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## BEASTUS MANIFESTO

Frost/SATYRICON  
Alvarin/FORLORN  
Dreamlord/GOLDEN DAWN  
Sotiris/SEPTIC FLESH  
Varg/BURZUM  
Vargher/BEWITCHED  
Alan/PRIMORDIAL  
Lord Ominous/ANUBI  
Massacra/FROSTMOON  
The Land Of Stone And Frost pt.II  
The Life And Possession Of Aleister Crowley  
Wiccan History And Pagan Sabbats  
Faeries In Magic Tradition  
The Search After Occultism  
reviews  
contacts  
and many more...

Issue #6

October 1998

PETRANO

COPY #198



The year of the beast. It prevails all over a stinking planet, including windy Baltic sea costs... I see its influence over this six six sixth *Ledo Takas* issue, as it turned out really raging, tremendously focused on the darkness and concentrated in form...

It never had any other purpose than to feature the best bands, the most interesting features, the most innovative releases and literature, and to have a perfect quality in addition. I must admit that it actually has never happened before, and it still is not the case with this unholy issue, but we try hard and are very close to that *dream comes true* release.

I remember my promise two years back to make it more frequent... Well, it was damn risky statement, and it has not turned out great up till now. A shame. Yet here is that time and place: nowadays we have a full equipment to produce at least two issues per year, so expect a

new *Ledo Takas* at around April 1999 I guess. If anyone doubts - receive our sarcastic laugh... And we are very proud finally to be quite updated to what is going on in the scene! Interviews are as hot as possible this time. received just a few days to deadline...

In fact this is the last time we review all the music sent - it drives us crazy to ooze such number of stuff. Pick up review sections for more info whatsoever. That will turn into another challenge to feature the best records around, and more place will be dedicated for interviews & features.

Meanwhilst swallow this up - your best guide into plaguing world of wisdom. Let the beast freaks you out.

# EDITORIAL

Editor, TADAS KAZLAUSKAS

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**Price: 10Lt (Lietuva) / 4USD (postsoviet & Eastern European countries) / 5USD (r.o.w.).**  
**Ad rates: 70 USD - back cover, 60 USD - inside covers, 50USD - full page, 30USD - half page, 15USD - quarter page, 10USD - one eighth page. Trades for ad space are welcome.**

K a r š č i a u s i l i n k ė j i m a i : E g l e i & m a m a i .  
Hail to: *Frost, Alan Nemtheanga, Alvarin, Massacra, Vargher, Sotiris, Dreamlord, Brian & Antoinette/ Misanthropy, Kristian/Moonfog, Peter/Voices Of Wonder, Osmose, Joe Petagno, Saulius, Giedrius, Ričardas, Vytas, Lord Ominous* and everyone who tries to keep *Ledo Takas* as it is. Here lays our sword.

### PREFERENCES-SUMMER'98:

All of **ARCANA, HADES, EMPEROR, GEHENNA, MEGADETH** (*Peace Sells... and Cryptic Writings* especially!!), **MAYHEM, MORBID ANGEL, SATYRICON, SKYCLAD, WONGRAVEN**, particular from **AT THE GATES** (*Terminal Spirit Disease*), **DEATH** ('95), **DEUTCH NEPAL** (*Benevolence*), **FROSTMOON** (7" ep '98), **THE GATHERING** (*Nighttime Birds*), **IRON MAIDEN** ('80-82), **KEEP OF KALESSIN** ('98), **KRABATHOR** (*Orthodox*), **KREATOR** ('89), **MY DYING BRIDE** ('91-92), **NIDEN DIV. 187** (*Impergium*), **ORDO EQUILIBRIO** ('97), **SLAYER** ('83).

Available back issues (6Lt - Lietuva / 3USD - r.o.w. each or 15Lt -Lietuva / 8USD - r.o.w. for all three):

*Brainstorm #3* (40A4) - **Grave, Phlebotomized, Fleshcrawl, In Flames, Unleashed, Visceral Evisceration, Conscious Rot...**;

*Brainstorm #4* (40A4) - **In The Woods..., Celestial Season, Mayhem, Emperor, Opera IX, Misanthropy Records, Meressin, Orphanage;**

*Ledo Takas #5* (48A4) - **Mortiis, Immolation, Pazuzu, The Gathering, Hades, Opeth, Bal-Sagoth, Puissance, Theatre Of Tragedy, The 3rd and The Mortal, Ragnarok, Paradigma, Luciferion, Moonspell...**

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# HOTTEST BLOODY NEWS...

⊗ Satan's saviours with *Majestic Nothingness* **Abominator** from Australia, featuring ex. **Bestial Warlust** vocalist *Damon Bloodstorm* on bass/vocals have signed a deal with *Necropolis Records*. The album *Damnation's Prophecy* must be out pretty soon. They also support **Morbid Angel** on the Australian leg of their world tour.

⊗ **Arcturus** are finishing a drum'n'bass remix work on their swansong album *La Masquerade Infernale*. It must be released by their own label soon. Yes, the project ends its existence...

⊗ Infernal thrashers from Oslo, **Aura Noir** have also signed to *Hammerheart Records*, and must finish composing a new full-length this year.

⊗ **Babylon Whores** have recorded a new mini-cd *Deggael* with a cd-rom track named *In Arcadia Ego*. It is said to be darker and more complex than before. It is out via *Spinefarm* in Finland, and will be out on the rest via *Misanthropy* in autumn. A new full-length is planned for early 1999.

⊗ Power metal maniacs **Brainstorm** have recorded their second album *The Pure Essence Of Power*, where they show a more melodic and even more aggressive side of the band. Album is produced at *Kai Hansen's* own studio, and will be out on *Last Episode Productions*.

⊗ American label *Breath Of Night* announced some new goodies as well. Swedish **Sarcasm** debut *A Touch of the Burning Red Sunset*, being a piece of evil satanic death - total war, hate and blasphemy! Later on **Inquisition** (evil fucking grim and unrelenting bm with tormented vocals) album will be pressed. **Melechesh** new opus is under discussion, as well as Polish projects **Kraina Bez Wiatru/Perunwit** (pagan war folk music) split cd, Romanian **Negura Bunget** debut album re-release on cd, and **Fullmoon** new work to be announced...

⊗ Once on *Head Not Found*

opus, **Carpe Tenebrum** (*Astennu* from **Dimmu Borgir/Covenant** solo project) have signed with *Hammerheart Records* for a sophomore album. *Abyss Studio* is awaiting for him...

⊗ **Cathedral**, stoner doomsters, are getting busy with a new album, which claims to have more melody lines, although a couple of real old style snail's pace mourners also crop up. Tracks are named *God's Satanic Robots*, *Captain Claret*, etc. Expect it in autumn. Meanwhile their official video *Live In Japan* is out.

⊗ **Cold Meat Industry** is releasing a **Blood Axis** live cd of their performance in Sweden last year. On his own, **Michael Moynihan**, in conjunction with Norwegian journalist **Didrik Söderlind**, has completed writing his book *Lords Of Chaos*, which is a unique 350 page scripture of the modern black metal history. Many facts and opinions about 90's Norwegian events included.

⊗ American heavy-weights **Crowbar** will have a new album in late 1998 - on *Pavement* in States and *System Shock* in Europe. A debut *Obedience Thru Suffering* of 1992 has just been re-released, as well as *Past and Present* best of album with two unreleased live songs.

⊗ A **Darkthrone** tribute is currently being put together, though not like the usual tributes where the bands play normal cover songs. This tribute will see the bands appearing with their own interpretation of their selected **Darkthrone** song, including acts such as **Gehenna**, **Satyricon**, **Emperor**, **Thorns**, **Enslaved**, **Gorgoroth** and more. The album will be out this Autumn, via *Moonfog* for sure.

⊗ **Dawn**, as well as **Niden Div.** 187 and **Cranium** have lost a drummer as *Jocke Petersson* decided to concentrate on his job at *Sunlight Studio* as engineer... **Frederik of Grief Of**

**Emerald** is a session drummer for autumn European tour.

⊗ Swedish **Deathwitch** have finished the third album *The Ultimate Death* for *Necropolis*, featuring ex. **Dissection** bass player *Peter Palmadahl*. It is stated to sound like old **Sarcophago/Sodom/Mayhem**, and was mastered by *James Murphy* himself!

⊗ **Dissection** frontman *Jon Nodtveidt* has been arrested for murder.

⊗ An interesting **Hellspawn** compilation upcomes from *Earache*, featuring a collision of extreme metal and extreme techno music to form terrorcore. Batch of remixes and collaborations, including **Morbid Angel**, **A Bolt Thrower** compilation *No Guts No Glory* sees the light of the moon as well - with ultra rare eps *Genotaph*, *Spearhead* and bonuses as well. **Carcass** is a next compiled band, which *Earache* cannot leave out - July is the street date of their new comp. cd.

⊗ **Euphonious Records** have promised a debut **Mid Autumn Nights** album entitled *And I Entitled It: ...A Dirge* months ago, being a beautiful and sad classical/darkwave slab. Should be out soon anyway. Next endeavours must arrive from **Danes Solhverv**, who have completely changed the style, and mcd release of masters **Saturnus**, though with just a few new tunes plus live material. Later expectations include new **Withering Surface** and **Gigandhi** albums.

⊗ **Fadeless Records** schedule for coming months includes the long awaited brutal Dutch grave rock band **Mangled** debut album *Ancient Times*, and a sophomore effort of extreme Swedes **Vomitary** - this is promised to be a pure fucking death metal blast, whilst first 1000 copies include a special packaging..

⊗ **Grief Of Emerald** (check out **Dawn** news) is a new Swedish band signed to *Listenable Records*. Debut is named *Nightspawn* - out soon!

⊗ **Kreator** rip-offs **Guillotine** have taken some time before recording a follower *Scared To Death* as main members **Snake** and **Spider** are currently busy with **Nocturnal Rites**.

⊗ **Andrea** of **Hagalaz Runedance** has finished a book, which should be published till the year ends...

⊗ Dutch **Hammerheart Records** press new cds with a lightning speed (though not all of them are great). Soon to be out are **Danes Denial Of God** with mcd, **Aeternus** second opus *...And so the Night Became* (even more darker and intense) in October, **Bifrost** third work with dark touches and pagan lyrics *Mythistory* as digipak... In September **Necromicon** and **Thyrfinng** will tour with **Limbonic Art**, in November **Aeternus**, **Nocturnal Breed** will do the same.

⊗ Self-titled debut **The Haunted** album (with ex. **At The Gates** members) has been delayed by the claims of another band to the rights of use **The Haunted** as a band title. Curiously they are a demo band from South America, yet to record an official release.

⊗ July saw the release of new **In The Woods...** single (by the way, the second part of their 7" epitriology) *Let There Be More Light*, including a brand new *Child Of Universal Tongue* and a title cover tune. *Ovl.* and co. are currently working on their follow-up to *Omnia* - to be completed in autumn.

⊗ **Madder Mortem** is one of the latest additions to *Misanthropy*. A young band from Norway have already an mcd *Misty Sleep* in their discography. Their music is gloomy, moody and melancholic. With a female vocalist *Agnete Kirkevaag* they seem to record a debut full-length during the summer.

⊗ Old legendary **Manes** from Norway (or *Mr. Skei* to be exact) works hard on a debut album, claimed to be very fresh and original... out soon on *Hammerheart Records*.

Relogno

⊗ **Massacre Records** has put out **Atrocity's** *Werk 80* festival edition with additional tracks for summer... Upcoming goodies for late August and early September feature new albums by **Fates Warning** *Live*, **Forte**, **Veni Domine** *Spiritual Wasteland*, **Whiplash** *Thrashback*.

⊗ **Mayhem** are ready to headline the bm stage at the *Milwaukee Metalfest* this year, and also do two dates in Mexico. Right after they enter the studio to record brand new *A Grand Declaration Of War* full-length. It should be in early 1999 I reckon. Long-awaited live video of Bischofswerda show in November 1997 had to be delayed due to sound problems. The ultimate package might be out in autumn anyway.

⊗ **Merciless Records** latest endeavours count lp versions of **Bloodthorn** *Under The Shadow Of Your Black Wings*, **Acheron** *Anti-god, Anti-christ*, as well as picture 7" releases of **Desaster** *Ride On For Revenge* and **Acheron** *Necromanteion*. **Desaster** are with

a new album in September, whilst **Vulpecula** with a debut *Down Among Them* full-length - in December.

⊗ Three new cds are out soon from Slovakian **Metal Age Productions** either - **Mystic Death** *Voices of the Obscure World* (mystic metal), **Wayd** *The Ultimate Passion* (melodic technical metal) and acclaimed **Lunatic Gods** second full-length *Sitting By The Fire* (atmospheric, melodic & aggressive). All three bands are local.

⊗ *Presumed Guilty* is a name of **Misanthropy Records** compilation, which is set for autumn. It is based on the concept of censorship and boycott of music and art, which seems to be an important issue in our scene. It features many rare **Misanthropy**, **Elfenblut** and **Heroine** tracks. Cd features an exclusive painting by Norwegian artist **Tania Stene**, many quotes and statements by musicians and photos.

⊗ Nihilists **Monumentum** recently recorded a brand new

track *The Colour Of Compassion* for **Misanthropy** compilation, which is said to be reminiscent of their edarier material. New record is planned as well.

⊗ The second compilation CD from **Moonfog** will be out later this year, featuring again exclusive tracks from all bands. ⊗ Polish **Mystic Production**, which signed **Sadness** for the third full-length (recorded in summer) had to re-release their first two records in double digipak in May. Ask about it. The band goes on tour after the recording. Other than that

**Mystic** rooster gets bigger with **Cold Passion**, which perform metal between **Moonspell** and **Cradle Of Filth** with violins & keyboards (debut album is called *New Age Architects*), **Asgaard**, who play atmospheric metal with gothic touch and female vocals, still claiming to be better than **Theatre Of Tragedy** (album out soon), and **Necromancer**, who name **Moonspell** among their heroes as well (album *Seven Ways To Die*).

⊗ **Napalm Death** are currently holed up in *Chapel Studios* in Lincoln, England recording a new album. Early titles include *The Infiltrator*, *Clutching at Barbs*, *Next of Kin to Chaos...* due out til 1999 hits the streets.

⊗ **Necropolis Records** compilation *Thrashing Holocaust* will feature submissions from many own bands and **Desaster**, **Terror Squad**, **Sabat**, **Abigail**, **Inferno**, **Desekrator**, **Aura Noir**, **Nocturnal Breed**, **Lord Were** as well. Old school metal pyre for sure...

⊗ There is definitely something new at **Nuclear Blast** camp every month... These albums (among others) are scheduled till the end of the year: **Thy Serpent** *Christ crusher*, **Night In Gales** *Thunderbeast* - in June, **Mundanus Imperium** *The spectral spheres coronation*, **Sinner** *The Nature of Evil*, **Sinister tba**, **Dimmu Borgir** *Godless Savage Garden* (mcd) - in July, **Hammerfall tba** (mcd), **Death tba** (yes yes!!), **Darkseed**

# MYTHOS

have released their  
**new mcd**

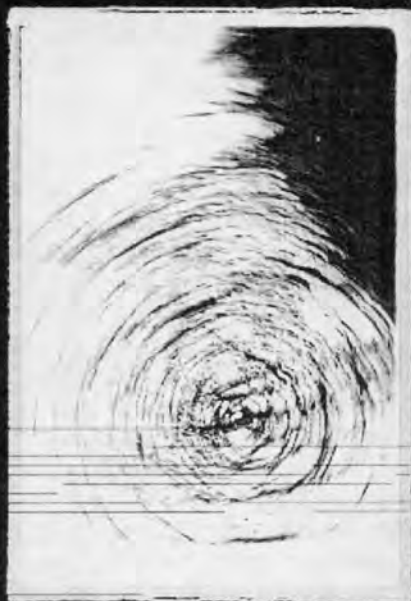
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tba - in August,  
**Hammerfall**  
*Legacy of Kings*,  
**Dismal Euphony**  
tba - in September,  
**Meshuggah** tba,  
**Crack Up** tba - in  
October, and so  
forth...

⊗ Quite a few rumours dwell around **Ophthalmia** after mysterious *It* decided to quit completely his career and gone out off the scene. Probably the band splits up after a new *Dominion* record on *No Fashion* is out, probably they will continue with *Blackmoon* (ex. **Dark Funeral**, now - **Infernal**) on guitars... **Infernal** put an mcd on *Hellspawn* **Records** right now.

⊗ American **Red Stream Records** scheduled a debut self-titled **Wejdas** album soon - it should be out when you read this. Check Lithuanian folksy ambient out... **Bethlehem** return after their majestic *Sardonischer...* with a mcd *Reflektionen auf's Sterben* in August. As well **Red Stream** prepare to start manufacturing merchandise for English **Mordgrimm** company in Europe.

⊗ **Rest In Peace Productions** continue to release Russian bands, and start cd business. **Tales of Darknord** album *Endless Sunfall* is out, **Cumdeio** *Through Eternity* and **Promontory** *The Hill of Hope* are soon to be released. Every cd is 15\$. New tapes from the label are *The Last* by **Tales From Darknord** and *Destroy To Create* by **Agathocles**.

⊗ Veterans **Satanic Slaughter** are ready to record their third album with a new line-up.

⊗ **Moonfog Productions** will release a new **Satyricon** album in Scandinavia, while **Nuclear Blast** will license the album for the rest of the world. Release is expected in early 1999, followed

by extensive touring.

⊗ A pure metal purveyors **Scepter** unleash the first cd/lp in September, out on German **Merciless Records**.

⊗ **Shiver Records** master plan schedules new **Sarnath** (recording with an orchestra), **Rinascimento** (double cd), **Tortura** (Portuguese atmospheric black/death), **Faerghail**

(Finnish black) and **VIA** *Sometimes Death Is Better pt. V-IX* (5 cd compilation box) for the rest of 1998.

⊗ **Solistitium** have a bunch of new records on the row: Greek heavy metalists **Blood Covered** and *Once There Was Honour*, German blackers **Gorbalrog** and *Untergang*, French dark ambient sickos **Asmorod** and *Toward The Chthonian Involution*, Finnish blackers **Horna** and *Towards The Rise Of The Nine*, and finally - long-awaited debut by Norwegians **Perished Kark**. As well **Nordwind** (Germany), **Azure** (Sweden), **Chant**, **Tunrida** (both - Finland), **Det Hedenske Folk** (Norway) are signed...

⊗ **Solstice** have done one exclusive tune *The Sleeping Tyrant* for **Misanthropy** compilation, that being a 12 minute epic in enigmatic direction. July saw them recording a new opus which is claimed to hit the racks in autumn...

⊗ **Misanthropy Records** have lost their American graphic designer **Stephen O'Malley**, who was deported out of Great Britain. Not for drug abuse but because label has not got a work permission for him. **Stephen** has set up an office in Los Angeles, where he will keep working for **Misanthropy**. Like he designs entire **Burzum** catalogue's lps to be re-released in limited 1000 copies each. By the way, all earlier lp releases are out of stock at the moment...

⊗ **Thorns vs. Emperor** CD will see the light of day this autumn. Here the two bands will do interpretations of the other bands' songs as well as new versions of some of their own tracks. Looks to be a very interesting concept!

⊗ Norway's own **Trelldom** have passed a hiatus, and are back with a 2<sup>nd</sup> album recorded at *Grieghallen* for **Hammerheart Records**.

⊗ **Usurper** have a new drummer **Dave Chiarella** (ex. **Funeral Nation**, **Disinter**) and recording their next effort for **Necropolis Horde** named *Skeletal Season* in July.

⊗ It is said that **Varg Vikernes** works on **Daudi Baldrs** video, which will be filmed and directed by **Annabel Lee** of **Blood Axis**. Lucky man to have such comprehensible guards behind his chamber...

⊗ **Ved Buens Ende** has got back together! **Carl-Michael**, **Vicotnik** and **Skoll** decided to write up a new album. I bet we should wait a while till they come up with studio-ready material...

⊗ One of the hugest metal events - **Wacken Open Air** in Germany takes place on 7<sup>th</sup> and 8<sup>th</sup> of August this year. But it has a **German Metal Week** as a bonus to all these crazy headbangers beginning since 4<sup>th</sup>

we guess. All in all - one hell of a metal mayhem or metal holidays if you want! Festival meets such a big number of bands that we cannot list them all, mentioning just **Savatage**, **Blind Guardian**, **Atrocity**, **Stratovarius**, **Kreator**, **Gamma Ray**, **Virgin Steele**, **Anvil**, **Nevermore**, **Iron Saviour**, **Tankard**, **Skyclad**, **Voivod**, **Old Man's Child**, **Nocturnal Rites**, **Covenant**, **Arch Enemy**, **Borknagar**, **Cradle Of Filth**, **Night In Gales**, **Sadist**, **Gorgoroth**, **Vader**, **Crematory**, **Hypocrisy**, **Sentenced**, **Pegazus**, **Temple Of The Absurd**, **God Dethroned**, **Tom Angelripper**... All in all - over 60 bands on four stages!! **Ledo Takas** staff were supposed to appear and prepare a stunning pile of festival reports, but bad luck forced us to postpone it til next year... A promise!

⊗ **Earache** sublabel **Wicked World** after troubles with compilation *Statements of Intent* are ready to deliver Finnish **Gandalf** debut *Deadly Fairytales* (groovy death), American **December Wolves** sophomore work *Completely Dehumanized* (black/thrash) and Greek **The Elysian Fields** second opus *We... the Enlightened* (mythic avantgarde death). Cds come in digipak edition exclusively... New signing is **Dawn of Relic** as well.

⊗ **Witchery** is a pure heavy metal band with a sick, sinister and blacky sound. *Restless and Dead* is their debut to be out soon, performed by **Mercyful Fate's** bass player **Sharlee D'Angelo** and **Haunted's** **Jensen** among others. Both guys tour with their main bands. Guys have also finished the mcd *Witchburner* with **Accept**, **Judas Priest**, **W.A.S.P.**, **Black Sabbath** covers. They have chosen **Andy la Rocque's** studio in Sweden.

⊗ **Jonas Berndt** of **Mörk Gryning** was signed with his heavy metal project **Wyvern** to **Last Episode Productions**. Melodic speed and power metal spiced, a debut album should be a killer.

-After a majestic top-notch *The Shadowthrone* album how have you managed to write a tremendous follow-up in the form of *Nemesis Divina*? That previous work was the most perfect form to combine various black metal hints into one wholeness.

-We always develop. The musical skills get better, and so do the composing skills. When creating *Nemesis Divina*, we had far better technical abilities than when creating *The Shadowthrone*, something that was actually necessary to make the material work. *The Shadowthrone* with its combination of different atmospheres is a good album indeed, but not our best effort in my opinion.

-You are ready for another crusade soon? I mean a new record. Could you tell just some things how it will sound, be named, different and special? *Nemesis Divina* can be a reference?

-Satyricon are currently working on the 4<sup>th</sup> full-length album, which will (most probably) be entitled *Rebel Extravaganza*. This album that is to be recorded late autumn / early winter this year, will be our blackest and hardest album so far. Fast, freezing, dark, slow, eerie, bizarre, intense... It will even contain some "groovy" themes in the vein of *Black Sabbath*. We try to avoid too melodic and heavy metal oriented stuff, as that would only ruin the devastating feeling of this our forthcoming assault. Then "nice" black metal sucks - big time!

I shall not compare our new material to *Nemesis Divina*. No two Satyricon albums will be alike.

-Writing your new tunes you try to reach some new musical dimensions, to cover some yet undiscovered landscapes, or better lead a well-known path, mixing it up with a perfect composing?

-A combination of the two, but we always try to be innovative and find new ways to express the atmospheres in our music. So there will be some experimenting on the 4<sup>th</sup> album also.

-Since the start your music was turning more and more intense, extreme, compromiseless. *Nemesis Divina* was like a final station? Is there a road to even higher level of extremity, or you start to calm down?

-Calm down?? Why?... No way we will calm down. The next album is going to be even more intense and extreme than *Nemesis Divina*, but not for the sake of just being so. Our music is always going to be varied, and "calmer" parts and songs will be present on *Rebel Extravaganza* as well.

-A new tour after the album release will follow again? I have heard you were not satisfied with first tour in 1996. Is it true you cancelled some shows?

-There is going to be a new tour following the album. The tour in 1996 could in general be described as problems, problems and more of the same - all due to the total lack of professionalism of our tour organiser, *Metallyssee*. Fuck *Johan* and his crew, may they suffer the worst of agonies! We cancelled some shows... Despite all shit, some gigs came out highly successful.

-*Nemesis Divina* cd layout was amazing. You spent loads of money on that? Do you think these expences were worth of the result? Will you come up with any majestic composition of details again?

-The *Nemesis Divina* layout was rather expensive, but no doubt it was worth the expense. The booklet is meant to show a visual side of Satyricon, and in order to express the visual aspect our music deserves, we put the money, work and creativity necessary into it to make it right.

The layout for the fourth album will not stand back for the *Nemesis Divina* layout. Exceed! Exceed!

-*Kvelduly* (aka *Nocturno Culto*) is not going to record bass once more? Then why you used him on *Nemesis Divina*?

-*Kvelduly* was a full-time member of Satyricon at the time of

# SATYRICON

## Extravagantly Rebellious

*Start was in 1992, when soon to become black metal leading duo Satyr and Frost took the corn of much promising project. Actually at the dawn of Satyricon it was Carl Michael Eide (Ved Buens Ende, Aphrodisiac, Inferno, Aura Noir) who put Satyricon in action. Yet first recordings were done with Frost already...*

*This is the ultimate force in today's black metal scene, and we are fucking proud to present a chat with highly intelligent Mr. Frost, who, according to his own words, is currently serving some time in jail and have some time to spend. Any news on this will follow in our upcoming issue, and thus far - Frost's answers. Questions were addressed to Satyr, who back then in June 1998 was very busy with work, so some specific things remain unanswered... Yet no complaints at all, just read it:*

recording *Nemesis*... Later he moved far away to the woods - just all of a sudden. He planned to stay in Satyricon, but longed back to a more desolate place. Satyr will take care of the bass on our next recording. I suppose.

-Tell me if you had any professional music education and if it has influenced somehow your manner to write and play?

-Neither me nor Satyr has any professional musical education.

-Some professionals claim it has nothing to do with their current musical experience. Do you suppose why it is so?

-Some professionals claim what? If I understand you correctly, what they may mean is that their musical education has only increased their technical abilities, without afflicting their creativity or style of playing. (Exactly - and this is an extra bonus for talented musician - ed.)

-You have some incredible ideas on drumwork. Do your contribution make music stronger? Any other drummer could fit more perfectly?

-I surely hope my drumwork strengthens the music of Satyricon, but I think the drumming on the forthcoming album will be a lot better than on the first three.

Who knows if any other drummer would fit better?

-Stepping back in time, don't you regret that let's say *Dark Medieval Times* could be recorded better, in a more perfect way, if it was done these days? Your music back then was still growing up or already was an individual matured creation?

-We were not exactly skilled and experienced musicians when recording our debut lp/cd. What we had was our black metal spirit and iron will. Satyr also demonstrated great creativity in composing.

If recorded today, considering the musicianship, *D.M.T.* would technically belong to an other dimension I believe. But we did the best we could do back then, and hence it is pointless to regret what is done years ago. Anyway, the characteristics of *Dark Medieval Times* are the mystic, dark, medieval feelings to it, atmospheres that would be difficult to capture in such a perfect manner one more time.

To the last part of your question: yes - and yes! Our music is always growing up as you put it, but each album is still an individual/matured creation. Exceed! Exceed! (seems like this is Frost's favourite expression - ed.)

-Stepping even further back, what are your thoughts about the demo? Why *Enslaved* were chosen as an other split part? You know them since early days?

-The demo is excellent - primitive, raw die-hard black metal with frighteningly bad drum-playing, chainsaw guitars and killer riffs. *Enslaved* then - whatever happened to them? *Yggdrasil*, their demo, is just splendid, and we wanted to re-release that one on the



split as it deserved more attention - at least in our eyes. The mini lp *Hordanes Land* was also a little masterpiece. But then what happened? *Hordanes Land* is characterised by innovative and creative composing, while the three full-length albums following it are characterised by the lack of the same. Personally I must admit that I find them to be quite boring, with some great themes here and there (like the opening theme on *Vikingligr Veldi*). Too bad, because *Enslaved* was a very promising band in their early years, and the guys are cool metalheads. Hopefully, the future holds far better times for *Enslaved*. Maybe they just drink too little beer - could that be the reason of their stagnation? (*Of course that is the reason, but who could believe it is true!! Well, Ivar has lost some kilos in last few years... - ed.*)

By the way, *Satyr* told me on the phone the other day that *Enslaved* had delivered a more than decent cover track for a *Darkthrone* tribute album about to be released. Could be a hint of better times.

**-How has it turned that Nuclear Blast started taking care on Satyricon distribution? Black metal underground hates this label.**

*-Nuclear Blast* gave us the best offer, that is why we did business with them. I suppose many underground people hate *Nuclear Blast* for their album release of the stupid christian project *Horde*. And that band surely deserves no respect from anyone! But then, it is *Satyricon*'s goal (not the main goal, though) to expand, and no christian *shit* shall prevent us in any way from doing so. If we were to stay away from the label giving us the best opportunities because of an unimportant, lousy band like *Horde* being on that label, that would be *Horde*'s victory, not ours.

Moreover, *Satyr* tried to make *Nuclear Blast* kick *Horde* out of the label (*cool! - ed.*) as just a project and will not release anything again.

**-What about true spirit and natural commercialism, which still takes presence, combination? You know - you deal with people who spread your stuff and gain money out of that... For example, do you bother that your releases are spread in lots of commercial shops?**

-We do not bother our releases being sold in commercial shops. And why the hell should we? Selling our stuff only through underground distributors and shops is absolutely no guarantee that just the "true" and dedicated people get hold of it.

And just to make that clear - *Satyricon*

will never under any circumstance turn into a commercial band. It simply will not happen that we change our music in order to sell more records. *Satyricon* creates the music that pleases us. There would be no problems making an album more pompous and commercial than you could imagine, but we will not, because such music sucks.

What is unfortunate is that it seems to be unavoidable that other earn as much, or more, on *Satyricon* than we ourselves do.

**-I have read in one interview Satyr claimed not to be a satanist. What about inverted crosses, satanic lyrics and overall approach? Antichristian and satanic do differ, but has much in common either.**

*-Satyr* is no satanist, he has never been and never said so, but he surely belongs to the darkside. *Satyr* does not believe in satan, and strongly hates religion. However there are other approaches to the darkside than satanism. Yep, read the lyrics; they reflect his inner world of darkness without being satanic. No question - the contents of the lyrics are black as are the music we play, but this blackness is not tied up with the deity satan.

What antichristianity and satanism have in common is an antichristian ideology, nothing else. Antichristianity does not have anything to do with a belief in, or worship of any deity.

Concerning the use of the peter cross (inverted cross), this is not only a satanic symbol, it is a symbol of the left hand path (the darkside), of antichristianity and really - of black metal. The peter cross is no doubt a powerful, evil symbol and should therefore be used with a certain respect. *Satyricon* has made use of this symbol, and we fully stand for the darkness it represents.

**-How Satyricon manages to remain so obscure unit? Even in Oslo legends are dwelling about the band. Elm Street is a place Satyr hates to visit?**

*-Satyr* does not enjoy himself on *Elm Street*, that is correct (where did you get that from?) (*it is no problem to receive such news when you visit the place yourself? - ed.*), but personally I drink some beers there from time to time. I used to hang around there a couple of years ago.

**-Tell me your opinion on works of Mr. Th. Kittelsen. I guess you have used him in the past absolutely not by occasion? So where is the key of his majestic works, full of natural mystery? And what about his work becoming a trend?**

-What was so magnificent with *Th.*

*Kittelsen* was his ability to express the mystique and the grimness he saw in Norwegian nature through his art. *Kittelsen*'s imagination was obviously very vivid, combined with unique talent and a profound interest in Norwegian myths. This resulted in numerous enchanting pictures of trolls and other mythological creatures, the personification of the black death a.s.o. we used a splendid drawing by this artist for our debut album, because it fitted the concept perfectly. Since then, a lot of bands have made use and misuse of almost every single *Kittelsen* drawing that could fit a black metal concept. It pretty much makes the magic disappear... still nothing can change the fact that the drawings are great.

**-You took part in a famous underground documentary Det Svarte Alvor years ago... Comment why just rehearsal shootage, no mention of Satyricon, and no interview was done back then? What about making a home video?**

-A rehearsal footage was all we wanted to do, we had no message we would like to share with the Norwegian people. The sequence was planned to be a lot longer (the camerateam was filming for about ten minutes!). And of course it should have been mentioned which band was playing. But the TV company fucked everything up... The whole documentary is ridiculous and completely worthless.

We have participated in another documentary as well, but did no interview.

"What about making a home video?" - what about *Mother North* then? (*I wanted to ask about full-length video full of music and not only ed.*)

**-Motorhead is your fave old school band, or you so much liked Orgasmatron? Tell me which older heavy metal bands you appreciate? Don't you feel that cover version was a shock for many black metal followers?**

-The fave old school band of both *Satyr* and me is *Bathory*. But *Orgasmatron* is a killer song, and we thought it could be made a bit rawer and more powerful - which we did successfully. I do not know how the bm people have reacted to the cover version, but I have heard some very positive comments. I do not care really, I think the cover sounds very good.

I am not that into heavy metal at all, be it older or newer, but *Iron Maiden*, *Judas Priest* and *Accept* have made some decent stuff in the past. Old *Mercyful Fate* and *King Diamond*, if you count them among heavy metal bands, are of course both great, *Mercyful Fate* being considerably better than *King Diamond*.

**-Moonfog seems to stand as strong as possible in these years of current trends. You think a neat choice of artists make it as it is? Is it true you work there as well? Will you ever sign a non-Norwegian band?**

-Not for me to answer. I may however mention that *Moonfog* stand stronger than ever as *Gehenna* and *Thorns* are signed to *Moonfog*, and presumably *Dodheimsgard* is to be signed as well. A non-Norwegian band may be signed, if only it is good enough. (*Satyr manages the label, if you wonder - ed.*)

**-Do your beliefs have anything to do with militaristic actions? Is it possible to reach the goal many black metal freaks try to through such experience?**

-Militaristic actions are great, but there are nothing in my beliefs that necessitates such actions. Also they may easily turn back on you - militaristic actions against christianity have resulted in a situation where the police watches our every move.

**-These described vikings, pagan traditions or natural mysteries should remain just in our books, not being forcefully brought to any other human, or on the contrary?**

-About pagan traditions and so on - I am not the one to talk about them.

**-Your comment on Satyricon by Petronius Arbiter. You think to invent something similar?**

-I began reading *Satyricon* by *Arbiter* some years ago, but strangely enough it got lost - I do not know how it could happen, but it just suddenly was not where I meant I left it. It is still gone, and I cannot comment a book I have not finished. (*The tragedy is recommendable, believe me, as it is so bizarre, odd reading... - ed.*)

To your second question: no plans about any such thing. Decadence and hedonism are not the most prominent traits of ours. *Satyricon*, c/o Frost/K. Haraldstad, Granstangen 16C, 1051 Oslo, Norway.



# PRIMORDIAL

Ancient Blood

-Let's start with initial part of your life. What was your youth like? Whether you had any musical education? And how have you started to take interest in music as an art form?

-I had no musical education as a child, my grandmother was a professional singer, but really I come from an unmusical family yet an artistic one. My youth was quite ok, I had a quite liberal and understanding family. I was always quite interested in music and I guess it began to take a grip on my life aged 11 or 12. I started singing at 16 or so and took a serious interest in music theory when I was 18 or 19, both structure and form. Nowadays as time passes I understand music more and more. I have always been interested in art in all its mediums... Music comes naturally to me.

-There were any projects before Primordial? Tell about that experience you had! Do you look at that time as your growing, learning to act and to take the music on your own?

-I guess the band started in late 1988 when Paul (bass), Ciaran (guitar) and Derek (drums) got together playing some sort of death/thrash. I joined them in 1991 and the music began to get darker and more intense, taking the bombastic and black moments of Bathory, the avantgarde of later Celtic Frost and the slow melancholic parts of Candlemass, Trouble, Sabbath, Nemesis, Autopsy (Mental...), Nemesis (Naihmass repeated it twice himself - ed.) and the like; I guess also early death metal like *Scream Bloody Gore*, *Leprosy*, *Altars of Madness*, so it was a hybrid form of all those influences. In 1992 we began to find our own sound and songs. We were called Forsaken and Mortiis in '91/92 prior to finding Primordial in late 1992. All this time was an evolutionary and ageing process... You live and learn. You have to find your feet before you can walk.

-How does it turned that Primordial happened to become your band & object of expression? It was the music which haunted, or the concept behind it?

-I am not too sure really, I always wanted to be in a band before I was. Perhaps it was my wyrd (or fate). In many ways we are not as a band as others are... Sometimes very fragmented and disjointed. I am not really too sure what you mean... but Primordial is integral to my existence... An inextricable link.

-By the way, ideologically Primordial is (or was) a pagan band? You are experienced to spread the pagan word around? And why not a satanic/black metal ideology, for example?

-Who said that?... (well, it was just my guess... - ed.) Never I.? I have no pagan word to spread... I feel there are rewarding ethics one can derive and adapt from ancient cultures and heritage.

*The Irish bards awoke from their winter slumber which lasted for quite a while after debut Imrama album was out in 1995. Then split 10"lp with Katatonia, yet that was no real new stuff. Guys were constantly working on new material, where perfectionism is a must, that new album would be removed from the genericism and banality of today's scene, according to them. A Journey's End, that new album is out, featuring 7 tracks of utter Irish melancholy. They also supported Mayhem on their 2 shows in November 1997, with a hope to engage a full tour later on this year. A frontman Alan Averill, aka Naihmass Nemtheanga was nice to make a feature as fancy as possible, describing his and his bands adventurous experience...*

However these must be used as a platform on which to build a belief structure that actualizes you for the 20<sup>th</sup> (and 21<sup>st</sup>) century. I prefer an evolutionary belief as opposed to one that existed 2000 years previous... There are lessons we can learn from ancient cultures yet we cannot be like them... too many people are far too romantic when it comes to this.

My beliefs are singularly evolutionary, they grow with me from day to day... and they are within the dark, arcane or personally structured satanic "life code". It grows with me as I do... The spirit of the rebel will is deeply within... Nothing is as it seems... We are all and nothing at once.

-Do you play black metal music? It is the term to describe not only music, but also the lifestyle and philosophy behind band members? Then I guess it is not the case with

Primordial?

-We never said Primordial was black metal as we never said we were pagan. To be honest it was both ridiculous and naive to expect black metal people to be into the esoteric side, as ultimately whether anyone likes it, it is music that is ruled by many of the same things as the music industry in general. There are people however who are within this scene who are seriously into such things, and I count myself as one, yet belong to none but myself. So to a certain degree you are wrong... Too many assumptions!

-Black metal scene needs violent acts against the church as grave desecrations, burnings and terror towards bullshit society? Do you support/enjoy that?

-What happens, happens... When you have a music such as black metal which

has as society would define it, extreme lyrics and image... it is inevitable that certain people will be influenced to perpetrate certain acts. Petty vandalism against the church only serves to bring the xtian community closer together to stand against such acts... In this respect the pen is mightier than the sword if one wants to fight xtianity. Knowledge is strength...

-Primordial were not the first band to leave Cacophonous Records. Cradle Of Filth, Gehenna, Deinonychus, Dimmu Borgir... What is the matter with them? Can you reveal the story with Primordial? Is it lack of promotion or money question that splitted you and the label?

-Lack of promotion and advertising, basic bad organisation and also money problems. However let's leave sleeping dogs lie... If a perfect label exists... someone tell me.

-Misanthropy have been showing interest in you for a long time? Were you sure to release a sophomore full-length there during the split lp days? Are you going to move onto any other label after some time?

-Who can tell anything. Misanthropy showed a lot of patience with us at a time when we nearly fell apart, yet we have conquered in the face of adversity and delivered *A Journey's End* to them. The 10" was just a good idea that got messed up. We were offered a 2<sup>nd</sup> cd by Misanthropy in early to mid '97 I guess. I am happy on Misanthropy... But I cannot tell if we will even do another cd.

-What was a concept behind split 10" lp with Katatonia? Many fans (including myself) have not heard these songs... So please introduce them here and compare them with your older and newer material. What about a lucky number of 777 copies it was pressed in?

-That was an idea Anders (Katatonia) and I had... Misanthropy liked it but several things got fucked up, not least the sound on our side. It is one song... A 1996 demo version of *To Enter Pagan* from our '93 demo (named *Dark Romanticism* - ed.)... Very rough and raw, pretty black metal in the old, cult sense. Compared to the newer material it is really primitive. 777? That is Misanthropy humour!

-I had a chance to see a bootleg video of your show in Cork, February '94. Do you remember the show? In my opinion the stuff you performed then was still not that great as on *Imrama* album...

-Yes, it was shit, pure shit... Forget that, burn your video... Terrible... please do not trade it... We have better videos than that...

-...your vocals were quite strange, yelling. Have you changed the style later on? And what about new album -





there are some changes? Probably more of narrative vocals?

-Yeah, the vocals are shit... I got too drunk and hyped, and there was no vocal in the front monitors... The vocals never really changed, they were just shit at this gig. Believe me it was the worst gig ever... And we are much better nowadays!. On the new album there is an even more diverse range of vocals... A lot of normal vocals, and many styles... You will hear soon. I am pretty satisfied with how it worked out. I try and portray as many different moods and atmospheres as possible.

-Can you reveal the language you used in *Fuil Arsa* and booklet of *Imrama* here and there. Is it modern Irish? Tell the story behind Irish heathen concept, and why you used language on one track only?

-It is Irish... plain and simple. It is called *Fuil Arsa* and means *Ancient Blood*, and is written in Irish for Irish people, and it is for those who still have a fire in their hearts. It is the one song I wanted to write in Irish... and it is done. It is the definitive article so to speak. There is no particular heathen concept... except a pride for Ireland within this song. E.U.A.

-Rituals, magic, occult practises take your interest? It has something to do with Irish origin, or probably these learnings have nothing to do with nationality?

-No, nothing particularly to do with nationality. I look at magic in a universal frame, with particular ideals and applications relevant to different people. Perhaps the names may

alter, yet the spirit is the same. My maxims would be of course forge your own path, as the greatest magic is always that which comes solely from you. And of course knowledge is the key and the strength. However it is a personal thing and something only a fool or charlatan would reveal all of themselves thus.

-The *Darkest Flame* was quite a controversial track in my opinion... First of all due to its resemblance to *My Dying Bride*! You respect doom/death bands? Probably wanted to keep *Imrama* quite dimensional?

-Ok, *The Darkest Flame* was written in 1992 with normal vocals, before MDB

started using them... And appeared also on our '93 demo, which is before *Turn Loose The Swans*, so there is that answered. Sure I like *My Dying Bride* a lot, *Anathema* are cool also. Personally I am into true or real doom... *Candlemass*, *Solitude Aeternus*, *St. Vitus*, *Brolas Helm*, *Pentagram*, *Solstice*, *Mercy*, *Nemesis*, *Sorcerer*, etc. That is real doom metal, anything that happens to be slow and has a death grunt is purely slow death metal. *Candlemass* was quite a big influence and we learned a lot from *Mr. Edling*... His singing on the *Nemesis* ep and also *Johan Langqvist* *Epicus*... influenced me to start singing. We will always try to convey many different atmospheres and emotions within our music. Pure and Passionate.

-Next thing - lyrics of this tune. What love you mean down there? And tell your point of view to love as a thing quite abstract to describe.

-The lyrics of *The Darkest Flame* basically deal with the ideal that if you cannot have a particular person, there is only thing to do... take their life so as no one may have them over again... roughly speaking. It is a rather Tragic and Morbid song... as if you have not guessed already.

Trying to explain love as an abstraction is relatively impossible and not something I really want to get into. I think there is enough of me in that song already.

-I find it strange to rid off the stage names, and to use real names instead. *N a i h m a s s N e m t h e a n g a* sounded cool and unusual! Probably it is a fairwell with your previous image?

-Well, no I have not gotten rid of my stage name. *Nemtheanga* is something I still use.

I suppose you get older and it seems less relevant than it did. And you mature from the reasons you originally chose them. To be honest corpse-paint and the like has become a parody... and you cannot stand still.

-I still have not had a chance to hear a new album at time of asking these questions, but according to you it is different? Don't you think changes are not supported by those who enjoyed *Imrama*? Or at least part of audience?

-As a band we do not consciously ever think how "fans" may react to our evolution... we play music really for ourselves. It is a bonus to hear other

people like it. However I think we have the good taste to create great music... I trust us if you know what I mean.

Our new album is *Darker*, more flowing, purer, more passionate and emotional, yet also far more musical and complex. Yet there are always those who will prefer our '93 demo to anything we ever will do... so what can you do? Like I said before one cannot stagnate, nor stand still, and we will not ever go backwards. We shall always be METAL though.

-What kind of genericism and banality of today's scene you mean? Black metal trend? So what exactly you achieved to stand above it, to unleash something unique?

-I really do think that we are creating something "Particular in the universal"... we just write our own music without any particular genre or band in mind. I think there are a group of bands challenging the structures and pushing the boundaries... like us. The genericism and banality of people who only wish to copy their peers or ape their heroes. Not just a bm trend, but any trend. I guess it is up to you to judge our efforts, yet I know we have created something personal and unique, ...perhaps you will prefer *Imrama*, but who knows?... (hmm... at some point you are right, but anyway new stuff impress as well - ed.)

-Can you name exact tunes or their separate parts from *Imrama* you think were weak, as stated in *Misanthropy Records* newsletter? I am so curious to know about that as I see no weakness at all!

-Well that is great that you like it, I really appreciate that. Well I do not think you are ever 100% happy with what you do, but *A Journey's End* is surely better than *Imrama* but it should be taken in the context that it is a different sort of album. I think the production on *Imrama* could be better. *Here I Am King* should be much stronger... However overall I think it captures a lot of spirit and passion, flaws and all! I am still proud of it.

-It would be great to learn about the bands which inspired you at the beginning, and your current favourite artists. Do you like symphonic and folk music?

-The bands which inspired us in the beginning were I guess *Bathory*, *Celtic Frost*, *Candlemass*, *Iron Maiden*, *Metallica*, then early death metal like *Morbid Angel*, *Death*, *Autopsy*, *Possessed* (1985), *Nihilist*, *Immolation* (1987-1990), then we were very much also into early

second wave black/death metal like *Rotting Christ* (*Sathanas Tedeum & Passage To Arcturo*), *Master's Hammer* (*The Mass*), *Samael* (*Worship Him*), and early recordings of *Mayhem*, *Varathron*, *Impaled Nazarene*, *Necromantia*, *Emperor*, etc... as I guess

we are from this generation and we were in contact with most of these bands from '90-92 etc... the new generation so to speak. And I suppose we played our part with our '93 demo towards the cult feeling at the time. Personally

speaking my favourite bands at present are *Manowar*, *Bathory*, *Celtic Frost* (1985-1987), *Candlemass*, *Solitude Aeternus*, *Iced Earth*, *Rotting Christ*, *Virgin Steele*, *Sentenced*, *Destruction* (1985-1986), *Blind Guardian*, *Fields of The Nephilim*, *Kreator* (1985-1989), *Possessed*, *Venom* (1980-1986), *Morbid Angel*, *My Dying Bride*, *Danzig*, *Emperor*, *Sacred Steel*, *Incantation*, *Vader*, *Nemesis*, old *Slayer*, *Motörhead*, *Iron Maiden*, *Judas Priest*, *Angelwitch*, *Mercyful Fate*, *King Diamond*, *Immolation*, *Rhapsody*, *W.A.S.P.*, *Amon Amarth*, *Dissection*... loads of stuff... also I like stuff like *Leonard Cohen*, *Tori Amos*, *Klaus Schulze*, *Nick Cave*, *Suede*, and some other darkwave/electro stuff. Yes I also like classical music and the odd bit of traditional music... The others are much more into traditional music. I guess I am the most METAL of them all.

-It seems that *Primordial* is the most successive metal band out of Ireland? Why has it happened and where other good acts are? *Cruachan* have disappeared somewhere... What do they and other musicians wait for?!

-I suppose so. I guess it just happened, we have also been together since 1991 so a lot of perseverance and not giving in... we are paid our dues in blood and sweat through the years... *Cruachan* saw dollar signs, decided to play pop/rock/folk and disappeared up their own asses. There are other good bands here, believe me you will be seeing and hearing a lot more from Ireland, from here on in...

So thanks for your support... Check out our new cd/lp and remember... MAKE IT METAL...

*Primordial*, c/o Alan Averill, 22 Station Road, Sutton, Dublin 13, Ireland.























would carry more variety it would be a masterpiece!

So far vocalist *Samej*, in spite of his wish to be as dark and preachy as early *Aaron* (MDB), lacks the bite against monotonous. And these slow, deathy riffs get you bored sooner or later. Why not to use more vari-



There are enough of eclectic effects varying the mind, but nevertheless I am not enchanted by this strange release.

One more time: *warning!* It is not any new Necromantia! It is a call from the past. Information can be supplied from *Wild Rags Records*.

### NECROMANTIA Ancient Pride Osmose

*Here we go again!* - It is a motto behind this huge produce by Greeks. Damn me but it is the best neo-neo-classic made thus far - strong catchy strict in your face metal, which might be called black, occult, dark or whatever you want it to be called!

Since the inception back in 1989 *Necromantia* has passed a couple of stages and with *Ancient Pride* they get what the real creative band deserves. Even if it is only 21 minutes of music (limited mp counts the fifth additional track *Spiritforms Of The Psychomancer*), it leaves you begging for more, so there is no other way - just to play it over and over, again and again.

So, here we have yet another *Necromantia* approach to the occult, and a new line-up if you mind. Right. I personally never knew their stuff, so let face the facts on this mini-album: *M. W. Daoloth* - bass, vocals, *Baron Blood* - 8 string bass, *Dlavad* - guitar solos (I, inferno - synths, *Yann's* the worshipper



*of Pan* - lute, classic guitar. I wonder where the drummer have disappeared or it is a computer there? No, it is unbelievable - sound is wet and real.

Nah, about music. It has kind of taken a pile of compromises and sounds more straight-forward, acceptable to a wider audience now. I guess it is due to a dozen heavy metal link - it is so obvious and Wool, do not get me wrong - no bullshit like a slightest step into commercialism is found! Just true ancient feelings put to music. Pick up mournful angst-ridden *Shaman* or folk/classic-tinged title track - a massive experiential Cd. Buy or die!

### NECROPHAGIA Season of The Dead Red Stream

Yes I have heard of this name years ago, yet it was my first ears damage with music of these four American sickos. Originally recorded and released in 1987, this album was decided to be re-issued in 1998, as many were asking about that. I do not know what makes these fans still adore *Necrophagia*, yet I am almost sure if I liked them in 1987, I would grab this cd fiercely!

(Unfortunately that is not the case, and everything I can comment on this dusky record (since remastered) is that I find it really outdated and pretty linear. Maybe they were one of the first to play harder music than thrash, but here is nothing to compare with 1986-1987 releases of *Sepultura*, *Death*, *Pestilence*, *Possessed*... I mean if *Necrophagia* were that good as is described in biography, this record would never have to be re-released, as it simply would have been re-pressed on and on during the last 10 years.

So let's leave it to their trust fans, and let that average music not make a bad joke on all these kids crazy for old school metal. It is funny to read in bio that *Necrophagia* inspired *Emperor*. Ha ha ha. Yet the band is reformed, creating a new much heavier record, so maybe it will be better than this old material? Cd costs \$14 (USA)/\$17 from *Red Stream*.

### NEFANDUS The Nightwinds Carried Our Names Secula Delenda

An obvious insignificant point of this album is lousy production, because guitar sound is so messy, drums (especially snare) thunder like beer cans, and vocals of *Demogorgon* make think they are very mediocre, used for about every second black metal album.

And in general *Nefandus* do not make anything groundbreaking, as they play typical nordic brn without identity at all. Their music can be identified with *Algaion*, old *Marduk*, *Unpure* and other Swedish hordes. Due to *Nefandus* keep mid tempos for the most part of this debut full-length, it starts to bore with 6' track. When they speed up at times, songs turn getting some fresh air, but not as fresh as it would suit my taste.

If there were less nordic brn bands, *Nefandus* would be an ok horde to enjoy but with nowadays overpopulation of such projects they must work twice as hard to be really noticed and enjoyed. In any case, blackers must check great cover artwork, inside pictures and layout done by the band itself. I guess they might enjoy it all (including music).

Cd is available from *Secula Delenda* for \$19, t-shirt for \$18. One IRC earns you an answer from:

**Nefander** c/o **Bellagor**, Smedsgruonplan 7C, 60213 Norrköping, Sweden.

### NIDEN DIV. 187 Impergium Necropolis

Total holocaust continues... After a debut demo, later pressed on cd (which I have not heard), here we get a debut disc of one of the most violent and really last outfit in the world. It contains members of *Dawn* (*Henke Forss* - vocals), *The Primordial* (*Morth* - drums, *Jonas Albrektsson* - bass) and *A Canorous Quintet* (*Leo Pignon* - guitars), who step aside from their more or less intelligent music elsewhere and concentrate on rolling torture with *Niden Div. 187*.

Only few black metal bands can show off with such an intensity: *Marduk*, *Mayhem*, *Diabolical Masquerade*... On *Impergium* you will hear only intense music - no slow downs, no rest for drummer and guitarists. That is also the concept behind *Niden Div. 187* - to create the atmosphere of absolute destruction.

Do not mistake them for bands like *Bestial Warlust* - these Australians actually grind the metal, while Swedish dudes base that extremity on blasting melodies in the best tradition of deadly style. Take a special listen to *In The Twilight Of War*, *Funerary Pyres*. *Henke* may be too extreme for those who do not understand the dark art (but of course) and indeed his voice reminds the battle of war.

If you can not believe the abilities of human strength, *Impergium* is a good proof you are wrong. So *Necropolis* once again guessed what is exceptional in extreme music world. Give them \$14 (USA)/\$16 for this 26 minutes cd.

### NIFELHEIM Devil's Force Necropolis

Three years hiatus has not changed bestial thrashers, as they still practise what they preach, as raw and straight-forward, thrashy black as it was meant to sound in eighties. In 1986 it is not so rare thing that was used to be in 1995, whilst *Nifelheim* were out with their debut self-titled cd. So, this new slab is not impressive enough to beat all other retro thrash albums up.

However, *Devil's Force* is a thick effort, featuring original *Nifelheim* line-up of *Tyran*, *Demon* and *Heilbutcher*. Obviously something to listen to if you enjoy uncompromising metal records. Moreover, "the new prisoner" *Jon Nordveid* himself did some session guitar leads on this disc, and I surely must mention one great breathtaking experience on *Satanic Masses*. As a whole *Devil's Force* is a bit more thrashy than earlier *Nifelheim*, yet me is not sure if it is a positive thing since black metal was easy flowing thing with Swedes, and their new approach seems to me slightly forced. Among 8 tunes *Heilish Blasphemy* is included either, and earlier version of it was featured on *Gummo* movie soundtrack last year. Can not say it is their best tune, as actually all compositions are pretty similar. Monotonous drum beat or so many times heard thrashy riffs definitely makes them sound too ordinary.

Finally it is your choice to pick old school thrash/black albums, yet I would prefer *Bewitched* or *Aura Noir* at the first choice.

### NIGHT IN GALES Siphylke

Now I see why this debut demonstration cd has such an esteem in underground, and is sold over 4500 units so far. A real success can be named these six tunes, regarded in September '95, just after 6-7 months since the band's inception! In spite of that quick way to the studio guys have obviously done a good job in studio, where their guitars-oriented death opened up for a professional sound system. Well, *Night In Gales* have taken the direction of nordic hype, and first of all their ideals were *Dark Tranquillity* circa '93. I must admit that Swedish band was better back then. There is no doubt about it, and in general this similarity is not the best thing for German five-piece. They definitely arose with a help of this wave. But on the other hand I have no complaints about this performance as it is really professional, arranged melodiously metal music with catchy rhythm section and bees-like guitars. My favourite track must be the opening *Bleed Atrish* or *Avoid Secret Vanity*.

Together with this self-released cd (\$10) get NIG t-shirt (\$20) or long sleeve (\$25) from:  
**Night In Gales**, c/o Jens Baste, Kalbsackswag 41, 46592 Voerde, Germany.

### NIGHT IN GALES Towards The Twilight Nuclear Blast

So after that success *Night In Gales* have displaced their original vocalist *Christian Müller* to *Elyon*. *Gooses*, released a limited 7" ep *Razor* with *Slayer* cover version, and signed to *Nuclear Blast*. Here comes the debut album with one old and eight new tunes.

Probably it made me produce a wrong impression at first - *Towards*... seemed pretty weak, much worse than *Siphylke*. Maybe that is the different

length of this release? Well, it is only 38 minutes long, but sounds quite monotonous. Probably I have missed this on their short cd and now must name this shortage. *Night In Gales* should work more to write more memorable songs.

Yep, after a few spins it actually starts to stick to mind, and the progress is definitely felt. New studio and experience make good for Germans. They have dropped down the speeds a bit, included more thrashy sequences and heavy metal feel, but still have not rid off Scandinavian shadow behind. This would be my biggest wish them to do - let's get an own identity, guys! Scene is overcrowded with such type of bands... Awake!

But that is the way to go since the start, so hell knows if my words make any sense. Again - pretty awesome album, yet not the highlight.

### NILE Amongst the Catacombs of Nephren-Ka Relapse



American death metal, praised and criticized so many times, actually lives on. Due to countless morons it turned into a stupid trend and built a huge army of clowns. But times have changed, and these kids are not taken seriously anymore. The scene got smaller, yet tighter. So when a good new outfit pops out, be sure it will gain enough of attention and probably even a reasonable deal as well.

That is what happened with South Carolina based three-piece (now a second guitarist joined), which has been practising the asses since 1993, since putting one tape,



one self-produced mod, and another official mod (via *Visceral*). It is a pity guys were unknown to me till this day. Their earlier stuff should be sick and really impressive. This description goes to their debut album, which had to be out on *Visceral* again, but the label has called quits, so... Nile have definitely won out of that!

Extreme band from States can not wish any better label than *Relapse*. Especially that Nile do not follow the path of ancestors - they rather make an own research in extremity department. Where else you can meet intense as fuck American dm, and breaks with Eastern ritualistic chants, shamanic incantations, doom, impending doom, which spreads its wings over you... I just wonder why Nile guys turned their minds to Sumerian mythology, still naming the album in Egyptian motives? Anyway, it is much better than your gore death metal lyrics.

I vote for their technics, innovative approach and totally packed music! A band to put an ear right now!

Nile, P.O. Box 6062, Greensville, SC 29606-6062, USA.

### NIRNAETH Haud'en Nirnaeth Abstract Emotions

Vocals, violins and keyboards make a deal on this record, thus it is naturally not metal, but a dark symphonic pagan black (?) as it is named by the label. Black is considered here due to screamy vocals every now and then - only *Knecht Smitan* (the only soul of *Nirnaeth*) is not good with his guttural depressive style.

This project was surely an experience motivated by *Mortalis* and staff. This makes many reviewers sick, but actually *Nirnaeth* revolutionary tries to create something unique, to put a soul into these sounds. As far as this cd goes it is a rather average, as *Knecht* did it simply not convincing enough. Music flows through your ears and almost nothing memorable is left. Keyboard line is pretty boring, too much joyful (even it is labeled as dark). As I have already told you vocals of him are a bit lousy, and I completely am against Polish language used. It sounds simply pathetic when every word is heard and not understandable. This language is not good thing for such music.

Only violin enriched tunes have some special charm, letting you enjoy the melancholy of this instrument. Yet again direct comparison with *My Dying Bride* appears in my vision. I want to

believe media words that next two opuses of *Nirnaeth* (they make a kind of trilogy with discs) *Nirnaeth Amroediad* and *Ania I Lome* will be a big improvement comparing to this average album. Cd (\$0.11/USD) and mc (10.1/6USD) are available from our mail order.

**Nirnaeth**, c/o Piotr Polak, ul. Bleiska 27, 43-400 Cieszyn, Poland.

### NOMICON Yellow Shiver

The destruction of Mecca city has just been. None other than *Tommi Launonen* - the heart and soul of *Nomicon* is responsible for that (whether any cunt of that city takes revenge on *Tommi* or not remains unknown)... You know *Nomicon* as a band behind split with *Sarnath* and 1996 band promo tape with much surprises, which is reviewed elsewhere.

So here it is - a new work, weird as hell, but metal again. Not like that promo tape. *Tommi* managed to get *Floope Latvala* (guitars) and *Janne Parviainen* (drums) from *Waltari*, as well as *Jamo Taskula* (vocals) from *Evermaster* together - a nice company indeed! He did bass and most of vocals himself!

So, what is that weird? Interesting use of keyboards, samples, female choruses, guitar drives and overall atmosphere! It is done in (death?) metal frames - for sure, but sounds like a cyberkiller. Like if you know *Soulgrind*, the releases of which were pretty lame, *Tommi* takes them by storm - arranging similar soundscapes and putting a hellish massive shelf with various bizarre extras. It makes some impressive. Hear it yourselves to believe!

**Nomicon**, c/o Tommi Launonen, Torckankuja 4 A 2, 00500 Helsinki, Finland.

### NORTHLAND Czernobyl Astral Wings

*Northland* is obviously overcrowded with atmospheric and black metal bands, and that is why a (bigger?) part of them sound very typical or even worse. *Northland* is one of the worst examples. To stand this almost hour-long work is unbearable. It is so boring and amateurish.

Mr. *Nahald* performs exceptionally everything here, so let's review his "amazing" work drum patterns are so repeatable, still he manages to make obvious mistakes and plays very untidy; guitar and bass are quite ok yet all the tracks it is the same and the same riffs, slow uninspiring metal. - Keyboards have nothing to do with overall tuning - it goes like another story almost all the time; and vocals are terrible, awful, fucking shitty squealing. Very very banal!

Haah, he wants to create an atmospheric black metal and the label calls it *diabolical forest black metal art*... Go better and kill yourself to let hear it be alone, for the right use of this world! Neither pay \$7 for a tape nor \$18 for a cd - a total loss of money!

**Northland**, c/o Nahald, Luinokua 24, 80-298 Grdansk 43, Poland.

### NUM SKULL When Suffering Comes Defiled

When everybody has simply forgotten this American combo (their one and only album was released 8 years ago), it just pops out of nowhere and delivers a decent dose of sulen death metal at its finest. Yeah, I remember time when the underground thing was hot news for me, and I have tried to contact *Num Skull* writing these pathetic letters to new people around whenever any flyer crossed my desk... Although they have never responded my begging for free stuff, here is their review!

It is not an extra brutal effort as you might expect, cuz *Num Skull* incorporated slow and mid-tempo stuff into their music. The point of sheer aggression and extremity surely prevails, but it is never drawn into gore/grind realms. Blast beats never get boring, just on the contrary - for me some slow parts could be shorter.

Well, it is *Immolation* and early *Broken Hope* what are coming to my mind right now. The same lyrical approach as well. I would really recommend *Num Skull* for death metal guys, cuz they dig deeper than any clone of *Suffocation* or *Internal Bleeding*. Get it from *Defiled Records* for \$14 (USA)/\$16. And if you believe to get an answer, contact:

**Num Skull**, P.O. Box 386, Winthrop Harbor, IL 60095, USA.

### OBLIVION Whimsical Upslow... Red Stream

Canadian retro release recalling 1987- era of thrash. Nowadays *Oblivion* are known as death band, but on this release they were a death clown of *Sepultura* - a mix of *Morbid Vision* and *Schizophrenia*. Add to that speed/thrash of 80-ies (Epidemic, Nuclear Assault) and basically that is about it.

One more time - for fans only. Three songs were supposed to be put on 7" ep back then, and this is the first time listeners had a chance to discover them. For 1987 it is a pretty good sounding record, and there is definitely a good pile of technical work in the studio. Of course guitar sound is too weak to be named brutal or terrifying, something similar to *Schizophrenia*. If you feel nostalgia for these times,



Rapture In Disgust (out now).

THE ROCKING DILDOS

On Speed Kron-H

QUO VADIS

Forever... Vomit

A bunch of excited reviewers reaction was what I had known about Canadian death metal band earlier...

I learned also from earlier that Quo Vadis used to play more American way of dm, and they developed into quite melodic riffing these days...

Not much fascination about Osмосе new series involving punk rock into their rooster. This French (?) band appeared from nowhere...

So, music is pure punk/metal, yet many hooks are simply stolen from Impaled Nazarene. Want to hear more punky version of satanic extremism?

Problematic to recommend this, unless you are drunk like piece of shit.

THE ROCKING DILDOS

Horny Hit Parade Kron-H

French punks do not sit on lazy asses, and hit the street with their next effort - it's sound is rip-offed from Impaled Nazarene...

If you hope to hear anything new - slay away from this shitty punk rock. Again the sound is rip-offed from Impaled Nazarene...

RAGNAROK

Arising Fear

Head Not Found

Antichristian nordic black metal art - that is twelve new tracks of Sarsborg sons



Ragnarok! If their debut was a tremendous highlight in typical Norwegian black metal vein, so this time Ragnarok strike back with even more majestic enriched by dreamy keyboard lines!

I do not know if there are many of readers who blindly adore this sound and style, but if yes - Ragnarok is a must! Comparing to their older tunes Arising Fear has much stronger feel to music...

ROTATING HEAD

Backwardness Shock Wave

Nowadays is no more rare thing to hear well put together Polish outfit, and usually they deliver catchy music, but it is also quite often when their releases are a bit outdated...

RAISON D'ETRE

In Sadness, silence and solitude Cold Meat Industry

After two years of silence Peter Andersson is back with his latest output, delivering six more compositions of howling dark ambient. Me is not a fan of the previous Within the depths... cd, nor I am so much fascinated by this disc...

S.A. ADAMS

Exiled on green st.(adv.) N.I.B.

Quite controversial stuff from the States. First of all - a great wonder why the label has sent this old (1993) release of the artist when he has already recorded two more albums...

SADNESS

Evangelion Mystic

Some things have really surprised me with this cd: provocative cover photo, Sadness deal with an (upcoming) Polish label, and new way of their music...



found, cuz Dantefermo was that link uniting their whole experience.

Actually it is necessary to wait a bit for Sadness third full-length album. Reviewed is just a hot taster put on a new label as if showing guys through the whole retrospective: one demo tune of 1991 (as well featured on Ames De Marble)...

SARNATH

Overshine Shiver

Master-slave relationship, where Sarnath are slaves to their heroes Sentenced. So - my mixed feelings about this effort, in spite of its strength and sticky playing...

SARTINAS

Demo CD '97 Ovaral

Introductory four tracker of Swedish death metal band from Västerås. These guys are lucky to get a cd deal with their first recording...

Speaking about the music presented I am less enthusiastic as that is again NWOSM with almost any identity even not falling into that mess of anonymous products...

is primitive and simple. Anyway, obtain this mod!

SATANIC SLAUGHTER

Land of The Unholy Souls Necropolis

Wow! A great album of thrashy/speedy black metal from one of the oldest band in Swedish dark scene!

Besides, here you get some new songs written in the same cool vein - fast and crushing unholy metal...

Ok, expect another album soon, and order both first records for \$14 (USA) \$16.

Satanic Slaughter, c/o Stephan Dark, Bydgetatan 352, S-583 31 Linköping, Sweden.

SATURNUS

Paradise Belongs To You Euphonious

Utterly prominent highlight of 1997! A stunning debut album of Danish doom/gothic/death metal monsters...

Even Saturnus have been jamming since 1993 and have done some neat death/doom music in the past (Fuck You... vol.3 compilation)...

Check out their dismal yet strong lyrics and buy this cd for \$20 (Europe) \$22!

SAVIOUR MACHINE

Legend part II Messias

The unofficial soundtrack for the End of the World, dark rock opera... these are two of pompous adjectives to the music of American five-piece...

I doubt if an odd vocal style of Eric fits die-hard metalheads tastes, as it varies between high trembling singing and gothic rock inspired low voice...

I hate operas in a classical way, especially that they are so boringly long. And this is not an exception since it lasts for 80 minutes...

Saviour Machine legend, MCM Music, Athener Ring 49, D-97084 Würzburg, Germany.

SEPTIC FLESH

Ophidian Wheel Holy

Very time Septic Flesh do a new album they are aware to keep the track of exceptional metal art, already presented with Mystic Places of Dawn and ECOTITTON...

Dragon brother Chris who was absent on ECOTITTON is back after his classical music studies. And that makes the deal. I am not sure whether he insisted on returning that more brutal feel to Septic Flesh...

They surely are on the topmost step of the earth, so I would wonder if their next output were still better than this or ECOTITTON...

Septic Flesh, c/o Solris Vayenas, P.O. Box 5058, 26004 Patra, Greece.

SHADOWDANCERS

Burning Shadows Abstract Emotions

Do not ask me why I am the last to review this old as hell mod of my favourite Lithuanian metal outfit - I will not find any reasonable excuse to lessen my guffin...

Sincerely I liked latest Conscious Rot demo more - it was very nice death metal music with melodious approach. Shadowdancers stepped much further into melody, doom atmospheres and gothic lands...

Shadowdancers, P.O. 465, 2007 Vilnius, Lithuania.

SHADOWS OF SUNSET

Reflection From Afar Faceless

Nothing stunning here, just the bandwagon jumping. Finnish four-piece jump on a recent train, plying between lands named as melodic death and black metal...

Some constant concentration on pure death metal would do good to the band, and first of all vocalist should take more grim and growly vocal style than these pointless shrieks...

Shadows of Sunset, Pasji Uotila, Aapelinkuja 4 as 1, 21420 Lieto, Finland.

SHEEP ON DRUGS

New Mind The Methadone Invisibles

Nota new album by sick drug addicted electronic terrorists, but a remix companion with many remade tunes from their previous One for the Moneyalbum...







**UNBURN**  
*Beyond life and death*  
 Big Big Tiger

A riddle what this band manifests with a name like that (they are not afraid of fire, or what?), but most probably Unburn strives for being noticed with intelligent provocative music, which can not be burned down (by pyromaniacs?). I have never heard about them earlier, and I guess this is their first recording to date. If it is like that - technical abilities and sound are ok, yet with better hopes for the future.

There are seven personalities in the band, including one vocalising girl, and two bass players - *Ruidoes* bass leads whilst *Telmo* keeps the rhythm. It is not a new thing anymore, but not that usual either. Unburn do not pretend to be a Portuguese answer to *Necromantia*, as they occupy themselves with death and doom metal music. So at least this makes them quite odd. Within intro and four tunes of mcd the second part is much more interesting, as only slow/mid tempoed death, spiced with keyboards and bass leads takes the game on first two compositions. Two latter songs pretend to be quite original due to various speed changes, bizarre energetic keyboard parts and brutality. At times it sounds similar to mighty *Pan-Thy-Monium*.

Still a bit immature, but do put an eye on Unburn - they might grow into another interesting act out of Portugal. A rare these days copy of debut mcd can be obtained from our address for 45L/12\$. Info get from: Unburn management, Joaquim Cruz, Apartado 31, 6300 Guarda, Portugal.

**UNCLEAN**  
*Ten, ktery se vyhyba svetlu*  
 Pussy God

For dilettants, *Master's Hammer* was a wonderful black metal band, up til 1992, when they released their second album. So far I have not heard anyone creating something similar. And at last one more Czech band revives an occult style, choosing totally identical sound for their music, and performing it the same way *Vlasia*, *Franta* and co. were doing! They use especially cold and majestic keyboard parts, as well as similar rhythmic structure (unfortunately, programmed for drum machine...). Be sure to hear *Flemnický Occultista* type of arrangements and deep guitar riffing too.

It is a *Pussy God* tradition to feature 6 compositions on their albums, timing at around 30 minutes. Unclean managed to get even 35 minutes, and they are "worth" of this exception. By the way, this is their second part of *Unclean Trilogy*, as they name it. The first was *Tam Kdesi v hlininách* (as a split cd with *Sorath*), and next will be a symphonic opera *Satane, orody za nas...* - pure satanic approach in the Czech lyrics as well.

From six tunes I like three last ones especially. First three songs are as if a bit standard, just catching you, whilst *Hadi slinga*, *U bran apokalypsy* and *Epilog - Princ* ornate pulse with masterful marching orchestrated black metal. Sometimes

filled with energetic tempos, and other times with lurking frightening atmosphere. Awesome.

Absolutely worth of *Master's Hammer* fans' boxcd Cd is available for 50L/15USD for 12L/6\$ for *Ledo Tako Productions*. Unclean management, Petr Homolka, Svobitkova 267/532, 40011 Usti nad Labem, Czech Republic.

**UNLORD**  
*Schwarzwald*  
 Displeased

Bio informs *Unlord* is a north European horde, acting since 1989 and being secret nobody knows about it. Here they live a first full-length after 3 demo tapes promoted or meant for sale. Ok, I am not sure musically - *Unlord* stuff is impressive in spite of its trendy nature. Black metal at its fastest with some slow downs, most reminding *Dark Funeral*. In fact, tuning and ideas are of pure extreme black metal, but influences of old thrash, death (first couple of tracks) and even grind (*Monarchy Dies*) are here as well, making me wonder whether *Unlord* just keep the spirit of metal in their tunes or actually have anything to do with other musical styles. Yet some atmospheric bursts of hate are really impressive - *Flowers of Fire and Blood*, *Blackbird*. The essence of modern black metal.

*Unlord* deliver really good techniques and catchy songwriting, but here I start to doubt about this project, thinking they are fake. First, strange is they refuse to answer letters personally and do it through *Displeased* (my guess - they are from Netherlands). Second, their stage names are not funny or at least pathetic: *Xzyphtillus*, *Gor-Gho-Phon*, *Sinbad*. Third, this range of different influences do not make me think about the bandwagon juggling.

All in all - mixed feelings about *Unlord*, or better - about their aims doing this project. Yet discover yourselves what these guys are pointing at, *Displeased* address.



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**USURPER**  
*Threshold of the Usurper*  
 Necropolis

A 34 minutes collection of old and new material, including *Black Funeral* old version. It is a tasteful release after *Usurper's* debut *Diabolosis*, and before their upcoming *Skeletal Season*. Probably the best way to describe this metamorphosis is that extreme Chicago guys improved their songwriting. It is that *Usurper* remained faithful to their violent style, but managed to put more memorable compositions.



I cannot say they did a brilliant version of *Mercyful Fate's* tune, as it is more like a turning *Black Funeral* a la *Usurper*, not bothering about the original. *Diabolical Slaughter* is weak singer with his angry style on this track.

Other than that this mcd includes really good, dark and extremely heavy songs, and I was wondering when I liked them. Indeed *Usurper* show their variability uniting strong and rudely extreme music, mixed with pounding slow vibrations and even acousted interludes. They dig quite deep, repeating heavy metal and hard rock standards, yet arranging it as possibly heavier.

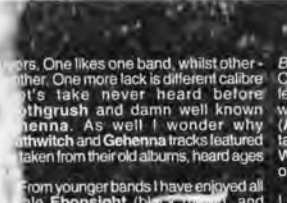
For those who hated *Diabolosis*... - try this for \$10 (USA)/\$12. In my opinion this horde is becoming listenable. They should surprise the scene with a new release if it continues the deal of *Threshold of the Usurper*.

Usurper, P.O. Box 388897, Chicago, IL, 60638-8897, USA.

**VIA**  
*Awakening - Females in Extreme Music*  
 Dwell

One more compilation from *Dwell* - this time really unique, as it features just female with one or several females in the line-up. I am sure that is *Rayshela Teige* (ex publicity of *Century Media*, now - *Dwell*) who has developed this idea, and finally it took that shape presented on this cd.

Leaving music for the last column of this review I should point out that introduction message has mission to tell the world ground that females are here to show they know and want to perform extreme music. Nice article is written by *Andrea Halgren* (*Hagalax Ruedance*), and featured bands are pictured to see these girls play their music-wise eleven groups play black death, sludge, doom and thrash. That why the compilation is hard to like for all styles



**VIA**  
*Sallone*  
 Sinbad

A compilation released by hard n heavy living company, which specializes also in publishing *Balbuster* magazine, and which manages to get some heavy-weighted articles for their releases. This is a low budget thing, so it is pleasant to see these bands contributing just for the fans - cd costs only \$12 and beside that you get a copy of latest issue of their magazine. So, many names are new even to your editor, and it is no problem that I am not adoring the music of half of these artists. I simply respect their effort put on this.

My favourites among 20 bands are progressive thrashers *Mystic Force* with their fire breathing composition *Among Infamy*, Swedish power metalers *Keegan*, who appear on *Sallone* with two tracks, as well as ex-*The Great Kat* guitarist *Michael Chlasciak* who has a new project *Isolation Chamber*, where this guy puts his insane ideas towards guitar and its surroundings. There are some more noticeable tunes like *Bird of Prey's* or *Karen Keady's*. To listen to some hard rock bands might be comfortable too, especially when they sing about burning in hell, ha

Well, if you seek for something heavy and progressive, or just feel hungry for 60's metal, your choice must stop on this cd, as it is quite rare nowadays (or in our magazine?) to see and hear such type of compilation. Order it from *Sinbad*.

**VIA**  
*Black Mark Attack*  
 Black Mark

That is a typical promotional release of any bigger label, including some of the hottest names within. A good cross-section of various metal styles is manufactured under this harsh monicker, too. Spedy death metal, traditional vibes, heavy, power and thrash styles as well - that is *Black Mark Production*.

*Bathory*, *Necrophobic*, *Yosh*, *Lake Of Tears* present tracks from their (mini)albums featured previously in our magazine.

*Edge Of Sanity* raise the actions of this cd with never released track (outside Japan) *Murder Divided*. In the vein of *Crimson* it is a great jewel in a neverending famous history of *EOS*. *Cemetery*, *Divine Sin*, *Memento Mori*, *Tad Morose* also contribute the tracks of their already released (mini)albums; yet *Ledo Takas* review them for the first time. *Cemetery* has deliriously went more heavy than gothic before the split and deservedly only a good laugh, *Divine Sin* is not bad power thrash from Sweden, yet very traditional, *Memento Mori* with a new singer is still great - heavy ritual with *Mercyful Fate* hints every now and then, and *Tad Morose* continue their progressive power metal conquests - mid-60's in my eyes. The best track is of new *Aggressor* album (yet to be released) with quite raw production but still same monumental death metal known from *Symphonium Of Rebirth*.

Pay no more than half of price on this cd.

**VIA**  
*A Call To Irons - A Tribute To Iron Maiden*  
 Dwell

Rify to state, but it is a weaker tribute album than others around. And I am sure it is the label to blame as it paid less attention to featured outfits and collection of names, than such tribute deserves. *Iron Maiden* was and still is a unique phenomenon, and such tributes should be nothing but steelhammers!

Just recollect *Mercyful Fate* tribute to *Listenable* or *Celtic Frost* on the same *Dwell* - almost every band has done a brilliant job. Here is completely another case. Should I say *Iron Maiden* are much more difficult to cover? No, it is not the reason. Many questions more serious can not free me to say good things on this platter. Why there are no classics like *Number Of The*



**VIA**  
*Hammerheart Records promo tape*  
 Hammerheart

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*Nocturnal Breed Triumph of the Blas-*

*Eden*, and especially profound *Solitude Aeternum* (*Hallowed Be Thy Name*). But when *Morgion* or *Vital Remains* try to growl *Iron Maiden* songs, sorry - it sucks. Vocals are no important in such a tribute! It cannot be just re-worked for death metal - it than sounds pathetic.

Oh, you would batter it as it does have a bunch of good music. Finally, it has something to do with *Iron Maiden*.

**VIA**  
*Candlelight Compilation*  
 Candlelight

60's metal, what *Candlelight* stands for: low qualitative dark music, ranging from 60's rock influenced *Eterne* and synthetic *Whores Of Babylon* to harsh black metal leaders *Emperor* and *Enslaved*. It is not that there is no weak outfit on this cd, but all of them are at least good in what they are performing.

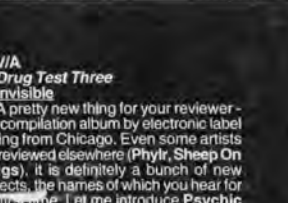
Only a few things that compilation does not do: *Novohaj* and *Decomposed* - two of the bands, which released the albums a bit earlier. From the other eight teams featured *Emperor* has two tracks (one from the split with *Enslaved*) as well as *Eterne*, *Beyond Dawn*, *Opeth* are reviewed twice here, and *Enslaved's* *Allföör Ödning* needs no comments.

Mentioning *Solstice* - they are brilliant doom outfit with traditional powerful riffs and memorable vocals. *Korpse* perform some catchy death metal with a psychic touch and own attitude. The last composition not mentioned is *Fall of Agade* by *The Whores Of Babylon* - a good gothic rock band with a progressive touch.

This cross-section of the label's music is half priced and fits *Candlelight* mood very well.

**VIA**  
*The Dawning of Pure Evil - Five Years of Necropolis Records*  
 Necropolis

American satanic label has made a name in last couple of years releasing more and more angst-ridden cuties. Actually it was established five years ago, and three first years of existence were spent on gaining some investments and new talents search. Putting this compilation in spinner is the best way to check *Necropolis* is no longer a distant label. It is a force delivering 19 projects in one light pack with thrash, death, black and speed metal. Latest tendency is to put more old school albums, yet *Black Necropolis* was started with is never forgotten too.



**VIA**  
*Drug Test Three*  
 Invisible

A pretty new thing for your reviewer - this compilation album by electronic label hailing from Chicago. Even some artists are reviewed elsewhere (*Phylr*, *Sheep On Drugs*), it is definitely a bunch of new projects, the names of which you hear for the first time. Let me introduce *Psychic TV*, *Bigface*, *Scorn* (at least this must be right) - in fact these artists are long-time industrial/ambient junkies. To say the truth, none of them is my favourite, but I have to give a thumbs up to a damn good taste to the spinner.

What really sounds promising are the bands quite new on *Invisible* poster: *Bagman* with a healthy drum'n bass madness, *Brits Out Of America* (with a label boss *Martin Atkins* at production) with a bit commercial approach, yet deeply exploring industrial horizons, as well as veterans *Not Breathing*, supplying a tune of techno/hardcore laced ambient from the latest *Sangre Azul* album. You will get here some pure dark ambient bands too, like a project *Dead Voices On Air* vs. *Not Breathing*.

As every compilation it has some worse tracks, delivered this time by jokers *Ammer Einheit* using German nazis speeches, and weak ideas of *Riuz*. In general people with opened minds must take notice on *Invisible* catalogue, and they should start with this, for later survey.

**VIA**  
*Ematofagia*  
 Ematofagia

The dilemma with compilations appears when they feature unsympathetic groups, when tracks are weak, production of them sucks, when lay-out is poor. I do not want to offend the entire Italian underground but most of bands featured here are very mediocre, just playing their death, thrash or doom for the sake of playing. Probably a bunch are still the beginners in metal scene (that is confirmed by never heard before band names - *Diskarika*, *Flashback*, *Undergrind*, *Eternal Sleep*, etc...), so give them a hand and wish to practice their implement as hard as possible, so far.

What about the label, I guess in spite of a heroic idea to support local scene, guys should have put more effort to find better bands or at least to compile the disc with professional mixing, as now sound level drops and then rises again... That is the lesson for the future.

Ok, from fifteen outfits I still manage to catch some promises left by atmospheric melancholy delivered by *Cryptorium*, quite an interesting blend of brutality and aggression from *Maelstrom*, simply arranged deathrash of *Emorrhage* *Corpe* and acoustic doom of *Eternal Sleep*. But to listen to third rate copy of *Metallica* or *Slayer* is too much, even for die-hard freaks.

A cheap way to check out young bands (50L/14USD from *Ledo Takas* address), but where is that hook to obtain this compilation, not any other?

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*Nocturnal Breed Triumph of the Blas-*







Edward Alexander (Aleister) Crowley [rhymes with holy] was born October 12, 1875 in Leamington Spa, England. His parents were members of the Plymouth Brethren, a strict fundamentalist christian sect. As a result, *Aleister* grew up with a thorough biblical education and an equally thorough disdain of christianity.



The life and possession of Aleister Crowley (1875-1947)

He attended Trinity College at Cambridge University, leaving just before completing his degree. Shortly thereafter he was introduced to *George Cecil Jones*, who was a member of the Hermetic Order of the *Golden Dawn*. The *Golden Dawn* was an occult society led by *S.L. MacGregor Mathers* which taught magic, kabalah, alchemy, tarot, astrology, and other hermetic subjects. It had the notable members (including *A. E. Waite*, *Dion Fortune*, and *W. B. Yeats*), and its influence on the development of modern western occultism was profound.

*Crowley* was initiated into the *Golden Dawn* in 1898, and proceeded to climb up rapidly through the grades. But in 1900 the order was shattered by schism, and *Crowley* left England to travel extensively throughout the East. There he learned and practised the mental and physical disciplines of yoga, supplementing his knowledge of western-style ritual magic with the methods of Oriental mysticism.

In 1903, *Crowley* married *Rose Kelly*, and they went to Egypt on their honeymoon. After returning to Cairo in early 1904, *Rose* (who until this point had shown no interest or familiarity with the occult) began entering trance states and insisting to her husband that the god *Horus* was

trying to contact him. As a test, *Crowley* took *Rose* to the Boulak Museum and asked her to point out *Horus* to him. She passed several well-known images of the god and led *Aleister* straight to a painted wooden funerary stele from the 26th dynasty, depicting *Horus* receiving a sacrifice from the deceased, a priest named *Ankh-f-n-khonsu*. *Crowley* was especially impressed by the fact that this piece was numbered 666 by the museum, a number with which he had identified since childhood.

The upshot was that he began to listen to *Rose*, and at her direction, on three successive days beginning April 8, 1904, he entered his chamber at noon and wrote down what he heard dictated from a shadowy presence behind him. The result was the three chapters of verse known as *Liber AL vel Legis*, or *The Book of the Law*. This book heralded the dawning of the new aeon of *Horus*, which would be governed by the Law of *Thelema*. *Thelema* is a Greek word meaning "will", and the Law of *Thelema* is often stated as: "Do what thou wilt". As the prophet of this new aeon, *Crowley* spent the rest of his life working to develop and establish Thelemic philosophy.

In 1906 *Crowley* rejoined

*George Cecil Jones* in England, where they set about the task of creating a magical order to continue where the *Golden Dawn* had left off. They called this order the A. A. (*Astron Argon* or *Astrum Argentium* or *Silver Star*), and it became the primary vehicle for the transmission of *Crowley's* mystical and magical training system based on the principles of *Thelema*.

Then in 1910 *Crowley* was contacted by *Theodore Reuss*, the head of an organisation based in Germany called the *Ordo Templi Orientis (O.T.O.)*. This group of high-ranking Freemasons claimed to have discovered the supreme secret of practical magic, which was taught in its highest degrees. Apparently *Crowley* agreed, becoming a member of *O.T.O.* and eventually taking over as head of the order when *Reuss* suffered a stroke in 1921. *Crowley* reformulated the rites of the *O.T.O.* to conform them to the Law of *Thelema*, and vested the organisation with its main purpose of establishing *Thelema* in the world. The order also became independent of Freemasonry (although still based on the same patterns) and opened its membership to women and men who were not masons. *Aleister Crowley* died in Hastings, England on December 1, 1947. However, his legacy lives on in the Law of *Thelema* which he brought to mankind (along with dozens of books and writings on magic and other mystical subjects), and in the orders A. A. and *O.T.O.* which continue to advance the principles of *Thelema* to this day. Love is the law, love under will.

***Do what thou wilt shall be the whole of the Law.***

Possible to say that a part of it you can easily find feature and impressions forests, where it is possible from Norway of *Lord Ominous*, described in previous *Ledo Takas* has intrigued me, and I decided myself to look around, what fascinates so much not only **Anubi** vocalist, but also a countless number of scene representants from almost all around the world.

Well, in truth wish to visit the Northern Abyss was kept in a head

Linkoping in Sweden - a music factory, a town may seem the most aesthetic and suitable place old times, so I would call this trip a dream which finally came true. So, one hot summer morning I have grasped *Eglé* by arm, and one day after we found ourselves in Stockholm already. In spite of we had no important meetings there, it was pleasing to look around the praised *Gamla Stan* and get loose in the shade of park, as the weather actually was not one of the rigorous. The city has lots of things to brag about, and even in the central

is named as *Cold Meat Industry*. People there should be influenced by this every-one-killing organization too, or maybe they were like that all the time in this delusive place? However, *Mr. Moller (Puisance)*

while only crossing the settlements. However the nature has a bad luck with his neighbors... One more fantastic place

Oslo met us with its shame - dirt in the streets and piles of lounging about niggers and other scum. It is totally incompatible things as with northern as well with Norwegian image in the world. And now I see why a part of people there think that nationalism is an obligatory thing - otherwise it would be impossible to imagine! Finally what is the value of Oslo black metal scene elite, if they are indifferent to these problems? Unfortunately, what was actual earlier, now seems to go away... Where are these grim fighters for Aryan race? Seems like they at last have no money and have picked up a viking final voyage point! Yet our intention should not stop even after that long ago bm was a weapon against the church, loomed the fight against which should not stop even after that long ago bm was a

Sweden was on our way back too - with its clean and tidy life and positive drivers around. Hitch-hiking indeed is an easy way to travel both in Sweden and Norway, especially for a couple, so if anyone still hesitates - go ahead! It is a cool way of traveling, especially if you have no money and have picked up a viking final voyage point! Yet our intention should not stop even after that long ago bm was a

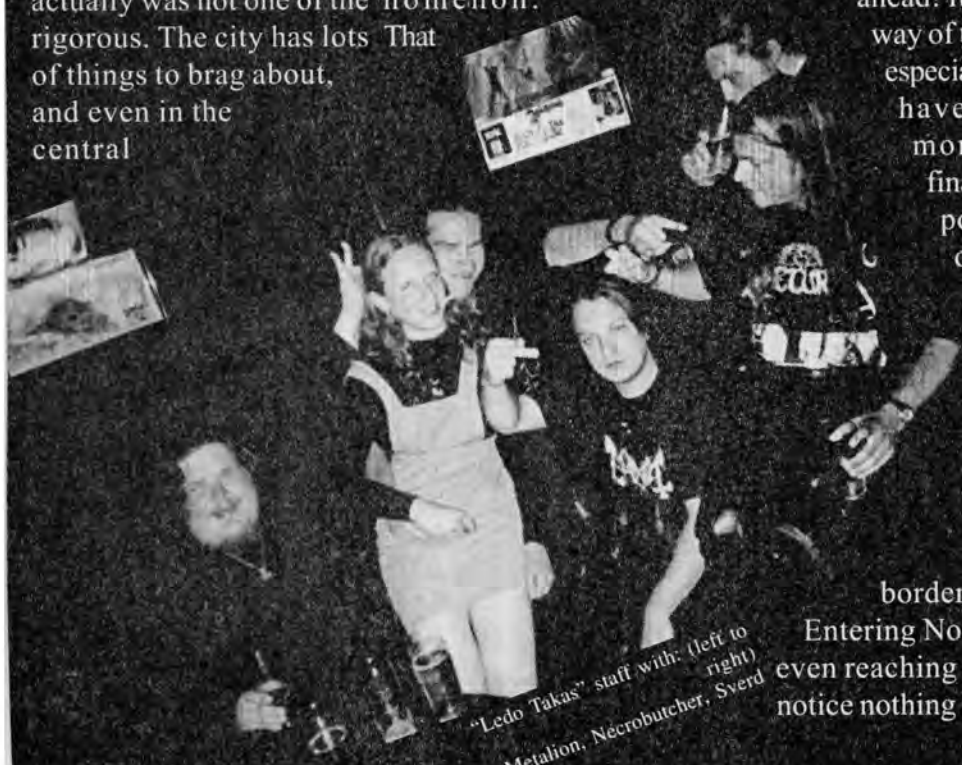
border. Entering Norway and even reaching *Oslo* you notice nothing new at all

the same winding hills, sticking rocks and forests... loads of jugged out trees, which disappear for a

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Back to impressions from one *Oslo - Elm Street* returned more us back to the reality. This place shows in the best way, where we have occurred to enter. In the very center of black metal! Yes, at the ex-

# THE LAND OF STONE AND FROST



"Ledo Takas" staff with: (left to right) Metalion, Nécrobutcher, Sverdr

# PART II

Editor dreams of comfortable sleep...

step! And it is no wonder to meet there *Hellhammer, Frost, Garm* or *Sverd* peacefully having a chat... Even not a totally bm pub, yet these people know their meeting place... Doubtlessly for everyone praising *Mayhem, Ulver, Ved Buens Ende, Dimmu Borgir, Satyricon* or *Darkthrone* it is the most unholy place in the capital of Norway, or maybe in the world... But do not think that cafe is full of fire breathing or innocent nuns bloodflows every night. Decently wrong boys!

Well, maybe these lads stand out of grey mass yet they are not anyhow special. The same long sitting behind a glass of beer, gazes into another girls and *can't remember how I returned yesterday home* things. The most ludicrous was of course to observe drunken *Metalion* and *Necrobutcher*, who

verbal war, which as it seemed would end with several *fuck you's* and like. Yet the fight has got an acceleration after the basist's threatening to butcher known *Head Not Found* boss, and a framed up hand use in fighting has turned into attraction. Seemed that it kept interest of even old *Elm Street* wolfs. However I suppose that guys have cleared up who is who. Of curse after they got sober. Moreover that a quarrel has started after any woman... So - pretty usual scene in bm circles?

Guess that is all about Oslo and its inhabitants - pay a visit when you have an opportunity! Away from black metal, and closer to indescribable majesty! Yeah, our path led upwards, to the north, to these places where Norway opens up in all beauty, forgetting that dirt and stereotypes of Oslo. Meaningless is to speak about the beauty of nature, as it is not renderous in

words. By the really comic. In general the way, photos give settlement is worth of out just a half of attention, even it reminds that majesty, a village more than a which stands decent town. In spite of there - in that you will find tracks left the land of by vikings, what is already stone and interesting. A pity that we frost. failed to visit *Mr. Y e s*, *Metalion*. Probably he ascending was still not recovered into after harsh fight with *Mr. one Necrobutcher*... That is why we had to look round his apartments outside. kilometre Ha, a house which height, all summer Lithuanian countryside has fatigue has disappeared, plenty of. And even had a and windy snow summits painted in yellow. Right, it has blown into faces... is said that there are many Even in summer it is talked crazy things inside, about 8 months long including a personal zoo... winter there... And even in Not just rumours!!

So, impressions of *Lord Ominous* and all others were surpassed. Indeed our presumptions were less pointed out. North is really a tremendous place both for an eye and body. I understand not only musicians but also painters who create after being impressed by majesty of their land. Otherwise it is impossible. Let's say, it is one of explanations why this country has so much talented creators. And great that in recent 10 years they have given attention to a darker side, in a sense creating an individual myth. One more in a long-time history. Myth, which has no definite beginning, nor may have the end. Myth, which exists by itself, continuing from the inside.

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-We can see & hear the run to the roots of heavy metal these days, and it actually became a huge trend. How do you react to its worn out concept? Won't it make you angry?

-Sure, it is quite obvious that more and more bands has started to play this kind of music, but in one way this means that people appreciate what we are doing. Of course there are some out there who do not have a clue about this kind of music, who are only into it since it is a supposed trend, but these insects will not last very long. We will punish them with the plague of the Devil.

-For many people it was at least unusual when bm people jumped on 80-ies metal riffs and image. Do you consider yourself a black metal personality, or just metal headbanger, and was it so since you started?

-I am just a satanist who happens to play metal. For some people this automatically puts me in the black metal category, but frankly I do not care much about this matter. People can label me whatever they want to...

-By the way, at what age you have got interested in metal? Was it the music that counted, or the image of some legends? You had authority among your mates?

-I got my first metal experience when I was about 8 years old and a relative of mine handed me some albums with Kiss. Of course I was drawn to the grotesque looks, their image and since my parents hated them it only made me more interested. But if the music had sucked I would not have been interested in the first place. They are still one of my favourite bands. It just rolled on from there to bands like W.A.S.P., Maiden, Metallica and so on.

-There was any heavy/thrash band among your early musical projects, or not? How have you come up to Bewitched? This idea popped out just in 1995?

-I have always enjoyed this kind of music and I started fooling around with the idea of having a band playing this style. I made some songs and then I contacted Blackheim whom I had known for years, asking if he was interested in joining, and from there you

## Soldiers Under Satan's Command



*Thrash/speed revival must stop as underground is fed up with trends. Let everyone choose his favourite style, not follow what is popular! Ledo Takas does absolutely not wish to get it bigger, and this article has another purpose. Simply we were so excited about Bewitched sophomore album Pentagram Prayer, that some questions had ultimately to be asked! Moreover that they were one of the first (if not the very first) to make old sound return.*

*Even we were wrong thinking Blackheim is a person to blame on that. In fact he and Vargher were forefathers of Bewitched, who had the idea based out of a common passion and the concept: to focus on old pioneering metal from the early eighties. With inspiration coming from the likes of Bathory, Merciful Fate and Venom, they have recorded Hellspell demo in 1995, after that a deal with Osmose arrived... Debut Diabolical Desecration album sold in 8000 copies so far, which was followed by tribute med Encyclopedia of Evil, and surely - new fucking killer album Pentagram Prayer... Blackheim since departed anyway. Vargher aka Marcus Norman is the soul of Bewitched, who by the way as well composes Ancient Wisdom music, reviewed in these pages.*

*Here follow his answers to highly intelligent questions about music spirit and satanism.*

know it... By the way, he is no longer a part of Bewitched.

-Which bands of the past had the biggest input in Bewitched music? Do bands of the past nowadays could overrun hordes like Bewitched, using better equipment? Let's say, Celtic Frost, Bathory... Imagine their classics recorded with 90-ies sound processors and samples...

-This is a difficult question to answer, but some of the bands who has made a deep impact on me are the ones I have mentioned before, the ones on the mini-ed we released, and bands like King Diamond, Thor... I guess you can figure out what kind of music I enjoy... To hear the early works of let's say Bathory, recorded with this day technology would be

interesting but in another way not. I mean, the sound on these old albums is kind of part of their magic.

-The only demo Hellspell was not distributed in the underground properly? Was it due to the lack of promotion, limited edition or just due to the record deal, after the signing of which you concentrated on the album material? Were there (on demo) any exclusive tunes?

-We only printed like 50 copies of Hellspell, we were very productive back then so we recorded the album not long after the demo was released. There was no need to continue promoting the demo since the album was about to be released. It is a collector's item. Anyway, all the songs can

be found on the debut album.

-When you look back at Diabolical Desecration, was it a perfect or almost perfect disc, or you see things which could be done better (that means, are improved on the new album)?

-Sure, you are never 100% satisfied. But since we only spent three days in the studio it is very good. We financed the recording ourselves - that is why it had to be done that way. With Pentagram Prayer we had more proper budget and you can hear that when listening to the album.

-Let's speak about Encyclopedia Of Evil... Title sounds so grandiose, let in my opinion you could work harder on the essence of tracks. Have you heard versions of Merciful Fate tracks Gypsy and Black Funeral by Emperor and Luciferion accordingly?

-Our intention was not to make the tracks as close to the original as possible (neither it was intention of both mentioned hordes! - ed.), we wanted to add the Bewitched sound to them. About the mentioned tracks I must say that Emperor version of Gypsy is brilliant.

-There is a bigger interest to Pentagram Prayer than to the debut? Probably it is due to Bewitched are already known in the scene?

-Pentagram Prayer has got a very good response, which is rather natural since it is our third release and we have done two tours for the first one.

-By the way, are you aware about Chilean black/death band Bewitched, which had some records not that long ago?

-We have heard of that band but I have never heard their music, it does not bother us that there is another band with the same name. People should have enough intelligence to keep us apart.

-Why on the sophomore album there is no black metal shade, even vocals are in pure traditional vein? Can you name it as an improved sound of Bewitched you wanted to make since the start?

-It was simply our progression, and we will continue to improve ourselves in this vein. It will be very obvious on the next album...

-Can blues music be satanic, or how to refer that final part of *Sacrifice To Satan*? Where have you got that crazy idea? What about cover version like that?

-I do not think we will ever do a blues cover, it was just something we wanted to do. Something different from our other stuff, something that would make the listener react. You know, blues was once considered the devil's music...

-I think my prejudice has quite less of ground (cover artwork and track titles), but on *Pentagram Prayer* there is a much stronger point on satan and unholiness of *Bewitched*. Is it so? Maybe on the debut you were a bit constrained to spill all the blood on the altar?

-Well, we simply had more time to write both music and lyrics for the new album, but none of the albums is less satanic than the other. Both of them are like a bullet in the skull of god.

-Tell please about your ideology, about the hell cult. Is there anything extra besides satan worshipping? Hell should be the place you would feel the most comfortable? Have you ever seen that place in your dreams? This worship of darkness lord has a based experience, it is kind of your lifestyle, or you try to show this evil side through the evil music?

-I am not entirely sure of what Hell will look like but I have a pretty good idea. I have not fallen for the christian terror propaganda, that is for sure anyway. Hell is simply an existence without the presence of god. I prefer to keep my satanism to myself, because there are so many people, especially in the black metal scene, who claim to be satanists without having any knowledge to back it up with. They only want to use Satan's name in order to make themselves look "evil", but they look like fools. Sure, they wear that inverted cross around their necks but why are they doing that? What does it symbolize? Most of them have not even read the christian bible, so how can they use that symbol? You have to know something about the subject you are supposed to be rejecting, otherwise you are acting very unintelligently. I am not saying that all the people who call themselves satanists are like this, but unfortunately most of them are. You have to know exactly what to focus your hatred on, and in my case that is god. Any person, movement or cult who supports the light is my enemy, and I hate my enemies wholehearted. They deserve no mercy, so if they support that spiritual energy called god, they contribute in making it stronger and therefore they must die. Their very existence is devoted to a deity that wants me dead and I must defend myself. To kill a true christian is for me a killing committed in spiritual self-defence. Unfortunately, most people are so unintelligent and spiritually blind. They do not even bother



to think about it, but by joining the Darkness they could be able to accomplish what they only dreamed about. I am not what you could call a "black metal musician - satanist", I am far beyond that. I am a religious worshipper of Satan. I am at war with that spiritual energy you call god. My whole life is devoted to scorn the image of god and the morals of christianity. I am not what people would call a "La Vey satanist", because Satan is a reality. Satan is an existing spiritual force, and being a Satanist means that you dedicate your whole existence to Him. After all, if people just opened their eyes they would soon realise that Satan is the true king of this world. Who wants a life without sin? And if you are living in sin, you are a fool if you do not show Satan your sincere appreciation. He is the one who blessed us with sin, we owe everything to Him. Each day I thank Him for this precious gift, and each day I become stronger in mind, body and soul.

-From the beginning you had (no less than) two big tours in Europe. Comment please each of them. Have you enjoyed that



hellish life on wheels & raging audience every night? Was there any trouble to tour with various types of bands in December'97?

-The first tour we did was together with *Ancient Rites*, *Sacramentum* and *Enthroned*. It was a great experience but unfortunately it suffered from bad organising. In December'97 we hit Europe again, this time together with *Enslaved*, *Dark Tranquillity*, *Swordmaster*, *Demoniac* and *Dellamorte*. It was a raging success for us and we had a great time. Even though I believe there were too many bands involved, I would never hesitate to do it all over again. Life on the road is pretty rough but we do not care since we are headbangers!

-You have an other project too. What are relations between it and *Bewitched*? How do you find time to rehearse and tour? Is it easier to compose & perform with the outfit we are talking about in this interview?

-My other band is called *Ancient Wisdom* and has a completely different sound, very slow and depressing music which can not really be performed live. Both bands are of equal importance in my eyes, but I spend more time on *Bewitched*, quite natural since we have to rehearse and so before going on tour or entering the studio. *Ancient Wisdom* is a one man band so...

-Do you find *Osmose* as one huge team? What are your favourite bands on the rooster? Why there is less and less black metal, and more punk instead of that? You support bands like *Disfear*, *The Rocking Dildos*, *Loudpipes*?

-*Osmose* has been nothing but great for us, they have really supported us and done a very satisfying job so far. Actually I have not heard the mentioned bands enough to comment, but you are right that *Osmose* are less focused on signing new black metal bands. After all, they got some of the best acts - why settle with less? All other bands worth a record deal are already signed to other companies.

-New mini cd *Soldiers Under Satan's Command* is already scheduled. Should it be another maxi with cover versions, or your exclusive material? Probably any older tunes, which had not made it on *Pentagram Prayer*? 1998 is a busy year for *Bewitched*?

-I have already written about four new tracks and I have a lot of new ideas so I think we will focus on making a new full-length album instead. It will be entitled *At the Gates of Hell*, an even deeper journey into the roots of metal. If you have liked our prior releases you will not be disappointed. The Hellcult will strike again! Thanks for your support.

Vargher. 666.

*Bewitched*, Box 4158, S-904 05 Umeå, Sweden.

-As Golden Dawn is your solo project you must have had experience in other bands before, or you were practising your instruments for a long time now. Am I right?

-No, absolutely wrong. I never played with other musicians nor I am capable of playing an instrument properly at all. My technical abilities on guitar, bass and keyboard are very limited as I never practised anything and always used my instruments only for composing songs.

-It was a long time from 1992 to 1996, and your biography is too dry about that. At least I have not heard of your demos or stuff like that. Were there any? Probably everything has started seriously only with compilation cd tracks?

-Both you said is right, I did release some demos and due to a compilation cd Golden Dawn caught the attention of the underground for the first time. The first demo was called *Lullaby* and was technically very weak, so I decided not to sell more than 50 copies. For the next demo, a split with my ambient project *Apeiron*, goes the same, but it sold about 250 copies via *Impure Creations Records* (now *Velvet International*). Then in 1995 *Pazuzu* contacted me for a contribution to his *A.B.M.S.* compilation album and so I got the possibility to record the two songs *Way of the sorcerer* and *Enigma* under professional circumstances. For those songs and the third demo *Way of the sorcerer* I got some really positive critics and so *Dark Matter Records* offered me a deal.

-Being a one-man band, you have decided to take professional additional musicians for your record, not to let a drum computer damage a job! And how has it happened that besides your guitar recording you used another guitar player? Didn't you want to record all guitar parts yourself?

-We did not use a drum machine because then there would have been the danger of giving the record together with all the keyboards an artificial, industrial-like touch and this is certainly not the sound I wanted for *The Art of Dreaming*. The guitar recordings were shared by me and *Martin* (ex. *Pungent Stench* by the way), because I wanted absolute perfection and I simply did not manage to perform all riffs/melodies in a perfectly skillful way.

# GOLDEN DAWN

*Unexpected and mindblowing - that is the description of Golden Dawn music. It is built by Stefan Traummüller, aka Dreamlord - a strange and solitaire creator, who refuses to share his dreams with others musically... Yet verbally Stefan was very kind to answer our questions below. Read and enjoy his magic.*

*Project started in 1992. Dreamlord had ambitions to express somber and dark feelings, underlined by hateful essence of metal guitar riffing and grim vocals. The basis of his compositions is a classical or medieval arrangements: flutes, kettledrums, bagpipes, winds... The style offers a great spectrum of ideas and concepts. Dreamlord poses a range of existential questions in there. Anyway, he used several guest musicians on the debut album, yet it made music even richer in emotions...*



-Tell me about a guy named *Bachbakuala-Nukswai*, who did (I suppose) some singing on *Beyond The Mortal Shell*. It was your idea to have him and his oriental melodic voice? Any comment why such thing is put into the album?

-This guy sang all melodic vocals on the album, but the oriental voice you seem to refer to is a sample. We just put it there because I found the acoustic guitar alone too boring and because I used an oriental scale there. The album is full of such little experiments, I think it adds a special vitality to my music.

-In general *The Art Of Dreaming* is not a usual record. Do you name it as pure black

metal yourself? Where these bizarre arrangements come from into your mind? You want to be as much avantgardistic or different from the mass?

-When I composed the album I was still very much influenced by *Burzum*, *Satyricon* and all those black metal bands I dislike so much nowadays. But I think that my mind and character is rather different from average, maybe my music seems strange to you in places just because I am such a strange person with strange thoughts and ideas. I am not interested in avantgarde, just in deeply emotional music with own identity and a bit of innovation.

-Don't you think it is easy to get angry or even hateful about

*Sub Specie Aeternitatis* for so-called true black metal people? How can you argument extreme yet dancable rhythm out there?

-Yeah, this short techno-like riff is one of those little experiments I mentioned before. I mean it is just boring to follow the same patterns in music as in whole life, that is why I always put some surprises into my arrangements. Those true black metal guys should stay away from *Golden Dawn*. I want to address to more open-minded listeners. As far as rave/techno is concerned, I think that this kind of music is potentially brutal and can also be meditative and atmospheric, maybe it fits with black metal better than you think. The only important thing is that a composer has to put his emotions into his music and that he does not limit his creativity through a commercial way of thinking.

-You were in touch with *Pazuzu/A.B.M.S.* before? If not, how have you decided to join syndicate, or how them made you involved into the organization? What about other black metal bands in Austria, which criticise or even declare war to your crew?

-There have never been any activities in the *A.B.M.S.* besides supporting each other musically and with the distribution of demos and cds. The only thing that connects me to it is my part on the compilation cd I told you about before. I do not care about what other Austrian black metal bands declare or not, I only care about serious things and try to reject all kinds of stupidity.

-Would you state *my job is to write music*, not taking care of various accusations or ideological fights existing in black metal underground? Music is the most important part of *Golden Dawn*, isn't it?

-Absolutely, my aim is to write emotional music and not to transform a certain lyrical message or ideology. I must admit that I do not know anything about accusations or ideological fights. As I said before, I do not want to waste my time with naivity. I do appreciate the fact that many black metal people at least think about certain philosophical and existential questions but they often do it in a very superficial way.

-What about combining artistic ideas and music with commercial business made of your records? It exists, as your record is sold to other people, and someone gains money out of



# Magician Enlightened By Golden Dawn

that. Does that spreading of your exclusive creation in commercial shops and distributors bothers you in any sense?

-It bothers me in a sense, yes, because as you said someone gains money out of this and this one was not me so far. But even if I should never see any share of this money, this is not the end of the world for me because I record my music just because it is a satisfactory feeling to create something, a cd is a kind of creation process, a child of the composer's mind.

-Response on *The Art Of Dreaming* was mainly positive, wasn't it? Have you got any bad review? These things mean a lot to you or you do not care of critics?

-To my great surprise I have not read a negative review to the album, all comments were positive. Even those who did not really like my style admitted that my music is original and individual. I do not care about those things too much, everyone is different, only those who are somehow relatives of the soul to me, will be touched by my music, all those who feel and think in a different way than I do, will feel indifferent towards *Golden Dawn*.

-What a stage name - *Dreamlord*, means for you? Is there any common concept with the name *Golden Dawn*? Why do you use your true name in the cd booklet together with stage name?

-I used this name just to separate *Golden Dawn* from my normal life, and the lyrical concept dealt very much with dreams and illusions in the beginning. Another reason was that the name *Dreamlord* was chosen by myself and my normal name not. The name *Golden Dawn* itself is of course taken from *Aleister Crowley*, but not for a special reason, it just sounds well and fits to the music.

-What kind of reality beyond subconscious are you talking about in your lyrics? One single lyric is printed in the booklet. Is it based on your research within philosophical and esoteric teaching? What exactly you are studying, what attracts your attention? Probably you try to invent your own theory about (sur)reality?

-Yes, during the years I have developed my own ideology as far as questions like: what do we

perceive, what is reality, why do we live for, what comes after death and so on go. I often connected life with a dream and death with the awakening in my lyrics. I studied a lot of philosophers of many periods and used their thoughts as stimulus for own ideas. As you have recognized I describe a kind of alternative reality, a different kind of perceiving reality. In my opinion reality is the product of our own experiences, just an interpretation of our mind. If we would stop taking everything as given and stop concentrating on our daily routine we could experience a separate reality where nothing is certain and energy, power and will are the keys to survive. The art of controlling one's dreams is one door to the other worlds, meditation and eradication of the self is another. *The Art of Dreaming* is by the way the title of a book written by *Carlos Castaneda*, who received teachings from a shaman and describes in his books his own approach to the world of sorcery.

-Ideologically speaking, you think that this kind of concept goes together with black metal, it has the same background, world of hateful anger? Or maybe you spit on black metal ideology, and want to join extreme music a la black metal with your potentially more intelligent ideas?

-I do not feel any hate or anger, I do not waste my energies through strong emotions for something or someone which does not deserve it. Hate is for me a sign of weakness. If I hate someone I allow him to disturb and harm me and my way of life in a certain way and I never allow anyone to threaten my balanced life. Enlightened and wise people do not hate, nor they are angry about anything. They live by their will and intentions and assess all consequences of their decisions. After they have done so, they walk their path without remorse. Let me also tell you that hate is a very dangerous feeling in magic, magic serves to create and not to destroy. The so-called black or chaos magic serves for nothing, it threatens the sorcerer's story path to enlightenment and unity with cosmos. It is useless to connect my ideas with black metal, black is for me the colour of secrets and lost wisdom but also of ignorance, un-wisdom and superstition. I want to

be enlightened, not blackened. -Have you ever performed live with *Golden Dawn*, or would like to do that?

-I have never and will never perform live. *Golden Dawn* is a studio project and no band.

-What is better - to have a tight scene, as it was a decade ago with metal, or to have a huge yet fake bunch of different people around, when it is difficult to judge about one or other project, as you are not sure how good or bad it can be?

-It is just as you said, you can never be sure about what hides behind the surface that often suggests quality and creativity that is not present in the actual music. Every idiot has access to expensive computerized studios and wastes sophisticated equipment with his uninspired crap. I think that one decade ago it was still an effort to get a record deal. Only the best bands managed to record a studio album. I am so tired of nowadays incest black metal scene with few leaders and thousands of followers. I mean, who of all those bands is really unmistakable? All bands sound so similar, there is nothing individual, their music, their lyrics, their photos - everything is convertible. But what I appreciate very much are bands such as *Hammerfall*. They are not innovative as well but they spit on all trends and play the music they always loved and let the spirit of heavy metal survive.

-Don't you think Austrian people are too much influenced by German culture?

-Germany and Austria have always been two different cultures, although our forefathers are the same. But you are right: history has shown us that Germany and France most of the time developed new ideas in culture and ideology. The Austrians have rarely been innovative which is maybe based on the long absolute reign of the *Habsburger* dynasty.

-Are you proud of Austria, its history, heritage, culture and people? What is your opinion on the Austrian-Hungarian empyrium ages ago and its crushing later on? Would you like to live in such a militaristic and huge country nowadays?

-The Austrian-Hungarian monarchy had the typical problems all multicultural empires have, it is almost impossible to rule such a huge country with many different

ethnic groups. No, I would not want to live in such a country which always declares war to its neighbours and is the same always threatened on its borders.

-Are you interested in ancient languages and folklore? Do you know that Lithuanian language is the most ancient among indoeuropean group with links to Indian Sanskrit, and that our instrumental music was probably the most important in the whole Northern Europe, even later on neighbours started to overrun our melodies?!

-I did not know about the importance of Lithuanian folklore but I really like Russian traditional music due to its melancholic character. I knew that your language is very old and that it is close to Sanskrit but I must admit that my knowledge of the old tribes in your region is limited, especially the part of history after the fall of the Romans is quite tricky and confusing. (Well, let me state that *Lithuanians* have nothing to do with Roman Empire whatsoever! We live in another end of Europe! - ed.)

-*The Art Of Dreaming* was recorded almost two years ago. I believe there is some ideas about next release of *Golden Dawn*. Can you prescribe its nature, working process over the record, and difference from the debut?

-Well, under normal circumstances I could promote my third album now, but due to massive problems of my record company not even the second album *Sublimity* is released. It is at least partly recorded but my producer is haunted by various private and business-linked problems. I do not know if he is able to finish the production with me. Fortunately another record company has shown interest in *Golden Dawn*, so maybe I will record *Sublimity* once again for them with different musicians. I can not tell you for sure. But what I can tell you is that *Sublimity* will become a very strong album, maybe a highlight. I tried to concentrate more on classical arrangements and bombastic structuring, but at the same time there is always thundering riffing and great twin guitar melodies, a bit in the vein of *Blind Guardian*, my favourite metal band.

*Golden Dawn*, A.5084 Grossmain 417, Austria.

Below are reviewed our colleagues. Some of them are really amazing, professional, serious and dedicated. A bunch are just trend followers, money seekers or morons. Let reader gets a clue who is who, and decides which magazines & literature to buy. There are several cult zines down here - get them! Of course, just a few can compare with the mightiest Ledo Takas, so keep us feeding with good writings, and you will get a place here. Till next time.

#### **Ancient Ceremonies #1 (24A4) magazine**

It is always disappointing to handle a top-notch way produced publication, contents of which are of terrible quality. This Portuguese paper has been published before, so guys do have experience. They decided to start officially, thus for restarting from issue #1 again.

I was really fascinated by its layout - perfectly put with crystal clear pictures and decent quality, loads of variation within every page, but still remaining one whole designed extravaganza. In a word it is a rare thing to see such high level job in the underground.

But the inside... made me sick. How have they managed to get an official licence to publish a magazine, having no English language skills? It irritates, nothing else. And their delivery is so poor, also imagination in reviews, limited interest in features. No wonder that interviewees can not understand questions. They are right to make laughs of them better.

I would really advise to ignore this issue, especially that plenty of better literature walks around. If Portuguese fellas add in vocabulary and in-depthness to their perfect quality and update information, let's still give them another chance. This issue is too thin, featuring *Mayhem*, *As Divine Grace*, *Callenish Circle*, *Lux Occulta*, *Obtained Enslavement*, *Obscenus*, *Incantation* and *Throes Of Dawn*. Available for \$4 (Europe)/\$5 from:

**Ancient Ceremonies magazine c/o Nuno Ricardo Santos, Apartado 60334, 2700 Amadora, Portugal.**

#### **Allantida #1 (20A4) magazine**

A weak debut volume by one local long-time metal supporter *Ruslanas*, who just recently has come with idea to put a publication. He has some ideas how hard is to prepare the first issue, and understands all mistakes new-born editors do, yet plainly follows a dilettante way so it is boring to read such things. Everything seems very mediocre and uninspired. As usual I get an impression *Ruslanas* has included any info he had access to, and he has not done any selection. That is why lots of casual articles appear, and there is no system at all.

Review section is childish and primitive. English skills are more than lousy. It would be done better in Lithuanian entirely. Now 30% is in English, 70% - in native tongue, but neither reader is satisfied. I think the only positivism is *Ruslanas* wish to participate and involve as much of those interested as possible. If it remains his main goal, we might get better and better volumes. But that will happen not now nor tomorrow.

Featured are: *Nahash*, *Mirage*, *Tales of Darknord*, *Astarte*, *Thunder Underground Productions*, *Inhuman*. Costs maybe 6L/3\$ or so.

**Atlantida magazine c/o Ruslanas Daniøevskis, Alytaus 4, 4120 Ukmergė, Lithuania.**

#### **Balbuster #3 (60B4) magazine**

Another issue of highly-rated international underground hard music report, enlightening the widest spectre of heavy music and having so much information that it is quite a problem to swallow it. Due to many contributors prefer hard'n'heavy, there is much of talks about metal situation, especially in USA, as well as some funny reviews on so-called extreme bands. Just one example: *Lithuanian Shadowdances* are named death/thrash band with atmospheric black influences; in other words - something between *Anathema* and *At The Gates*... Guys, please get some more serious people to write these reviews!

Otherwise, *Balbuster* guys and girls do

a perfect journalistic job when they stick to what they really know and love, so please take this magazine into your attention. Featured are: *Dio*, *The Great Kat*, *Stuck Mojo*, *The Almighty*, *Great White*, *Iced Earth*, *Psychotic Waltz*, *Overdose*, *Moonspell*, *My Dying Bride*, *King Diamond*, *M.O.D.*, *Consolation*, *Sadist*, *Type O Negative*, *Skold*, *Testify*, *Bile*, *Skunkweed*, *Floodgate*, *Black Crowes*, *Chum* and so on and on, including many live reports, news and information. You will be killed after the final chapter.

Glossy cover, newsprint quality, simple layout and usually reduced reading. Costs 10L/5USD, order from our mailorder.

**Balbuster magazine/Sinbad Productions, P.O. Box 58368, Louisville, KY 40268-0368, USA.**

#### **Balbuster #4 (84B4) magazine**

As never thick hard music report this time is definitely packed with more brutal music - that basically made it so thick and I guess more readable among thrash/death/doom fans. Moreover - journalists finally pay more attention to the subjects described, and it is a rare case to find any stupidly written review. Yet it still exist like *Awake of Crematory* is compared to *Type O Negative* (musically) and *Maxi Sepultura* (vocally), or *Evereve* happens to be similar to *Alastis/Tiamat/Therion*!! That makes me so sick, urgh! But once again - these terrible holes in their musical understanding are rare this time, and that is good.

Wherever interviews go, they are professionally executed, fresh and interesting. Of course, done in American way, taking more care on ideas of rock'n'roll than on any individual inner identity of each band featured. So, check out this time: *Geezer*, *Bill Ward*, *Metallica*, *Type O Negative*, *Machine Head*, *Fear Factory*, *Divine Regale*, *Spastic Ink*, *Angra*, *Domine*, *Wizards*, *Skrew*, *Cradle of Filth*, *Obituary*, *W.A.S.P.*, *Six Feet Under*, *Dimmu Borgir*, *Unleashed*, *Pain*, *Ashes*, *Krabathor*, *Slapdash*, *Deceased*, *Wobble*, *The Gathering*, *Fall From Grace*, *Galactic Cowboys*, *Yngwie Malmsteen* as well as usual reviews and articles. By the way, some of these are real pathetic when *Balbuster* journalists try to preach about alcohol and drugs harm... Very American thinking... Hey, let everybody die in his/her own way! Do not preach, dudes.

Ok, worth of investment. 10L/5\$ to our address.

#### **Dark Blaze #2 (40A4) magazine**

*Syrnagh* runs a *Dark Blaze Stronghold*, where magazine is one of the branches, dedicating itself to the blackest of metal, and the flyers I have passed through seemed very promising. Visually I was a bit disappointed as layout-wise *Dark Blaze* does not outstand. Only the cover is pruned whilst the rest of magazine is simply photocopied and there is less contrast you find in an average fanzine... Although it is intelligently designed with reduced gothic fonts, so there is no disgust to take it into hands.

Inside stuff counts... It is almost top-notch, if you ask me. Questions are serious to bands and always searching for straight answers. Review section has a critical point noticing all good and quite a few bad things. *Dark Blaze* has a strong ns attitude, so there is no place for bands and people of another thinking. Check out interviews with *Abigor*, *Armageddon*, *Capricornus* (ex-Graveland), *Xantotol*, *Dimmu Borgir*, *Gehenna*, *Avatar*, *Enthroned*, *Penitent*, *Vargariket*, *Puissance/Parnassus*, *Mordor*, *Malicious Records*, *Troll/Covenant*. As well there are some wise articles printed - on *Vlad Tepes*, church burnings, *Forbidden Site*, *Summoning*,

*Mithotyn*, *Xastur* and so on...

In short - an essential reading for every bm maniac, who gives a fuck to an average production. Order *Dark Blaze* for 10L/5\$ from us before it is too late.

**Dark Blaze magazine c/o Syrnagh, P.O. Box 67, 41-900 Bytom 1, Poland.**

#### **Dark Flowers #8 (52A4) zine**

Below average done work, not worth of standing high with nowadays excellent publications. I could bare it 5-6 years ago, but not in 1998. I actually remember myself doing something similar, but it was long time back... And this is the eighth issue!

Two girls and one guy take care just on technical side of music - nothing else. They have no opinion on arguable questions, and even do not try to bother what is good or stupid about their interviewed bands. In other words - no face of the zine, just a bunch of interviews/reviews. Can not say that they do it without aim - actually *Dark Flowers* support the scene, yet there is a minimal effort to get a clue about particular artist, and too much featured have no real identity.

Among many bands there are some bigger names, but chats with them surely are incomplete. The list counts *Dark Funeral*, *Alfred's Violin*, *Mithotyn*, *Mussorgski*, *God's Devastation* zine, *Aeternus*, *Blackend*, *Night In Gales*, *Mordum*, *Naervaer*, *Nomicon*, *Katharsis*, *Fadless Records*, *Insepultus*, four scene reports, reviews.

Another big lack - this rag is very unlight, it could fit in 24 pages easily and still would be not that tight as *Ledo Takas*... So much pages used in vain! By the way, girls separated ways with *Laszlo*, and he dropped *Dark Flowers* whilst entering *Freezing Flames* (see review below) team. A good idea. For those interested in *DF* - \$5 to:

**Backwoods distribution, Laszlo Kaposvari, Corvin u. 17, 3530 Miskolc, Hungary.**

#### **Decibels Storm #6 (68A4) magazine**

As I received a couple of previous issues of one of the most important French magazines, here is a brief info on them. #6 is released in mid'95, so it is a bit outdated, anyway - check it out just for \$3 (Europe)/\$4 from their address. Surely, at that same time *DS* was not so rich layout-wise neither included as many great bands as nowadays, yet there is plenty of information, reviews, news and surely interviews with *Crypt*, *Oxyplegatz*, *Misanthrope*, *Godflesh*, *Schizo*, *Fiaba*, *Opera IX*, *Fates Warning*, *Gorgon*, *Therion*, *Witches*, *Nightfall*, *Dismember*, *Benediction*, *Morbid Angel*, *Bolt Thrower*, *Godsend*, *Immortal*, *Alastis*, *Elend*, *Gomorrh*, *Dream Theater*, *Orphanage*, *Dorsal Atlantica*, *Grope* and *Konkhra*. As usual, find the article on *Midem convention*, this time in 1995. In my opinion, *DS* still preferred to support more of these signed bands in this issue, not the deep underground, and that is seen in review section, where demo reviews are selected while albums are reviewed without any selection.

For my taste interviews would be a bit longer, but if you want just concentrated important information on above mentioned bands - this rag is exactly for you.

Top-notch typographical work, including a colour cover with *Morbid Angel* on front. Inquire at *Decibels Storm* office (address below).

#### **Decibels Storm #7 (80A4) magazine**

What surprised me with this issue of *DS* - arrogant way of reviews! In my opinion this kind of "jokes" can be funny to the limited extent, but when there is too much of shitty and stupid talks - it irritates. That

is an exact position of some journalists who even do not listen to the music they pretend to review, and as if "work" in the most prestigious French magazine.

You do nothing to support the scene with such reviews, guys. It is pathetic to notice that in such a highly rated magazine. In spite of that, interviews and chats are as always great and interesting to read: *Kallsia*, *Enthroned*, *Cemetery*, *Akhenaton*, *Cannibal Corpse*, *Sepultura*, *Novembre*, French scene special (*Astral Rising*, *No Return*, *Loudblast*, *Massacra*, *Crusher*, *Sup*), *Respect*, *Angra*, *Immolation*, *Diabolical Masquerade*, *Midem '96*, *Orphaned Land*, *Wumpscut*, *Crematory*, *Sacramentum*, *Amorphis*, *Carcass*, *Bewitched*, *Hypocrisy*, *Sacred Reich*, *Cradle of Filth*, *Crisis*, *Gwar*, *Shadow Gallery*, *Impaled Nazarene*, *Moonspell* as well as show reports and many more... Anyway, next issue is better. Price is as issue's #6, address is below.

#### **Decibels Storm #8 (80A4) magazine**

With a print-run of 5000 copies this French magazine has topped to the ranks of most important magazines, dedicated to extreme metal music. In this issue guys have really added in layout department, so *Decibels Storm* now looks like a major encyclopedia filled with loads of exclusive (sometimes really funny) photos and graphics. Well, it is not another *Terrorizer* or *Kerrang*, but even black/white inside and colour cover looks pretty incredible.

Ok, look inside of these fancy things, as this time *DS* has as never much of interviews including *Orphanage*, *Dominus*, *James Murphy*, *Dirt Church*, *Grip Inc.*, *In The Woods...*, *Limbonic Art*, *Emperor*, *Voice of Destruction*, Portugal special with *Moonspell*, *Ramp*, *Heavenwood*, etc... *My Dying Bride*, *Cathedral*, *Cradle Of Filth*, *Entombed*, *Samael*, *Marduk*, *Heavens Gate*, *Ancient*, *Mercyful Fate*, *Evol*, *Bethzaida*, *Manowar* story, *The Blood Divine*, *Channel Zero*, *Satyricon*, *Desultory*, *Opeth*, *Sirrah*, *Fear Factory*, *Obituary*... bla bla. Impressed? Notice that this issue comes with a compilation cd of a very good quality, featuring many interviewed bands plus *Hades*, *Falkenbach*, *Aeternus*, *Edge of Sanity*, *Kampfar*, etc.

Just one thing should trouble *Frank Arnaud* and his journalistic team - more in-depth look to the artists, both in interviews and reviews. On the other hand, that is something with live interviews when time forces to act fast... Anyway, one of the best metal magazines these days, so ask for it at our address for 16L/9USD!

**Decibels Storm magazine, BP 25, 83501 La Seyne Sur Mer Cedex, France.**

#### **Epitaph #1 (16A4)**

Debut issue of local fanzine, dealing exclusively with local scene and having similar aims - to get some idea about local bands and people with dark minds. It is written in Lithuanian, so nobody else can read it, ha. To cut thing short: pretty limited fanzine with primitive points in both interviews and reviews. Something you tried to do in school. Hell only knows if *Epitaph* will grow into something more acceptable, or will die its catatonic death sooner than editor thinks. Hey, *Vaidas*, I do not want that to happen - you must prove you have started it for some serious reason!

Guess what? It would be useful to foreign people learning about local young bands like *Ars Moriendi*, *Angro Mainju*, *Sunless Land*, *In Dreams Buried Ages* - almost no one knows them! On the other hand, there definitely is not much English written zines taking care on teenager outfits.

These people definitely have no wise thoughts to lay upon, and most of the time they just show their dumbness, so probably

It is better to stay away from interviewing young bands? **Ruination** however is no better, putting their stupid jokes on every corner. Hopefully **Vaidas** will get more serious interviews next time. Lietuval - 3 Lt.

**Epitaph zine Vaidas Pilkauskas, Taikos** 167-16, 2017 Vilnius, Lithuania.

#### **Fear Of Life #5 (56A4) magazine**

What a pity, but here I have the opportunity to praise this great Dutch magazine for the last time... Do not ask me why **Arco** decided to stop it - I would not insult this man as he has been doing a great job all these years. At last it is his choice and decision, so why should everyone complain when scene is going on unstoppably...

This issue as always has many enjoyable chats with bands and artists like **Arch Enemy, Dew-Scented, Scarve, Decoryah, Repulse Records, Paradigma, Jacob Leonard, Theatre of Tragedy, Orphaned Land, Mythological Cold Towers, Osdorp Posse, Nembionic, Blind Justice, Lords of the Stone, Crack Up, Ydrassil, Pentacle and Phlebotomized**. Together with uncountable amount of reviews you will get another part of Australian scene report (or in fact an additional article to that, which was published in issue #4).

One thing which does not attract are these short reviews. Even **Arco** had millions of stuff to describe, he must have given more place for the bands. In my opinion this style is a bit arrogant as short reviews do not do anything for reader. Ok, at last this practise was used in a previous **FOL** issue too.

It is your last chance to obtain this neat intelligent paper, written in an easy style! Mail 10L/5\$ to our address, nothing more, nothing less.

#### **Forever Slain #2 (16B4) zine**

American write-up dedicated for black metal, which has much to do in improvement region. Basically **Joe** must work harder to invent original questions (not these usual boring shit like *your side projects, band history, how is the scene in your town...*) and completely change his attitude towards reviews section - it is still very amateurish and has nothing in common with the critical reviews.

One good thing which is really important is that **Forever Slain** has nice attitude in choosing the bands - almost no shitty trends are featured. Just check out the list: **Behemoth, Det Hedenske Folk, Demonic, Kampfar, Dark Funeral, Malignant Eternal, Gehenna, Azazel, Windir, Northland and Bewitched**. Yet no presentation imprinted, simple questions and answers and for example **Demonic** had to answer just 5 short questions. Can you name it an interview?

Layout is non-existent here too. Quite a riddle to get a clue where one interview ends and another begins, or vice-versa. Photocopied, attached B4 pages... If these great bands still intrigue you, get this zine for \$2(USA)/\$4 from:

**Forever Slain zine, c/o Joe Sibley, 52 Lakeside Dr., Highland Mills, NY 10930, USA.**

#### **Freezing Flames #2 (4A4) magazine**

An intelligent writing from Hungary! Definitely something worth to check out, even if you are used to luxurious colourful or neatly designed and written magazines. **Freezing Flames** is both tight with bands to feature and things to compose and release. Just interviews are a bit confused layout-wise, as on the same page one interviews and another starts, whilst there is no strict line drawn between these two! I guess the wisest thing is to publish interview on every new page.

Ok, out from these layout matters, **Zsolt and Emese** talk with **Cromlech, Mind As Mine, Det Hedenske Folk, Crematory, Darkclouds, Apotheosis, Falkenbach, Lake of Tears, Nuclear Death, Penitent, Algaon, Wellenbrand, The Marble Icon, Amarn Tears, The Blood Divine, Amon Amarth, Dismal Euphony, Archaos, Grand Belial's Key, A Canorous Quintet, Infernal, Darkside, Darkness Is My Pride, Bak De Syv Fjell**. Good questions (still with

space for improvement), but sometimes they seem to lose the way within philosophical sense of their thoughts. Plus I feel a slight influence from interviewees to editors opinion-wise. Anyway, this magazine is an obvious investment so inquire it for 10L/5\$ from **Ledo Takas** address.

**Freezing Flames magazine, c/o Zsolt Ptalzgraf, Kinizsi Ltp. I/b. III/11., H-7400 Kaposvar, Hungary.**

#### **Hellfire #2 (4B4) magazine**

This work is unique as it includes the same material written in English and Spanish, and what is characteristic - the same things repeat twice. Exception is only done in review section, which is entirely English. It definitely is a big plus for Spanish speaking countries, but idea to publish two separate versions is more appropriate as far as I am concerned.

It would be cool if **Hellfire** contained twice as much information. Now there is too less of material, so when it repeats - picture gets even worse. Easy to get through it in maximum two hours. Such zines are named by myself as starters. Mexican fellas did started recently. Thankfully they have some knowledge and experience with it. Interviewees are picked not accidentally: **Immolation, Ajna/Descent magazine, Morbid Angel, Katatonia, Cenotaph, Therion, Uja Gehret/ Century Media Records, Dark Tranquillity, Mortiis...** But more in-depth views would do better. Too short interviews for my taste! Reviews are surprisingly to the point, even being quite short. Guys have some reason to put them.

Besides, a Mexican scene report, labels' profile from many countries, and info about underground bands, many ads. Yours for 10L/5\$ from **LTP**. One reason to buy this - very up-to-date stuff, and firm belief in future improvement.

**Hellfire magazine, Apdo. Postal 1199, CD. Juarez, 32000, Mexico.**

#### **Hootch #2, #3, #4 (28A3) newspaper**

Hum hum. What initially looked like a great idea to feature underground and spread a name on any type of bands, and give it for free in all cool shops around Sweden, Finland, Germany... after a brief read happened to turn into pissing everybody off punkish newspaper, having so less attitude towards heavy music. That is basically two guys among others handling metal in these pages, and one of them is ex. **Belial** vocalist **Jarno Koskinen**. I still wonder how the editor ignoring or even hating actually metal can bear them?! Indeed there is a bunch of metal reviews, but not that much of inties at all. So, what is the hell about **Hootch**?!  
It does feature many shitty rock/punk/hard/pop music, and the most part of these inties are worth a crappy ass-wiping, no more. Yet as I mentioned it has also **Mercyful Fate, Sentenced, Dark Tranquillity, Left Hand Solution, Legenda, Gwar, Emperor, Meridian, Therion, Serpent Rise, Within Temptation** too. These are from all three issues altogether, so it makes a bearable pack at last. Dig **Hootch** if you can not live without these bands' thoughts, or want to know about other (dumb) music either. 5L/2\$ from **Ledo Tako Produktai**.

**Hootch newspaper, c/o Jarno Koskinen, Sirkkalankatu 3 B 25, 20520 Turku 52, Finland.**

#### **Isengrim #1 (45A4) magazine**

Some guy named **Kristian Piillä** is responsible for the above mentioned literature, coming from icy Finland. In spite of his debut volume, this man shows his high potential - not only due to luxurious in-depth thought-out interviews and articles, splendid English language knowledge, as well as much experience within his articles. All of that is really impressive, especially noticing his preparation throughout long months before. But this guy simply has a journalistic talent to intrigue, and I mean these provoking questions to identify the interviewees on one or another point. Just too much repetitiveness makes some harm to them... Also **Kristian** is much influenced by Norwegian **Einherjum** magazine.

Anyway - find long talks with **Wallachia, Crimson Midwinter, Dodheimsgard, Oddin (Einherjum magazine), Sigh, Faerghail, Teemu Kautonen (Darkwoods My Betrothed / Nattvindens Grat / Wizard), Solistitut Records, Gravferd, Helheim, Utgard, Necromorbus, Fleurety, Stille Volk, Funeral Mist**, and some articles. Probably **Kristian** is not as critical to Finnish bands, yet it is his own right to choose which bands to support.

Here is also an important update sheet with news on most of **Isengrim** interviewed bands - it helps to know current situation a lot. In a word, one of the best debut issues I have checked in a long time, so hurry up to order it for 10L/5USD from us!

**Isengrim magazine, Mechelininkatu 13 A 14, 00100 Helsinki 10, Finland.**

#### **Koito #7 (64A4) magazine**

This is good layout-wise, including some original ideas within its borders and real artistic feel on some pages. Quite rare these days to see an underground publication with heightened print. Some others have that, but usually that is amateurish experience, counting no more than 20-30 pages. Whilst **Koito** does not definitely belong to them - editors **Seb and Max** have been for a while in this scene.

All in all - a pleasant read. Not the most information-filled-with magazine, but an ok publication. Reviews could be more in-depth to fulfill my taste, but they are strong and to the point in many cases. At times guys are a bit too categoric to some bands and ideas, but who should find that top-notch opinion, which could fit everyone's taste? Interviewed are **Blood Stained Host, Paradigma, Enslaved, My Dying Bride, Malevolence, Lux Occulta, In The Woods..., Windham Hell, Absu, Night In Gales, Retaliation, Sinister Footwear, Mortiis, Journey Through The Dark**. A good choice to split demo reviews between Europe and the rest, as there definitely is some conclusion out of that. You will get a dozen of video reviews to the pack as well.

Nothing to complain about - make an order for \$5 to:

**Koito zine, Casellina A. 65025 Manoppello Scalo (PE), Italy.**

#### **Lamentation #9 (32A4) magazine**

Not my cup of paper. Editor **Jedo** runs it already for a while, but he is a bit in lack of ideas with his magazine. Review section is almost brainless, as there is too less info, and description of music is very boring. One-sided stuff. No deeper feelings towards what you listen, pal. When he likes it, there follows *flawless*, when he does not like it - tries to say it is quite listenable. I see no point in reading such worthless ass-licking reviews.

Interview section is better, but at least half of interviewees are mediocre bands, and they do nothing to keep a talk interesting. **Jedo** tries to copy **Metal-Core** asking questions about childhood, etc, yet he is not successful at all. Bands are indifferent to his effort. Find here: **Dementor, Intense, Blizzard/ Malediction, Ravendence, Forsth, Sanatorium, Powerdrive, Dornenreich, Introitus, Sartinis, Luna In Aries, Ressorcturis, Malevolent Creation**.

**Lamentation** is not the worst rag around, but it lacks in-depth thoughts and identity. Yet you can order it just for \$3 from:

**Lamentation magazine, c/o Bechtel J. Ervin, VII. u. 22., 7187 Majos, Hungary.**

#### **Metal-Core #22 (42B4) fanzine**

Nothing really new with **Immolation** manager **Chris Forbes** and his personal zine. If you liked it earlier, you will enjoy it again, if his style of compiling an underground publication does not attract - then leave this issue easily.

I personally enjoy the way **Chris** makes chats - it reminds some yellow pages like stories, where you can find many surprising facts, entertaining your stainless head. It makes you look at metal people like at normal thoughtful guys, and not some arrogant idiots one may expect. This issue stories include **Ray Miller of Metal Curse zine/Adversary, Tom Pioli of Ceremonium, Buddy Mitchell of Drogheda, Laurent Merle of Listenable Records, Bob Cardente of Parricide** and

**Craig Rowe of Hemdale/Visceral Productions**.

What concerns layout and review section, it is not my cup of tea, as the first thing is very primitive (there is no layout at all) including attached single pages and no photos at all. Review sections are not informative to - it is just short comments on styles bands play and if editor likes them or not. I hate such reviews really. In **Ballbuster Chris** writes much longer and better reviews! As well some reviews are so far from the truth, that it might mislead the reader...

To cut it short, pay \$4 (USA)/\$5 just for interviews here.

**Metal-Core fanzine, c/o Chris Forbes, 13 Carriage Lane, Marlton, NJ 08053-1109, USA.**

#### **Metal Soup #1, #2 (4A3) newspaper**

The same guy who does **Tenser** newsletter (featured further) decided to start one more publication dedicated to underground activists, again written in Portuguese. I am not sure what is that difference from **Tenser**, except a newsprint and format, but it is obviously great to see one more right thing published. Even the bands are the same as in **Tenser** (at least a part of them), yet here only infos, reviews and interviews are included. Read chats with **Nazkul** and **Withering**, as well as **Quo Vadis** and **Noctu**.

Ok, if you need some exposure in Portugal, do not be lazy and write **Fernando** - he will surely print all the info and will review your releases. You might expect an interview too, if editor thinks you are serious and interesting. Ask about ad rates as well. It is a monthly newspaper by the way.

**Metal Soup** is good as it weights less and there is no problem to mail it anywhere you like. Only one "but" - it is written in Portuguese... Information:

**Metal Soup newspaper, c/o Fernando Reis, Rua Firmino Rebelo 15, r/ch dtp, 2780 Porto salvo, Portugal.**

#### **Mind's Eye comics #1 (22B4) zine**

Unusual zine from States, as there is no metal, just plain horror comics and pictures of pretty known and unknown artists. Well, it is an ashcan edition, so you will get just the beginning of stories like **Legion of the Macabre, Trashman, Veratoh**, performed by **Russell W. Evans, Mark Chapman, P.J. Scoggins** accordingly. Sincerely I find them very childish, just reading for stupid fun, even some pictures are drawn quite interesting. This horror is so pathetic that it is better to see any stupid movie than take this zine seriously. Actually it costs just \$2, but it is not a professional print either.

I do not know, maybe later on these stories will grow into quite interesting ones. Also the editor promises some nice surprises like colours and more stories, but so far I comment what I see. Seriously it is quite new thing in the underground, so why not to support these ideas? Especially that there are quite much of these who like terrific artwork - you will enjoy some beast eating a cheeseburger full of worms...

**Mind's Eye comics, c/o Rob Terrell, 166 Mooney Pond Road, Selden, NY 11784, USA.**

#### **Nightwalk #1 (32A4) magazine**

As the first volume this mag is still poorly layouted and not packed well (32 pages you can go through in half an hour), but it is nothing counting the inside material! Even photos are screwed with a lousy scanner, interviews made do blow all these shortages up and make **Nightwalk** a must have rag to everyone who adore Norwegian dark scene!

Closer to its contents, editor **Attila Male** has spent three summer'97 weeks in Norway, hanging around **Elm Street** (I have seen him there!) and picking material for his magazine up. He managed to talk to some decent respectful persons, and his effort happened to turn into excellent work! Interviewed were **Ferri/Darkthrone, Appolyon/Aura Noir, Maniac/Mayhem, Vanargandr/Helheim, Jom/Hades, Sverdr Arcturus, Garm + Skoll/Ulver, Shagrath + Silenoz/Dimmu Borgir...** Nice pack, eh? Important thing that **Attila** knows how to develop a live interview, he is determined at some point. His reviews (even there is

quite less of them here) are well written and intelligent too. I really see Nightwalk becoming an influential magazine around, if kept in that same spirit as this issue #1. You can look no further, but order it at our mailorder for 10L/5\$. If you do not do it, you miss a unique piece of black thoughts!

**Nightwalk magazine**, Attila Mate, Tessedik S. 140, 4032 Debrecen, Hungary.

#### **Oskorei #1 (52A4) magazine**

For being a debut this is pretty good, moreover that it includes a compilation cd together! Yes, Lars has seriously got involved into this business since the very beginning, so he not only collected some good interviews, but also worked hard on layout & graphics. Even he says it is not that good. I bet it is quite ok, above the average for sure!

Anyway *Oskorei* is still packed with mistakes which you do starting up an underground publication - too cliché questions in interviews and dilettantism in reviews, popping out every now and then... Well, it is basically his ex. contributor KH, who is an obvious idiot. Lars tells a pile of shit about man, yet I can claim he is stupid without seeing or knowing him. His reviews are awful as church priests. Absolute dilettant! Finally English language is pretty poor in *Oskorei*, or are these spelling mistakes that make me suppose so? In any case it must be improved as fast as possible!

However bands featured are worth of attention and actually are opened for some interesting stories: **Impaled Nazarene, Satyricon, Centinex, Dark Tranquillity, Retaliation, Mundanus Imperium, Naglfar, Horna, Demonic, Mainframe, Tulus, Left Hand Solution, Agathodaimon, Immortal, Withering Surface, Obtained Enslavement, Thorns Of Compassion, Gravferd, Muspellsheim...** Compilation could have been better, as it mostly covers uninteresting Norwegian demo bands, still with some great exceptions as **Odium, Iconoclasm, Muspellsheim, Centinex...** Inquire at **LTP** for 15L/7\$.

*Oskorei magazine*, P.O.Box 241, 5260 Indre Arna, Norway.

#### **Raganos ir Alus #11 (24A4) zine**

A cult fanzine of Lithuanian underground - basically it is devoted to local scene and local public (written in our own language). Whenever some foreigners want to check it out, I guess it would be welcome to editor **Ugnius**. His hard work must be experienced.

*Ugnius* has his personal style, which was tried to be copied by many followers. Anyway, *Raganos ir Alus* remained as it was years ago - the same style, same layout, same attitude and wiser contents! Issue #11 has **Shadowdances, Eirime, Oral Climax, Celtic Frost** (or better say **Tom G. Warrior**), articles on cult Lithuanian musical movie **Velnio Nuotaka**, readers' letters with funny stories, sarcastic articles, poetry, comics and so forth, not forgetting about dozens of reviews. New thing: albums reviews - it gives to *R ir A* more seriousness. I guess there is no aim to describe it all - before you do not see the zine you get no clue what to expect. Probably it is a phenomenon of national identity... Lietuva - lietuvians.

Issue #12 was meant to be out ages ago, yet unfortunately... Check *Ugnius'* major (ha) label **Dangus Productions** and evergrowing distro. Zine costs 6L/3USD from:

*Raganos ir Alus zine*, c/o **Ugnius Liogė**, P.O. Box 982, 2300 Vilnius, Lithuania.

#### **Redivivus #4 (28A5) zine**

If writing of *Arentas* were more regular, and he took it seriously, I am sure *Redivivus* would grow into a nice and interesting magazine, dealing with nostalgic feelings, life philosophy and human experience. Thus far he just lets his mind fly free, describing his emotions towards the events in musical and not musical world. Actually he writes in his native - Lithuanian language, that may be his style and art of self-expression. A kind of deep one.

Only it is clear that bands which he had to review are completely from another world, so *Arentas* is strong to show his

superiority against dullness of some metal headbangers... Let's see who are interviewed: **Sweet William, Counter Attack mag, Skyforger, The Venus Fly Trap**, and an article on **Bleeding Mask...** Check out his own formation **Doubé**, which is a next one in gothic music line. Indeed this small zine moves towards feelings, and not in music only... A pity that lots of people cannot read it.

Anyway, get in touch with him, at least he has something to offer to review your stuff or so... Lietuviams zinias parduodamas uý sutartiné kainá, kurios klauskite paties Arý! Congrats! Much better than our previous issue. Ask about his band too:

*Redivivus zine*, c/o **Arentas Petropius**, Chemikų 98-32, 5000 Jonava, Lithuania.

#### **Screams From The Gutter #43 (48B4) magazine**

This one is as well distributed by **Ledo Tako Produktai** for 10L/5USD, and that simply means you come across to one more great issue of **SFTG**. If anyone doubts on editor's **Dave Rohrbach** competence, check out the volume this issue has... It says it all. Moreover that **Dave** is not a statistic American editor caring just for local bands and making as short reviews as possible. Just on the contrary - he pays attention to any kind of hard music, to any good innovative band and express his sincere thoughts in review section, which easily suggests what is good and bad in the sea of new demos and records.

This time featured are: **Iced Earth, Tom G. Warrior** (ah, old good times revealed again!) - 6 pages!, **Quo Vadis, Kalisia, Arcane Sun, Nature, Dwell Records, Albert De Salvo** (he is not a musician, just one lonely serial killer). Plus a heavy-weighted sections of album, demo and press reviews - essential information for these addicted to underground scene.

You have no choice - just to buy **SFTG** to check it out!

*Screams From The Gutter magazine*, c/o **Dave Rohrbach**, 268 Hillsborough Rd., Belle Mead, NJ 08502, USA.

#### **Screams From The Gutter #44 (44B4) magazine**

Including this issue editor was very productive and enthusiastically to present a new magazine every 3-4 months, so here we see another bunch of underground information delivered. Ever since **Dave** decided to have a break off **SFTG**, and thus far it remains unknown how long it will go to last. Anyway, this volume before that is not anyhow weaker, probably on the contrary. As usual check out news section, provoking interviews with **The Damned, Dawn, Dark Serene Records, Dark Tranquillity, Chris Reifert** reminding his glorious past and totally underground present, **Morgion**, large review sections as well as next report on serial killers - **The Hillside Stranglers**.

This time **SFTG** has quite a few adverts as well, that it can easily help in choosing the stuff to obtain. Ok, nothing additional to conclude - I just wish to see **SFTG** going, and ask everyone to obtain this issue for the same price and the same place as mentioned in above written review. Not to do it would be a huge mistake.

#### **Shadows of Michelangelo #4 (76B4) magazine**

**Daisuke** shows his attention towards journalistic themes one more time, preparing his fourth edition of music he loves and honours and paying attention to everything metal magazine must pay. Even layouted in a simple way, printed in newsprint, **Shadows of Michelangelo** remains dedicated literature if you want to know more about your fave bands and new uprising projects.

Want to mention in-depth interviews, mainly done by phone, which is not the best thing in my opinion, yet everything depends on questions. And **SOM** surely is competent with reviews, especially on European bands, what is not that often with American magazines. So, you will find here **Brutal Truth, Testify, Sacrilege, Amon Amarth, Slapdash, Porckriff, My Dying Bride, Cannibal Corpse, Epidemic Cause, Obscenity, Clandestine, Quo Vadis, Desire, Earth Crisis, Catasexual**

**Urgo Motivation, Hemdale, Nyctophobic, Sepultura, Love Spiral Downwards, Paradigma**, some articles, **Dan Swano** story... One funny thing is an editorial about **UFOs and Jesus** - good joke, but not in place.

First 777 copies were with a free compilation cd, yet editor has rid off more copies already. Anyway, I am sure next time he will press more cds to put with every order. You can get #4 (as well as #3) from **Ledo Takas** for 10L/5USD.

*Shadows of Michelangelo magazine*, P.O. Box 12787, Gainesville, FL 32604, USA.

#### **Sotsirch Susii #2 (88A4) magazine**

Pay full attention to this elitist magazine, if you support the idea in this scene. Total satanism and most intelligent approach to things. No bullshit, no useless interviews, no hesitation. Believe you or not, but I riveted my eyes on this, and it was impossible to stop reading! It is so rare among these usual zines, which are boring to read, that I still wonder how **Dimitrije** managed to complete all that exclusive stuff! The answer is one: his dedication and knowledge. He has some contributors as well, but to deny his own will and extreme fanaticism towards this encyclopedia would be a funny thing. **Sotsirch Susii** (means Jesus christ upside-down in Russian) is named as satanic research work, and whilst you read it to the last 88! page, you must agree it is true. The magazine, besides black metal music and ideology, tries to show the real face of pagan cult, its relation to black metal as well as nationalistic and national-socialistic ideologies. There will always be different opinions on one or other thing, but **Dimitrije** must be only hailed for his own opinion about every aspect he touches.

Musically, find here **Ursurper, Dissimulation, Osculum Infaem, Sear Bliss, Profanatica, Mortifier, Utgard, Misanthropy Records, Iudicium, Mor, Creepfop, Marduk, Hieronym Inferiorum, Thy Repentance, Gehenna, Pocolius, Necrofeast, Christophe Szpajdel and Pagan**. Articles include **Charles Manson, Marquis De Sade, Varg Vikernes, Theodor Kittelsen, Dead, Draacula, Charles Wiltman**, and so forth... Especially crushing is the article on stupid pseudo black metal scene in ex. Soviet countries - excellent!

It is your problem if you do not know Russian. In other case, pen and piece of paper (with \$6 enclosed) is the solution. Absolutely the best magazine reviewed in these pages.

*Sotsirch Susii magazine*, c/o **Dimitrije**, P.O. Box 607, 189510 St Petersburg, Russia.

#### **Tenser #6, (36A5), #16 (4A4) newsletter**

Others name 12 or 16 small pages as magazine, whilst this much thicker rag is named the newsletter, so it is obvious their publishers are dedicated to what they do and simply try to emphasize: this is meant for the sake of underground.

Unfortunately for me, **Tenser** is written in Portuguese, so it is not the easiest thing to comment language and style. But anyway Brazilian people can enjoy it as well as Portuguese, ha...

In issue #6 local bands are basically featured, as **Howl, Bell Witch, Please Remember, Blood-Quest, The Temple, Requiem Laus**, as well as American traditional metal band **Leviathan** and **Purgatory** from Brazil. As well a bunch of reviews, special article on **Tarat** cards and short notes including **Ledo Tako Produktai**. In general **Tenser** is open-minded for various types of metal and various themes for articles.

A new issue of May 3-10 has completely another format, as **Tenser** has turned into weekly newsletter. Featured are **Nahash**, news from labels and couple of reviews. Just mail any informative promotional stuff to them and you will get a decent exposure in this newsletter, which covers the territories of Portugal and Brazil. To get it I guess enough is to mail a couple of IRCs or bux. They run a distro as well.

*Tenser newsletter*, a/c **Fernando Reis**, Rua Firmino Rebelo 15, r/ch dto, 2780 Porto Salvo, Portugal.

#### **Transylvanian Damnation #3 (32A4) magazine**

After a lengthy hiatus - new issue of legendary magazine, published by one step to legendary person in the darkest underground. **Vamosi Tamaú** is the same guy who shared his Transylvanian pictures with **Wallachia**, if anyone still hears this name for the first time.

It is no matter that this zine is put together in quite a mediocre way, and it is not crammed with too much of reading. Very interesting contents, basically due to editor's exceptional outlooks and ideas. That is why he knows how to make chats interesting and not ordinary at all. Another top-notch thing - his interviewees who are so honored people in the scene: **Equitant of Absu, Opale of Mordor, Karsten of Penitent, Francesca of Ataraxia, Silenius of Summoning, Eystein of Wallachia, Laci of Plasma Pool, Samuel of Mental Destruction**, and finally - **Attila of Tormentor** with an extra rare interview. There is just a few reviews as **Tamaú** does not like them, and several interesting articles on **Elisabeth Bathory** and stuff.

Highly recommended! 10L/5\$ to **Ledo Tako Produktai**.

*Transylvanian Damnation magazine*, **Vamosi Tamaú**, Rácváros ut 33/B, H-7634 Pecs, Hungary.

#### **The Wild Rag! #41 (16B4) newsletter**

This one is perfectly known in the whole world, and the price \$2 is known for everyone too I guess. Loved or hated - that depends whether you support **Wild Rags** or not...

Indifferently, I want to *inform* - that is my business. Yeah, *The Wild Rag!* is cool sheet of paper supporting a deep underground. It is always friendly to unknown artists, labels, magazines and people who want their name to be heard worldwide. Editor does not bother to include the beginners, amateurs as he understands his job, knows how important that information might be for the bands.

This issue of August/September '97 is typical for *The Wild Rag!* with these short articles on many interesting, covering such lands as Spain, Sweden, Belgium, Latvia, USA, Mexico, Russia, Australia and so forth... One chapter is dedicated to underground publications, and mind you - that is a very important thing! Plus you will find quite a few adverts.

My advice is to write him if you really want some info printed in numerous copies. Do not forget to send a sample of your work as **Wild Rags** might be interested in its distribution.

*The Wild Rag! newsletter*, 2207 W Whittier Blvd., P.O. Box 3302, Montebello, CA 90640, USA.

#### **Wounded #7 (56A4) magazine**

A premier Lithuanian underground publication strikes back, as always with a sick packet of the most extreme musical soundscapes gathered into one particular place. Definitely there is a chance to be seriously wounded, and sometimes it is no need to experience all these projects with your ears - sometimes it is enough for your eyes and mind. Anyway, let's come round, as these artists featured are not clowns, they make a real art!

I am glad **Minda** has stepped back to metal a bit. That means he features more bands of this beloved genre than on couple of previous issues. What names - **Tom G. Warrior, Moonspell, Tristitia, Ursurper, Shadowdances...** Yet as well many other styles, from harsh industrial to electronic music too - **Dunkel:heit, Penitent, Limbo, TAC, Exit-13, Old Minus Habens Records!, Nightmare Lodge, People Like Us, Merzbow, Bloodyminded...** And as usual 95% of really critical and criticising reviews, which has become identification of **Wounded**. They have sense though.

I guess the most exciting about **Wounded** is interviewing style, where **Minda** manages to attain all necessary information about the artists, at the same time asking them many crazy questions about drugs, existence, philosophy and perfectionism. So usually this happens to be a nice read indeed.

Ok, I see no reason to avoid **Wounded**. Send 10L/5\$ to:

*Wounded magazine*, c/o **Minda Lapinskas**, P.O. Box 910, 2050 Vilnius, Lithuania.

# FROSTMÖÖN

## Pure Frostmetal From The Ultimate North

In winter of 1997 two mysterious persons - *Massacra* and *Tundra* were bored with their previous bands, and it resulted in the birth of *Frostmoon*. The first guy has been doing all the instruments ever since, and the second was a man behind the lyrics and vocal arrangements back then. They recorded a first demo tape called *Norgesriket Hylles*, yet 7 tunes were of harmfully bad quality. After half a year of co-operation *Tundra* has departed, and *Massacra* staying alone managed to record a new demo *Trollfjellene*. Later on three more tapes appeared, yet none of them were ever put to public. Most possibly these recordings were voiceless.

At a point *Massacra* recruited *Vinterfrost* to do the same job *Tundra* once did, and it worked out much better than previously. The last *Massacra's* *Funeral* demo has finally invoked some media attention, and no wonder it was a close dude of *Massacra* - *Lars* from *Oskorei Productions*, who first of all got a tune *Viking Makt* to put on his compilation *Oskorei vol. 1 cd*, together with bands like *Horna*, *Dornen Reich*, *Taarenes Vaar*, *Yyrkoon*... According to *Lars*, it was in different direction than older songs - it was a new path. Just after the cd was out *Frostmoon* have already had a 7" ep deal, which was fulfilled in April '98. Named *Tordenkrig*, and including 5 tunes (19 minutes), it took us by storm, and a review should obviously prove it...

Here follows a chat with *Massacra*, who remained silent about his place of inhabit:

-Your stage name is *Massacra*. Any allusions to *Hellhammer* tune, or a tribute to legendary Colombian outfit? Why have you decided to hide your real name, moreover - to be in conspiracy without giving your address anywhere?

The name *Massacra* is not a tribute to anything or anyone as far as I'm concerned. *Tundra* gave me this name in the early days of our collaboration, the reason is yet unknown to me.

For me, a stage name is a way to hide my true identity, and a way to not be labelled musically when involved in other projects. Then I can just use another name. I only give my address to people that I trust. It is also harder for people who hate you for what you do to come in contact with me. It is a way to protect my life that does not consist of music.

-*Frostmoon*... I agree that two words are very powerful and symbolic, but nowadays it



Combining an extreme thirst to put a message on northern beauty and to perform incredibly intense metal art, *Frostmoon* happens to be a productive duo, and if you hear this name for the first time, thank us for providing you a majestic back metal journey... As their time is upcoming!

is too late to name a band like this. Could you argument your choice and question of originality?

-For us the band name is not just two powerful words put together to sound cool. I have grown up with the *Frostmoon*, and the sight of it has amazed me ever since I was young. It appears in the Northern sky when the temperature reach its maximum

# RIP OFF LIST

**ADIPOCERE Records**, c/o Vincent, BP 2, 01540 Vonnas, France.  
**EFFIGY Recods**, PB 58, 4815 Saltrod, Norway.  
**OMINOUS Productions**, c/o Mika Jarvio, Lammasrinne 3 A 18, 01710 Vantaa, Finland.

We waited patiently for a long while, but finally it is time to present several pigs, scum of the scene. We do not exactly mean that these people are the biggest cunts, but they definitely have ripped us off, so there is no other way but to ignore them. Of course, if you live nearby them or meet them any time, do not forget to push your Finnish knives into their bellies. Thank you.

It is just a part of such dicky individs, we have a much longer list and as soon as we clear things up to be sure, we will deliver that continuation list - both in the magazine and in flyers.

**DO NOT KEEP YOUR ANGER, BRING A KNIFE INTO ACTION!!**

below zero up in the northern part of Norway. It comes with a message that the Northern frostwinds will attack.

It's a kind of elegant silence before the storm. To us it's important to have that name. If it's too late to name a band like this, we don't care.

-Please clear up the situation with the lineup. What kind of activities *Vinterfrost* does? To write lyrics seem to be enough?

-Well the band consists of *Vinterfrost* and me. *Vinterfrost* writes lyrics and arrange vocals and choir on the songs. He is in a way a permanent member, but not quite. He is more like a good friend doing what he loves most. He gets to shape the songs and put his soul into them, and is very happy about that. I compose the music and do the vocals.

-What about drum machine? Is it really hard to find a suitable person to beat the skins down there? Many bands use session musicians in such cases, especially amongst Norwegian black metal circles...

-To us, it's only the music that counts. If we use a drum machine or a drummer is all the same to us. I don't think it's hard to find a drummer here, but we don't feel like it at the time. If I could afford a drum-kit and had a larger studio I could have done the drums myself. But as things are now... I don't think so. If we will continue with a drum machine is uncertain, but things do change.

-Reveal your musical experience before *Frostmoon*. You were involved in any (black) metal bands? Do you have any special musical education?

-Before *Frostmoon* I played in various black and death metal bands. They split up because of disagreements, lack of interest. Many of the bands were also just short term projects in which we wrote songs just to record. The only one in *Frostmoon* that has a bit of musical education is *Vinterfrost*. I started of, playing covers of *Venom*, and bands like that. But started very early to write my own material, and I have continued with that. My musical knowledge is a result of the eight years I have been writing my own stuff.

-What kind of life you lived before metal invasion into your heart? There were things which influenced your later choice to listen and perform extreme heavy music? At what age you started?

It was no metal invasion. It's something that has always been there. I don't think that metal has changed me as a person. Extreme music is probably the only music I can make. I feel that

I had no choice. I started making really extreme music around the age of 15.

**-In a time of one year you recorded five demos - it is at least unbelievable! Probably part of the stuff was written earlier, or exactly during these months? I recollect just Abigor with so intense production in their early years...**

-Almost everything of the music on the demos was written and recorded when I lived in the Northern part of Norway. It's a paradise for people who write dark music. The atmosphere is right almost all the time. I just get inspired by it. Another reason was that I had a lot of time just to write music. The music was written in 1997, nothing of the older material was used.

**-You decided not to publish any of them just to collect these songs for putting onto official albums? Isn't it a case when young bands of today get record deals too quickly?**

-I did not collect songs just to put them on official albums. Very few of those songs will ever be heard in a (new) version on our future albums. The demos were not published because I did not have any intentions with them, other than to have music that I liked to listen to. The demos were also a way to find out what Frostmoon should sound like. It was a learning process. (Anyway, some older songs have been re-worked now with Vinterfrost, so it will most possibly be released - ed.)

For many young bands it is important to get record deals quickly. It depends on what kind of music you are into. I would say that it is something that comes with the time. It is easier now to get music down on tape when you have computers, sequencers... Almost everyone can have their own studio where they can record their music. It is easier to spread the music that way, and the record deals come earlier.

**-Agree that musically Frostmoon takes what was already achieved with Norwegian school of black metal. Do you wish to become as original as possible with your riffs, or better keep the tradition of Satyricon, Emperor?..**

-I didn't know that there was a school for Norwegian Black Metal (you are arrogant, man!! Or just pretend not to know it! I said of, but not for! - ed.). Of course I wish to become original with my riffs. I will continue what I've started when it comes to Frostmoon riffs.

I haven't listened too much to Satyricon/Emperor to know their tradition. I have listened a lot to Dark Throne/Immortal.

**-Including clean melodic voice was an own idea, or it was somehow influenced by Ulver, other projects? What if I said it reminds me 70-ies progressive rock like King Crimson and stuff? Your approach with these voices are one of Frostmoon trademarks, or not?**

-Clean voice was not my idea at all. Vinterfrost takes care of that one. I don't know what his influences are. But I'm sure that he's not influenced by 70-ies progressive rock.

I do not listen to bands like King Crimson... I would not call clean voices a trademark. It was something we did on the Tordenkrig EP. What the vocals will be like on our next album is uncertain.

**-Lyrically you use words like war, power, Vikings, Norway... Should I suppose there you describe pagan prosperity and your anger towards invaders into your country ages ago?**

-The lyrics are not so much based on real happenings, as far as I know. The lyrics are very much a tribute to Norway in different ways. I can say as much as that the lyrics have nothing to do with anger against invaders into our country ages ago.

**-Satanism is close to your hearts or not? What's the point of dark artists to use black metal term and have completely other ideological subject? What gods do you believe in, if any?**

-Satanism is not and will never be close to my heart. I don't support anything that Church Of Satan stands for (COS is not the only image of satanism, brother! - ed.). I have read a little bit of their Bible, but that was on pure curiosity. I have never seen the link between COS and the black metal scene in Norway. Has anybody? Music is a way of expressing oneself: meanings, moods, whatever. In what form of music you do it doesn't matter as far as I'm concerned. I agree that black metal demands melancholic or angry moods/lyrics. But the message doesn't have to be satanic. I do not believe in any higher power above human than mother nature itself.

**-Lars told you have already material for three full-length albums, and more likely release them through Avantgarde Music & Oskorei Productions. They were two labels which took interest, or were the best choices for you? What do you expect from both labels?**

-I have material that could be used for albums, but I will never use everything of it for future albums. I have in a way developed from some of the material and will instead write new songs for future releases. If possible I will continue working with Lars. I'm very content with the work he has done for Frostmoon, giving a completely unknown band like us a chance. I don't expect nothing from any record label. I will continue to write music anyway. It's the music that counts.

**-For start you put a 7" record. What made you do that - a wish to have an own piece of vinyl, a wish to present your work for the first time, or both?**

-First time I ever heard a metal band was on vinyl. Music gets a very unique sound on vinyl that I like. It wasn't because I wanted to have my own piece of vinyl. The music is very special to me, and I wanted it to be presented on a very special medium.

**-Black metal is more than playing hateful music? Do you support violent acts against norms of society, church, christianity, moral ethics, holiness and righteousness?**

-Black metal is not all about playing hateful music. I feel that if you use violence against things you hate, you show your weakness and that you are scared of them. A better way to break down your enemies is to show them your coldest side and in a way ignore them completely. Show them that they don't mean a shit to you. Music is also a way to twist peoples minds. Black metal is a great weapon to psychologically break down weak minds, and to create fear in their hearts. The more fear you create, the greater power you get.

**-Do you see any differences between Oslo and Bergen scenes of black metal? Probably there is some kind of competition, or negative feelings among bands? In general, how do you feel about so much projects emerging from your land?**

-I'm not into neither of the black metal scenes you talk about here, so I couldn't tell you about any differences. There are and will always be negative feelings among bands in bm circles. It isn't any different from what's happening between bands playing other kinds of metal. I think it's OK that so many bm projects emerge from Norway. My opinion is that most of the music emerging has been very good (aha, finally you agree that Norwegian bm school do exist! - ed.).

**-What is your opinion about such hordes which try to claim almost everyone around as false, and doing the only real thing themselves? Have you ever played these games?**

-I think that hordes which claim that they are doing the only thing right, claiming everyone else as a fake, lacks a great deal of self esteem. They hide their weakness behind rotting corpse-paint, and can easily be torn down. You can't call them a false unless they say one thing and really mean something else. I can't say that I have ever played these games.

**-You like works of Th. Kittelsen? Comment please the art of other Norwegian artists, and maybe writers. What could you suggest from Norwegian culture to a person eager to know about it?**

-I don't know anything about Kittelsen, so I can't say if I like his works (shame on you, headbanger!! He must be known - ed.). The only Norwegian true artwork that I would like to comment is Jostein Gaarders "Sofies Verden". It tells the history of philosophy in a brilliant way. I strongly recommend it. When it comes to Norwegian music, I must say that it does not tickle my brain in anyway.

To get Frostmoon 7" record look no further - order it directly from Ledo Takas for 12 Lt/6 USD. If you wish to contact the band, write only to Oskorei Productions:

**Frostmoon**, Postboks 241, 5260 Indre Arna, Norway. Tel (47) 55 24 35 79.

## Faeries In Magic Tradition

### About Magic

Ever since the beginning of time it seems that people have been fascinated by the use of magic. Wizardry, sorcery, and witchcraft were always seen as fantastic practices, because they contacted another plane and tapped into something that everyday people could not explain. Beautiful art has been constructed using magical images as the focal point. Yet after all this time, people still do not understand what magic is. It remains a mystery.

Magic does not have to be a mystery. Although no one understands how it works, we do understand that it does work, and to some extent we even know what it is. Magic is energy contained within all natural things that can be contacted and manipulated by will alone. The art of the magician is the art of using the mind to contact that energy, focus it, and direct it to do our will (hopefully something good).

Magic is a gift of the goddess. Magic is a personal power that we possess because we are natural beings. It is important to understand that magic is not unnatural. It is something that we have in us from birth, but at such a time it is raw. Through skills such as meditation, visualisation and concentration, the magician learn to control his magic and let it work for him. This is not to say that one can learn to snap his fingers and make something appear. That is not magic, that is folly. It simply cannot be done. One can, however, learn to influence the outcome of a situation, bring good fortune unto himself or others, and heal himself or others.

Magic is, in this sense, an all purpose energy, that when used correctly, can do wondrous and amazing things. There are three types of magic: Earth magic, Cosmic magic and Personal magic. These are all inexhaustible resources. If you know about the law of thermodynamics you know that energy can be neither created nor lost. The same is true for magical energy. Magic never simply goes away, but it may be transferred from one source to another. We may take energy from the Earth or the Cosmos (which some people say is the same thing as the Gods), and they may take from us. There are two times a year when magic is said to be replenished, and that is on Samhain and individual birthdays. On Samhain, the Wiccan New Year, magic that once belonged to the Earth is returned to it, replenishing us all with power. On our birthdays, likewise, the magic that once was ours is replenished, and we are free to use it all again. But it is important to remember that magic is never lost, it merely gets transferred from one source to another.

There is good and bad magic. I will not deny that. But what makes magic good or bad is the intent of the practitioner. If the practitioner wills bad things to happen, then the magic, in turn becomes bad. But once that spell is completed, the power that the practitioner released becomes neutralised again. That is to say that there is not an equal amount of good and bad magic floating around. All magic is neutral to start unless charged by the practitioner. Anyone can practice magic. It is a gift that every one of us was given if we chose to do so.

The only requirement to using magic is knowing that it will come back to you threefold, and understanding that it is something that lies within you. Use your magic wisely, and it will help make your life full.

### The Faery Tradition

Among the distinguishing features of the Faery tradition is the use of a Faery power which characterises the lineage. It is an ecstatic, rather than a fertility, tradition. Strong emphasis is placed on sensual experience and awareness, including sexual mysticism, which is not limited to heterosexual expression. In this, as in the general spirit of spiritual exploration, there is more risk-taking encouraged than in other traditions which may have specific laws limiting behaviour, and there is a certain amorality historically associated with the tradition. We see ourselves, when enchanted, as "fey" - not black, not white, outside social definitions, on the road to Faeryland, either mad or poetical. We are aware that much of reality is unseen, or at least has uncertain boundaries. As in all the Craft, there is a deep respect for the wisdom of Nature, a love of beauty, and an appreciation of bard and mantic creativity. The Gods are not just constructs or psychological forces from the collective unconscious. The Gods are real, with a system of morality different from our own, and we have a responsibility to them. The Faery tradition, in common with initiator lineage of the Craft which practice possession, is a mystery tradition of power, mystery, danger, ecstasy, and direct communication with divinity. This is in contrast to traditions which practice psychodrama or psychotherapy through ritual. The negative side of this style of working is that we have a lot of initiates who did not return unscathed from between the worlds. The tradition is not for everybody, and it is not amenable to mass attendance, like many pagan paths. There is a specific corpus of chants and liturgical material, much of it stemming from Victor Anderson and Gwydion Pendderwen, which provides a frame for many Circle-workings, and poetic creativity is highly valued. The magical practices of the Faery (or Feri, as Victor spells it) tradition are heavily invocatory, to encourage possession, which relies mainly on psychic talent or sensitivity to occur. Rites are stylistically diverse, and may draw from many sources. There is an initiator lineage, traceable to Victor or Cora Anderson or Gwydion Pendderwen. Victor tells of antecedents of the present tradition in the coven in which he was involved in the 1920's and 30's in Oregon. Hailmarks of the tradition are possession of secret names, energy-working using pentacles and visualisation of blue fire, a body of poetic and liturgical material, deities and archetypes specific to the tradition, the doctrine of the Three Selves, a cingulum of a specific colour, a "tribal" or "clan" feel to the coven, the use of the horned (sometimes called "inverted") pentagram, and the honouring of a warrior ethic. For example, we are urged not to coddle weakness, support others in insincerities or self-deceptions, or to submit one's own life force to anyone or anything, which leads to a fierce openness called the Black Heart of Innocence. The Faery tradition is gender-equal, and all sexual orientations seem able to find a niche. For many, there is a strong identification with the realms of Faery and with shape-shifting. Although Victor is universally recognised as the founding teacher of the tradition, it is possible to identify influences which shaped the tradition before its present form evolved. There is a strong African diasporic influence, primarily Dahomean-Haitian, and the Three Selves theory is an outgrowth of Huna beliefs. Neither is Victor the only source for material presently within the tradition. Each initiate seems to draw the tradition in a new direction and uncover new ground. Some practitioners, such as Gwydion and Eldri Littlewolf, went deeply into shamanic forms. Gwydion also worked extensively with Celtic religion, even learning Welsh early in his Wiccan training. Other influences (Africa, Tibetan meditation, and Ceremonial Magic) entered as Gabriel Caradoc began teaching. Victor, Gwydion, Caradoc, Brian Dragon and Paladin wrote darkly beautiful ritual poetry and liturgy. Gabriel's classes provided an excellent training in magical visualisation and his students continue his teachings. Poet Francesca Dubie and songwriter Sharon Knight have added their inspiration to the corpus of material. Starhawk has used concepts developed in the Faery tradition in expressing her beliefs and practice, and has given the clearest explanations widely available of concepts such as the Three Selves or the Iron Pentacle.

Perfectly sorted out combination of classical arrangements and still rough metal music. It is a Greek sensation since 1993's debut *Mystic Places of Dawn*. Up till now guys had no chance to disappoint their fans, as every new album of them is still better and better. Not that long ago yet a new release called *A Fallen Temple* was out. As rumours went it had to include old good mlp tracks rare person knows about. I just rushed to get things cleared about it. Though *Sotiris* happened to be a very philosophically-tinged man, and conversation got new exciting colours...

## SEPTIC FLESH

### Consciousness Is A Mental Muscle

-A new album is named *A Fallen Temple*, please comment its contents!

-*A Fallen Temple* is composed from 5 new songs plus 4 songs that are re-recorded versions of the songs that initially appeared on our first and unavailable now mini-lp *Temple of The Lost Races*. However all material sounds fresh and intriguing.

-I believe you are quite uplifted with three strong personalities into *Septic Flesh*, and it is easier to compose new luxurious numbers? The fact you are a studio band helps to lay the best possible ideas or not?

-We are not a studio band. We just had a lot of personal obligations that did not allowed us to go out for long tours. But things will change as in September we will hit the road starting with a participation on a French metal festival. About the dynamic characters that form the heart of *Septic Flesh* you are right. Hopefully there is the right chemistry between us, each member inspires and helps the other to push his limits.

-In what sense nowadays you consider your *flesh as septic*? This band-name has something to do with your creation!

-Flesh is a living cloth that declines with the passing of time, losing its power, beauty and vitality until is finally decomposed into lesser elements. Our name indicates how fragile and temporary is this gate of experience and therefore how important is to enjoy and make advantage of each moment. It is also damn important to evolve in spirit and be prepared for the crossing that leads the individual mind beyond the frontier we call Death. Our music is dedicated to the formation and preservation of a golden powerful ego.

-Members of your band are experienced musicians for a long time. Could you actually remind us the beginning, as some fans know *Septic Flesh* since debut demo, and the majority - since *Mystic Places of Dawn*... Is it true that on *Forgotten Path* demo you were just discovering death metal style?

-Indeed as time passes we dare to experiment more and more moving to a wider field of expression. However I think that we were never the typical death metal band. Take for example the song *Mythos* from *Mystic Places of Dawn* album, a 9 minutes long song with no guitar at all (yes, I totally assume it is a tremendous track - ed.). Our path

is the product of the long co-operation of the basic trinity *Spiros, Chris and Me*. We started together with this band and thus we are dedicated with what we are doing.

-For a long time rumours were dwelling about putting mlp tracks on laser disc, and it finally happened. Why have you ignored early recordings and not included any of early song on your further albums? Maybe that is the idea behind *Septic Flesh* - to present the best out of the pack?

-Exactly, if something does not represent us 100% we let it out. About the mini-lp, it was something we wanted to do since a long time as a lot of fans were asking for it but in vain, and we still love the material. But as we had also a lot of new exciting ideas we preferred to release a full-length album instead of a mini ed, representing both our musical past and future.

-Do you agree that with *Mystic Places of Dawn* album we may already speak about classical *Septic Flesh* sound, which just showed its vast territories on other two discs? Do you really feel the same, or do you reckon *ESOPTRON* and *Ophidian Wheel* as a big progress for the band?

-We want to give something new with each release. It is pointless to repeat the same ideas again and again. *Mystic Places of Dawn* as our first album unavoidably is the one that presented our intentions but it does not present the whole view. One album gives only one piece from the puzzle.

-Orchestration-wise you have surely added, especially with the third epos, as well as with *ESOPTRON*. This challenge has arrived from the dying scene of brutal music, or your deep interest in medieval arrangements?

-Orchestration is very important,



it solidifies composition, directing the ideas into a specific aesthetic result. What we call the "atmosphere" of a song is deeply influenced from the orchestration. We take special care to represent our ideas the most efficient way and we are not limited from the typical metal arrangements.

**-With the return of Chris you most seemingly returned to the initial way of laying tracks? Why on ESOPTRON only you, Sotiris, composed all music and lyrics? Wasn't it any small crisis for the band (when you were left as a two piece)?**

-It was sad to be in studio without Chris. That period he passed to a musical university in England and he had to do a lot of work there so I took all responsibility on my hands considering of course also the opinions of Spiros. However I did not feel so much pressure as I was always doing the lyrics and the big majority of the music. I just had to raise my compositions from 85% to 100%. The role of Chris is different. He contributes the solos for the metal songs and as a composer he is responsible for the neo-classical soundtrack-like songs.

**-Continuing with that, aren't you going to find a permanent drummer to complete the lineup? And by the way, who has recorded drums and cymbals on Ophidian Wheel and a new record?**

-Until now we used a session drummer for the drum parts. I say until now because recently we found someone that probably will stay as a permanent member. His name is Lethe and has played in Greek bands as Order of The Bon and, Nar Mataron (epic black metal band reviewed in one of previous Ledo Takas - ed.).

**-You dared to include Natalie on Ophidian Wheel after so many girls tried to make this component different from others. Is it a successful step for the band, or you expected any other result? You continue to work on that?**

-Natalie was a treasure in our hands. We are very lucky to have her aboard as her dramatic voice and breathtaking performance gave a lot to our sound. Surely she has an identity of her own and has nothing to do with the usual "little girl's" vocals. We have renewed our cooperation in A Fallen Temple.

**-I heard rumours you had not thought about any tour or show ever, so what about time when Mystic... was released, and Holy as if were preparing the tour for you? Please comment that time back!**

-We have done some live shows but they were very limited in number. We were unlucky as when we wanted to do a wide tour something always appeared blocking the way. A lot of fucking personal obligations. At last we will be able to do a European tour starting in October with an appearance in a French festival.

**-Easy to make a picture about your ideology... Do you feel anyhow superior living in Greece**



**and delivering hidden treasures of the land onto your lyrics (and music)? Is it a visual side that inspires, or written literature, myths, philosophy? Impossible to name all things around Hellas... Name your inspirations thus for...**

-Life is inspiring. I just leave my shelf free to observe and explore the input of experience. All interesting inputs are used in order to mould a dynamic evolving philosophy. There are two kinds of beliefs and principles one can choose to accept: the practical and the non-practical. The first category offers utility and authentic power, the second just confuses things. I feel lucky and proud about my Hellenic inheritance, cause it helped me to discover and build on solid principles, but of course there were other golden civilisations also beautiful and strong and it would be stupid to debase or ignore them for nationalistic reasons. I am deeply interested about the first pages of the Book of humanity, the early Earth chronicles. Written material, art, monuments, myths, etc. are damn important and not just an exotic folklore parenthesis on today's world.

**-Greek people live in hot place of earth, but they are said to be very calm and cool. Don't you think over it as a bizarre idea? Usually Greeks are imagined as hot and tempered...**

-Sometimes we are calm, others - extremely hot-tempered. The climate plays a role but not a dominated one.

**-It is a pity I do not have lyrics of two latest albums, but I guess they has not changed! Please tell what is the difference from earlier sights into stoned ages and what actually songs Phallic Litanies and On the Topmost step of the Earth describe?**

-Phallic Litanies were part of the sacred Dionisiac mysteries. The whole song is an exultation of the animal instinct, a hymn to hedonism. As for On The Topmost Step of The Earth, the lyrics are

about the limits and the ladder of evolution. There is not a final step. One can never be complete. Cosmos internal and external is infinite, therefore the available steps are infinite. You can only compare positions taking as basis a reference point. With each release our lyrics are becoming more and more esoteric, exploring inner rather than external views.

**-If you had a chance and strength, would you like to acclaim any new philosophy - just things you think are different than anybody else thinks? Do you believe in individuality of human?**

-I do not intend to become another Messiah. The world is already full of such people (or fools if you like). I praise individuality and try to take advantage from the hidden potentials of the mind empowering the will.

**-In my opinion we can speak about every human as a kind of psycho, as lots of people do not understand his personal ideas and philosophies...**

-Consciousness is a mental "muscle", that needs to be continuously trained. Without continuous effort and proper training this "muscle" becomes increasingly weak until beliefs become fuzzy and dim and philosophy a "boring waste of time". Every time someone avoids to use his conscious thought, dividing thought from action he builds a habit that eventually turns into a semiconscious automaton. The divided are easily conquered. So it is critical to empower consciousness and be sceptical about everything. There is no room for hypnotising self-assurance. Reality is harsh to the ignorant.

**-What is your position towards our time - the end of XXth century? Is it a time of mutating technology, the falling morals or the dawn of a new age? Probably our time is just a bridge between medieval times and future madness when human will not remain a human anymore (like in XXVth century)?**

-The new aeon will open many gates in front of mankind, gates of power, gates of rulership, gates of slavery. It is a matter of intelligence and individual's choice of the path. About the future of the masses - it will remain the same as it was in Antiquity, as it was in the Dark Ages, as it is now. Things will change but a chain will replace a chain.

**-In the same way of thinking, do you consider the works of Septic Flesh as a step into new ages, reminiscence of medieval aeons, or a connecting link between both with ancestral and orchestral background and extreme essence?**

-We try to build a musical link between the aeons with basis the timeless shelf.

**-There is a movement in the underground against UFOs - have you heard about it? Please say your point of view for or against green humanoids. Isn't it a sick fantasy of these who want to believe into anything surreal?**

-I have seen stickers similar to ghostbusters symbol, but with an alien head instead of the ghost. My opinion, when you keep showing interest on something even if you are against it, you give it power. Fantasy or not, if it has power behind it, it affects the action of people and therefore reality. So keep feeding the flames and you will continue to see the smoke, or maybe you will burn everything...

**-What is your opinion on nowadays underground, its good and bad sides, trends and original artistry, Septic Flesh place among countless bands? Do you prefer listening old and established music, or fresh and quite underground?**

-The competition today is very hard. This is good as the bands do their best becoming more and more professional. On the other hand people are confused for so many new bands, labels and releases and unfortunately there are bands that do not get the attention they deserve. I listen to everything that speak to my soul and challenge my senses, and I do not care if it is established or not. What I detest are the clones and the clowns.

**-Your point of view to:**  
1) Lithuania; 2) black metal;  
3) Type O'Negative; 4) basketball.

-1) I have never been there. All I can say is that we receive a lot of mail from your country and it seems that there is a lot of interest for the underground scene which is really great.

2) The unholy trinity is Venom-Celtic Frost-Bathory. As from the new bands I like Emperor, Limbonic Art, Arcturus, Samael, etc.

3) A good band, I like their sadness.

4) I am not so much into sports. I am keen on thinking that after this article guys will gain even more fans and get even more mail from here. Their works deserve that. Surely Greek's metal band No. 1.

Septic Flesh, Sotiris Vayenas, P.O. Box 5058, 26004 Patra, Greece.













# THE SEARCH AFTER

## The Occult

The term *occult* literally means hidden, or secret. The word has nothing to do with devil worship, satanism or any other religious affiliation. The word refers to practices of people which have long been held as mysterious, and include such practices as magic, astrology, fortune telling, and astral projection among other things. The Occult refers to these things cumulatively, because so little is known about them - at least to the common man. For those of us who strive to learn these practices and to master them, these practices are not dark or forbidding, but perhaps still mysterious. The Occult in and of itself is not a religion, though many think it is. It is a part of many religions, including many pagan religions, because it relies heavily on the powers of the Earth, which is, of course, the core of any pagan religion. People mistakenly think that the Occult is a religion because of the misuse of the word to mean satanic or dark practices. But this is not the case. It is

important to note that, because prejudice against the word has led to many disasters throughout time. The allure of the occult for many is the fact that it offers a different channel of understanding for the practitioner. The material world that we live in and understand is very limited in the sense that we can only have knowledge of things that we can prove, and things that are happening in the present, or happened in the past. In this world we cannot know anything of the future, of alternate universes, or know anything of energies that cannot be explained in scientific terms. But for many, there is the knowledge that there is something more than the material world. Many of us know that something lies beyond - that there is a connection between birth time and characteristics, that there is a way to use mental energy to make things happen for us. These are not practices that are encouraged or delivered by the devil. In fact, if one thinks about it, he would wonder why the devil would want to give us insight to holy and wonderful

things. The practices which are described as Occult practices are often used to bring the practitioner into a closer relationship between himself and his Deity, or between himself and another person, or even to better understand himself. These are things that are useful, wonderful, and pure. Christians will often describe the ritualistic practices of pagans as occult and associate those actions with evil. The reason is because during the time when missionaries in Europe were converting people to their faith, they had to have a way to scare people into leaving behind the pagan religion. They taught that the pagans worshipped the devil and were going straight to Hell for practising magic. It is true that rituals of paganism have become Occult practices merely because the society that we live in is predominately judeo-christian, and to these people our religion and what we practice is dark, hidden and secret. But they only need ask about this religion, respectfully, and it is sure that they can discover it.

## The Search After Occultism

by H.P. Blavatsky

Being daily in receipt of numerous letters, written with the view of obtaining advice as to the best method of receiving information respecting Occultism, and the direct relation it bears to modern Spiritualism, and not having sufficient time at my disposal to answer these requests, I now propose to facilitate the mutual labour of myself and correspondents by naming herein a few of the principal works treating upon Magism, and the mysteries of such modern Hermetists.

To this I feel bound to add, respecting what I have stated before, to wit: that would be aspirants must not lure themselves with the idea of any possibility of their becoming practical Occultists by mere book-knowledge. The works of the Hermetic philosophers were never intended for the masses, as Mr. Charles Sotheran, a learned member of the Society Rosae Crucis, in a late essay observes: *Gabriel Rossetti in his disquisition on the anti-papal spirit which produced the Reformation shows that the art of speaking and writing in a language which bears a double interpretation is of very great antiquity, that it was in practice among the priests of Egypt, brought thence by the Manichees, whence it passed to the Templars and Albigenses, spread over Europe, and brought about the Reformation.*

The ablest book that was ever written on Symbols and Mystic Orders, is most certainly Hargrave Jennings' *The Rosicrucians*, and yet it has been repeatedly called "obscure trash" in my presence, and that too, by individuals who were most decidedly well-versed in the rites and mysteries of modern Freemasonry. Persons who lack even the

treatises and ancient works of the most noted Alchemists and Magi, we might find the latter as much more obscure than the former as regards language as a pupil in celestial philosophy would find the Book of the Heavens, if he should examine a far distant star with the naked eye, rather than with the help of a powerful telescope.

Far from me, though, the idea of disparaging in anyone the laudable impulse to search ardently after Truth, however arid and ungrateful the task may appear at first sight; for my own principle has ever been to make the Light of Truth the beacon of my life. The words uttered by christ eighteen centuries ago: *believe and you will understand*, can be applied in the present case, and repeating them with but a slight modification, I may well say: *study and you will believe.*

But to particularise one or another book on Occultism, to those who are anxious to begin their studies in the hidden mysteries of nature, is something the responsibility of which I am not prepared to assume. What may be clear to one who is intuition, if read in the same book by another person might prove meaningless. Unless one is prepared to devote to it his whole life, the superficial knowledge of Occult Sciences will lead him surely to become the target for millions of ignorant scoffers to aim their blunderbusses loaded with ridicule and chaff against. Besides this, it is in more than one way dangerous to select this science as a mere pastime. One must bear for ever in mind the impressive, fable of *Oedipus*, and beware of the same consequences. *Oedipus* unriddled but one-half of the enigma offered him by the *Sphinx* and caused its death; the other half of the mystery avenged the death of the

forgotten God, the idea.

If a man would follow in the steps of Hermetic philosophers he must prepare himself beforehand for martyrdom. He must give up personal pride and all selfish purposes, and be ready for everlasting encounters with friends and foes. He must part, once for all, with every remembrance of his earlier ideas, on all and on everything. Existing religions, knowledge, science, must re-become a blank book for him, as in the days of his babyhood, for if he wants to succeed he must learn a new alphabet on the lap of Mother Nature, every letter of which will afford a new insight to him, every syllable and word an unexpected revelation. The two hitherto irreconcilable foes, science and theology the *Montecchi* and *Capuletti* of the nineteenth century will ally themselves with the ignorant masses against the modern Occultist. If we have outgrown the age of stakes, we are in the heyday, per contra, of slander, the venom of the press, and all these mephitic *venticelli* of calumny so vividly expressed by the immortal *Don Basilio*. To science it will be the duty arid and sterile as a matter of course of the Kabalist to prove that from the beginning of time there was but one positive science - Occultism, that it was the mysterious lever of all intellectual forces, the Tree of Knowledge of good and evil of the allegorical paradise, from whose gigantic trunk sprang in every direction boughs, branches and twigs, the former shooting forth straight enough at first, the latter deviating with every inch of growth, assuming more and more fantastical appearances, till at last one after the other lost its vital juice, got deformed, and, drying up, finally broke off, scattering the ground afar with heaps of rubbish. To theology the Occultist of the

latter knowledge, can easily infer from this what would be the amount of information they might derive from still more obscure and mystical works; for if we compare Hargrave Jennings book with some of the mediaeval

symbolic monster, and forced the *King of Thebes* to prefer blindness and exile in his despair rather than face what he did not feel himself pure enough to encounter. He unriddled the man, the form, and had

future will have to demonstrate that the Gods of the mythologies, the Elohim of Israel as well as the religious and theological mysteries of christianity, to begin with the Trinity, sprang from the sanctuaries of Memphis and

# OCCULTISM

Thebes; that their mother *Eve* is but the spiritualized *Psyche* of old, both of them paying a like penalty for their curiosity, descending to *Hades* or *hell*, the latter to bring back to earth the famous *Pandora's* box, the former to search out and crush the head of the serpent - symbol of time and evil, the crime of both expiated by the pagan *Prometheus* and the christian *Lucifer*; the first delivered by *Hercules*, the second conquered by the *Saviour*.

Furthermore, the Occultist will have to prove to christian theology, publicly, what many of its priesthood are well aware of in secret, namely, that their God on earth was a Kabbalist, the meek representative of a

existing between the two? The masses of people, though they do not generally appreciate the science of truth or have real knowledge, on the other hand are unerringly directed by mere instinct; they have intuitively - if I may be allowed to so express myself, an idea of what is formidable in its genuine strength. People will never conspire except against real Power. In their blind ignorance, the Mysteries and the Unknown have been, and ever will be, objects of terror for them. Civilisation may progress; human nature will remain the same throughout all ages. Occultists, beware!

Let it be understood then that I address myself but to the truly courageous and

hieroglyphs, renovated the ancient symbolical language of the high priests of antiquity, who had used it as a sacred barrier between their holy rites and the ignorance of the profane, and created a veritable Kabbalistic slang. This latter, which continually blinded the false neophyte, attracted towards the science only by his greediness for wealth and power which he would have surely misused were he to succeed, is a living, eloquent, clear language, but it is and can become such only to the true disciple of *Hermes*.

But were it even otherwise, and could books on Occultism, written in a plain and precise language be obtained in order to get initiated in the Kabbalah, it would not be sufficient to understand and meditate on certain authors. *Galatinus* and *Pic de la Mirandola*, *Paracelsus* and *Robertus de Fluctibus* do not furnish one with the key to the practical mysteries. They simply state what can be done and why it is done; but they do not tell one how to do it. More than one philosopher who has by heart the whole

tremendous Power, which, if misapplied, might shake the world to its foundations; and that of all their evangelical symbols, there is not one but can be traced up to its parent fount. For instance, their incarnated *Verbum* or *Logos* was worshipped at his birth by the three Magi led on by the star, and received from them the gold, the frankincense and myrrh - the whole of which is simply an excerpt from the Kabbalah our modern theologians despise, and the representation of another and still more mysterious *Ternary* embodying allegorically in its emblems the highest secrets of the Kabbalah.

A clergy whose main object has ever been to make of their Divine Cross the gallows of Truth and Freedom, could not do otherwise than try and bury in oblivion the origin of that same cross, which, in the most primitive symbols of the Egyptians' magic, represents the key to heaven. Their anathemas are powerless in our days - the multitude is wiser; but the greatest danger awaits us just in that latter direction, if we do not succeed in making the masses remain at least neutral till they come to know better - in this forthcoming conflict between Truth, Superstition and Presumption, or to express it in other terms, Occult Spiritualism, Theology and Science. We have to fear neither the miniature thunderbolts of the clergy, nor the unwarranted negations of science. But Public Opinion, this invisible, intangible, omnipresent, despotic tyrant, this thousand-headed Hydra, the more dangerous for being composed of individual mediocrities, is not an enemy to be scorned by any would-be Occultist, courageous as he may be. Many of the far more innocent spiritualists have left their sheepskins in the clutches of this

persevering. Besides the danger expressed above, the difficulties in becoming a practical Occultist are next to insurmountable. Barrier upon barrier, obstacles in every form and shape, will present themselves to the student; for the keys of the Golden Gate leading to the Infinite Truth lie buried deep, and the gate itself is enclosed in a mist which clears up only before the ardent rays of implicit faith. Faith alone - one grain of which as large as a mustard-seed, according to the words of christ, can lift a mountain - is able to find out how simple becomes the Kabbalah to the Initiate once he has succeeded in conquering the first abstruse difficulties. The dogma of it is logical, easy and absolute. The necessary union of ideas and signs; the trinity of words, letters, numbers, and theorems; the religion of it can be compressed into a few words: *it is the Infinite condensed in the hand of an infant*, says *Eliphas Levi*. Ten ciphers, twenty-two alphabetical letters, one triangle, a square and a circle. Such are the elements of the Kabbalah from whose mysterious bosom sprang all the religions of the past and present, which endowed all the Freemason associations with their symbols and secrets, which alone can reconcile human reason with God and Faith, Power with Freedom, Science with Mystery, and which has alone the keys of present, past and future.

The first difficulty for the aspirant lies in the utter impossibility of his comprehending, as I said before, the meaning of the best books written by Hermetic philosophers. These, who mainly lived in the mediaeval ages, prompted on the one hand by their duty towards their brethren, and by their desire to impart only to them and their successors the

of the Hermetic literature, and who has devoted to the study of it upwards of thirty or forty years of his life, fails when he believes he is about reaching the final great result. One must understand the Hebrew authors, such as *Sepher Yetzirah*, for instance, learn by heart the great book of the *Zohar* in its original tongue, master *the Kabbalah Denudata* from the Collection of 1684 (Paris); follow up the Kabbalistic pneumatics at first, and then throw oneself headlong into the turbid waters of that mysterious ... never tried to explain: *the Prophecy of Ezekiel* and the *Apocalypse*, two Kabbalistic treatises, reserved without doubt for the commentaries of the Magi kings, books closed with the seven seals to the faithful christian, but perfectly clear to the Infidel initiated in the Occult Sciences.

Thus the works on Occultism, were not, I repeat, written for the masses, but for those of the Brethren who make the solution of the mysteries of the Kabbalah the principal object of their lives, and who are supposed to have conquered the first abstruse difficulties of the Alpha of Hermetic philosophy.

To fervent and persevering candidates for the above science, I have to offer but one word of advice, try and become One single journey to the Orient, made in the proper spirit, and the possible emergencies arising from the meeting of what may seem no more than the chance acquaintances and adventures of any traveller, may quite as likely as not throw wide open to the zealous student the heretofore closed doors of the final mysteries. I will go farther and say that such a journey, performed with the omnipresent idea of the one object, and with the help of a fervent will, is sure to produce more rapid,

ever-hungry, roaring lion, for he is the most dangerous of our three classes of enemies. What will be the fate in such a case of an unfortunate Occultist, if he once succeeds in demonstrating the close relationship

glorious truths, and on the other very naturally desirous to avoid the clutches of the bloodthirsty christian inquisition, enveloped themselves more than ever in mystery. They invented new signs and

better, and far more practical results, than the most diligent study of Occultism in books, even though one were to devote to it dozens of years.

In the name of Truth, yours, H. P. BLAVATSKY.

(The Spiritual Scientist)

## And Thus Spoke Varg...

"Rather than wait and wait for yet another mainstream magazine interview that does not actually tell you anything new or give you any real insight into Varg himself, I decided to do an interview with him myself. The first section concerns some in-depth questions that, true to form, Varg supplied with some very in-depth answers.

Some of the ideas presented here I agree with, some I strongly disagree with. I will leave you to reach your own conclusions. Now it's time to let Varg do the talking:

- These days it seems a lot of people see you simply as a racist. However, having read a great deal of your works it would seem to me that you in fact are attempting to promote cultural survivalism; that is to say - to prevent further dilution of the true Nordic religion following the spiritual death of judeo-christianity's arrival. Am I right?

- Dilution of the Norse-Germanic philosophy of life - or religion if you like - is one thing, but just a part of the reason for my racism. It is not just our philosophy of life that is threatened, but our very race as well; our culture, the distinctive characteristics of our race and our people (i.e. the European people). In short - everything that is ours. The spiritual Black Death (i.e. judeo-christianity) is a threat to our spiritual life and to our mental health. When this plague has destroyed our Germanic spirit, the way is open for the destruction of the rest of our race. Not that they intend to murder every single one of us, but they intend to murder our race through interbreeding and degeneration. The latter they do with unhealthy lifestyle and through forcing "humanistic" views onto everybody. An example is slogans like "every human is valuable", or "everybody's value is the same". Of course modern medicine has a role in this as well. Sick and degenerated individuals are kept alive at any cost, there is no "natural selection" like it used to be, or any race hygiene to see to it that our race do not degenerate.

Our society is built up so that the immoral thrive, so that the cynical thrive, so that the greedy thrive. That is the "strongest" in our society. You have to be willing to lie, cheat, backstab others, pretend, and so on to get anywhere in our world. This leads to what they call "individualism". Also everything is measured after its value in hard cash.

Individualism is all fine, however only one type of individualism. The "advanced" world we live in have a tendency to over-simplify everything - of course because of their "humanism" and their "humanistic" and "caring" will to make comprehensible for the retarded idiots they breed as well. Instead of saying "positive individualism" (i.e. artistic creativity, courage, initiative, the ability to lead others, inventiveness etc.) and "negative individualism" (i.e. egoism, the strong desire to only care for what is best for oneself etc.) they just say individualism. This means that they let negative individualism thrive as well, if not exclusively.

All this is interconnected; the judeo-christianity, capitalism, humanism, communism, and so on. All these things just play a part in the great game of the zionists.

The only real threat against their regime is our Aryan (i. e. European) race. It is the pureness of our blood that resist the zionist forces. I talk so much about our Gods and Goddesses simply because our pure nature is a result of them, and they are the result of our pure blood. Our philosophies have their origin in us, our nature, and to eradicate them they need to destroy the pureness of our blood. That as well is interconnected; our pure blood and our philosophies, our culture, our nature, our cosmology; everything that is ours. The pureness of our race is the last obstacle in the way for zionist world hegemony. Dilution of our "religion" is thus the same as dilution of our blood, to put it that way, this means that fighting for our culture, our philosophies, our art and so on, is the same as fighting for our race, our blood and our people! A flower needs its leaves to survive, just as much as it needs its flowers, its stalk and its roots. Now we have nothing but our roots left, and to save them is alpha-omega to our survival. It is racism all right, but so what? I care more for the survival of nature - be that human or Mother Earth's nature - than I care about what some mentally confused, traitor, judeo-christian capitalist pigs say about me.

- To me it seems that judeo-christianity has always stolen from the pagan/heathen religions, in addition to the obvious spiritual death that you refer to, also in quite literal terms. To give an example of what I mean, let's consider christmas. It seems unlikely that christ was born at christmas - shepherds would not have their flock out in mid-winter, even in Palestine; the Romans would never order a census in winter, the hardest time of year to travel. The 12 days of christmas are most likely nothing to do with the wise old men arriving at Bethlehem - the Roman celebrations around the winter solstice (21st December), starting with the Sol Invictus festival lasted for 12 days. Santa Claus is another interesting part of it. How did Saint Nicholas (who lived in Turkey) end up in the North Pole with a sledge of reindeer? Most likely this is in fact based around Odin, who gave to the poor and rode across the sky in Norse myth. Or maybe Freyja, who was supposed to spend the 12 days after winter solstice driving a chariot pulled by stags, giving presents to the good and punishing the bad. Either way, it seems to me judeo-christianity has tried hard to integrate pagan ideals into their religion; when pagan traditions proved too hard to break, they simply stole them. Is this just one example of many? And, extending the question a bit, do you think that to some degree the pagan/heathen religion has survived preserved in elements of judeo-christianity? Clearly some things were too strong for christianity to break, and so traditions were simply absorbed into the christian myths. If so, can these pagan elements one day be extracted back again from judeo-christianity?

- I understand that you call the Yule celebration "christmas" in English speaking territories. In Scandinavia we call it Jul (wheel in Norse) and in Germany it is called weihnachten (meaning the night of initiation). Also "Santa Claus" is called Julenisse (roughly translated Yule-goblin although Goblin in this context is more like a Fairy in Scandinavia and Weihnachtsmann (initiation-night-man, directly translated) in Germany.

It is only the last twenty-thirty years that the true meaning of Yule has been more or less forgotten in Scandinavia. Some very few people (about 4%, according to surveys) go to church on the Yule-day, and some people do celebrate "Christ's birth", but the majority do not. There is nothing in our celebration that is alien (i. e. judeo-christian). Yule derives from Saxon and it means wheel, and that is short for sunwheel (i. e. the Swastika). The tree is a symbol of Yggdrasil, the finery hanged in



*In spite of total controversy of Varg Vikernes, browsing worldwide web I have found some exciting pages, which should be known to Internet searchers, yet here it appears in full extent too. As a matter of fact, in the middle of this feature you can read an old Burzum interview, made by Swedish Putrefaction zine #7. That is for comparing Varg's thoughts and path chosen... The main chat was made by a person named Rainer, and he has definitely done a great job. Here Rainer goes:*



Varg Vikernes

the tree are symbols of sacrifice to the Gods, we eat pig to honour Freyr, we sing the Yule in to call upon the dead (as Yule is a feast for the dead as well), we have food we do not eat before after the Yule-celebration is over, because the dead is supposed to take what they want first (and then we can eat what is left), the so-called "Santa Claus" is Heimdall (and not Wotan) that come to visit his children (as you might know he was sent by Wotan to the humans to improve them, and we are thus his children) and bring gifts to those who deserve them. He lives on the north pole simply because that is the point where the wall between the spirit world and the world we live in is easiest to cross. Yule is also the time of initiation into the Asgards army (& Aringsgardsreien). It is a Sunfeast, when we celebrate that the Sun is coming back (as you might know the winter in Scandinavia is pretty dark and sunless).

Judeo-christianity never managed to 'absorb' this heathen tradition, it even worked the other way around, and now even non-Germanic people celebrate Yule, because of judeo-christianity (ironically). They have managed to exchange the Spear in the top of the Tree with a Star, but that happened only some years ago, when the Star with electric light came on the market. When my parents were young for instance, they had Spear-points in the top of the tree everywhere instead. Symbolising Wotan's Spear of course.

They do their best all right, to "christianise" our traditions, but it is not very successful - that is in Scandinavia though. We still celebrate Yule, and not "christmas", we still have Heimdall and not some "Santa Claus". Needless to say, the Scandinavian and German people managed to keep their tradition that good, compared to other parts of Europe, simply because we are racially far more pure. This is why they try so hard to destroy the pureness of our blood, simply because they never succeeded in christianising us. We are still resisting vehemently, both in Scandinavia and in Germany. After a thousand years now they have changed tactics, and are now attacking our blood, to break the resistance.

So, to answer your question; it is not judeo-christianity that have absorbed our traditions, they simply never managed to ruin and destroy our traditions. They did that with the native American culture, with the African cultures, and with many other cultures, but they never managed to do that with us. We are too strong for them. Or better: our nature and blood is too pure for them. Needless to say, we have to keep it that way, and make sure they do not destroy the pureness of our blood! As long as we stay noble we will never perish. Nobility is in the pureness of the blood.

- Although you are no longer a black metal musician as such, Burzum still is probably the biggest band in the scene and you still have a lot of support from fans in black metal. Do you still acknowledge that support, even if not a black metallor yourself anymore? (Though I realise you were never a black metallor in the traditional sense anyway).

- It depends on what you mean with black metallors, and what you mean with support for that sake. There is a lot of "support" out there that would be better called spreading mendacious gossip. I could be well without that. When people start to present their own speculations as "facts", not least on the Internet, I do no longer call it support, although it is often meant to be support. Real support is great whenever it comes from, although there are groups other than "black metallors" I would prefer to receive support from.

- Obviously the question most readers will want to know is: when can we expect more music from you? Recently you mentioned the possibility of a new Burzum trilogy.. You also stated that Hlidskjalf will be the next Burzum album - has any of it been written or recorded yet? If not, do you think you may be able to record anything in the near future?

- I do not know.

- I recently heard a rumour that you now have a guitar in your cell, although you do not plan to use it on upcoming albums. In the past you have stated that you will no longer record any more metal music. In relation to this, you have stated that you no longer want to play guitar anymore. To me this seems a bit strange - after all, bands who share similar views to your own and who you have mentioned in the past (Vidkuns Venner for example) play guitar-based music. And, of course, guitar-based need not necessarily mean metal music. After all, surely an electronic synthesiser is no more Nordic than an electronic guitar. Thus is it possible that you might use a guitar in the way you did on the later tracks on Filosofem, given the chance?

- The guitar is an European invention, just like the synthesiser. However, the music played on guitar is mostly nigger music - and that goes definitely for all metal music. I have nothing against guitars, as you might know a lot of classical music is played on guitar. If I would make any more guitar music, it would be classical music. So, it has nothing (or better - little) to do with the instrument in itself.

I guess I have been a bit unclear when talking about this, until now. Anyway, what I explain above should clear things up for you. I categorise music like this: Aryan music (European classical and folk music, as well as some other more electronic music); alien music with Aryan lyrics (like all these Viking-metal bands, Oi-rock and the like) and alien music with alien lyrics. As simple as that.

Bands like Vidkuns Venner, No Remorse and so on are "half-way" to the right way, and I know that in our times we might need to get people on our side one step at a time. Being used to nigger music and nigger or jew lyrics they need to become used to the lyrics first, and then they can be introduced to real Aryan music. That is why I can support these "half-way" to the right way bands. That is pretty much the role of old Burzum as well, to be a gateway to Heaven. You become what you listen to (mentally), so I deem it very important that we promote Aryan music to our Aryan race. This as well, is a part of the struggle. This way we can save our collective mental and spiritual health as well. Instead of primitive, degenerate, subhuman mentality promoted by the nigger (pop) music today, we can educate and heal our race with Aryan music, promoting Aryan ideals like honesty, justice, honour, faithfulness, strength, courage, respect, nature awareness and so on.

- To what extent, if any, do you believe in life after death? Is Valhalla a physical or metaphorical perception of the afterlife? From what you have said in the past it seems to me that you consider Gods as only a symbolic entity (unlike the judeo-christians who will blindly follow) and believe the ultimate driving force to be nature, i.e. the natural selection of the strong over the weak...



*Nature and Gods (and Goddesses)* are two sides of the same thing. The Gods are forces in nature, and with that I mean forces in our human nature as well. Which of course is just another reason to keep the blood pure, as if we destroy the pureness of our blood we also destroy our Gods and everything they stand for. All their wisdom is stored in our pure blood, and it will be lost if we interbreed with others.

The Gods are symbolic, spiritual, parts of our nature (genes), as well as being physical beings. I can give you an example of a physical manifestation of *Thor* (*Juppiter, Zevs, Perun* etc.). As you (hopefully) know *Thor* is the defender of our race, he protects us from the *Jotuns* (i. e. the giants, which is a metaphor for uncontrollable forces of the universe in this context). His beard is red and he have a belt that increases his strength.

Then I can ask you: what is it that protect us, on Mother Earth, from *space debris* (asteroids and the like)? It is of course the planet of Jupiter! The planet also happens to be red and have a ring around it (the mentioned *strengthbelt*). It is Jupiter with its gravity (*strength*) that prevents all this debris from smashing into Mother Earth killing us. The planets and the Sun (*Sun/Sol*), *Merkur/Loki*, *Venus/Frigg*, *Tellus/Moder Jord*, *Mars/Tyr*, *Jupiter/Thor*, *Saturn/Heimdall*, *Uranus/Wotan*, *Neptune/Njord*, *Pluto/Hell*) and the moons of the planets (I do not bother writing the names of all of them here, as there is a lot and it would take too much time) are all bodies of the Gods. The Gods are namely not just one single thing, they do not have just one being, one form, one manifestation.

Any astrologer knows that *Saturn* (*Heimdall*) is the God of the principle *You harvest what you sow* (*Ut sementem feceris, ita metes - Cicero*), and that brings us back to the subject of *Yule* ("christmas") and his role there, as the judge over who shall receive gifts and who shall not. Unfortunately these astrologers tend to ignore our science "as it is racial", so they lack the knowledge about this and will not be any wiser with time as long as they continue to ignore what we say about this. They are not free from judeo-christian prejudice it seems.

*Valhalla* as well has many sides. I can give you another example, and quote some part from *Vargsmal*: "To get to *Valhalla* we have to get past many guards. *Wotan's* wolves *Geri* (the greedy) and *Freki* (demands and obstinacy), the *Warge* hanging west of the entrance, the eagle that bend its head above the hall. We have to build the Hall with our own weapons and armour; our spears make up the walls, our shields make up the roof and the benches are covered with our chainmail.

Before we get to *Valhalla* we have to get across two rivers as well, *Thund* (swallow up, "self-solemnity") and *lfing* (doubt, uncertainty). This means that we must defeat our own weaknesses, like our greed, our obstinacy, our many demands to others, our bestiality (the *Warge* is hanged), our pride (the eagle bend his head), our "self-solemnity", our doubt and uncertainty, and our weapons we shall use to something constructive" (quote finished).

We have to build our *Valhalla* with weapons, to build something new we have to destroy the old. Anyway, that is one interpretation of *Valhalla*. One of many, all being true. They do not contradict each other. The above is of course how we must face *Wotan*, how we shall relate to him.

Another interpretation covers another "theme". When we say that the *Eiherjers* (warriors) fight and kill each other every day, only to be reborn the day after. This simply means that we need not fear death on the battlefield, as we will be reborn again later anyway, in our race. That again of course depending on the pureness of our race. This encourages courage and bravery, and thus makes our soldiers the best.

*Valhalla* is also a *Hall of Fame*, a spiritual unit consisting of the dead men's spirits (parts of them live on, parts of them are reborn, and parts of them are immortal through being remembered forever - like *Hitler*) as well. Any theosophist that might read this will of course open his or her eyes when I point at the fact that there are 540 doors into *Valhall*, and 800 *Eiherjers* can walk through each of them at one time. 540 multiplied by 800 equals 432.000. The secrets of *Valhall* are many, but then again: I am a *terrible racist* and therefore nobody will take serious anything I say. As you know, they are not free from the society's "moral" laws.

**-How is prison life treating you at the moment? I hear you are working on a new book, referred to as *Vargsmal II*, could you tell us a bit more about this? Have the authorities been attempting to hinder you from writing it as they did your first book?**

I just wrote a political program for our *Allgermanische Heidnische Front* (*Pangermanic Heathen Front*) which took some time to finish, as I needed more accurate political knowledge to finish it. This however is only 16 pages (A4) so I would not call it a book. Prison life is treating me well, I get the time to read a lot, to write and to train, and for now that is all I need. The authorities hinder me by not letting me have a computer in my cell, so that I have

to write everything by hand or on a typewriter. Right now I am working on another project, about the creation. That is pretty much an interpretation of parts of our mythology, it will be written in Norwegian, and I will (unlike with *Vargsmal*) translate it into English as well and from there I guess it will be translated into German as well. I will systemize our mythology and reveal some facts about our past that is not yet known. Firstly I will write the book about *Ginnungagap* and then later I will deal with the other myths and subjects. I am more or less finished with the preliminary work so it is pretty much all about getting it all down on the paper now. I must say I really love to work with this, and ironically I would probably not have had the time to do it if I had not been imprisoned.

**-How is your daughter? I imagine it must be difficult staying in contact with your family given the present situation. Or have prison conditions improved a bit? I remember you mentioned that at one point you were completely shut off from the outside world and they even stopped letters from your mother...**

My daughter is, as far as I know, fine. I got a letter from her some weeks ago, but apart from that I have not had any contact with her since the summer of ninety-three. The prison conditions tend to change all the time. Now I am in Trondheim, about 500 kilometres from my hometown (i. e. my family and my friends), it is a bit irritating of course, but as we say *strength is to ignore*. Nothing lasts forever. In the meanwhile I will educate myself - to their great despair.

**-Is islam a growing threat in Norway? If so, will you fight it just as you fight christianity and judaism? I remember you once said you would fight anything that is alien to the true pagan people.**

Islam is an adversary to the christian religions, so I say let them tear each other apart. If one of them wins or becomes too powerful we will simply join forces with the weaker part, only to obliterate it when we are the strongest part. Today christianity is the strongest part, so we should not attack islam, instead we should join forces with them and fight judaism and christianity together with them.

Besides, islam is much closer to our philosophy of life than what christianity is, after all they hail those who die in battle, they have a sense of honour and of course their view on women is far better than the christian one. It is better with *Allah hu akbar* in the morning seven days a week, than with church bells every Sunday.

It should be pretty needless to say though, that no alien religion can be accepted in our Europe, be it islam, judaism, or any form of christianity (all generally referred to - by me - as judeo-christianity)."

*Here is a little step back into 91/92 and Putrefaction zine #7 interview with Count... Just to see his earlier interests and beliefs. By the way, Brainstorm magazine had some contact with Varg back in 1993, and we can assure you it was like this intie - ideas, beliefs, style... We give an authentic text of the interview:*

**"Burzum**, the new black metal group from Norway! Oh, their lp is just fucking great! I hope you have bought it from DSP? If you not own this record, you has missed a very good black metal album!! The music **Burzum** are playing are real atmospheric, and we can describe them to sound like **Bathory**, **Celtic Frost** and **Mayhem** in their old times... Well, now to the interview...

**-First of all, are Burzum a one man band?**

-Hm.. First of all I am not a man!! But yes I am the only horny being in Burzum.

**-Isn't it hard to play all the instruments alone?**

-Well, in some songs yes! Mostly it is quite easy!!

**-And now you has recorded your debut lp, what is the title on it?**

-I think it is right for **Burzum** to call their debut lp just **Burzum**, so I did!! Many old godz called their debut lp only after the band name, so I think doing it now brings the old spirit up again!!

**-How much do you hope the album will sell?**

-So many that I can live out of the music!! The underground is dead!! Only (almost) trend people left!!!

**-What do you think of that Darkthrone has changed their style from techno death metal to black metal?**

-About that, **Darkthrone** has always played black metal, *Soulside Journey* has total black metal lyrics, so it is also a black metal lp. Their new stuff is more what people know as black metal musically!!!! I think it is better than the death of jesus!!!!

**-How much money do you get for every 1000 copies you sell?**

-10.000 NOK, ca. 130-140\$.

**-What new bands DSP has signed?**

-**Abruptum**, **Mayhem**. Maybe **Arcturus**.

**-What do you think of that Entombed are in Swedish television, and on the money making MTV?**

-I have always hated **Entombed**! I guess their second lp is better than *Left Hand Path*. I hope that for **Entombed**... *Left Hand Path* is the bottom of shitty death metal!! False people should not be anywhere!! By the way it is not MTV. It is NTV - *Nigger television*.

**-What do you want to do with all false people?**

-Rip their little sisters heads off, then fuck them in their throat!!! Necropedophilia rules!!!

**-Do you wear black clothes and spikes?**

-I wear black clothes yes!! I wear spikes only in war with medieval maniacs in Bergen.

**-Which are your total classic death metal album?**

-*Morbid Tales*.

**-Future plans and last shit?**

-**Abruptum** must be Norwegians!! Future plans: make war with Sweden!!!!

*Again to these days, we must admit this feature has no comment on the latest Burzum album Daudi Baldrs, but review should say it all. Here comes the second section of Rainer's feature, where Varg answers some of the miscellaneous questions that Burzum fans reading his page have asked to put to him:*

**"Do you have a favourite Burzum album?**

-Both yes and no. It depends on my mood. I am pretty satisfied with the *HLTO* (*Hvis Lyset Tar Oss*) album, but then again I am pretty satisfied with the *DSEV* (*Det Som En Gang Var*) album as well. All in all I like the *Daudi Baldrs* album best, but when it comes to the old albums I think the debut is the best for *nostalgic moments*, the *DSEV* is the best for *lone moments*, the *HLTO* is the best for *contemplation and aggressive moments*, the *Filosofem* album is the best for...certain moments (it is - for me - something like a mix between *HLTO* and the debut, as the tracks are from these two albums: well, from the eras of these two albums). My favourite thus are *Daudi Baldrs* and *HLTO*.

**-Who is the mother of your child?**

-I do not want to tell her name, as she might not want that to be known, but I can tell she is a Norwegian. She is a weird character, living in the end of some deep fjord. She is an agricultural college graduate/agronomist, growing most of the food they need herself, playing violin, wearing home-made clothes and generally being weird (of course mostly in a positive way).

**-What bands do you listen to these days?**

-None actually. We are not allowed to listen to music here, and we are not even allowed to have a walkman here, so it is not very easy to listen to any music really. If I could listen to music though, I would listen to - apart from folk music and classical music bands like *Das Ich*, *Groethes Erben*, *old Kraftwerk*, and some other electronic music I guess.

**-Do you love nature?**

-Yes, absolutely. It is Mother Earth's green nature that provide us with everything we need to survive, evolve and fulfil our tasks. We are ourselves a part of nature, just like the trees of the forest and the air we breath, and it is our duty to see to it that these parts of nature are clean and healthy as well. The capitalist exploitation of Mother Earth that goes on as we speak is horrendous and it must be stopped as soon as possible, by all means. This as well is a part of our struggle for nature, both our Aryan nature and the nature we live in. Aesthetically nature is beautiful as well, just like our Aryan race. There is nothing of more value to us than nature, both our Aryan nature and Nature, and besides love we must learn respect and admiration for this. Heil Mother Earth!

**-Why did you decide to get a skinhead look?**

-That is just how I looked at the time the TV news team got there. We could turn the question around however, and ask *why did you let your hair grow?* As I was a skinhead in my mid teens as well. As for the "skinhead" look today, or better last year and the year before that, I like it, besides it was nice to make it clear to some people where I was on the "political scale". For some strange reason people seem to understand such things only if you have the haircut that matches their picture of how a person with that certain political ideology look. Now I have a normal short hair, which of course the newspapers refer to as a *Hitler-Jugend* haircut, and generally I do not pay all that much attention to such things as haircut. It is pretty irrelevant. Short hair is good in battle. It is practical and easy to clean, which after all has something to say when we are not allowed to shower *all that much* in prison.

**-What make of guitar do/did you play?**

-I have a Westone guitar, and I have had that guitar all the time, since 1987 when I started to play. It is just some old, cheap, and according to all *experts* - crappy guitar, but it has worked fine for me and my needs (so far). It is a bit rusty and definitely not a pretty sight, but that is not very important.

**-Are you still friends with Immortal?**

-Well, well, well, I have not talked to them for some years now, or been in contact with them in any other way. They have their interests (inebriation and music) and I have mine, and our paths does not cross in any context, so.

Ok, that will be all. Heil *Wotan*!"

*Thank for Rainer Padumsee and his efforts with interview for the Burzum homepage at <http://members.xoom.com/Vargsef>. E-mail him to: [rpudumsee@aol.com](mailto:rpudumsee@aol.com).*



# SEVEN INCHES

Damn! This is the only section which miss some stuff. I mean reviews of several records, that has not appear, simply because record player is a unique thing nowadays, and we had a possibility to listen carefully just to a part of the eps we possess. The rest will be reviewed in next Ledo Takas, so bands and labels which have not done it here - be patient and try to believe us...

Other than that - keep the vinyl alive as hard as possible! It will not die, as there pop out new and new colourful cuties! Go on, feed Ledo Takas with small records (moreover that we are getting closer to old good record player...) now!

## CENTINEX Shadowland 7" ep'98 Oskorei

Wow! They are still alive, after so many months since the start. I remember when Centinex had just the first album (in 1992 I guess). You may say they were one of these bands, which have brought the glory of death metal to Lithuania. Both now and then Centinex play the same Swedish kind of death metal, and they still remained in the underground! I have not heard any of their 3 following albums, but these two songs *Shadowland* and *Eternal Lies* are convincing! They appeared earlier on Japanese version of *Reborn Through Flames* album. Recorded at *Sunlight*, compositions just breathe of 1990-1992 with *Entombed*, *Grave* and *Hypocrisy* reminiscences. Nowadays Centinex mix it with a slightly darker atmosphere and more screams here and there (though I cannot name it by influences). It makes them to be compared to *Necrophobic* and *Inverted* first album.

All in all - purely Swedish campaign, so nothing is really new yet sounds catchy and makes you headbang. Melodies are sticky, choruses are groovy, sound is thick. Maybe some additional variation would do, but it is hard to complain with Swedish death metal the ancient way. Buy a limited to 500 copies violet vinyl before it is too late. LTP sells it for 12L/6S. Centinex ep will not be reprinted in any case, as

only 1000 copies all in all were meant to be pressed.

## FROSTMOON Tordenkrig 7" ep'98 Oskorei

It is a kind of obsession or mania - to like a particular style or the bands from one exact land so much. I do not care what your preferences or wishes are to personalise this abstract thought, yet for me Norwegian scene is the key.

Anyway, I am sure I would love Frostmoon even if I did not know the origin of this wonderful horde. Their music simply counts, and it is superior plus amazing harmonious black metal. Only one single thing does not impress me - a drum machine which is easily felt in the final mix. Its sound is too mechanical and precise. But I would say that is about 0,01% of the total picture, as the rest blows this lack away!

In fact, music of Frostmoon is in the best tradition of Norwegian black metal. Riffs are put majestically, creating very unique and proud atmosphere. It reminds *Satyricon* and *Emperor*, but is done amazingly memorable, so you have no chance but to enjoy it. In vocal department this outfit makes miracles as together with *Satyr*-type of harsh screams you get a bunch of melodic singing parts, which are a bit similar to *Garm's* from *Ulver*, yet has another approach which reminds some retro 70-ies rock like *King Crimson*! It always goes with black metal rhythms perfectly! You can not get a point before listening to it!

So, material consists of five tracks. There are a couple of fragmented short

cuts, which have only one definite motif, yet it is extremely catchy and grabs thy soul!

Buy one of 500 copies pressed at first on transparent vinyl (hurry up!) for 12L/6S from us, and await one or couple of full-lengths very soon!

Oskorei Productions, Postboks 241, 5260 Indre Arna, Norway.

## HELLSTORM Murder 7" ep'98 Oskorei

Nothing grabs my attention here. Music is average, song titles are generic, cover art by Kris Verwimp is pathetically childish. Young Norwegians have prepared four long tunes as if performing metal in old vein. But they obviously lack lots of things to sound at least listenable. Ha, *Lars* of Oskorei has chosen grey vinyl to put a record on. That is right, as music is exactly pretty grey and needs to be improved next time.

*Dr. Amok*, who handles guitar and sings, does a job in a pretty lousy way, especially counting the vocals. It is not balanced - amateurish vomits into the mic, as if a guy has just been taken from the street. With a help of *Vorgon* (drums) and *Elden* (bass) a three-piece try to be simple (tracks are named *Murder*, *Slayer*, *No Decay*, *Nightwanderer*), but songs are not actually concentrated, as some old thrash riffs pop out, but modern black as well. Then there are these stupid, boring and prolonged slow-downs, which totally destroy Hellstorm's better ideas.

Wish guys more passion and conviction next time! This ep is too standard and lacks highlights whatsoever. However it comes in a cool

packaging and is worth of 12L/6S we ask for. Act fast if you want to get a grey vinyl!

Hellstorm, Postboks 97, 7550 Hommelvik, Norway.

## SANATORIUM Autumn Shadows 7" ep'97 Erebos

If it comes from Slovakia - traditionally death metal. This time probably a bit blended with thrash, especially when mid-tempo parts appear. Other than that - growling *Incantation* type of vocals and blasting rhythms do nothing for originality as well as quite melodic calmer jokes.

Actually outstanding writing helps Sanatorium to sound more or less listenable, even they are not as tight (and fresh!) as *Lunatic Gods* for example. It smells more of 6 years old music, so the candy is quite out of time and difficult to swallow... I have no formula to Sanatorium, as they are addicted to brutal kind of metal, yet with dark but monumental lyrics - these guys doubtlessly will not change in years. So, if they remain with this ep level, it leads them to extinction or as the best chance - respect in a small area within Slovakian territory. For worldwide acceptance there should be an extra and a very huge one, if you want to know.

Recording is out in both tape and vinyl formats, whilst tape has additional song, in the vein of others. Both are distributed by yours faithfully, at the price of 10L/5USD, so do not hesitate to order - you, who like European and American death metal the ancient way.

Band and label contact (sick guys here!): Erebos Productions, c/o Martin Belobrad, Bajzova 29, 01001 Yilina, Slovakia.

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## Wiccan History

by Aaron Jason Leitch

What is Wicca? It is said to be the fastest growing religion in America, if not the world. Some have specific questions, but more seem to just want to know *all about it*. Of course, that is outside the scope of what follows, but I do hope to cover the basics. Rather than adopting a *question and answer* style, I have opted to just tell the story as I know it.

The first thing I wish to stress is that much, if not most, of the information that the seeker will first come into contact with is shock full of error and self-agrandizing myth. This goes for all aspects of Wicca, but no single aspect of the whole fits the bill so well as the information available on the history of Wicca.

Authors such as *Starhawk* choose to call this faith by the name *Witchcraft*. *Buckland* also does this, and freely intermixes the history of the faith with that of ancient European paganism. Some authors even go so far as to claim that what Wiccans do today are the exact same practices followed by the ancients. You might be told that Wicca is older than christianity, or that it even finds its roots as far back as 25000 bc! And all of these are incorrect.

Such claims that Wicca is so all-encompassing has both helped and harmed us. On the one hand, it gave the trail-blazers of the faith a ground to stand upon. It would be silly to think that *Gerald Gardner* (the creator of Wicca) could have ever popularized his system if he had claimed authorship himself. Almost every piece of spiritual/magical literature in history that has had any real influence has done so through false claims: *The Keys of Solomon*, *the Zohar*, *the Five Books of Moses (the Torah)*, *the New Testament*, *the Koran*, *The Thelemic Book of the Law*, etc. Some of these examples claim Divine Inspiration or Authorship (such as *the Book of the Law*), which has more of a spiritual validity than do those which claim authorship by famous figures (such as *the Keys*) or claim antiquity that they do not possess (such as Wicca). Often, people are interested in ancient words of Wisdom and Power, but will ignore contemporary material.

However, these claims have also harmed it to a large extent. If Wicca had claimed to be no more than it was all along, then people would realize that *Gardner's* was the first, and thus anything claiming to be Wicca would have to first compare in some way to him. However, the early (and many modern) Wiccans quite enjoyed claiming that every faith in the world could be traced back to them and them alone. What does this mean? Why, it tells me that one can practice anything they wish, and call it Wicca. This also means that I can demand other people to accept the fact that they are all off-shoots of my own faith. In fact, it means that there is going to be huge amounts of miscommunication and downright insulting claims made. It is time the neo-pagan community came to know and accept the history of Wicca, and learn to appreciate the beauty to be found there.

### The Wicce of Britain

There were, indeed, a group of people in ancient Britain known as *Wicce* (pronounced *Wee-cha*). The existence of these people is the largest

bit of ammo used by those who perpetuate the myth that Wicca has origins that predate christianity. However, once the facts are brought to light, we will see how this "evidence" does not stand up at all.

Britain possessed the same kinds of paganism as most of the rest of the world. And, like so many others, that paganism was nearly destroyed forever by the crushing blow of the church. The practices of the older faiths receded from the populated cities into the country side, guarded by the older people and passed down in fragmented bits and pieces. The pagan priesthoods were gone, a great number of the Celtic Gods found shelter in the new religion as saints, but the practical knowledge gained over thousands of years held fast. These country-people were midwives, healers, seers, soothsayers, diviners, etc.

The point which must be stressed here is that these people did not call themselves *Wicce*. It has been claimed that the ancient Celtic priesthood itself was known by that name; though I have yet to see a single piece of evidence to support this. Instead, it was the christian city-folk who applied the name to the wise men and women who gave fortunes and folk medicines. The word *Wicce* itself translates directly as *wise one*. Once the inquisitions began, a slang form of the word was created: *witch*.

The above is an identical story to what occurred throughout the known world at the rise of the church. You may recognize the term *wise one* in other languages as *Wizard* or *Magus*. It is common knowledge that *Wizards* is not a faith at all, but a practice. Quite silly, then, to assume that *Wicce* was a faith. In fact, if it were so, why would it have been labeled so plainly as a craft? Have you ever heard of *christcraft*? What we know as *witchcraft* is simply a practice of Folk Magic.

### Margaret Murray and the "Old Religion"

The true roots of Wicca are to be found as recently as the early 1920's, with an author by the name of *Margaret Murray* and her book entitled *The Witch Cult in Western Europe*. *Ms. Murray* believed that society had once been matriarchal (run by women), and that Europe primordially possessed a single unified faith which she termed *The Old Religion*. The main focus of her work was to prove that the practitioners of this *Old Religion* had been driven into hiding by the church, and "Covens" were thus formed so the ancient rites could be practiced in hidden places.

*Ms. Murray's* main source of information in this regard were none other than the documents obtained by convicted "witches" by the church itself! Remember that these confessions and descriptions were written by the inquisitors themselves, and the accused were tortured into signing them. Regardless of this glaring fact, *Murray* felt that an idea of how real covens had operated could be gleaned from these reports if the "bias" of the church was ignored. In her defense, there were other aspects of *Ms. Murray's* work that were on the right track. However, most of her facts have been refuted by those who continued her work. To this date, there has yet to be one single shred of convincing evidence that covens ever existed in

## Wiccan History and Pagan Sabbats

the times of the Inquisitions.

Despite this, *Murray's* work (she also wrote a second book: *God of the Witches*) left behind quite a legacy. Suddenly, groups began to "surface" all over Europe, entire covens of witches who claimed to practice the *Old Religion*. People who claimed to be from unbroken lines of initiation from the alleged "original Covens". Of course, none of them have (then or now) proved their claims. If *Murray* was incorrect in her theories, then the Covens who are exactly as she described can hardly be authentic themselves.

However, arise these Covens did; and despite their false claims, they eventually developed into something of their own. They mainly referred to themselves simply as the *Old Religion*. They were very secretive about themselves, based on alleged Coven Laws that were supposedly created at the time of the inquisition for safety reasons. The neo-pagan movement was unofficially underway, if it did remain somewhat underground.

### The New Forest Covens

Now it is time to focus on one of these Covens specifically; or, as it is, a small group of related Covens known as the *New Forest*. They were structured, according to *Murray*, and were following a pseudo-reconstruction of ancient Celtic shamanic religion, with European witchcraft as part of daily life and practice. Obviously they claimed a direct connection to the *Wicce* of ancient Britain.

Beyond this, the different groups had their own particular focuses. One of them delved into a practice which had arisen in the early 1900s known as *Lonecraft*, a philosophy of natural living based largely on Amer-Indian concepts. Incidentally, *Lonecraft* itself is the father of what we know today as the *Boy Scouts*!

Another group - the *High Priestesses* of which was the famous *Dorothy Clutterbuck* - focused somewhat more on the practices of ceremonial magic, adapting a version of the *Kabalah* as set forth by *Israel Regardie* in his book *The Golden Dawn*. According to *Drawing Down the Moon* by *Margot Adler*, this book was owned by nearly every serious occultist of the day, a claim which can also be made for today!

### Gerald Gardner

Here enters the man known as *Gerald Gardner*, who became an Initiate of *Dorothy Clutterbuck's* *New Forest Coven*. *Mr. Gardner* was certainly no stranger to the Occult; also being a *Masonic Lodge* member, and member of the *OTO* (an organization run by *Crowley*), not to mention the various other systems he was familiar with (such as many Eastern, African, middle Eastern, and even judeo-christian traditions). He was, after all, an anthropologist.

Today, we are not exactly sure what it was that *Gardner* set out to do. He began by combining the many systems he was familiar with into a coherent whole: basically taking the models of ceremonial magic, assigning correspondences from Celtic paganism to them, and using them in

the *Murray/New Forest* religious structure. Just as everyone else did, he claimed that his creation was the very same *Organized Religion* spoken of by *Murray* finally come out of hiding. He decided to call it *Wicca* (*Wick-ah*) after the healers described above. *Gardner* went public in the late 1940's, much to the agony of the many groups that quite enjoyed their secrecy and mystery. However, his ideas took off over time, and the neo-pagan movement was officially underway and "out of the broom-closet"!

### The Neo-Pagan Movement

This is the major difference between a Wiccan, a Witch, and other pagans. Wiccans are certainly a kind of Witch, as well as pagan, however not all Witches are Wiccans (followers of the religion created by *Gardner*) by any stretch of the imagination. And, hardly are all pagan religions Wicca either. It is a grave form of disrespect for Wiccans to assume that every pagan, or witch, in the world are automatically Wiccan.

At any rate, Wicca was not able to supply itself to the demand of the public. Dissatisfied christians, some family-traditional witches (who had never had a name for what they did before, yet found Wiccan philosophies and practices were very similar to their own), and many other seekers joined into the neo-pagan movement and Wicca. Groups began to spring up right and left. There are, today, groups representing just about every ancient culture and practice that you can imagine - not just European and Celtic. Some of them are reconstructions, some of them bear little resemblance to the originals, and some are a little of both. Unfortunately, many of these groups took the lead of the older Covens in claiming antiquity that does not exist for them. Today, this trend is finally dying.

The most popular practice in the neo-pagan movement today is solitary practice (those who work alone without joining a Coven). In many cases, this is because there are no Covens around to join. In other cases, the Wiccan simply chooses to work alone. There have been many, many books published on the subject, and the religion is open to anyone who wishes to practice. Some still believe you have to be initiated by one of their groups, but it is the opinion of the author that this is not true.

However, understand that these groups are not altogether wrong. *Mr. Gardner* created Wicca to be an Initiatory Mystery Tradition. Those who descend, through initiation, from *Gardner* believe that this should still be followed. However, I feel that Wicca has outgrown this practice of lineage to *Gardner*; the God and the Goddess are recruiting people on their own now. It is much similar to the history of christianity - as it finally broke free of its catholic origins and divided into numerous sects.

The fact is that anyone who understands the basics of the religion can follow it if it is at the call of the Lord and Lady. There are now as many forms of Wicca as there are people who are called to it. Even I am a solitary Wiccan who has written my own system to surround my Wiccan beliefs. However, unlike many solitaries, I do not foolishly neglect

to study what *Gardner* created, and simply think I can make up whatever I wish and call it Wicca. Such neglect is an all too common practice among solitaries, and is exactly why many *Gardnerians* and other related Wiccan groups become offended. The common term for such lazy people is *One Book Wiccans*.

## Wicca

So, what is it that defines a Wiccan? Following are what seem to be the mainstream points held in common by most groups, though these do not include the Mysteries that make any one "sect" of Wicca what it is.

*The Wiccan Rede*; this is a long poem which illustrates various aspects of Wiccan life and Folklore.

*The Charge of the Goddess*; this was quoted by *Mr. Gardner* in part from a book called *Aradia*, and also from a work (divinely received) by *Aleister Crowley* called *the Book of the Law*. The charge has since been revised and turned into prose by *Doreen Valiente* (a family tradition witch who adopted Wicca).

*The Charge of the Horned God*; this is far more recent than the above, and was divinely received by *Mr. Stuart Myers* (a Gardenarian Wiccan Priest). It is an answer to the *Charge of the Goddess*, and it is one of many different versions. It is an attempt (wisely made) at balance between the Lord and Lady. The *Charge of the God* that I use and follow has not (yet?) claimed its place as a mainstream part of Wicca.

All three of the above (the *Rede* and *Charges*) will tend to be altered minorly from one group to another. Like everything in Wicca, it is in a constant state of evolution and adaptation. There is no dogma, and no canonized scripture.

*The Wheel of the Year*; without going into too much detail, the *Wheel of the Year* is based (mostly) on a Celtic calendar of events. It consists of eight holidays, each of which corresponds to an event in nature. The journey of the Sun is the main focus, but it also observes many agricultural events. The Four Major Sabbats are the equinoxes and solstices, the Four Minor Sabbats are the agricultural focus of the planting and harvesting times.

Those are the main "generic" points of Wicca. And, even among those there is not full agreement. For instance, there are many interpretations of the *Law of Three* mentioned in the *Rede*: one being that every action you take, good or bad, will return to you at three-fold force (an interpretation with no metaphysical basis, I might add). Another interpretation, which I follow, is that every action you take will return to you on three levels - physical, mental, and spiritual. Plus, there are many different interpretations of the *Wheel*. Many versions delete the presence of the *Lord of the Waning Year*, or *Dark God* (such as *Starhawk's* version does). They fear that the *Dark God* will be seen as *Evil*, rather than simply as an aspect of the Lord - just as is the *God of Light*. There is also my own "reassignment" of the new year from *Samhain* to *Ostara*. Many other examples could be cited, but I feel that is enough.

As for (mainstream) "Scripture"...the above is about all there is. Each tradition will have its own mysteries, writings, ceremonies,

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But of course main things are concentrated behind the doors of animated pictures. It is fun to go through Kat's comments or her interviews. As well I guess every musician, not speaking about the listeners, has some use learning about classical composers and instruments. It is always something new unless you are a *Juilliard* graduate! Ha, I am not one of them, so some things were a bit of a discovery for me!

You could check out a bunch of short bursting *Katherine* screams and shouting, as well as provocative shooting from her *Slave Club*. And so on, and so forth... It is fun, it is laugh almost all the time! I do not know, maybe she does it for serious, but I guess American culture is well swallowed here in Europe, and there is definitely no way but to laugh at it!

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# FORLORN

*In spite of viking metal music or just concept trend in last few years, I dared to feature one more Norwegian outfit exploring the tradition. Music was that substance which charmed my ears and not only, as it is powerfully laid and majestically composed. Guys behind this new project happened to be two dudes from death/black outfit 122 Stab Wounds. In addition no one else than Sanrabb of Gehenna has joined them at the latest to make proud Norge hymns even catchier and perfect sound-wise.*

*Biography states that Forlorn is a viking myths influenced band, enchanted by their way, principals, heroic acts of courage and pride. Music and lyrics are centered around it. Alvarin has started it as a solo project in 1992, yet soon additional musicians joined, so it was said C. Worhn (guitar, bass, backing vocals), Alvarin (guitar, keyboards, vocals) and Sanrabb (lead vocals) gathered just for studio experience, yet a further talk with a founder will prove it wrong! Forlorn is neither political, satanic, nazi, religious nor racial. Forlorn hail heroes with high qualities. They hope to preserve ancient heritage by playing music.*

**-Please tell some things about the band origins and background of musicians! You and C. Worhn have been experiencing guitars and vocals in other band earlier. What kind of music it was?**

-Forlorn was formed by myself as a side-project of the other band that I am in, called 122 Stab Wounds. When C. Worhn joined 122 Stab Wounds we discovered that we shared the same interests in music & other stuff, so I asked him to join Forlorn (& that he did). 122 Stab Wounds plays death/black metal and that is one of the reasons I formed Forlorn, since I made music that did not fit in 122 Stab Wounds.

**-The concept was clear since the start for you, and it has never changed since then?**

-The concept was very clear to me from the beginning. I have always been fascinated by Sagas and the Norse mythology, therefore it was natural that we play epic metal.

**-As I understand Sanrabb is the recent addition to the core, as he has done nothing in song and lyrics writing. How has he been involved? It was a long way to push him work with you, or probably it was him who wanted to join Forlorn more?**

-You are right. Sanrabb has participated by little or nothing so far, but he will do in the future. And yes, actually Sanrabb asked me if he could join Forlorn and not the other way round.

**-Aren't you afraid that there exists a sticking Sanrabb side-project, which appears on every mallorder catalogue, reviews in magazines...? How do you like Gehenna, since the early days till new release?**

-We know for a fact that many people see Forlorn as a side-project of Sanrabb, and I must admit that it amazingly irritates. We could understand it if he made over 50% of the music, but he does not make 1% of the music or lyrics, so hopefully, in a time people will recognize Forlorn as a serious band instead of someone's project.

I love all the Gehenna music, they are great musicians & cool people. They have my deepest respect.

**-Sanrabb does quite different vocals than he does in Gehenna, plus he is much more varied. Are you totally satisfied with his voice? And what is the point in using even your own vocals in addition?**

-We are satisfied, but not totally yet. Actually I hope that me and C. Worhn could sing more. Why? Because when we go on a tour or a gig we wish to make a good impression on people. And if Sanrabb sings three different voices, it would sound rather thin live with only one. Do you know what I mean (yep, I guess you have one vocalist in mind - ed.)

**-There were some demo tapes or promo stuff before Forlorn mcd, weren't there? Why you decided to go big since the start?**

-No, we have not done anything before the mcd. One can say that the mcd is our demo! Hope you liked it!

**-Please tell me how Metalion got in contact with you then. You have sent him a recording of these five tunes, or he knew the band earlier? How do you like his job with Forlorn? Can you believe he managed to put out 40 records so far?!**

-I got in touch with Metalion through the other band. We recorded one cd for HNF named *The Deity of Perversion* (check it out!!).

We did not send him five tracks, I believe we sent him three unfinished songs and basically told what we would sound like. By the way, we did

not decide to go big, it just happened. Metalion & VOW have done a good, not great job so far, and they tell us that it will get better.

No, neither one of us can believe that he has put out over 40 cds. That is a hell of a lot bands!

**-You seem to be the main composer in Forlorn. Can you name yourself a leader of the pack, or even a dictator? Concept-wise you also come up with ideas?**

-I do not look upon myself as a leader and certainly not as a dictator. I always try to view the band as a unit, as one, where we all have a say. Even if I am the one making music, lyrics or concepts and so on... everyone can refuse to play it, or come with ideas which they do.

**-Forlorn mcd makes me think about a collection of your various sides. Tracks are quite diverse each from another...**

-Thank for noticing! We try to make songs a little different each time, but with a touch of our essence, so that do not sound like totally different band. We love variation & experimenting, but not too much.

**-By the way, have you recorded both mcd and cd in one session? Tell please about Mansion Studio and the work there... Were Forlorn the first extreme band to record down there?**

-No, we recorded the two cds in two sessions. Mansion Studio is a rather small studio, and there are better ones. However, we use Mansion Studio because of the technician. He is great, comes with great ideas and so forth. And Forlorn was not the first metal band there, I think it was our other band: 122 Stab Wounds.

**-What if I compared some compositions of yours to Isengard, others - to Bathory, and at last - to early Dimmu Borgir? Probably there is no way to remain original as no one else these days?**

-As you say it is rather difficult to become original these days, therefore I guess one can see parallels between ourselves and many other metal bands.

**-Your decision to be a studio project... What makes you act like that? Is it a reason not to include a live drummer, too (or vice versa)? Computer-made drums satisfy your ambitions?**

-Computer-made drums satisfy us greatly in studio. However we are now seriously thinking of going live, hopefully early in 1999. We are for the time being trying out drummers & we talked with a keyboard player about joining Forlorn. Time will tell.

**-In this viking/folk trend (ideologically), can you give arguments why you hail viking times and if you really believe in their return?**



**And we who with valour  
must conquer each day,  
We too are heroes as  
gallant as they**

-I do not believe in vikings return, since they still exist amongst us. Only they do not walk around dressed as one. I mean swords and helmets are rather unusual these days. But they do exist, I assure you.

However, in the metal scene I feel that the viking ideology has lost its stand, lyric-wise that is. Time will tell which bands are able to make music powerfull and beautiful enough to impress the gods!

**-In other words, there is no other message, but to glorify old times, culture and knowledge? To keep it alive, not letting people forget about?**

-To glorify and to hail the past is not the only thing left to do, But it is important that people never forget their origin, for the past may offer them the key to the future!

**-In spite of heroic themes, you sooner or later come up to death image, both in *Aerefull Ferd* and *Ragnarok*. Actually people in the ancient times were not afraid of death, and spoke about that as a great thing...**

-You are right, death is nothing to fear, but to respect. That does not mean one has to welcome death. But for both vikings and other ancient cultures dying was just a way to get closer to the gods.

**-Do you know that in early middle ages Baltic warriors (including Lithuanian tribes) were reaching viking shores and beating your ancestors quite heavily from time to time? Is here any chance to hate Balts from your side for that matter?**

-As I have said in earlier interviews, during the Viking era everyone at that time were farmers and went out to seek fortune, which often meant stealing and other things. So, to answer your questions: no, I do not hate them or have anything against them. Cannot blame anyone for living in a brutal world!

**-Comment the life in Hafsrfsjord! Am I right it is situated somewhere in the southern part of your land? What remind you a glorious viking age there? The place is somehow outstanding by metal scene?**

-Actually more on the west coast of Norway. In Hafsrfsjord there is risen *Three Swords of Stone* side by side, like they have been stabbed into the ground. They are the symbol of the battle at Hafsrfsjord. That was where king *Harald Harfagne* fought to bring Norway gathered to one kingdom. It was one of the greatest battles in Norwegian history.

The metal scene has been somewhat inanced over the years, and that is great I believe.

***Forlorn's* long awaited follow-up to highly acclaimed self-titled mcd is now out. It is named *The Crystal Palace* - 40 minutes of powerful epic black music. Check it fucking out. *Forlorn*, c/o Alvarin, Mjughaug Terrasse 14, 4048 Hafsrfsjord, Norway.**

etc. *Alexandrian Wicca* even contains *The Ardanes* - a long set of laws and rules that are interesting if not (in my opinion) somewhat silly. The above are simply common factors. They are what makes *Wicca* what it is (from an "on paper" standpoint). Other factors that make *Wicca* what it is: Individuality, Imagination, Trust in yourself, a recognition of your own Divinity, a love of nature, and much more. A belief in, and use of, some form of magic (usually witchcraft) is also most common. To round all of this out, I must also mention such things as the *Great Rite* and *Drawing Down the Moon* (Wiccan mystery rites that I will not go into here).

Once again I wish to stress that witchcraft does not equal *Wicca*. Most Wiccans are witches ...but there are many witches who have never been part of the Wiccan religion. Remember that *Wicca* is only as old as the late

1940's, where witchcraft is probably the oldest practice known to mankind.

And that is all there is to tell in this writing. Good luck, and Blessed Be.

***The Sabbats***  
***Samhain***: Shadowfest (Strega), ***Martinmas*** (Celtic/Scottish) - October 31<sup>st</sup>

***Samhain***, popularly known as *Halloween*, is the *Witches' New Year*.

It is said to be the time when the veil between the worlds is very thin, when souls that are leaving this physical plane can pass out and souls that are reincarnating can pass in. Darkness increases and the Goddess reigns as the *Crone*, part of the three-in-one that also includes the *Maiden* and *Mother*. The God, the *Dark Lord*, passes into the underworld to become the seed of his own rebirth (which will occur again at *Yule*). Many pagans prepare a Feast for the Dead on *Samhain* night, where they leave

offerings of food and drink for the spirits. Divination is heightened this night. Jack-o-lanterns, gourds, cider, fall foliage can be used as altar decorations.

***Yule***: the *Winter Solstice*, *Yuletide* (Teutonic), ***Alban Arthan*** (Caledonii) - around Dec 21<sup>st</sup>

*Yule* coincides closely with the christian christmas celebration.

This Sabbat represents the rebirth of light. Here, on the longest night of the year, the Goddess gives birth to the *Sun Child* and hope for new light is reborn. *Yule* is a time of awakening to new goals and leaving old regrets behind. The christian tradition of a christmas tree has its origins in the pagan *Yule* celebration. Pagan families would bring a live tree into the home so the wood spirits would have a place to keep warm during the cold winter months. Bells were hung in the limbs so you could tell when a spirit was present. Food and treats were

hung on the branches for the spirits to eat and a five-pointed star, the pentagram, symbol of the five elements, was placed atop the tree. The colors of the season, red and green, also are of pagan origin, as is the custom of exchanging gifts. A solar festival, *Yule* is celebrated by a fire and the use of a *Yule* log. A piece of the log is saved and kept throughout the year to protect the home. That piece is used to light the next year's log.

***Candlemass***: *Imbolc* (Celtic), ***Imbolgc Brigantia*** (Caledonii), ***Lupercus*** (Strega) - February 2<sup>nd</sup>

Candlemass involves celebrations of banishing the winter and welcoming the spring. At the time of Candlemass, the newborn *Sun God* is seen as a small child nursing from his mother. At this phase of the cycle, winter is swept away and new beginnings are nurtured. Some Wiccan groups favor this time of year for initiations into the craft. It is

traditional at Candlemass to light every lamp in the house for a few minutes in honor of the Sun's rebirth.

***Ostara***: *Vernal (Spring) Equinox*, ***Alban Eiler*** (Caledonii) - around March 2<sup>nd</sup>

The Spring Equinox is the point of equilibrium - the balance is suspended just before spring bursts forth from winter. The God and Goddess are young children at play and holiday festivals use brightly colored eggs to represent the child within. The *Easter Bunny* also is of pagan origin, as are baskets of flowers. Traditionally, *Ostara* is a time for collecting wildflowers, walking in nature's beauty and cultivating herb gardens. This is the time to free yourself from anything in the past that is holding you back.

***Beltane***: *Mayday*, ***Bealtinne*** (Caledonii), ***Festival of Tana*** (Strega), ***Walburga*** (Teutonic) - April 30 (*Mayday* is celebrated on the 1<sup>st</sup> of May)

*Beltane* is the time of the sacred marriage which honors the fertility of the Earth; it represents the divine union of the Lord and Lady. Celebrations include weaving a web of life around the Maypole and leaping the *Beltane* fire for luck. Wiccan handfastings are common at this festival. This is a time of self-discovery, love, union and developing your potential for personal growth.

***Midsummer***: *Summer Solstice*, ***Alban Hefin*** (Caledonii) - around June 21<sup>st</sup>

The Summer Solstice, the longest day, is a time of triumph for the light. This holiday represents the *Sun King* in all his glory. In many Wiccan celebrations, this is when the *Oak King*, who represents the waxing year, is triumphed over by the *Holly King*, who represents the waning year. The two are one: the *Oak King* is the growing youth while the *Holly King* is the mature man. Healings and love magic are especially suitable at this time. *Midsummer Night's Eve* is supposed to be a good time to commune with field and forest sprites and faeries.

***Lammas***: *Lughnassadh* (Celtic), ***Cornucopia*** (Strega), ***Thingride*** (Teutonic) - August 2<sup>nd</sup>

(*Lughnassadh*, the Celtic festival in honor of the *Sun God*, is held on the 7<sup>th</sup>) This is the celebration of the first fruits of the harvest. The *Sun King*, now *Dark Lord*, gives his energy to the crops to ensure life while the *Mother* prepares to give way to her aspect as the *Crone*. Now is the time to teach what you have learned, to share the fruits of your achievements with the world. Wheat weaving, such as the making of corn dollies, is traditional. Bread is baked and the altar is decorated with fruits and vegetables of the harvest.

***Autumn Equinox***: ***Mabon*** (Celtic), ***Winter Finding*** (Teutonic), ***Alban Elfed*** (Caledonii) - around Sep 21<sup>st</sup>

At the Autumn Equinox, the days and nights are equal. It is a time of balance, but light gives way to increased darkness. It is the second harvest, and the Goddess mourns her fallen consort, but the emphasis is on the message of rebirth that can be found in the harvest seeds. It is a good time to walk the forests, gathering dried plants for use as altar decorations or herbal magic. Cornbread and cider are good additions to festivities and fall leaves make good altar decorations.



**Metafora.** How are the things with digipaks going?

-Agree that every our recording is an experiment. I totally do not want to except our first demo. What about fainting, you have exaggerated. Even now nobody faints for Anubi music, nor have been fainting earlier. I can answer that your reasoning is completely

needs a developed taste, space feeling, careful listening... What if there are problems with album spreading? You do not bother about it that much?

-And you think that music is being created just for good sales? (no fucking way!!) You know it perfectly, and can see that Ledo Takas supports music, not

you know any person, which seems to you having an ideal voice?

-As I mentioned earlier I was singing in a choir. I think that my vocal is neither very good nor very bad. I feel shortages as well. Difficult to value by quality measures, yet what I conceive I always put into practise. Quality itself depends

## Creation's Temperature and Vaudeville of Stage Life

### Part I: Sounds of Wisdom

**-Remind us old times: how everything has started, where have you got that interest to create? When you gave a right for musical creation to run? I remember you wearing a nickname Death and listening to Agathocles... Any comments about that time??**

-You have reminded me 1991, when I have been listening to various types of metal music. I remember: exactly at that time there were tons of artists of that genre. Many various styles have appeared, which were standing out from metal classics. It was interesting to listen to new wave, so I liked Agathocles as well, but not for long. Today I cannot stand such music. It proves that qualitative music remains forever. Could Venom, Celtic Frost, Mercyful Fate get boring? Disposable things come and go, and true values feed new creators all the time. Value turns like mother.

Interest to create I have inherited from parents. They are also creators - painters. Besides, my zodiac is Libra. It is creators' constellation. Room for musical creation appeared in 1990.

**-How was that experience with Dark Angel instrumental - what were you making/experimenting? Can you foretell band's name? Have you had any similar try-outs to make music before Anubi? Maybe God's Pantheon exactly was the expression of that experiment?**

-There was nothing serious, but possible to say it was a plot of creation, when I was cutting instrumental pieces and was putting my vocals on them. I name it preparation for a more serious musical project. I was dreaming to start a band for a long time, so I had to use non-vocal pieces and learn. It was not only with Dark Angel, but also with Morgoth and others...

Yet such inventions were not spread in any way. I did had a band-name, and not one only. There figured Karstas (Coffin), Gossamer and seems like some others, cannot remember. But I repeat once again - it was just for myself. Egoistic life hah.

Were there any try-outs to make music before Anubi? I was singing in choir. God's Pantheon was not the expression of these experiments for sure.

**-Agree that the first demo was still a total experiment, and it was not that Anubi, the music of which made everyone faint. How do you feel now that it will be released on cd soon? At least there will be a huge change between God's Pantheon and Mirties**

groundless as there are people who like exactly old Anubi (well, I just said my personal opinion and I do not give a fuck if there are more of those who like God's Pantheon or those who dislike it - ed.). And we were very lucky that Odium Records would release all three our demos on compact disc. All of them will be with different covers than you saw on tapes earlier. At least one of them will be out this year already.

**-Mirties Metafora was the most black metal oriented stuff of Anubi ever. As if you arrived till almost pure bm through entire demo period, and then have left it blindly. You do not want to be one of thousands cheeses? Or it is possible to name it growing-up, maturing of Anubi?**

-You see, we had no aim to reach black metal top, whatever powers we could have. If it was our aim, you could most probably look for us in a grey mass of many bm groups.

All the time I cared more for a question: about what and in the name of what, than how. Outside stylistic decorations, effects are fishy to me, as well as everything what is based on decoration, effective passages and urgent wish to attract attention, to stun in life. As well the peculated musical stamp, banality, which perfectly acts like musical caricature, allergically irritates me. In any sense I do not want to take down the roots, but have to mention that we all cannot build it on and on. Fundament is necessary for building something on it.

I could not properly, in a few words, explain why our recordings are all different, as individuality therefore is individuality, that it finds a clear-rule-untold individual way for its formation. Creation is not a demonstration of fashionable directions in a vaudeville scene of life, and not that rarely is a painful and silent pacing in dusty wayside, searching by glance for the moon luminary in the dark. It is pacing into something, what is in our abilities potential - double of reality, twin-stranger of matter...

Creation - art gives a chance to create for a man what he do not have, to save necessity of concentration, that life would not turn into empty forms, where only waters of alien influences stream through.

**-How do you think, who will be interested in your new work the most? It will definitely not be bought by every typical metallor or even meloman? Furthermore Anubi music**

advertised shit. By the way, I just want to provoke you, ha - ed.) If you just concerning would like to know which bands sell good, look at what Nuclear Blast have released. It is the best example. Must admit that when I make music I do not think to be a support for anyone. I create because for me it is an inner necessity - to spill, to free, that I could take a breath easier.

Who will be interested in our music of new work? Interesting for those who will hear a pronounced word's truthfulness, that is - accord, chain of pronounced word and action, which will be destined to understand individual rhythms of soul, every mood characteristic soundscapes, as you need inner truthfulness to feel.

About a developed taste it is difficult to say anything. What is a developed taste?

**-It is a gained value, which you must learn. You cannot have it since birth. If you do something (for example, create music or listening to it, you start to feel subtle streams only after a long while, not from the very first day of doing it.**

-I suppose that it is important for our listener, what is important to us too. A man thinks upon himself in creation. We - creating, they - listening.

I suppose it is necessary to except imminently what is a person and what is a creator. If creation for him is the highest embodiment of human creating existence, or just that what is expressed by recognition, reward, shine?

**-There are two old compositions on a debut album. Remind them and comment, why exactly they were chosen, and what these new arrangements in tracks mean. Old versions do not satisfy you anymore?**

-Yes, there are two old songs. One from Mastabas Dvelksmas, another from Mirties Metafora. We have chosen the best composition from each demo and let ourselves to improvise a bit. These tunes were fair to new improvisation, so we have made a good use of them. For example, an effort to add something new or to give a more various plenitude of expression to Pries Mus - Tik Mes Parys (Mirties Metafora) would be vain.

And to "burnish" what was already created is not an artist job. Artist cannot settle down.

**-By the way, have you ever had any vocal practises? How do you think, your voice (especially melodious/high/gothic) is good enough comparing to other metal and gothic bands? Maybe**

on creation's high temperature. If you succeed to reach it, as if it cleans you from dirt, mistakes.

I have no wish to compare my own vocal with other bands' vocalists. I am fascinated by voices of B. Dickinson, M. Marcolin, King Diamond, Ian Gillan, J. R. Dio. I estimate new Mystifier vocal variations especially well. Also Garm's vocal compositions, etc.

**-I remember when you tried yourself to learn playing bass guitar. Did you supposed to use it for Anubi? Why has it remained just a good idea? In general, what do you think about session musicians taking presence in Anubi recordings? They have any influence for the final delivery of music?**

-Exactly that is why I wanted to learn. But problems have leaned against money and I have not bought it.

Session musicians help us a lot. Of course they bring small part of their nuclear into Anubi musicians world.

**-Anubi is not that band which rehearses day after day, polishing tracks. As well refuses to play live. Comment both matters. You improvise a lot in the studio, when recording? It does not disturb for that music understanding, which you**



maybe have in heads before the recording? Being in studio you do not afraid to not be in time with everything? Concerning shows - maybe sometime a thought will arise to make an exceptional Anubi performance, at first prepared carefully?

-I will answer simply. We always



leave room for improvisation in the studio. It does not take long, if fundament is shaped in rehearsal cellar. To record vital pulsating music it is necessary to improvise. Performance only does not reflect even half of what you create in rehearsals. In rehearsals you also improvise, search various ways, mediums. I do not know a formula I could offer. In each case it is very individual. One is clear: art must be created, and not performed, copied.

No concerts!

**-How do you value your video these days, made few years ago? It seemed successful. Have you tried to send it abroad, or it was shown only on Tamsos Citadele? There will be anything similar later on? What about so-called home video thing?**

-Yes it was shown only on *Tamsos Citadele*. I think that with making two new video clips it would be possible to release original video tape. Thoughts for two new clips are concentrating already. Home video is not a blameworthy matter if it is really arty. Money does not always take over.

**-Thoth decides the entire music of Anubi? Or you help him with own suggestions about one riff or another? Right, now Lady Sleep should have added to the creation as well? Curious to know who had that imagination with ambient Anubi drives (earlier and now)?**

-Each of us sets forth own suggestions and if it is really serious we do take attention to. So far entire music was created by *Thoth*, yet in new albums you could hear my compositions, as well. *Lady Sleep* creates too. Ambient drives till cd belonged to *Thoth*. Now the biggest part belongs to *Lady Sleep*.

**-Is it true that band's ideology - purely yours? What is Thoth's reaction, has he enough of interest in these mysterious things like you?**

-Yes, *Thoth* benevolently reacts to that as he is interested in dark and mysterious things either.

**-How in general you could describe the ideology of Anubi? Is it close or even suits black metal ideology? Maybe it is too narrow frame? By the way, your image and your lyrical improvisation let make predictions about the black way of life...**

-I think: if it is necessary to talk about it at all. Imagine my answer... Wouldn't it be banal? (*me suppose it would not and you could have made one more great answer instead of this "fuck off" like of thing, because you know how to describe your ideas - ed.*)

**-As time was flowing Anubi have stayed loyal not only to Egypt mythology, but step by step were adding new hidden matters, yes? Could you claim that themes which reflect your creation have changed? Maybe they have just got deeper, layered, became thicker? What could you except from things, which you base your current lyrics on?**

-Unfortunately, as time passes by, only band name and logo symbolic left loyal. Current *Anubi* does not even mention Egypt. So as you understand themes have really changed. I will say more precisely - language of expression has changed. It got deeper, became thicker, layered. Source of today's topics - death, mystics, prediction of calamity, etc.

**-Some time you planed to start your own synth project. These plans are still alive? Why have you taken a rest? How that music should sound? Maybe something similar to Anubi?**

-Yes, these plans are alive, just there is not enough time: job, music, art, etc... I cannot say how it should sound exactly. Here we would run into spontaneities. Yet it could remind *Which Witch* soundtracks and *Anubi* ambient style.

**Part II: Imagination from Subconscious**

*One more short intro, or just reminder: Lord Ominous is that person who has drawn Ledo Takas logo a while ago (beside many others), and his pictures are and will be used in this magazine - check it out...*

**-Beside music, you have one more engagement... Tell some words about interest (profession, passion?) to paint and create visual art. How has it all started, what has impressed to devote yourself to the art?**

-Visual art is practically an entire part of my life as it is together interest, passion and profession. Yet I cannot say what is more important: art or music. I

could not live without music nor without art.

Started from interest to draw in childhood. Parents are artists as well. I have finished Art School, Art Academy. Most likely I have inherited the art vein from parents, and schools are the support and training of that vein's life. As a whole art is created for a person to believe and to go... Art leads us into a dream. Difficult is for that who does not know how to dream.

**-I guess that you pull the ideas from the great artists of the past? Who exactly impress you from them and what from their works?**

-I would define - learning. Ideas are not meant to pull. That who wants to overrun his contemporaries or his founders will not make anything good. The artist must overrun himself. Original is not that artist or musician, which leads no one's path, but that which is not lead by anyone. So the main is original, totally own, exceptional training of personality. Artist must find himself with inner self at first.

So I like original artists like *E. Munch, Kirchner, Nolde, P. Klee, G. Klimt, Schiele, Matsubara, Picasso, Savickas, Ciurlionis, Vairikunas, Vasiliunas*, etc. Cannot name them all here. I have mentioned artists which I do not want to summarise as they are very different, so I do not say what impress me the most from their works.

**-Do you think that with your works you remain original?**

-Yes.

**-Music and art are related in your creation? You like death theme in both? What else is often met in your works? Maybe you can describe the style, which you build your works upon?**

-I choose the style according to mood and theme raised for the style. Yet the main is not seen with eyes. So both in style and theme the most valuable is what we cannot express by words. So I value a lot abstract art - where soul speaks in forms. Sometimes I want to utter with images as well. I cannot roll in one place.

Music and art, as I mentioned are inseparable, and thus death flashes here and there.

**-As far as I know, at the moment you are into cubism. How has it all started and why exactly now? Do you try to bring something new into this abstract art form? You suppose to tremble the underground by that?**

-No it is not exactly now. I just craved to transfer cubism into covers sphere. And it is possible to prove that cubism is as much interesting, mystic and suitable as any other "picture".

**-Anubi design and artwork - your privilege. Guess you are not going to**

**give it out to others? Where and how do you take ideas to use one or another cover picture? It depends on music?**

-It would be the same if we give the band to play for others.

Idea for cover is being born when the music gives birth to it. And I know that no one else will draw a cover better for me. There would not be a connection between music and artwork.

**-You have drawn quite a few logotypes. Your view upon this art form in underground? It is not that important and difficult than other works of a painter? In what sense your logotypes are original?**

-It is also a very important component both in music and art. Logotype has to reflect both music character and ideology. Complexity is as much and even more complex, as creating a logotype you need to concentrate enough and concentrate the world of ideas into one object - logotype.

Taking a look into logotype it is possible to hear the music in it. My logotypes somehow are similar each to other, but also different. And they also differ from others.

**-You had offers to design other bands' albums. Tell a bit about it - why this idea has still not worked? Would you agree, if an offer from a serious label or band came? Wouldn't it become a bit commercial?**

-No I do not name it commerce nor business. You cannot live out of these works. I would better name it a power charge, which I have in myself. I would like such a job, yet this idea has still not worked totally, as you say. If labels required my service - I would work with pleasure. By the way, underground people start to buy my graphics. I have plans to let it go into distribution net. My works are really not expensive.

**-All in all, what do you think about album covers in the scene? In your opinion, what tendency prevails? Do you find more arty works, or rubbish? What can you except, which authors and works? It has any influence to album's success?**

-Maybe more rubbish prevails in album covers, but there are such ones that it gets you feel faintly. A pity I do not know covers' authors names, so I will list band names. For example, first *Ulver, Unholy, Satyricon, Unleashed, Mortii, Cradle of Filth, Aeternus, Empyrium, Nox Mortis*, etc.

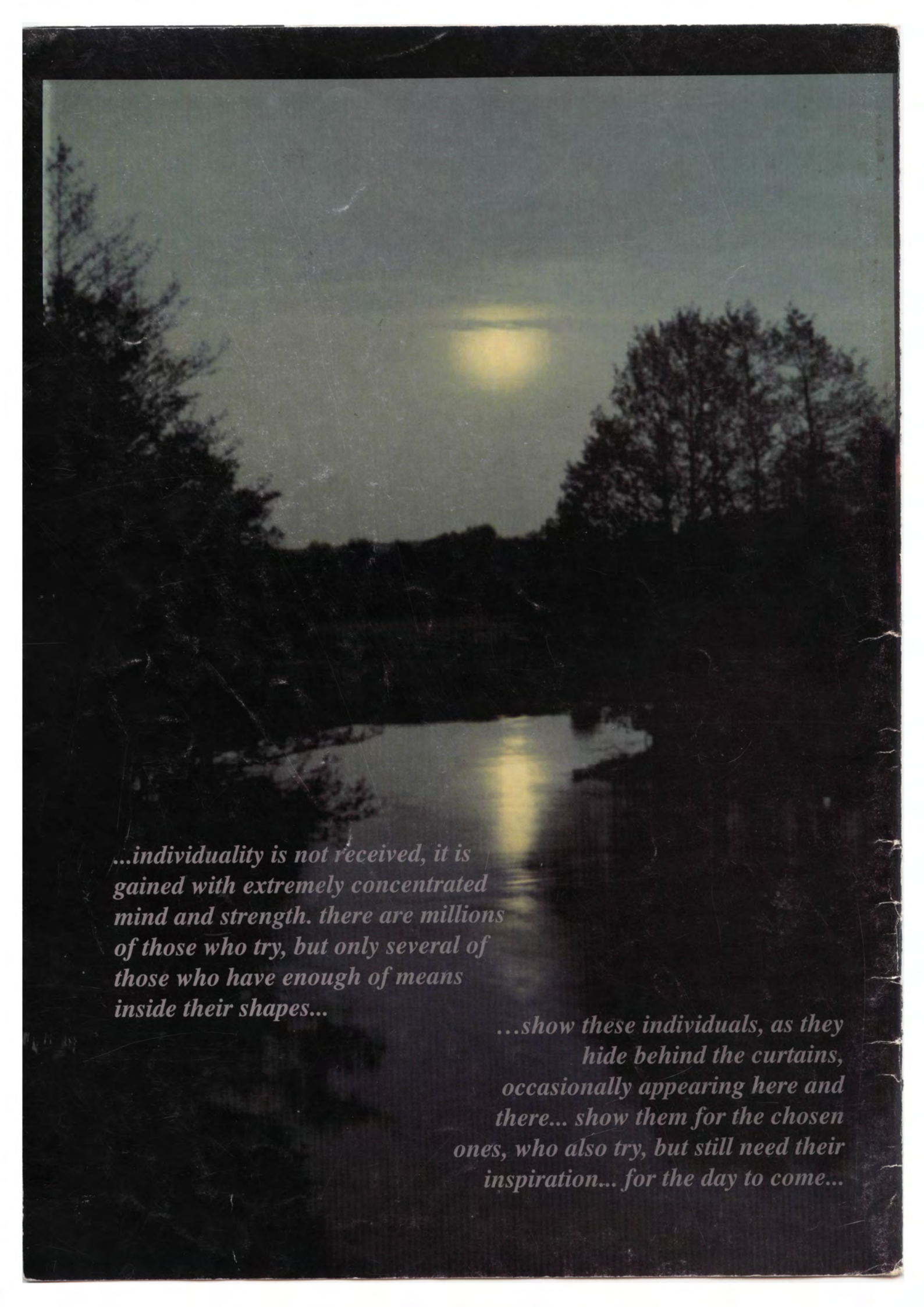
It has much to do with success. If a cover is weak, I do not even bother to buy a cd, even the music is great. For me a cover is very important. Also lyrics position, its co-ordination to illustration is very important. This harmony predestines the beauty of a cover.

*Anubi* cd and lp is pressed by Italian *Danza Ipnocica Records*, and you must get it by any means - to hear, see and learn.

*Anubi has taken us by storm with their debut Kai Pilnatic Akis Uzmerks Mirtis full-length earlier this year, or to say precisely - since the last, third, Mirties Metafora demo it turned into the leading force of Lithuanian dark metal underground. Even me personally stays a bit critical to first two demos of them, the band have been building their art since the very beginning in 1992, and it is no wonder the scene were always shocked by hypnotising music, flowing from strange enough minds of Thoth and Lord Ominous... They always use session musicians, never play live, improvise a lot and do not give a shit what is next... They do Anubi to release that dreaming dragon inside their souls. Surprisingly, latest recording includes two new permanent members - Mr. Harm on guitars and Lady Sleep on keyboards. Finally right persons arrived to make Anubi even more gorgeous.*

*This interview with a frontman Lord Ominous is not that usual, but you will notice it yourselves, as it is split into two parts...*





*...individuality is not received, it is  
gained with extremely concentrated  
mind and strength. there are millions  
of those who try, but only several of  
those who have enough of means  
inside their shapes...*

*...show these individuals, as they  
hide behind the curtains,  
occasionally appearing here and  
there... show them for the chosen  
ones, who also try, but still need their  
inspiration... for the day to come...*