Passion is..." something, and the lyrics are just made of contradictions. "Indian food is a friend of communism, indian food is the idol of nazis" etc. Just nonsense contradictions."

Likes

Sad Parade made a song to *Devo* (one of the electro-pop stars of the 80's) cover compilation CD.

"Mr. Virtanen (*Darklands*) arranged the thing, along with sending promos etc. We of course were interested in it, and we quickly wrote to the label, *VUZ Records* (related to *Discordia*) which song we would like to cover etc. Some other bands will be *Cirlian Camera* and *Corpus Delighti*."

Aware

Augustus has written most of the lyrics except for two songs of the MCD where Jacques as their composer wanted to contribute with a few lines. Augustus writes the lyrics to songs when they are otherwise ready and mostly arranged, too.

"Sometimes this results to that I'm quite "forced" to write something the way it is planned. On the other hand, during rehearsals, singing just some "bla bla" I often get good ideas for lyrics. Actually I've got the basic ideas for most of the lyrics in rehearsals after which I write the complete lyrics at home."

"We don't have politically aware lyrics. Mostly the lyrics turn out quite miserable with no happy things. Oh, we have one that is clearly a love song, *I'll Be With You*. It has never been recorded, we've only played it



Gold of the day in a central