

UNDERGROUND BLACK/DEATH MAGAZINE
ISSUE 3. SPRING 2000.

+CD

NIGHTWALK



SATYRICON

GEHENNA
AETERNUS
FORLORN
CENTINEX
VARATHRON
MALEVOLENCE
WILLOW WISP

SETH
ÖRTH
BALTAK
NOCTES
GRIEVANCE
DARK FUNERAL
OBTAINED ENSLAVEMENT

EDITORIAL

I would like to welcome all of you on the pages of Nightwalk Magazine. This is the third issue of this publication and first of all I want to thank those people who have kept their interest to my work from the beginning. I also want to thank those people who purchased this magazine for the first time, I hope they won't be disappointed with what is inside. More than a year have passed since the last issue which is quite a long time. In fact I was thinking of putting the magazine on ice even though I had some of the interviews ready. The reason was very simple, the lack of time. But eventually my inspiration and enthusiasm were stronger and I started working on the new issue. As the critical remarks were mostly targeted towards the layout of the previous issues I wanted to improve considerably on this aspect. I think the front cover and the background pictures will satisfy most of you! Again I tried to deliver you very special and in-depth interviews, the ones that (I think that I can say that) you are used to! I made the trip to Norway again and arrived home with exciting interviews in my bag. Though people know that I adore the Norwegian scene and also Norway herself I didn't want to commit the mistake of putting only Norwegian bands in this issue. I tried to make it more colourful by interviewing other bands as well and this time not only from the black metal scene. The good layout and the informative interviews seemed quite strong together but I decided to make an even bigger step. The idea, which is of course not new, came that a compilation CD would make the standard even higher and would make this new issue even more exciting for fans. Words turned to actions and you can listen to the first Nightwalk compilation CD! I want to make this not just a one hit wonder but every issue from then on will come out with a CD! Talking about issues, Nightwalk has come out quite unregularly which is something I want to change. The plan is that in every year two issues will be out one in the spring and one in the autumn. I hope I can keep that plan so if not sooner we will meet again in the autumn. Until then, keep the flame burning inside!

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BANDS AND LABELS INTERESTED IN PROMOTING THEIR RELEASES IN THE COMING ISSUES SHOULD CONTACT ME WITH PROMO MATERIAL FOR A FAIR REVIEW AND POSSIBLE INTERVIEW. ANYONE INTERESTED IN ADVERTISEMENT AND APPEARANCE ON THE NEXT COMPILATION CD SHOULD WRITE TO GET THE CHEAP AD RATES AND PRICES. DISTRIBUTORS FOR THIS AND FURTHER ISSUES ARE ALWAYS WELCOMED - LOW WHOLESALE PRICES!

Thanks and greetings to: Melinda, My family, Fögel family, Zoltán Gonda, Cath & Leather n' Spikes, László Kaposvári & Backwoods, Orjan Nordvik (Helheim) for his friendship, Frost & Satyricon, Dolgar & Gehenna, Ares and Morrigan & Aeternus, Alvarin and C. Wohrn & Forlorn, Orjan and Doden & O. Enslavement, Grievance, Willie & Örth, Lord Ahriman & Dark Funeral and No Fashion Rec., Gorgoroth & Baltak and Battlegod Prod., Hugo & Noctes, Stefan & Varathron, Heimoth & Seth, Carlos & Malevolence, Glad & Willow Wisp, Martin & Centinex, Baron Tarwonen & Gorewinter, Ghani & Dark Artz, Péter & Kaltes, Peter & Asmodeus, Dave Rotten & Repulse Rec., Jon & Vanaheim and EdgeRunner Intl., Lord Diabolus Noctifer & Seraph, Christoph & Ars Metallii, Jon & Fullmoon, Voices of Wonder, Martin & Shindy Prod., Guardians of Metal, Head Not Found, Manitu Rec., Strigoi Mort & Musta Surma, Novum Vox Mortis, Agathodemon & Evil Horde Rec., Ann & Moonfog, Season of Mist, Last Episode, Metal Age, Célia Maria & Maquiavel Music, Martin & Erebus Prod., Leslie Fodor & Stygian Shadows, Zsolt Pfalzgráf & Freezing Flames, Ville & Meathooked, Öch & Eternal Mourning, Tadas & Ledo Takas, Blacky & Eclipse, Rikard & Tantrumized, my very good Norwegian friends: Eirik, Vegard, Morgan & Atle and my best friends that I party with, you know who you are. Anyone forgotten, sorry!

THE COMPILATION CD

1. HELHEIM: Jernskogen
(4'37")
(Label - Ars Metall)

Taken from the MCD "Terrorveldet". Helheim has recorded two full-length albums so far of Viking Metal. Now they have a bit different approach, this is a taste of what to expect. Watch out for their new album "Blod & Ild" Coming out very soon.

2. GOREWINTER: In the Wake of Winter's Wolves
(4'52")
(Label - Meathooked Prod.)

Taken from the MCD "Buried by Night". This Finnish duo released their first MCD after two very successful demos. Their quality black metal speaks for itself. Hopefully a full-length will follow up this good effort.

3. MALEVOLENCE: A Shining Onslaught of Tyranny (4'03")
(Label - Maquiavel Music)

Taken from the CD "Martyrialized". Malevolence has stormed the scene with their modern brutal music. This is only a taste of their quality and strength. You shouldn't miss this, I warned you!

4. DOXOMEDON: In Portal Somnolent (3'55")
(Label - Dark Artz)

Taken from the MCD "Evanescence". This band from Singapore will show you that they can give what Europeans can. A solid black metal release, wait for their full-length!

5. KALTES: Starchariot
(6'01")
(Label - Self Released)

Taken from the demo "Starchariot". A real surprise for you, quality black/pagan metal from Hungary. Kaltes has a promising future ahead. People in Hungary and abroad, remember the name!

6. ASMODEUS: Crimson Desires (5'02")
(Label - Self Released)

Taken from their second Demo "As the Winter Moon Bleeds". These Austrian demons will crush you with their evil black metal. Fast and furious as it meant to be. A record deal must be around the corner.

7. BUIO OMEGA: Black Harvester of Hate
(7'00" - edit)
(Label - Battlegod Prod.)

Taken from the CD "Thy Dark Conquest". A project of two good bands (Baltak and Mortifier) to feed you with another dose of quality black metal. Keep your ears open!

8. CENTINEX: Luciferian Moon (3'48")
(Label - Repulse Rec.)

Taken from the MCD "Bloodhunt". Who said that Swedish death metal has to be melodic? Centinex doesn't join this line but delivers brutal, highly entertaining death metal.

9. ABORTUS: Judge Me Not (3'41")
(Label - Battlegod Prod.)

Taken from the CD "Judge Me Not". Old school thrash/death metal is still close to people's heart. If you are not that familiar with how it used to sound, Abortus will guide you.

10. RESURRECTURIS: Fear No Evil (5'30")
(Label - Backwoods Prod.)

Taken from the double MC "Nocturnal Corpses". Resurrecturis' technical death metal again is a good evidence that this genre is coming back strongly. Now they are presenting a collection of their work so far on a double MC.

11. WILLOW WISP: Cruel, Despicable, Non-caring Breed (3'20")
(Label - Fullmoon)

Taken from the CD "A Delusion of Grandeur". This American band presents a great, sometimes really unexpected mix of dark-gothic-black-ambient music. If you are open-minded and waiting for something exciting, don't look any further!

12. AVULSED: Stabwound Orgasm (3'48")
(Label - Repulse Rec.)

Taken from the CD "Stabwound Orgasm". This Spanish act invades your mind with the title track from their second CD. You have here everything of a brutal death metal invasion.

13. BALTAK: Svetski Rat (World War) (3'51")
(Label - Battlegod Prod.)

Taken from the CD "Zaginatot Grad". Killer Ancient Macedonian Cultural War Metal at its best! Raw and grim black metal with a strong concept.

14. VANAHEIM: Fra En Svunnen Tid
(4'41")
(Label - Self Released)

Taken from the CD "Helter og Kongers Fall". Vanaheim's music can take you back to the heroic days of the past. Powerful epic metal for people longing for the era of glory and pride.

15. EIBON: Noctium Phantasmata (5'12")
(Label - Dark Artz)

Taken from the CD "The Garden of Theophrastus". An old release from Singapore, really not for the trend. Pure black metal for those who were there at the beginning.

16. SERAPH: Blessed in Sin
(4'34")
(Label - Self Released)

Taken from their second Demo "Under the Banner of Pentagram". A new Austrian horde who bow their heads for the great Norwegian masters of black metal. Evil and Satanic.

S A T Y R I C O N

Time was ticking down on my stay in Norway but I tried my luck to get a chat with Satyricon. I phoned up the Moonfog office where they were helpful enough to organise the interview for me. I think it is obvious for everyone how excited I was to meet Frost personally. Satyricon's legendary evil drummer had a lot to say and of course I was eager to pick up his words. Now let's scrape behind the corpse paint of Frost!

Dark Medieval Times and Shadowthrone are materials recorded in the past though none can deny that they really spread the name of Satyricon and considered by many as very important albums. Would you comment on this?

To cut this short, we had sort of a breakthrough with Shadowthrone. Dark M.T. had pretty good sales for a debut but Shadowthrone was that what did it for us. I would say that even if it is our breakthrough, Dark M.T. is more important for me personally both because I like the music on that album more and the atmosphere is darker, more mystical. And also it was a very hard process doing and recording that album. Dark M.T. is even a more important release for us than Shadowthrone.

When you started playing. You started playing this music because you got interested in the dark, occult, antichristian ideology or you had this antichristian attitude and you wanted to let it out in the form of music? Which way?

I guess both of us first came in contact with this whole thing through music, at least that is how it was for me. I started listening to this old thrash - and black - metal things when I was quite young, I didn't feel the atmosphere or I didn't understand it as I feel it today. But some years later I went to this nearby opened Helvete shop here in Oslo and I just came into the locals and they were painted all black, huge inverted crosses and weapons, thing stolen from churches and so on. It was really like black and morbid and sick, kind of twisted form of feeling. Also the guys hanging around wearing bullet belts and spikes and stuff. It really made an impact on me and I knew all of a sudden that this was the thing I had been dreaming of all my life that I didn't know it until then but I saw it with my own eyes and I knew that this whole thing, Black Metal - the imagery and the philosophy behind for me was to become my lifestyle. And you know I already dressed in black clothes and wore inverted cross but I really didn't have the meaning but then I started to learn it I guess. That was how I came into it. I started playing a couple of years later.

The first two CDs didn't get the best sound. Do you think it would have needed a better sound?

I think the sound on Dark M.T. is pretty good actually even though it is quite poorly produced. It cost less than 2800 USD to record it. I think the sound is really cool, the guitars are sharp, I like it a lot. But I agree with you I don't think the sound on Shadowthrone is any good.

Or you think that what you wanted to express got through to the listener?

I think we could get it through but you always want better sound. It is almost impossible getting the sound you want in BM. At least when you are having more than one guitars and synth etc.

The music varies so much. Very fast parts and very slow parts and they actually need to have different sounds to get it right. **Have you thought about re recording one of the old songs with new sound and arrangements? How would it fit in with the new Satyricon?**

We have had you know. We did record an old song on the Megiddo Ep - A Dark Castle in the Deep Forest. We re recorded the track and made some new lyrics and it was entitled Night of the Divine Power. That was because we thought that we didn't release the full potential of that song. It was very strong but it didn't come out that good on Dark M.T. because we were too bad playing and the sound wasn't too good.

But things took some turn with Nemesis Divina. The first thing one would notice is the layout and the booklet. Is the artistic side that important for Satyricon?

Yeah, of course. In BM in general the visual aspect is very important and the old bands really set the standards when it comes to layout and imagery on the records. Just look at the first Celtic Frost, Venom, Bathory albums. Really a lot of work was put into the artwork and also they were very concerned with the imagery. I think we just try to take this as far as we can on every stage and do as much with it as we can because when buying an album very often the first thing that comes to your mind is the album cover, at least that is the case for me. I think it is very important that the album cover goes with the music and it works together. That is also supposed to be art so we cannot do a sloppy thing and be satisfied with that. We do the best we can to make it good and as fitting as possible.

Are you interested by the way in different forms of arts?

I'm interested in paintings. Painters I like are Theodore Kittelsen



from Norway, he has made an impact on both Satyr and me you know. Also Albigier whose name should be familiar to BM people as his paintings can be found on album sleeves. I also like some of the surrealistic stuff e.g. Dali or Bosch, they are expressing the sickness, the twistedness, the darkness that you could only dream of doing with music.

Secondly one would notice the very good sound.

I think the sound is very thick, the music is very compact. Makes the music like a tornado or something.

You can differentiate between the different instruments, hear them clearly.

I don't know if I agree with you. Our point was not like making every instrument very distinctive it was more like making it very compact and make a whole of it not necessarily being able to hear everything. Making it like a torpedo (He likes these metaphors - ed.).

I know that you are not responsible for the lyrics but I would like to ask your opinion about two songs - ideas. What does it tell you if you hear Du Som Hater Gud (You who hates god) ?

It is very good and straightforward and I think it reflects the lyrics very much. of course I agree with this sentence, that goes without saying I guess. I do regard myself as a Satanist but it doesn't really inflict on the band because my opinions don't come through in the lyrics. But I am being part of this whole darkness that Satyricon really is. Satyricon as a band has no religious stands but we are definitely on the dark side as we do BM.

Do you take actions or is it just on your personal level you have this satanic values?

It is of course about my stands that goes for my whole life in general, the thoughts I have. It is not something that I try to be. I call myself a Satanist because I have satanic life ideals that is really how it is. That wouldn't necessarily say too much about my actions. It definitely implies to actions you wouldn't tell about.

But a lot of people are hanging around and claiming to be Satanists.

Not too much anymore I think. People are saying that they are against every kind of religion now. You are supposed to think for yourself!

On what basis would you call people real Satanists?

It would always be hard to tell. You want to know a person before judging him or her. A lot of people in the BM milieu labelling themselves Satanists that cannot possibly be so. That is for sure but who they are I couldn't or wouldn't say. I just know that it is a bit ridiculous that so many people basically playing the music while they are religious. My impression is that most people in the BM scene or almost every people in the metal scene in general are mostly into music and drinking.

The next song - idea is Mother North. What is your attitude towards this - Norway and Nature? Or is this Satyr's idea only?

This is Satyr's idea. Me, myself I am proud or would say lucky, very lucky being a Norwegian because this is where I belong I feel also this bond to this place. This is definitely where I want to live and I am very fond of nature even if Oslo is very dull and boring when it comes to nature. Still I think that is of no concern when it comes to Satyricon and BM, you know. They are two different things and we don't have any lyrics dealing with Norway's history or mythology or nature on our new album.

How was the video shooting? Did you like it?

Well, I like the outcome of the video but doing it was extremely painful. It was very cold and we had to stay out for several hours. I was doing fire breathing and stuff, the wind was blowing against me, I got a lot of paraffin all over my clothes and I didn't have much clothes on. Eventually it was getting so cold that I couldn't use my fingers and after a lot of hours, heading home I suddenly started to throw up, I was getting warmer and I got sick. It was very painful and freezing but still it was cool. I'd do it again.

Are you thinking of doing a video for the new album?

We haven't chosen the song, we discussed some ideas and I think it will be very grotesque and supposedly very dark.

At the end of the booklet in Nemesis Divina you sent kind of a war message to a few people. Are these things settled now?

I can't remember exactly but I think a lot of people were mocking us down because of not answering their letters, I think that was what Satyr had in mind. But these people cannot force us to write them back, we are busy people with Satyricon. We just can't sit down and right letters whole day. A lot of people got pissed and I think it is ridiculous.

Nemesis Divina definitely established an elite status for Satyricon. Have you thought about signing to a bigger label?

Nuclear Blast is licensing our stuff for Eastern Europe and the United States, so they are spreading the name.





Then you put out Megiddo and everything seemed bright but then a long silence came. What was the reason to that?

We had some problems, we had to look for a rehearsal place and it lasted for more than a year, we had no place to rehearse during that period and we started to rehearse again when we got this place in central Oslo and it took some time to write new songs, you couldn't really record an album every year. We are always trying to exceed, going further, doing better music we have ever done before and we also try to put a lot of originality into this. It is very boring to do things that others have done very good before or things that we have done very good before. It takes time.

I heard you were jailed.

Yeah, it is true but it is not that interesting to talk about. I was sentenced for 5 months.

Then how did you set out for the new album, what kind of ideas you had in mind?

Satyr had some things that he had created. So the first thing to do when we got to the rehearsal place was of course starting to work with those themes. We didn't decide if it should be a very fast album or a slow one. What we were concerned about anyway was that we didn't want to be melodic or nice because both me and Satyr are very fed up with this nice metal, this new kind of BM coming from both Norway and a lot of other places. All this gothic BM and melodic death/black metal, we hate this kind of shit and we decided to throw away a lot of melodic material that we had created. Actually they were sounding very good but it didn't fit with the rest of the material that we were doing. We wanted to have as little melody as possible. It is a

very hard album.

How do you compose the songs, when do you join in?

Oh, it differs from theme to theme and song to song. Usually Satyr gets an idea and tries to play it on his guitar and if he succeeds and it sounds very good he calls me on the phone and playing it for me over the phone or in the rehearsal place. Next time we meet I comment on the theme and we start making the drums for it. Sometimes satyr also has some ideas how the drums should be or I get some ideas by hearing the riffs.

You are on of the more creative drummers in the scene. How do you work on your drumming? Does it require a lot of time?

Thank you. Well, I am rehearsing almost every day. Sometimes I am rehearsing on my drum kit or beating pillows at home to get better techniques and increase fastness. I was autodidactive.

That was the instrument you wanted to play?

I have been dreaming of also playing the guitar but I didn't have the time to start learning it. That is bad but drums are close to me.

On the way here I met Fenriz and we were also talking about your new release. Surprising or not we had the same question in our minds and it is about the opening song on the new release. It is more than 10 min. long. Wasn't it too risky to start with that song? Or you were that confident?

Actually I think it is that strong and also the opening of that song is very fitting for a start of an album even with this length. I think that with this kind of music we are doing now it doesn't matter what length the song has, 3 min. or 8 min. or even 20 min.

I also noticed these hypnotic, Voivod type guitars.

We just like it so we did it. It is as simple as that.

You are turning towards new things and elements that are not necessarily BM but dark.

Yes, I think the atmosphere that it brings what is important not necessarily how we would categorise music. But sill Rebel Extravaganza is no doubt a BM album.

How did you come up with this new album title?

It was satyr's idea and it was very describing for the LP and the Satyricon attitude. Of course with our stands against all the sickness in our society, Christianity and feebleness and idiocy are being very ruling factors. Then we are rebels in that context but we are not like punks or some shitty protesters. It is a lot more style and very extravagant. So the combination of these two words are somehow descriptive for our stands and also the music and the lyrics on that album.

What kind of future do you see for Satyricon?

I think that we will conquer!

How far can you expand Satyricon? We don't know 'cause we always when a new album is out that we cannot go any further but we always find out that we can so it would be impossible to tell. I actually don't want to think in terms that we will goon for like 10 more albums for example because I don't know and it would be stupid of me trying to say what I think lies in the future for us.

Another question concerning the future is that more and more of these Norwegian BM bands get the attention in the US.

It seems like BM is starting to get through to the American metal people. But I guess in a year we will know the answer.

How do you feel know after finishing the new album, relieved?

Yeah, relieved and I would say satisfied.

A couple of years ago a new Norwegian band stormed the scene with their debut MCD containing great viking/black metal. Yes, you are right they are Forlorn. They of course didn't stop there and shortly after they further assured the scene

of their presence with their first full-length. Alvarin and C.Wohn were in the middle of the recording of their forthcoming release but in their free time they set down with me to look behind the curtain.

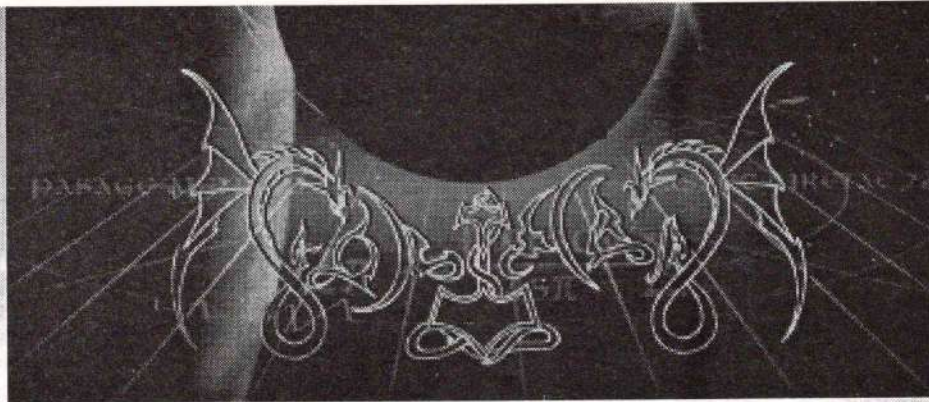
As far as I know you formed Forlorn as a solo project in 1992. What made you start Forlorn and how did you find the other members?

I made a lot of music in my other band 122 Stab Wounds. It has always been a project until recently now. Basically, I made some music that didn't fit in the concept of 122 SW.

And what made you to change this project into a real band? It got more and more serious, during the Ep and the Crystal Palace album I did a lot of interviews but it didn't matter too much. But now we decided to be a real band, play live, get members, get a real drummer.

Why did it take so much time to release something from Forlorn?

Actually it didn't take that much time after C.Wohn joined me in '95.



And what about the songs on the MCD, when did you write them? From '92 onwards, the lyrics I wrote when I was like 16, it started very early but it was not something I was really into. I was more into 122SW.

But Forlorn got more attention now.

Yeah, it was not

intentional, everything happened so fast.

How did the Viking concept become a definite line for you? What fascinates you about the Vikings?

I have always been fascinated since I was a kid. In Norway when you are a kid you hear a lot about Thor and I became more and more fascinated. It is a whole concept and not just about the gods. Though in schools in Norway the Vikings don't get that much emphasis.

Do you think that playing this music is a powerful way to preserve the Viking tradition?

It is one way to remind people on the Vikings and that era, not more than that. We don't want people to believe in Odin etc. It is just a way to preserve it, the ideas mostly. The way society worked back then in many ways.

Ok, before we go on that line I want to return to the question of Sanrabb. How did he become part of the band?

Well, Sanrabb joined Forlorn before Gehenna became big. It was on a party I guess and we were a bit drunk and he came up and asked if we wanted someone to sing and then he joined but he never brought any musical ideas, he just sang.

Were you satisfied with his vocals?

Yeah of course. He has done a great job. But we wanted to use more than one voice. On the clean vocals he sings totally different on our stuff than in Gehenna. The reason why he is not with us now is that we wanted someone who could sing much better with more variety.

So who is doing the vocals now?

I am doing the grim vocals and we got someone to do the clean vocals. We are very satisfied with him.

You said in an interview that it is a bit annoying that some people take Forlorn as a side project of Sanrabb. Actually I didn't think that way but probably some others did. Was that the cause that you parted with Sanrabb?

No, not at all. People can think differently but we know better. Some people told me that in some places they labelled it with stickers as a project of Sanrabb to sell it. I don't know where but it is rather bothering.

How do you divide the work in Forlorn?

Both me and Alvarin have some ideas and we just put these ideas together. We only make the guitars, we play at home, find a good line and then show it to each other in the rehearsal place. But we put on the bass and the keyboards in the studio and the vocals, as well.

It seems to me that you put more emphasis on melodic, catchy riffs than on the raw parts. Is this epic line very important in your music?

We always liked keyboards and sound effects. When we make the music on guitar it is very instinctive, comes naturally.

For me it was interesting to hear on the Crystal Palace album that 2-3 songs were instrumental. This is quite unusual I think, how did this happen?

We were going to have vocals at least on one of them but Sanrabb was in a really bad mood that day so he went home. We didn't have vocals so we had to do some more melodic guitars to fill in the space.

I think the MCD got a rawer sound though.

Yes it did. But we were not too satisfied with the sound of the



full-length because it was too polished. We just had three weeks to do the album, we wanted a great sound but we didn't do a great job. But now on the new album I think we well get a very good sound.

I also think that you have a recognisable guitar sound.

Yes, we work a lot on the guitar sounds to get this sound, filling sound. We use Gibsons and I think much depends on the choice of the guitar what kind of sounds you get.

Your MCD and the CD really created a good response from the underground. Did you expect that and in your opinion what were the causes of this?

No, not all. That is why we are taking it more seriously now. We take this as a priority.

What made this big fuss about Forlorn in your opinion?

It is very easy listening music I guess. People in Germany especially like these melodic songs and that is what we are all about.

Are you going to follow this line basically?

We will always have this concept. The new album is more intense, not faster though. We have some BM drumming as we have a drummer now, Blot who also plays in Gehenna. C. Worn also plays in Gehenna a.k.a. E.N. Death. In this Stavanger area everybody is playing everywhere, there are only a few musicians who have the potential to be in a band. Everybody knows everybody and we know what people are capable of. Blot and us, we live close to each other so we have always been friends.

Do you think it will be a constant line-up?

I hope so but actually Blot is a very difficult person to work with. First day in the studio he didn't show up, secondly he left after 15 min. He does what he wants to do, he doesn't respect anyone else but he is a very good drummer. We want to put together a band so we can play live. We will go on a tour after the CD that is pretty sure.

But are you still with Head Not Found then?

No we just changed labels. We are in studio right now and while we were in studio HNF wanted a publishing deal with us which basically means that he wants our money on royalties as song writers. And we said no and then he said he would take out 20,000 kroner from the studio budget. We went home, read through the contract and we finished with it. So we changed labels. Napalm came up with the best offer and he has been after us since the MCD. He has been very interested in us. I read a few shit about Napalm but he explained me on the phone that they changed the distributors and it is better now and they have a very good marketing.

In a way your releases put expectations very high about

your second full-length CD. Do you think you can maintain that high level? Can you reveal us a few things about your new CD? Any surprises?

Of course, ha-ha. We always try to do things slightly differently on each album. This time we are very curious how people will react, we took this Viking concept further. We only wrote about the past, the ideas, the glorification of the principles of that time and now we turn around and take it more a space like thing. The basic ideas for Vikings was to go out and grasp land and properties so the new thing is like globalisation, moving to planets, wars. We have taken another image even though it is within our concept. It will be funny to see how people react because we have always been looked upon as purely Viking.

That sounds very interesting. I am sure you have read the Eddas, do you've a favourite personality or tale from this Northern mythology?

I don't know because I have done some research about my last name which comes from old days, from a god named Ul. I think I favour him 'cause I am closer to this god because of my last name than to Thor or Odin. I talked to historians who told me much about the relationship my family must have had. Ul was a kind of winter god, warrior god. So in that era my family probably worshipped that god in the village called Ulseth which is my last name.

Do you have a favourite tale from the mythology?

Yeah, one. It is the saga of Gunnlaug. It is basically a love story and this person Gunnlaug when he gets like 13 he thinks, yeah I want to see the world. So he travels, he was from Iceland though. In the end he fights with ? and it cuts Gunnlaug's leg off and says now you are lost but he says that he is not lost as long as he has one leg to stand on and could still kill it.

Have you ever had a dream when you found yourself in the Viking era?

No, my dreams are varied but I have never dreamt of being there. But if I could choose I wouldn't want to live there. You know, they were basically farmers and I don't want to be a farmer. This warrior type thing is OK except that I would be killed first time.

Is there some other part of Norway's history that you are interested in?

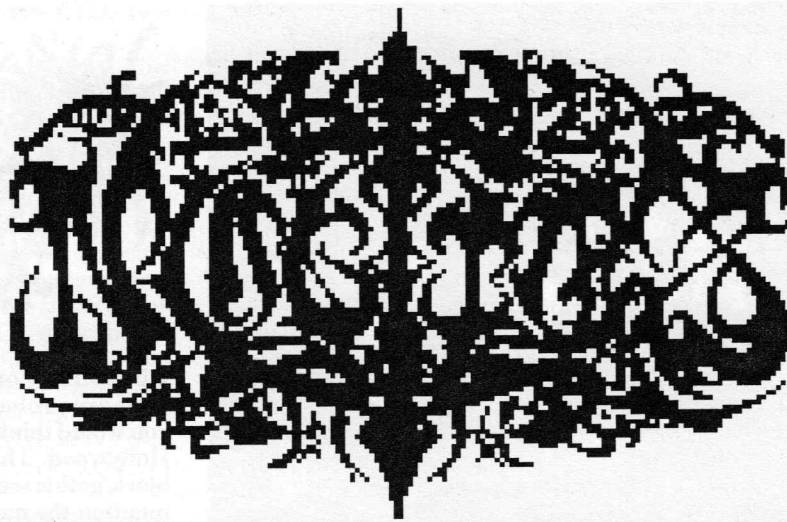
I am interested in all Norwegian history, what the country has been going through, how we got our name. I generally like history and not just Norwegian.

Anything to add before I thank you for this interview?

Just that people should be aware of the new album, it is slightly different but we hope they will like it.



The Swedish scene is growing day by day and it is difficult to find out who would be a strong act in the future. I think Noctes has a great chance for that and I wanted to find out more about them so I gladly accepted the possibility for a phone interview. On the other end of the phone Hugo the drummer answered my questions.



Could you tell a few words about how the band started for those who haven't heard about you before?

The band was started back in '92 by our guitarist Holger and our vocalist Juwan. In the beginning the music was mostly death metal in the vein of Grave, Bathory and Bolt Thrower. They played for a while but some of the members wanted to do other things so after a while it was only Holger and Juwan left. They got some new musicians and that is how we have the line-up that we have today. After seeing At the Gates live we wanted to change our music a little bit, a bit more BM sounding music and somehow it got started. I joined in '94. Actually that was my first band but back then we were called Concealed.

As far as I know it wasn't easy to release your first album, could you tell us exactly what happened?

Yeah, we had a lot of problems. First of all, it was self-financed so we paid for the recordings ourselves, we had 2-3 labels interested in the band but all of them wanted to hear more music and all the demos. After a while we got tired of that so we decided to record Pandemonic Requiem. Thomas Skögsberg at Sunlight Studio gave us a very good deal, the problem of releasing the album was mainly caused by the guy who did the lay-out. He was supposed to discuss the ideas we had for the artwork but he did a really bad job instead. Every time we complained on the lay-out etc., he just didn't talk to us for 3-4 weeks. It went like that back and forth.

So how did you sign to No Fashion Rec. then?

After a while the label we thought we had found got nervous so we decided to send the whole album to No Fashion and they contacted us like 3 days later and were very interested. We could decide to sign to Pulverized Rec. or to No Fashion. Both are good labels but we signed to No Fashion. It makes the communication a lot easier.

I read in an interview that in the beginning you were not too satisfied with No Fashion.

No, we weren't at all. Since we signed to them, it took them a year to release our album mostly because of the lay-out but they had some parts in it, too. They could have gotten someone else or someone who could complete it in 2-3 days as most of it was finished by us. We were very displeased with them in the beginning. It was 1,5 year after the recording that the album was released and that is a long time to wait for your album to be released. You know, we just kept on telling to friends: yeah, it will be out in a month, few weeks, soon etc. After a while we did get really fed up with that 'cause they didn't tell us the truth.

Do you think you will get enough support for your second CD?

I think that is a problem with all record companies, you've to learn how to talk to them, get to know the people you're dealing with. We knew a lot more when we put out the new CD, more time in the studio. Everything went a lot smoother this time.

How was the response to your first CD? What were the things that you were satisfied with and were not satisfied with?

The response to the first album has been really, really good. We were please with that. It was quite alright but I think it is too much reverb on the whole album. The whole sound of the album could have been better but that was our first time in a real studio so

we didn't have a lot of recording experience. If we recorded the whole album today it would sound a lot better but I'm still really pleased with the whole album. We have gotten so much positive response from Sweden and all over the world so we know it is a good CD.

What are you most satisfied with on that record?

I can't put my finger on one thing that I'm most satisfied with. We thought that we couldn't have done better. But if we recorded today it would be better.

In your opinion what are the main differences between your first and second CD?

Firstly, all of us has grown as musicians so it is a lot better played, more advanced stuff. We also had more recording time this time and the sound engineer was very good - Jukka from Thy Primordial. He was really nice to work with. Otherwise I think the sound differs quite a lot because the songs on Pandemonic requiem were a bit more demo-sounding because we didn't know if it would be put out as a CD or as a demo.

I really like that you have lots of changes and breaks within one song and it doesn't get boring in the long run. How does song writing look like in Noctes? Does everyone contribute to the songs?

Holger and Pasi write all the guitar riffs of the music but we arrange it all together, the whole song. If someone comes up with an idea we arrange it together in the rehearsal. And Juwan our vocalist writes all the lyrics and he is in charge of the whole vocal part.

The title of your new CD is in Latin could you tell us what it means and what does it refer to?

It means that The King will Come from Hell. I think it is from Dante's Inferno - The Divine Comedy. It is like I think Dante did some rewriting of the psalms and made the theme completely upside down and that is where the title is taken from.

And what does that refer to in your interpretation?

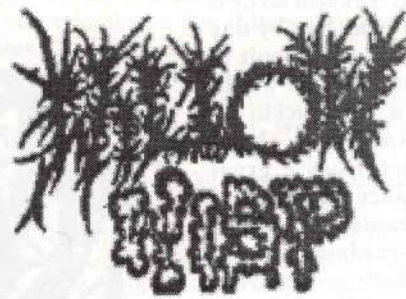
I don't know, well Juwan writes all the lyrics. But like one day the king will come from hell, it wasn't long ago that we had W.W. II. I think there is something dark coming all the time.

But could you tell a few words about his lyrics?

Oh yeah, sure. I mean we have gotten a lot of questions since we play Black-Thrash- Death Metal and some people say you have to have Satanic lyrics. We never mention Satan or Lucifer or scream that in the songs and we have got a lot of attention about that. But I mean if you read the lyrics they are all really dark and are about hate and darkness. They are quite Satanic lyrics without actually using the cliché of screaming Satan in the lyrics.

Does that mean that you're not interested in Satanism or Occult things?

No, I am very much interested but I think it has become too much of a cliché and we decide long ago that we won't trivialise the whole thing by having really obvious satanic lyrics. We



Glamour, money, babes, stars and dope are probably the first things that you would think of by hearing the name Hollywood. That is alright but in the black/gothic scene some people will also mention the name Willow Wisp hopefully in the future. I came across this American band's second full-length and it made a good impression on me. Their music can't really be put in any closed classification 'cause they mix a lot of styles. I wondered how they managed to create this great release and Glad was there to help me exploring the hows and whys of Willow Wisp.

have been in the Death-Black Metal scene in a really long time and as fans we have seen what kind of people are attracted by screaming Satan. They are idiots and they don't understand what is behind the lyrics and that is why we chose not to mention those things. But all of us are interested in occultism. I wouldn't say that we are practising Satanism in any organised form but we have lot of those beliefs, too. **Something else, you have Asa playing bass for you, how does it feel to play together with a girl? Does it cause any problems?**

Oh, it is totally OK. We have known her for 8 years now. She went in the same class with Juwan and Holger. So we have been friends for a long time before she joined the band. She is a really good bassist so it is not strange like that.

Is it usual in Sweden that girls are playing the instruments and playing in bands?

I don't think it is usual but there are some bands that girls are playing in.

You also planned some great live shows, is she a part of that as well?

Well, she has the same attitude and she can headbang, too. This live show is unrealised yet since No Fashion isn't really good in planning tours, they don't like that part. I don't know why. But if we would go on tour we would definitely arrange something special.

Do you have a job or you study besides music?

I work and Asa and Pasi, as well. Holger is unemployed at the moment. Besides music I log on the computer to check my mail and also do most of the layout for Noctes. I really like graphic designing, that is a hobby of mine.

What is the thing that really concerns you right now?

Well, of course the new album. But our vocalist Juwan left the band 3-4 weeks ago. We have been really busy finding a

new vocalist. We think we'll have a replacement in the near future. Probably Holger and Asa will do the vocals. We don't really want a new singer from outside cause we all think that it would be difficult to find a successor from outside. Probably Juwan continues to write lyrics for the band but he can't play with us anymore because he has an ear problem. Such ringings in his ears that he almost can't sleep, that is why he left. **Actually I have one question left but that concerns politics. You know Hungary wants to join the EU. Do you think that joining the EU brought advantages to Sweden?**

Oh yeah, that is a really tough question and we have in Noctes different opinions. You can look at all the guys in the Union as money hungry old bastards who just want to take as much money as they can from all of the countries and live a good life. Actually, I can't think of any improvement or negative things, it doesn't really affect the everyday life. I don't think it brought much change, you can cross the borders free and now you can bring in more beers. These are the changes that normal guys see. I think it doesn't matter who's in charge, politicians suck equally. Taxes are unbelievably high here a bottle of alcohol's 90% is tax, that sucks.

Next plan?

A festival in a 1,5 month, until then we can find a worthy replacement to Juwan or make sure that Holger can handle the vocals. That is why I think there is going to be quite a lot of differences on the 3rd album.

Well, thanks Hugo for your answers, please close this interview.

Check out our web site: www.noctes.com. Thanks for the interview and looking forward to reading your mag. Good luck!

As far as I know the band exists since 1991. What things inspired you to form a band, do these inspirations still prevail? What kind of music did you play at that time?

Actually, Air-Rik and Toe-Knee started the band long before that, playing cover songs at parties and clubs... they would play everything from Bathory to Metallica, Dokken to Quiet Riot, and Venom to The Cure... There were many members of Willow Wisp along the way, but none to serious in the ultimate goal. It wasn't until 1991 when I joined the band (and shortly after, Raven) did it start to transform into something solid. I think just mere love all kinds of music brought us together as a whole. To be able to work without boundaries. And it is that inspiration that will always be a part of us and keep us writing more music.

During these 8 years you only put out two full-length albums. What is the reason for this?

Willow Wisp come from a very poor background. At the beginning, Air-Rik and Toe-Knee lived in their car for 6 months on the streets of Hollywood. Eating out of garbage cans and meeting strippers to support them. It has always been hard to find support for the type of music we have played... Even to this day, the bigger labels won't touch us because they say our music has too many different styles. Everybody loves originality but never like to support it or take a chance with it, until you prove yourself... that is when people jump on the band wagon. **Your first CD is unknown to me. Would you tell a few words about it? Was it well-received by the underground? What differences occur on your two albums? What kind of musical or lyrical transformation did**

WW go through between the two albums?

I would have to say it is more on the gothic side of things. Although we still have some really brutal songs on it like Sodomized by God, the album was written when the members were in a more depressed and suicidal stage... I don't think there were any real differences in style except for the fact that we got better as musicians and were able to spend more money on production for the new CD. But in my opinion the new CD does show a bit of an angry side to our writing. Our style pretty much stayed the same over the years, even on our first demo back in 1992. We have always mixed heavy with goth and tried to tap into every aspect of our emotions.

Your new CD, Delusions of Grandeur surprised me a lot. I didn't expect such a professional recording of Black, Gothic, Dark music from an American band. For me the American scene is pretty stagnant. How do you see that yourself and in your opinion how did you manage to raise WW out of this?

Well, Thank you... I have always thought that Americans (in general) are pretty stupid. They never seem as open-minded as the people in European countries. I don't really know why that is, maybe America is still a young country and has a lot more growing to do. But as for WW, I think we have never been corrupted by society's ways. We have never cared what other people are doing or what current trend is. We have always just done what we have felt is right. Nothing more nothing less. The problem with most bands is that they take other people's opinion too seriously. If the human mind is not praised every second of the day, people think they are doing something wrong. I would prefer to defy all that exists. We have come to understand that there is no right or wrong in creating music, and if you don't please yourself first, then what is the point?

You mix these different styles - Black, Gothic, Dark, Ambient- in your music. On the one hand it means a lot of variation in your music, on the other hand it may give the impression you are jumping between the styles unsensibly and the listener may find it too diverse that he or she couldn't get into the music. Please comment on this!

It has always been our belief that the human mind can listen to more than one style of music in the same sitting. I don't think that we are too diverse, unless people are more stupid than I thought! I can't stand bands that I listen to, when every song sounds like the first one. That is like imprisoning the mind, cutting it off from exploration ... you just get sick of it ... I don't understand how someone can be so close-minded. Our musical tastes run so far and wide ... from Christian Death to Cradle of Filth, from Bauhaus to Michael Jackson, (classical metal, gothic metal, heavy metal, black metal and so and so on ...) so as a

musician why not tap into every musical creation possible? Why would we limit ourselves?

Is this musical diversity cause by the different musical inspirations? How do you compose the music of WW? Do you consider the music of WW black metal?

Yes... very much so ... Most of our music is usually done individually. We all write the songs separately and later bring it to the rest of the band for further input ... At this point I don't really think of WW as any musical style. I am sick of trying to explain it. We have only labelled ourselves in the past so the feeble minded could understand and take a chance with us. I guess we just want as many people as possible to explore the same experiences we have. The revelation that other types of music exists.

Some songs on the album like the Hills will be ... or Bastard are kind of balladistic to me and very surprising. It is very strange to listen to those songs. Do you like these balladistic type of songs? How did you come across with this kind of music? What is the reason to put them on the CD? Also the vocals are quite different on these.

When a painter paints, it comes from the passion of his art. The artist doesn't say - oh crap, I can only paint roses-. If he chooses to paint landscapes or portraits then he chooses that without question. It is the same for us. We cannot dictate what we write musically. We write based upon our emotions, not to please the world. We will never add or remove a song from our CD because we think someone else won't like it. Ultimately it will always be our decision. Who gives a fuck what other people think (I cannot stress that enough - laughs-).

I think experimenting is a kind of magic word when we are talking about the music of WW. Do you intentionally try to explore new fields with your music? Is this experimenting present in your daily life as well?

We are always trying to push ourselves as musicians. I think experimenting comes more naturally than it does intentionally. As Beethoven once said: - I am not anxious about my music, which will free him who understands it from the misery which afflicts others-. We approach our music without fear.

The lyrics are really diverse as well. The most BM one is probably Copulation... Have you ever had such an experience? Would you like to try such an act?

Our drummer, Toe-Knee, is the one who is responsible for most of our lyrics. He writes the poetry from his life experiences and then we write the music separately. I know that Toe-Knee performs a lot sexual and satanic rituals in graveyards and next to the altar in his room (most of which he doesn't speak of ...) which is where he comes up with most of his ideas for his writings...

Would you like to tell a few things

about 7-8-69 and Bastard? I couldn't really get a grip on those lyrics. By the way, do you have a favourite lyric from the album?

7-8-69 is about the many different ways a person can die ... That we are born into this life only to depart in some horrible way, unknown to each of us. We are unaware of the way that we are going to die, which makes life so much more frightful. Bastard was written by our guitar player Raven, who is no longer with the band so I couldn't really tell you much on it. My personal favourite is A new ice age approaching. The whole structure of the song is magnificent. A concept that extinction is inevitable for this holier than thou society.

Is this heretic way of thinking a cause of this hypocrite American society? What are the things that you really hate and really love in today's American society and why?

The hypocrite American way is the reason for our hate. Even to be a heretic is illusional. That is why we gave the CD -Delusions of Grandeur:(A gathering of heretics). Because even the gathering heretics are no better than the ones they defy once they form into an organisation. Noone is better than anybody else in this world. We are all individuals. That is the hardest thing for most to understand. And for everything that society does not understand it must destroy for fear of humiliation, and therefore lies in its hypocrisy.

Your live show I read is quite frantic. Tell me about it! Have you had a lot of concerts so far?

We have played many shows ... Mostly in California only, but we would love to take it around the world, if we get the support to do so. Touring is a costly venture. Our show contains many different things. Just to be brief and not spoil any of the fun, there is fire-breathing, trash can smashing, blasphemy, and self-mutilation. Just to name a few things ... We believe that our stage show should always be just as entertaining as our musical qualities. And we will always do everything in our power to entertain those who support us. **You always write all four members' name together which for me symbolize a strong relationship. Am I right?**

The name that I write in letters is my full name...I go by Glad ... which stands for Glenn Lee Alan Davis ...

My birth given name ... (I think I was a bit on the wrong track , ha-ha ed.)

Now to put an end to the intie I wish you all the best for the future and please close this interview with your own words!

Well, I would just like to say thank you for taking the time to notice us and support the venture that is Willow Wisp. We are forever gratified by those that understand us and help take us further to our goal of ruling the world. And please remember to Defy Ethics, Question Morality, and Spit upon the Mundane ... May all of your souls rot happily in hell ... * 666 *

I think I am right when I say that Gehenna is a quite well-known band in the black metal scene though I think they maintained this obscurity concerning the band. Thus I was happy when Dolgar accepted my invitation for an interview. After getting some coke to quench our thirst on an untypically hot summer day in Stavanger I started to figure out more and more things about them as Dolgar was a great interview partner. You will be convinced about that if you read this fine piece of interview.



First of all, Gehenna has been around for years now but can you tell me when and how Gehenna got started?

Well, it is a kind of dubious thing to ask because we usually say that the official date is January 1993. But me and Sanrabb got together when we were around 14. I have known him since I was 11-12 but when we got 14 and picked up our first guitars we just started to play together. Then years went by and we started to write our own stuff, January 1993 we just figured out that we reached the point where we can make our own music the way we want. We just evolved being a band.

Was it difficult to find members?

Yeah, especially you know around that time we were a lot younger, people were really uncertain about what they wanted to do. Most of the guys we tried out were very fresh at their instruments and didn't handle them as well as we wanted. We had numerous line-ups in the beginning.

But you were so young 15-16 when you recorded your demo. Did you have this idea of playing BM?

Yeah, because I've been listening to metal all my life, Bathory's Under the Sign of the Black Mark was the first BM release in term of the sound. That was the first album that really got me into this particular sound. Metal always had this dark influence, playing with Satanism even with Black Sabbath.

Did you have a definite concept to follow with Gehenna?

No, we just wanted to express our feelings and our point of view against religion and our view on life. Different aspects of life, life and death. We just wanted to reflect who we were to the extent that we were capable of. We just wanted to write about things that we felt close to us. Things also came from what we listened to back then. We were a lot more influenced by what other people wrote about. You pick a lot of that stuff up when you are 14-15.

Your first two CDs I think are quite cult now. How do you see those two CDs now? Do you still listen to those materials?

Well, I don't listen to those but I really don't listen to our other releases either. I wouldn't really want to make anything different, the sound probably. I still feel proud of the music and satisfied. The only thing that I don't really like too much is the demo.

The first two CDs got this pretext First Spell and Second Spell. What does that refer to?

It was just an idea of Sanrabb, we just wanted a continuity, to reflect how we developed. Each album reflect a certain chapter of the band's life, history. Spell as a wizard casts a spell and he does something then and there. And we as a band recorded and released an album at that certain time. That was how it all started and after the Malice album which was also titled Spell we just said that we should move on. Things have changed a lot

especially between Malice and the latest album.

In my opinion your first two records didn't get the success deserved. Do you agree with me? In your opinion what were the main causes for that?

We were a lot more into the underground theme at that time. Generally we were satisfied with the response it got. We didn't really care. It didn't really matter that much or it matters now. Still we don't make records just to sell them but because the music is interesting for us

to make. But we would really like to see some money after it obviously, we have done this for so long and we need money basically (laughing). But we were satisfied with how things turned out at that time. The reviews made us feel good.

I think Malice was more mature and better composed.

Yeah, half of the Second Spell album was written when we were recording the First Spell album. When we were recording the First Spell we dealt with different labels so we had enough material for a full-length album but you know the original idea was that Head Not Found would release a split album. We recorded 5 songs but then things evolved further. The split album didn't come through so we had this 5song for a Mini album. So we could have recorded a full album but decided not and that is why half of the material on Second Spell is from that period.

And that is why there is a big difference between Second Spell and Malice.

Yeah, but actually one of the songs on Malice was written when we recorded the demo. The third song on Malice (Touched and left for dead - ed.)

But it took some time to get out Malice after Second Spell.

Basically because when we started recording Second Spell we only had one song ready for Malice and we had to work on the rest. We intended to put the Malice song on the Second Spell album but it would have sounded a lot different. Another thing is that as we grow we got more critical with the material we write and that is why things really have taken a long time now. We started writing only 2 new songs for the new album and Adimiron Black was recorded one and a half year ago. Things do take time as time goes by.

It seems to me that in Malice you put even more emphasis on the synth themes, why?

Actually it wasn't really done so intentionally considering the fact that we just wanted a clear sound. But basically the keyboard parts on Second spell had almost the same emphasis as on Malice but the entire sound on that album is so massive that some of the elements drown.

There is a kind of air between the instruments, you can hear everything.

Yeah, that is basically the biggest difference that you can hear it this time (laughing). We felt that we had something really good going on and around the time when we got to record the Malice album Sarcana has been a member for long enough so she had a bigger influence in the writing process. On Second Spell some of the keyboards were older than her membership written by me and Sanrabb and of course we didn't have the same skills as she has and things were simpler. She really had a big influence on the Malice album.

And I think the other features are the catchy guitars and Sanrabb's voice.

Yeah, we develop as musicians and are able to express ourselves in a wider aspect.

You are the only original member with Sanrabb, are you writing the music together?

Not so much now, almost the whole Adimiron album was written by Sanrabb himself. I wrote some lyrics, we got together, I just put my point of view on it. But to a greater extent he had finished the music before presented to anyone. Well, he is basically from a music family, his father is a conductor. He has really grown up with music more than anyone in the band. He is capable of picturing things much more complete just by playing the guitar alone. But now we get back to the old method, we present just riffs and not whole songs.

Is it easy to preserve your creativity and inspiration throughout these years?

No, definitely not. That is really a reason why things slow down now because feel that compared to other bands we published a lot of stuff in a short time. Our four albums haven't had much space between each other. You know, a lot of big bands have 3-4 years rest between each album. We did 4 albums in 5 years and of course to a certain extent you run dry. Right now we are just calming down, not rehearsing too much, 5 guys doing nothing more or less. Just try to relax and pick up from where we left whenever time it feels right.

In what way did your life change by playing in a BM band like Gehenna?

I don't know. I guess it has give me a lot of opportunities with travelling for example. I feel a lot easier to behave among people that perhaps I would if I was not a person on stage. I would have been more quiet. I opened myself a lot more I think. It is difficult for me to say because I was so young when I started the band. I could only compare it with my childhood.

Did you have to face a lot of problem because of that?

I guess it is the same old stuff that most people with long hair and black clothes would experience, harassment from the police and a lot of strange looks when you walk. But it is not something that we see today 'cause now BM is not a new phenomenon even to the standard guy on the street. I think that is positive, now you can be yourself, walking down the street without everybody's heads turned.

Was that the case?

Especially around the time when Vikernes was in the papers. Before that the general public didn't really know what BM was. When he put definitely the wrong focus on things then everybody thought that if you had long black hair, black clothing you would sacrifice their cat (bursts out laughing).

Well, then what aspect of BM would you show to people?

The way I think the general public should look upon us is like we are musicians and we express our feelings and that is it. They should respect that I don't really go around harassing people in the streets, you know. I don't feel there is any need for anyone to do that, that is just plain dumb. I guess he (Vikernes) just wanted to create a big fuss, you know. He just painted it a lot blacker than it really was. I think that is why people thought of us as a problem. That was what he wanted it to look like, he deliberately did that to create a name for himself. He set the focus on this music genre which is good but also created a lot of negative things.

Is Gehenna a Satanist band?

It is difficult to answer because I do not consider myself a Satanist.

But perhaps someone else walking past us would say – there are a couple of Satanists sitting there, drinking their soda and talking to a cassette player, you know. (He has a great sense of humour! .ed.) But I don't worship anything. To some people a Satanist is a person who is against God. That is not my view upon it but could be someone else's.

How do you view this thing with religion then?

I think that when I'll have children I will keep them away from religion as long as they are old enough to understand what is it about and then they can present this thing. But if they do something I don't like of course they have to pay! (Bursts out in laughing again.) No, nut it is like here in Norway you go to school when you are 6 and from that day on you are taught that God is the king of the world.

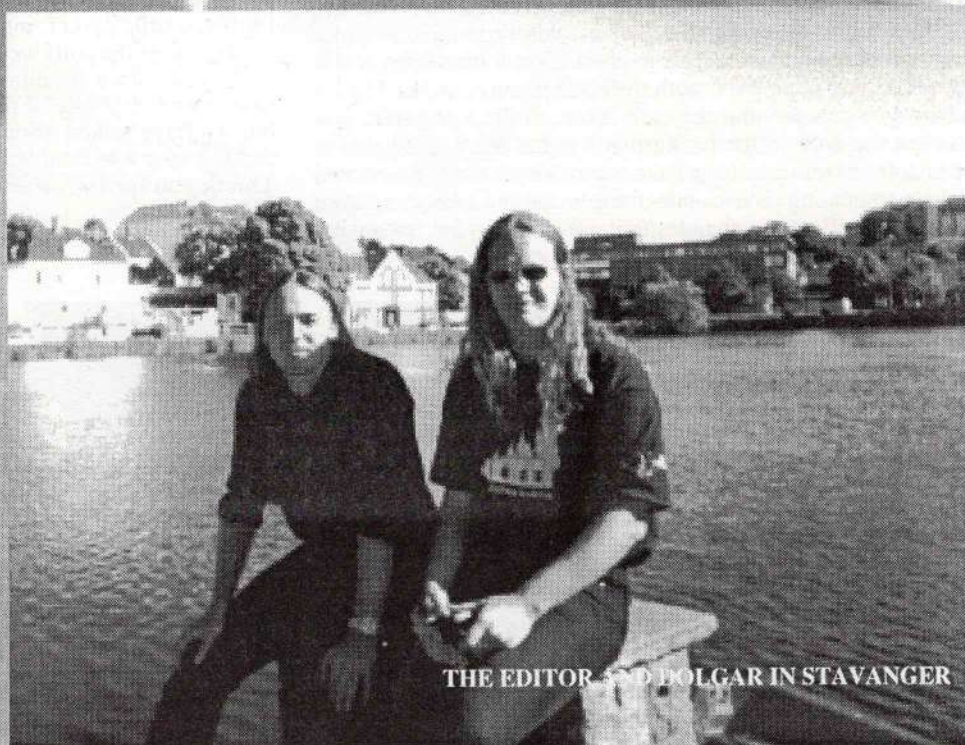
Is it that strong in Norway?

It depends on the religious view of the teacher. But Christianity is what the school focuses on. It is a class just about religion, well it should be about religion but it is about Christianity. In my opinion it doesn't leave children with any choice. If you hear that from the age of 6 until you're 15-16 then what you are going to do is that you think that this must be the right thing. Children should be spared off of any religious input until they are old enough to really comprehend.

Adimiron Black is different from Malice in many ways. You seem to left these monumental synth themes and used it more solidly. And the music is tending more into death/black direction. Would you comment on this?

Definitely, it is like we feel that the first three albums was sort of a trilogy. A lot of things happened after the Malice album with members leaving. Sanrabb and myself were talking about changing things with the keyboards and doing things in a more death metal oriented way. Picking up some inspiration from other bands like Morbid Angel, Slayer things we listened to before '93-'94. I guess a lot of BM people just put these albums aside and I think we picked up too much from the things that went on at the same time when we did our own stuff. We wanted to look backwards from where we came from. And we also wanted to find a new line-up that would help us achieve another goal. We had stretched things as far as we could with the keyboard oriented stuff without boring ourselves so we had to do something different. We felt that we had to change constantly. The new members came from a different background.

And how did the fans react to the change?



THE EDITOR AND BOLGAR IN STAVANGER

I think when we released Adimiron Black most people only wanted to listen to Dimmu Borgir you know. I guess we didn't really gain any new fans or whatever with this new album.

I think that the songs got more complex.

Yeah that is the kind of thing that we said to ourselves, let's listen to some of these old bands and pick up some techniques, learn something. Just play those songs to learn some new techniques on the guitar. We didn't really know where to find new ideas and we improved technique-wise especially with the rhythm parts on the guitar.

It seems that some of these Norwegian BM bands turning towards these old thrash/death bands. Like the new Emperor or Immortal.

I think that is basically because 90% of BM musicians are really from a death metal band, you know. I think after doing this for 5-6 years they want to look back where they came from.

But didn't you think if these "big" bands like Gehenna, Emperor, Immortal are turning towards death metal that BM would gradually get into the background?

It could happen but I guess in '91-'92 every death metal band turned into a BM band more or less overnight. And I see that you know as you said this that a lot of bands are looking back at the same time. But today let's say that 5 bands turned into BM by night the same 5 bands wouldn't turn into the same direction, they would go into different directions through picking up common pieces. A lot of bands evolve at the same time, we had a lot of industrial influences on Adimiron Black and if you take Emperor they have none of that stuff and neither Immortal. And if you compare the Immortal and Emperor albums I think they are also very different in the way they turn backwards.

Getting a bit away from this now, you were very dissatisfied with Cacophonous. How do you feel now with Moonfog?

Well, we were not the only band expressing their dissatisfaction with that label. We weren't ripped off, we got our royalties they kept on promising promotion and tour. But I think we just felt like talking to a wall basically in a lot of way. They just forgot about it or deliberately gave a fuck. I feel that the guys at Moonfog are more professional. They came from a different background, they are based in Norway so there is no problem with the communication. We have a closer relationship and that helps a lot.

By the way what does Adimiron mean?

It is an ancient word which means blood.

And what about the cover, it is really great?

Yeah, thanks. We made it ourselves, we hired models and a photographer and we staged it off. If you look really, really close and you compare it with the band pictures on the Malice album you can see that they are taken on the same spot, you can see the door in the background. It has been taken on the same loft, ten minutes away from where we are now. We wanted to have something violent, something brutal and something 20th century to reflect the changes that are going in the music and we felt that this could be as close as we get.

Does death fascinate you?

Yeah, I think. But it is difficult not to be fascinated by death because everyone thinks about this sometime during their lives. You have to consider what is death and this is really a question that could drive a guy crazy. There are so many theories, so many answers to this question.

And wars? You had this song on the Malice album which supported war. What is your view on this? Would you take part in a war, which century?

Well, it was a futuristic, non-optimistic view on life. We just tried to reflect the world as it is today in our views. We used to use ancient symbolism to express ourselves, we felt that we couldn't use that kind of symbolism, just say it as we see it. Make it easier to understand for more people. If you look out of the window you can compare things with the lyrics. You talk about this Ad Arma song, well nuclear warfare is a really big issue and we had to use it basically. There has always been a big focus on the total destructiveness of the atomic weapon arsenal.

Is there a difference between Sanrabb's and your lyrics? What aspect do your lyrics have?

My songs on Adimiron Black are basically my view upon the life of a Christian or what I see as wrong with Christianity. I feel that if you're a Christian you are born to lose, you are born dead, you don't really have a choice in life to do as you please, you're blindfolded. And you die and you think you are going to paradise and you have done all this nothingness through your entire life. You wasted it because when you die there is no fucking god to come and say you are a nice boy and tap you on your shoulder. That is my anger that I try to reflect in those lyrics with the way that Christianity is forced down with people, people lying to people. Denying them of anything that is good in life.

That is a pretty straightforward view, thanks. Before letting you go, could you tell me how is it going with writing new materials?

Well, we have one or two songs, there are no plans to record a new album this year. Summer ends now which is laziest period for all of us but I feel that I am getting there. I managed to pick up the pen again and started to write some stuff. Sanrabb is also giving me the vibe that things are starting to happen. We are actually eager, inspired.

Do you feel if there is gonna be a radical change compared to Adimiron?

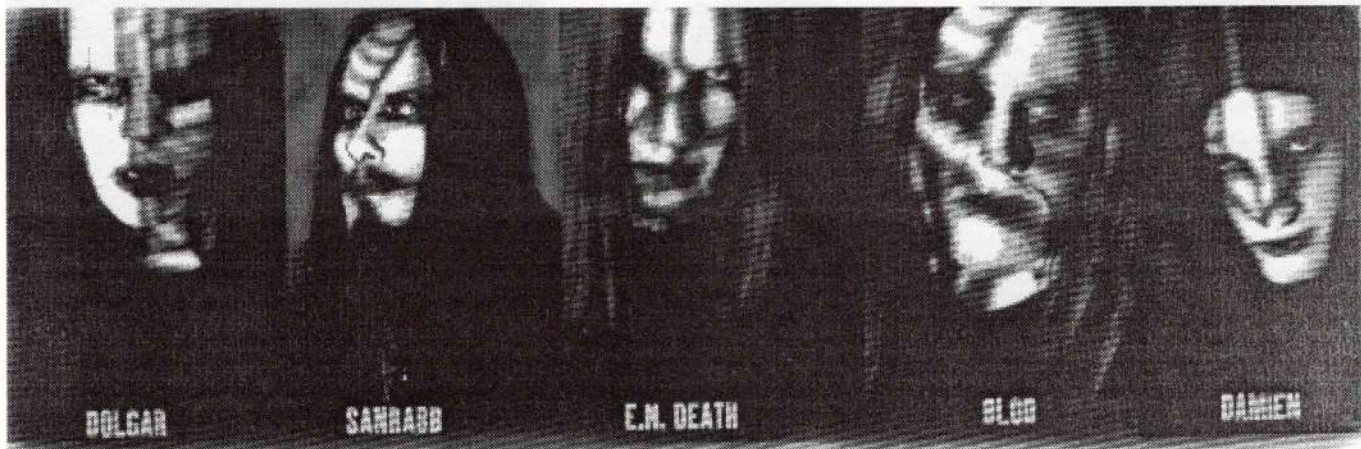
No, not radical the same way as between Adimiron and Malice but it will be different. It will be evolved from that line, a step further, a little darker, more disharmonic to a certain extent, at least some of the stuff we have written so far, you know. Some of the riffs are a lot more disharmonic, we have some more nasty riffs to it. None of the keyboard stuff has been laid down but we have talked about doing things even more industrial, picking up a few samples.

Thank you for the interview.

No problem.

Do you have anything to add?

Hate Jesus!



The scene is always changing and developing, new bands emerge all the time. Probably the biggest difficulty to establish a name for your new band in the black metal scene awaits you in Norway. The Norwegian bands established themselves very well and these old bands hold their leading position in the underground. Örth is also hailing from Norway and they have taken up this task to get a name for themselves in Norway and all over the world. They are here to spread their evil message.



Yeah, that is a weird thing. We had to do it but I think it worked out really great. This song is really liked by everyone.

But if that is the song that most people like don't you think that eventually you get into that direction?

Maybe, but we don't use keyboards and stuff.

What is the contract like with Napalm?

We signed for three records.

They sign a lot of bands nowadays, do you think you will get enough

You have been into the scene for a long time. How did you get into metal?

It was like 11-12 years ago when I had all these favourite bands like Kiss and stuff and I just wanted to play myself that is why more or less I started. It has been a long time in Norway, it is very difficult to get known. It is almost impossible, you have to get out of the country to get accepted and I didn't have any friends so I had to do everything by myself. I have played in different thrash metal bands as a guitarist and drummer. This thing now is the most serious I have ever done.

And when did you get started with Örth?

The whole project started around 1996, I was kicked out of Aeternus and I found out that I had to do something by myself.

Did you record demos?

We recorded a few demos which became Örth, we did get a lot of response from different record labels but nothing really happened. So we recorded another demo at Grieghallen which we sent around and Napalm Rec. picked up the phone and that is it.

Since the beginning you wanted to play that kind of music?

Yeah, cause basically I am a big fan of this old school BM like Darkthrone and Mayhem. I was really fascinated by the way they did it. It was very interesting and I got fed up with all these new bands coming out with this polished music, very commercial. It is OK music but I don't want to play it myself.

One of the old school characteristics is this very raw sound.

Are you in favour of this?

Yes, that is my trademark.

But don't you think in the long run it is a bit boring?

Yeah, that is true but despite that I have to stick with it. Probably I would experiment more with the next CD. I have a lot of plans for that one so I think it will be rawer, and uglier sound.

Could you tell a few things about the demo?

Most of the songs on the CD are from that demo. We have remixed some of them. It was very clean and I wanted more extreme so I had to record some more guitars. We have got a lot of positive response.

You are the main person, are there other people who help you?

Yes, on this CD it is me on guitars and vocals, Grim on drums and Ares on bass. And he has also one song in which he sings and plays the guitars and I do a guitar solo in the middle. On the last song it is me playing all the instruments, a woman singing and drum machine.

But you just mentioned a woman singing. But it is not old school I think.

No, it is more like we had to do something new and that song we actually made for the second CD but we had to fill up the CD because originally it was only 30 minutes so we put on two extra songs.

But don't you think it is strange that all songs are old school and then one with female vocals and drum machine?

attention?

Yes, Napalm Rec. Is very good and it is a very steady label. I think they will help me a lot.

What is the release date for the CD?

It will come out in September (I haven't met with it yet, tough -ed.).

What do you expect as nowadays this polished sound is getting more audience?

I think people will have a positive opinion about it because I dare to do it this way and as you mentioned these new bands are more commercial. It is not important for me to be the biggest band. I just want to do my own thing and be respected for that. I think probably some would say it is too old, not that popular right now.

The name sounds strange could you clear the mist?

I had to find a cool name and I wanted to have a name that doesn't mean anything at all. I used this as a stage name when I played with Aeternus. It is like nothing, it is me.

Another characteristic feature of this old school BM is the very extreme, satanic lyrics. Do you follow this?

Yes I do. All my lyrics are small stories and they are very satanic influenced. That is what I use and I have always done that. That is a big part of my whole psychology and lifestyle.

Where do you get inspiration from (books, films)?

It comes right out of my head. And a little bit of inspiration from horror movies from the seventies.

Because of the lyrics many people would claim, oh yeah another band wants look evil and satanic. How would you defend yourself?

I try not to use these cliché things. It is more about my individual way of thinking about satanism. I don't use the word Satan in my lyrics. It is more like power and strength with Satanic background. I have always been into that because my parents were really Christian and they tried to influence me as well. But I didn't have anything to do with it. I started to read Necromantia, occult books. So I just turned into being a little Satanist. It is not a big thing now cause everybody goes around saying he is a Satanist, it is more like an image. For me I just have to do it.

You are not of Norwegian origin. You are from Columbia.

How did you get used to this lifestyle here?

I came to Norway when I was a very little, little kid so things from Columbia didn't really influence me. I am not different in any way.

Have you been to Columbia since then?

No, I haven't been there.

But don't you want to go back and see how it looks?

Yes, of course I would like to do that sometimes but it is very expensive to go from Norway to Columbia.

Do you have any interest in these south American Indian tribes and their cultures?

Yes, a little bit. I myself am half of Inca Indian so some of that stuff is very interesting and fascinating but I don't use this like some bands, it would be too much Sepultura.

OK, thanks for your answers!

Thanks, see you!



If you would have to name a French black metal band I am sure that Seth would be the choice for many of you. And rightly so, as their debut CD "Les Blessures de l'Ame" was a very strong release and it put Seth in the centre of attention. The fans are now awaiting for their second release that would further assure their position. To shorten the wait a bit and of course to find out more about their thoughts and ideas I contacted them for an interview. The guitarist, Heimoth was willing to give all the necessary information.

France is not considered as a BM or even heavy metal stronghold when you think about bands. It must have been hard to establish Seth in such a country. Please comment



on this!

Not so much actually. It is true that the French scene in general is not very popular. The main problem in France is that many bands want to stay 'underground'.

They often get a very bad sound as well. That is why it was easier for us to establish Seth because we are playing something different compared to the other French bands. We don't have this point of view you know to be as evil as possible, in order to stay underground. These guys don't attract anyone to express their thoughts. You can't make your ideas grow up if you stay in a microcosm.

How did this Satanic image come? I heard about controversial things concerning Seth. Was it due to the Satanic image?

I would like to know where you heard that. (Actually it was written on the info sheet that was sent by Season of Mist - ed.) Anyway, evil can't be reduced to Satan only, we don't speak about Satan precisely. Evil has to be taken in its general aspect cause it is a part of human beings. Lyrics on Les Blessures de l'Ame are much more Luciferian than satanic. About these controversial things I am unable to tell more since I don't really know what you mean.

Do you want to spread this evil, Satanic philosophy? Does everyone carry this way of thinking in the band?

You know I often think that even if someone believes in one thing this man is not compelled to give his thoughts through the band. A band is not every time like a mirror which reflects your ideas. It is hard to create a real concept in a band so that each musicians think in that way!!!

When it comes to music, what factors shape the music of Seth? Your music carry a sense of melodic, melancholic feeling, mixing it with raw elements. In what way does the music reflect on your personality, if it does in any way?

You are right. Concerning this LP we have tried to create something quite melodic, it was one of our targets. On the other hand we have tried to build new things for our second LP already recorded. I think it doesn't really depend on our mood or whatever ... we build what we want at every moment and sensibility doesn't reflect on our music.

Your debut CD established a name for Seth. In what direction do you want to lead Seth in the future?

SETH WILL RULE THE WORLD!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

A French BM band singing in French. This is quite special but don't you feel it is too trendy? Because people think French doesn't sound that good as English or Scandinavian languages for BM songs. What is the reason behind this concept?

First, we decided to express ourselves in French not as a concept. Why would it be better to sing in Norwegian than in French? The only thing is that people are not used to hearing this language through this kind of music. That is just a question of habit. If I remember well, people didn't like Scandinavian in BM at the beginning ... Nevertheless, people seem to like it.



Our next LP will be sung in both English and French and some German sentences as well. On the other hand it gets more impact for musicians to write in their own language, the feeling is more important.

Considering Seth, do you work and shape Seth according to a definite concept or everything depends on the new things that happen around Seth?

As I told you we try to build something new on each release that is why we can't talk about a real universal concept.

French BM scene is not big, what do you think what is the problem with it? How did Seth manage to break out of this?

I have already explained why we sound different compared to the other French bands. Seth wants to play the music we want and we are not hooked to a kind of principle from which too much people take care.

You have just put out the split CD with Monumentum. Would you say a few words about it?

Monumentum??? You are wrong I think, you mean with Cultus Sanguine I guess (Yes, absolutely I just mixed them somehow -ed.) Cause indeed a split CD will be out soon. It has been recorded already last year (January 1999) and both bands cover a Depeche Mode song followed by another cover by both bands from each other, then 2 exclusive songs that make after all a full-length CD. We are pleased with what we did on this split, I know a lot of you will be impressed while waiting for our second CD: l'Excellence.

Season of Mist predicted some guest musicians like Maniac and Blasphemer for the second CD. Did it come true? What is your relationship with these guys and how did you manage to play on the Mayhem tribute?

Yes, it was supposed to be done in a former period but we had date problems since both bands Seth and Mayhem have recorded exactly in the same months: December and January. We just asked them if they agreed Seth to be featured on this tribute. Now we are the only one who cover a track from the "new Mayhem" and "I am thy Labyrinth" revisited by Seth sounds really brutal as well.

I also heard that Fenriz would write some lyrics for the second album. I talked to him while I was in Oslo and he mentioned that probably you wouldn't take his lyrics.

He wrote a song for us called: Let me be the salt in your wound. It is the second track on our new CD. Particularly the vocals recorded and the music done with these lyrics sound excellent. I mean his sentences get really well with what we played. That is what we wanted to get. I guess you will find time to read the booklet and to hear the music as well when it will be out in May 2000. Pay attention to this song.

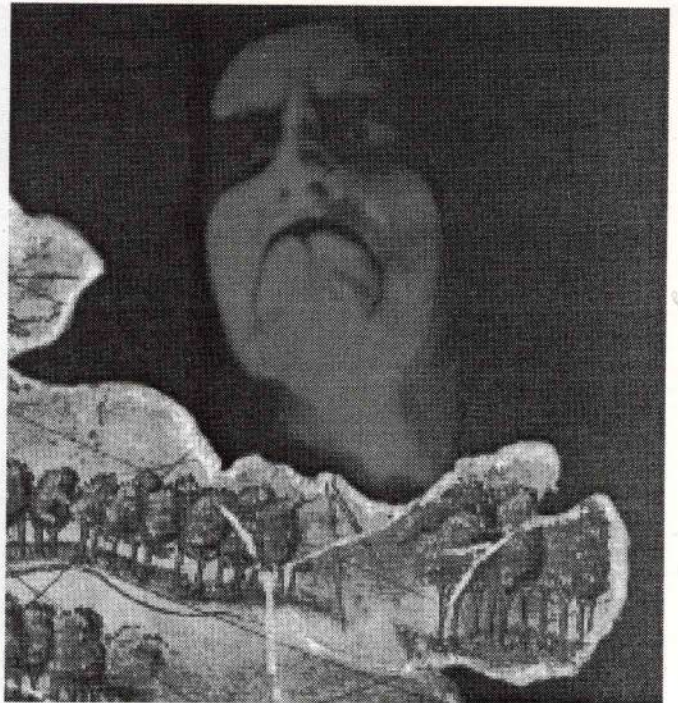
Being a BM artist often limit your lyrical concept. Is this something you follow lyricswise or you try to get a broader sense into your lyrics?

We don't think it limits something, it depends on your way of writing. If things are very well done keeping a kind of gloomy side I am sure you are not so limited. My singer is able to write different things adopted to the music and I guess he doesn't dispose a so strict and little area to write.

You moved to Osmose now. What things are important for a good label?

Well, the first reason I am concerned with is the distribution. It is very important for a band that the label makes a huge distribution like Osmose. I remember a sentence told by the drummer of Marduk: "Osmose is the best label where a band would wish to be". I really think he was right so far. There are other reasons as well, more personal ...

In what way do you think the new album will differ and



what are the things that you are longing for to reach with this new full-length?

On that album everything is different: sound, music, lyrics ... The music is based on guitars since we don't really use the keyboard now and it is obviously better. If guitars are well done, if it manages to create atmospheres the keyboard is totally useless. It is more technical than it was and more professional, too. A bit less melancholic, you see? Moreover we got a new studio as well and the sound is obviously better. This title refers to the Seth apogee after our first CD and our split CD. It involves that the CD shows a kind of supremacy through our eight titles.

Thanks for your time! Good luck with Seth! Last words?
Thanx a lot. Our second CD will be out in May, watch out for it you won't be disappointed.



The masters of Dark Metal, Aeternus. This band has been around for many years now and they keep on producing great albums. This came naturally then that during my stay in Bergen I should fix an interview with this great act. To my big but



welcome surprise Ares arrived to Garage (Bergen pub) with Morrigan on his side. And to my further amazement we took our way to Morrigan's flat and with a cup of tea in our hands I started the tape rolling.

I am sure that most people heard about Aeternus only recently because of your great 2nd full-length. But Aeternus has been around for quite a while now. Could you recall us how the whole thing started?

A: To make it really short, I formed the band in '93 and like a year after that we released a demo called Walk My Path and at that time the music was more thrashy, death metal kind of stuff. Then we had a lot of line-up changes and in '95 we did this MCD Dark Sorcery. After that Hammerheart Rec. picked up the MCD. Those were very fervent years here in Bergen and Norway. What was your attitude towards those things?

I didn't think about it too much. I mean I just kept on track what was going on. It wasn't terrible or it wasn't super cool what happened.

So you were not really interested in those things?

No, I mean all these churchburnings. It is a very strong expression to that kind

of thing. That is fair enough but it is stupid also because you don't do anything to that religion by burning up a church because they build it up again. You cannot create a terror or fear kind of thing because they just stick more together, you know. Just to express what you feel and mean it is a good way of doing but kind of too far, not worth going to jail.

And you Morrigan?

I wasn't in the country at that time. It is a very extreme way to show your attitude against Christianity. I only joined the band in '96 after they released the MCD. **You released an MCD Dark Sorcery which was not really Norwegian BM but different, darker. Did you have to face the problem of being classified immediately as BM because you were from Norway?**

Well, a lot of people thought, but I mean there were people who read about Aeternus coming from Norway. They expected this normal Norwegian thing but we don't sound like any other Norwegian band at all. I can't say we are alone in doing this tuned down, deep vocals but it is not a typical thing you know. I think a lot of people like us because of that because we are a Norwegian band who doesn't do this usual Norwegian BM. I never wanted to

do anything else than what we do now actually. I didn't start the band thinking I want to do BM, want to do straightforward primitive music, think about Darkthrone and all that shit. I just wanted to do my own thing, I want to create an original music style, I want to

have something that I did myself. Something that belongs to me.

So how did this very low tuned guitar come to your mind?

Well, I was into death metal and stuff, you know, like Bolt Thrower, I still like them very much. I just really liked to play this low tuned guitar and it was something that not much people did.

How would you differentiate between Aeternus and the rest of the Norwegian bands?

Down-tuned guitars and basically what makes us different from other bands is usually the atmosphere. If you look at the whole CD, the sound picture and the music. That is why we also want to call it DarkMetal, you know. It is a thing between DM and BM lyrically and musically, actually.

So you think this Dark Metal classification would suit Aeternus.

Yeah, that is what suits us the most and there are some other bands who say they play Dark Metal, too. I haven't heard too much of them though. It is an actually defined word, darkness you should lean the music on that, define it your own way. But for someone else, probably they would say it is not dark but something else and that is fair enough. We defined it all in our way but we defined to label our music, Dark Metal is the most suitable.

After the MCD there was quite a long silence from Aeternus.

Yeah, it was more than a year. When we did this first MCD we just wanted to find interest from European labels. We didn't want this big thing coming but in the beginning they were small ones and we knew that with this MCD we could wait and take our time.

Yeah, I mean you got good reviews.

Yes, everybody liked the MCD and when Hammerheart contacted us they had the best things to offer. It was better than the previous ones. They offered a big studio budget and tour so we just signed it.

But Hammerheart wasn't that well-known label at that time.

Well, at that time Hammerheart had the biggest interest and no bigger labels were interested in us. But they were willing to put a lot of money in it because they were looking for a band that was very different and they kind of liked the way that we



were from Norway not sounding like a Norwegian band. We signed a contract for Beyond... and everything went so well so we signed another contract.

You returned with your first full-length Beyond the Wandering Moon which is really a difficult album to get a grip on it. What was your idea when you worked on that album?

Some of the songs on Beyond... are really old, I made some of the songs shortly after the MCD. And it was two years after that Beyond... came out. On the CD some of the songs are really old, some of them really new. At that time I didn't think like now I have to do this, now I have to do that because I had found the style I wanted to play. So I just sat down and thought that I just had to make really great songs, so I did that.

Were you satisfied with the end result?

Yeah, at that time we were very satisfied. It is a long CD, we have always been making long songs, I don't think we can get away from that.

M: You look at it now, the things that you would have done differently. But it is just to be an artist.

But musicwise was that the level you wanted to reach with that CD?

Yeah, we were entirely satisfied with it. We meant to create a big wall of sound which suited the style in itself. It gave the CD a very good atmosphere. But today we think of the sound much more, how to create a perfect sound.

You came out with ... And so the Night Became. Do you agree if I say that it is easier for the listener to get into the 2nd CD than the 1st one?

Yeah, definitely, the sound is better, a cleaner sound. The sound is darker, the music is better, the lyrics are better. It is easier to hear what is going on.

Don't you think there are more BM elements on the new CD?

M: No, I don't think so.

A: I can understand when people recognise small parts very close to BM but it is always really strange how people manage to label it as BM, you know. I think a lot of people have their own opinion what is BM. But the way we see BM we are not so close at all. For me BM is much more than just to sing about Satan, God it is a kind of lifestyle. BM has its own kind of sound, music and lyrics. We are not even close to that actually.

So you don't see even any slight parallel to BM?

No. Only sometimes, here and there we have riffs that are very suitable to become BM if you tune up the guitar and scream. Basically it is our own thing you know.

M: We have influences from a lot of other places, we have influences from heavy, thrash, death - metal also folk music, classical music.

A: There are a lot of small parts that can remind you on things and BM is in there of course.

When it comes to music composing, does it come naturally from all of you,



this kind of Dark Metal?

M: It is basically him who is making the music. We just help arrange it at the end.

A: We all know what we want. Like when we are done with a CD we always think ahead. We look for something new but at the same time it is very important that we would keep within Aeternus, you know. We don't want to sound like a completely new band. But if you want to make progress you have to find new aspects within music but also you have to be Aeternus. When I make the songs, I made like 40 in all I know how to make an Aeternus song. So I make a suggestion or I make a whole song and I play it for them and then we just take out the riffs that are not suitable. Then we polish it all and then we arrange the songs, she does the bass and we put everything together really fast actually. It works quite fast that way, I just make a whole song and we just all work on the song really fast.

So how much can Morrigan and Vrolok interfere in your musical ideas?

M: Quite a lot (laughing).

A: As much as they want of course. I never put my foot down like this is how it supposed to be. We always have to agree. We argue a lot about different things but when it comes to putting songs together I guess we argue not so much at all, really. We always know what to do so the composing part goes very smoothly usually.

I think so, especially that after the early line-up changes you are together with the same line-up from 1996. What is your relationship to each other in the band?

Well, to go back to when we had this lot of line-up changes. The reason for that, it was very hard to get suitable musicians in the band. I worked alone for a long while. Vrolok joined me in '94. He was dead serious, very good drummer, completely dedicated to the music. Up until '96 we had a second guitarist but

we fired him as he was never getting any better as a guitarist, he was not suitable for the band. You have to make progress on your instrument as a musician, right?! Morrigan also replaced the bass player, she had liked Aeternus before we met. For me she was just like Vrolok, she was really into it, serious. We became friends like very fast, the three of us and we worked together really fast. It was just some kind of secret circle, everything was just perfect, a perfect triangle.

M: A lot of bands really admire the way we stick together. You know, there are a lot of bands where they don't get along with each other, they don't share ideas, they change members all the time. People really admire this, it seems that it just meant to be like that.

A: You know, it helps a lot. We hang out a lot together, almost every day. We always stay together that is also important besides the band. That is also perhaps because of the way we work. I make all the songs and then they just kind of approve it or not. Another thing is that we are pretty much the same, too, you know.

When you are writing the songs and the lyrics which paint me this picture of bygone, ancient times. Can you visualize those things, images you write about?

This battle, warrior kind of thing, bygone times is a very appealing thing. It also suits the whole style, Dark Metal. We have been writing a lot about it and now we are kind of want to be more specific like on this new album we try not to write so much about wars. Also we wrote a lot about nature, for the same reason because it is a special thing. But we have caught ourselves writing a lot about it so this time we will be more specific not writing about wars and warriors.

Do you have a specific age or era in your mind when you write the songs?

A: No.

M: For me, I read a lot about Celtic

mythology and about those times.

A: The essence of war, the atmosphere around it, the way of thinking like a lifestyle.

M: The whole way they lived back at those times. Really in touch with the land, nature, honour and pride.

And when you turn on the TV you are faced with this new kind of wars.

M: Yeah, but these wars are all about money and politics and in the old days it was about honour and pride. Tribes fighting tribes over something which really meant something.

A: Wars today would be completely stupid to write about. Then we would end up like fucking Sepultura or whatever. As Morrigan said, back then the wars were for great causes, to defend the land, fight for yourself. War meant something completely different for people back then. To fight, to be in battle for what you believe in.

Is it something that you are longing for?

In ways you could say that, yeah. I don't think that anyone really admires this world we live in today. You have to live somehow to get through it, you know.

The title of the 2nd CD is ... And so the Night Became but how would you start the sentence?

Well, that song is about to achieve the fulfilment of the night. You can say what is the night, what is that. But that is up to whoever reads the lyrics. For me night is a special time, you know, a magical time. I don't have alternative to begin the sentence, it is all there. After what happens in those lyrics then the night became.

I really like the lay-out of your CDs (especially the digi packs). Is there someone who designs these things for you?

Beyond... and ... And so the Night Became layout wise, Hammerheart Rec. did it for us but the idea is ours except that inverted cross on Beyond... That is something that we didn't want but they did it anyway. I always say in the interviews that it was not our idea because that inverted cross connects to BM and this is not Aeternus. It really collides with what we want to do because we don't want to be a BM band and we are simply not that. The ideas come from us apart from that but this time on the new album we do everything ourselves.

For me some of the songs especially on Beyond... are kind of sad and melancholic. Is this something you live with day by day or just in periods?

Some parts in some songs can be. Sometimes out of your own emotions, how you feel you create music but I don't do that very often. But basically in the beginning I used a lot of folk music to compose the songs and also classical music. Lately I haven't done that so much I just really think brutally and intensively within our own music style and almost all the songs on the new CD are made out of just playing brutal music and think very extremely.

M: It also has something to do with the whole idea of darkness, emotions like longing and hatred. All these emotions that come through in our music.

Do you breed this hatred against something?

A: There is always something you hate, something that makes you feel sad and tragic. We always look upon things as tragic or strong and we use that sometimes.

M: The whole way of this modern society, this organised religion. It is connected to the idea of longing to be in another time.

A: It is also very easy sometimes just to

put yourself into the emotion of aggression and hatred without actually thinking about something, you know. You get aggressive by just playing aggressive music. You put yourself in that state and of course just out of that you can make a lot of music, too. Have to find the state where you can control aggression and hatred to a certain point.

I heard also that you have a second guitarist now, is that right?

Yes, he is from Poland actually, they moved here when he was 4 years old. We never actually thought that we needed another guitarist, we got along well with having a session guitarist. But now we felt it was time to get in a permanent member who can also give good influence musically and a person who is completely dedicated to Aeternus, of course. A person who can be a part of everything just like we are.

OK but then you have two guitars and a bass very low tuned. I mean how would you imagine the sound?

A: Well, we tuned up a bit.

M: The second guitar has to bring out a lot of melodies, you will hear everything much better. You have one guitar with a much deeper sound keeping the pounding bass going and this slightly cleaner sound brings out the music more.

Have you got any new materials?

Yeah, it is finished we start recording in the beginning of August and the new album will be out in October. We will go on a tour at the end of October.

Where do you record this CD?

We will go to Grieghallen. We were to go to Sweden to try out Fredman Studio but things got really fucked up. So we are going to Grieghallen to record. We wanted to do a new thing going over this sound picture in another studio. Now we have to work really hard to achieve that using the same studio we used twice.

Well, people are moving away from Grieghallen nowadays.

I don't think people are moving away because it is a bad studio but to make progress. That is why we wanted to do it, too, so I think it will take a lot of efficient and hard work. And Pytten understands this as well and he knows that he really has to do a lot of things very differently. It will be hard to step away enough from what we did on ... And so the Night Became.

M: We have a lot of ideas how we record differently, different equipment we use. A lot will depend on us.

A: We will record two guitars, we always recorded three so far and she will not use a paddle like a distortion on the bass anymore. That will be very good for the sound picture. We will use different amplifiers. It will still sound Aeternus but it will be better, fresher and the music will be really cool.



The last year saw the welcome return of Varathron to the underground scene. Their MCD again showed their musical skills and their dedication to the underground music scene. Thus it was a natural step from my side to contact the Greek warrior



Necroabyssious to answer my questions about the cause of this long silence, the current state of the underground and of course about many more interesting topics. Read his words with respect.

First of all, welcome back! How does it feel to release a new material for Varathron after years of silence?

Well, I feel great because we had worked in all those materials a lot of months before the label – Pagan Rec. – released this MCD! About our years “in silence”, I think we are “victims” of shit-labels who promised us and never gave us money for the studio, for the recordings! But now we are back stronger than ever! You know, it is so great a feeling to release our own songs, music – psalms to our Utter Dark Lord! Watch out for our new blasphemous invasion!

Being present in the scene for a long time, what kind of changes did you experience recently? What changes do you consider negative and positive?

I think in our days we have a lot of new bands (they are “born” day by day) and new labels and of course so many releases! All of these things have the positive points and negative, of course! For me the positive things are: A lot of releases, more different styles in music, popularity of our music, a lot of fans and more attention to that music! But all the things in this life have the other side, the negative points. For me the negative things are: Bands without personality – they play music like ... some others -, I mean not an original style or songs, labels who are hungry for money, a lot of fashion-victims (who make everything for “bad” image and money), bands (after some days they were created) release a CD (not the natural- line: demos, 7”Eps and after a CD!). In that case, I mean the new bands, they never testing their own songs through some other “works” before a full album. Sometimes I feel so bad because I think the negative points are more than the positive ones! I say only this: Get the pollution out from our dark music, our dark scene!!!!

If you want to know about the changes in Varathron, well, from 1989 until now we changed a lot of things in my band. The sound, the production, the

promotion, the ideas on songs, more technical riffs and parts, new elements and instruments like piano or violin. But we are still playing our own style, our own Black Metal Music. The positive things are the continuation, the evolution throughout the years and the negative is that our pure years of faith –when we recorded our demos ... now passed!!!! All the members have their own works, I live in Joannina and the other guys in Athens and in general, we have lost our “wild” years, we have lost our absolute freedom but we still have our “violence”!!!! ARGHHHHHHH!!!!!! The warriors never surrender!!!!!!

Many young people buying BM records now but I wonder if they know anything about Varathron. For most of them you are a new band and will be judged by your new MCD and the forthcoming CD. Do you think you can prove the cult status of Varathron to them?

As I told you, my brother, a lot of young people are buying BM records like fashion-victims!!! They are buying BM records they read about in N. Blast catalogue, Relapse, Century Media and more!! They never want to listen to some other bands (like us) who released some good albums because we are not with a “BIG” label!!! I don’t blame all these kids because the fashion-invasion is so perfect and lovely!! For me, I am 34 years old and I want to release albums only for my pleasure, for my Utter Emperor and for our fans all over the world!! Really, I prefer to have 1.000 faithful fans than 100.000 fashion-kids! Besides, VARATHRON is a cult name, a name which bore (with some other great bands in Europe) the style – Black Metal!!! We don’t want listeners but worshippers!!! **During the early ’90s Varathron was present almost everywhere, everyone knew about you. You must have worked a lot for this, could you recall me those times?**

Well, I am working very hard for our name. I mean, I answer tons of mails, I am paying a lot of money, I am working in any shit job for some more money and then I am putting it into the studio – recordings or in rehearsals or in my mails or in any promotion for my band! I think

sometimes that I sacrifice all my personal life for this band!!! You can’t imagine the whole situation in Athens in 1989! I studied at university, I was working every night and I tried to delay my obligatory fucking military service for the good of Varathron. HARD YEARS, BAD and GOOD

MEMORIES!!!!!! That is the reason why I love this band and after 11 years I am still working hard for this!! I still make a good promotion, I release albums, I receive lots of mail and I do everything for MY band!!!! RULES!!!!

Then you suddenly disappeared, what led up to this and how did you manage to return to the scene?

I think we never disappeared!! After the Walpurgisnacht album with Unisound in 1995 we started working on new materials!! We had some proposals from labels but nothing serious because Unisound never made a good promotion for us. So we had a lot of songs ready but we didn’t have money for the studio, there were no serious labels who wanted us!! I still remember a great German magazine which asked me in 1997 “Have you released any other album after His Majesty at the Swamp????!!!!!! That is the promotion of Unisound Rec.!!! And this magazine asked me this because Cursed Rec. Released our two demos and 3 unreleased songs on CD version!! So Ray Miller did a better promotion for our old materials than Unisound Rec. For the full-length. In 1998 Tomasz of Pagan Rec. (a great friend from 1990) wanted to release our materials so ... The Lament of Gods came!!!

Even without looking at the name I could tell that the MCD is also a Varathron release. Your vocals and the guitar sound are very characteristic which make Varathron recognisable. Have you ever experienced with other vocals and guitar sound?

No, because I like our own style and I want (as you say!) to be a very characteristic and easily recognisable band!!! The big secret????? Maybe!!!!

As far as the music is concerned I think that on the MCD you tended towards a more atmospheric stuff, leaving the death metal elements behind. Am I right, is that the direction that Varathron is going to follow?

Well, the songs on the MCD are more atmospheric than our past releases. The only reason is that we wanted to release an album more heavy, more ritualistic, more dreamy!!! It was a little experience!!! Our new full album is an album with a lot of death metal elements

like our past releases. Also a big catalyst, a big inspiration for this release was our synth player Crazy Wizard (who is a great musician, a great player of piano and keyboards)!!!!

I really enjoy those piano elements in your songs. I think it is just amazing. Who is playing that instrument? Are you planning to use this more often? By the way, is it only you who sets the requirements and decides the music of Varathron?

I think it is the continuation of the previous question. Yes, our new member Crazy Wizard plays the piano and synth, he is a fantastic player and musician!!! Now, we are four members who are working very hard for our songs and I think that our new full album (The title is: Crow's Reign) will be a great attack in the new millennium!!!

Beware for the apocryphal invasion!!!!

The World through Ancient Eyes, is this referring to how you see the world yourself? Are you trying to look at this world through ancient eyes, if yes what would you see?

Well, this

song is a great song. I see, I am trying to see this world through ancient eyes but it is so difficult!!! It is so difficult to cure this rotting world. Lies, murders, cries, wars, rape to nature again and again, death and pain all over the world!!! So I don't see anything, but I would like to see a nature – world without that pollution and radioactivity!!! A world where a man lives with animals, dies by his hammer and sword and not from a nuclear bomb of a million miles away. A world like our ancient Greece, the ancient Egypt, the ancient Rome. A strong man with personality and fighting – feelings, not a puppet whom the politics and the governments soon will kill in this crazy world!!

You know, people learn that Athens was the cradle of democracy. But it didn't really work in that time. It

doesn't work today I think, do you prefer democracy or dictatorship or is it all the same?

In ancient Greece, Athens was the throne of Democracy! Now, it is another city in a country where the word "Democracy" is a poor joke!!! The dominance of powerful politics, nothing else! I don't like any political system, I think all the systems are created to make the people slaves and not free personalities!!!! Today, all governments want poor puppets not strong people. A deep labyrinth from where we never go out!!!

I guess Greek mythology is close to your heart. They put these mythological stories on films like Hercules, Odysseus and so on very often. What is your opinion about this? By the way, what kind of films do you

is there some ancient monuments you can visit? Do you do that sometimes? Have you been to other ancient places in Greece?

First, Joannina is a small town with ca. 150.000 people. It is a town between the big mountains and a beautiful lake. A lake with an island inside!! Here in Joannina we have the first mation (the first temple) in all over the world. Also, a lot of ancient temples and of course the Great Necromation in Acheron river!!!! The river of underworld!!!! The river of Hades!!!! I visit all of these and I visit a lot of ancient monuments all over Greece! I like my country very much!!!!

Actually, I just heard that there was a minor earthquake at Joannina if I am right, did you feel anything? Do you think that our civilisation can be ruined

by natural disasters?

We had a lot troubles with earthquakes here in Greece and especially in Athens! In Joannina, we have only some small earthquakes now! Of course, I believe that, our civilisation can be destroyed by natural disasters because we "rape" the nature every day!!! The revenge is

coming!!!! Maybe it is time to think more seriously, more humanistic feelings.

Coming back to music, could you give away a few things about the upcoming full-length? Are you planning to go on a tour?

Well, we are going to studio in two weeks time for our new full-length album!!! The title is Crow's Reign and will contain 11 new tracks!!! I think it is a very good work and it will be out in a few months!!! After the recordings we are going on a tour in some countries in Europe!!! Hungary? Why not????!!!! I see you in a blasphemic show, dark – metallers!!!! **Thanks for your answers, please finish this with your own words!**

Thanx for your support. Embrace our occult music and beware of our new attack!!!!!!



like?

I love Greek history!!! For me, most of the stories and figures are History and not Mythology!!! Hercules, Odysseus, Achilles and other heroes are not fantastic figures!!!! They are strong men who make a lot of fights and wars!!! About my fave films, I like cinema and I prefer horror, gore and thriller films!!!! Any mysterious, evil film!

I don't want to leave this subject before asking you to tell me if you have a favourite god or personality from the Greek mythology or a favourite tale?

So, my favourite god was March – god of war and personality, the great Hercules!!!! A favourite tale? But all our history – mythology are full of tales, so great and perfect! RULES!!!

I don't know much about Joannina but

Dark Funeral has been from the beginning a true black metal band. Their Satanic image is strongly supported by their evil, crushing black metal. They always deliver the quality stuff on their releases and right now they are after a succesful second album and tour, gathering strength for their third attack. To find out all the details about the past, the present and the future of Dark Funeral I turned to the most competent person, Lord Ahriman himself. After various unsuccessful tries we managed to find a suitable time for the interview, the phone rang one evening and a relaxed interview had begun.



EP. You looked very evil and serious but have you thought at that time that D.F. can be as big as it is today?

No, we could never even dream of it. We wanted to create evil and brutal music that was and still is the main reason why I am doing this. I don't really care about the scene or the response but of course it always gives you a kick if you have a good response. But that was never our intention in the beginning. We just wanted to play the music we enjoyed ourselves.

Do you still remember this period?

Yeah, I remember that period very well. Well, things went really fast.

We released the MCD ourselves and we did a 1000 copies of it for the first start and we were very sceptic, shit I don't think ... I mean we spent all our savings to press the CD. So we were totally broke when we sent it off to the printer, no money left.

Hail Lord Ahriman! How is it going with you?

Well, things are going pretty OK, unfortunately we don't have a rehearsal room at the moment but I am sitting here by myself working on new materials on an eight- channel portable studio.

I am recording new stuff on every night. As soon as we get our rehearsal room fixed again we gonna try some new ideas.

Are you preparing now for a weekend party?

No, I usually don't party that much. I am not a party freak.

Being the only original member you can give the best pieces of information about the beginning of Dark Funeral. Did you play in other bands before D.F.?

Yeah, I had one band before starting D.F., it was called Satan's Disciple. It was a BM band, the music had more death metal touch to it than what D.F. is. Messagewise and the spirit behind the band was pretty much the same as with D.F.

And what made you change the band to D.F.?

The reason is quite simple, at the time I had the band Satan's Disciple I lived in the northern part of Sweden. And in 1989 when I decided to move to Stockholm I decided to split-up the band.

And when did D.F. start as a real band?

I moved properly to Stockholm in '91 and early '91 I started looking for members for a new creation which in '93 became D.F.

It took a couple of years to find the right members to develop into a band which later became D.F.

I still remember getting your flyers about the Dark Funeral



We spent everything we owned on the pressing. We were like, no way we could sell a 1000 copies. We just wanted to get the money back we spent. And suddenly this boom, the first 1000 copies were sold in a week. We had to call the printer, hey you are gonna do some more copies. It was a huge surprise to us. We sold 10.000 copies which is amazing and then when we sold it the MCD became out of print. We are working now on the lay-out and the final touch because we will re-release the MCD. There is gonna be some extra stuff on it, we are still thinking of what other material to feature, we are going through old recordings. A week from today everything has to be finished.

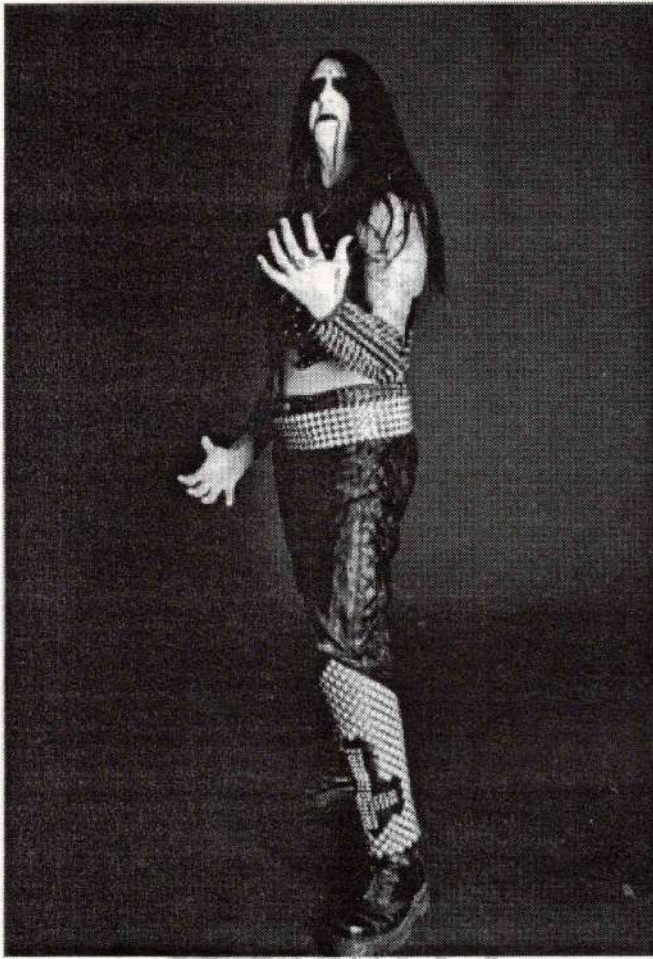
Did you have a demo before the MCD?

No we didn't have. We had an unofficial demo. We did some demo recordings for ourselves. We never made any copies of it.

In your opinion what were the most important things that led D.F. to its current position in BM?

I think we have always been very dedicated to what we are

doing. We are just following our own path. The most important aspect must be that we are totally dedicated to what we are doing and if you want to reach something with music you create



you have to be dedicated.

This is quite remarkable despite the problems you have with the line-up. Is it hard to work with you?

No, ha-ha. That is something you shouldn't ask me but the ex-members. (Yeah, right – ed.) The reason is that the ex-members haven't been really dedicated to the band. They think you don't have to practice on your instruments. You can't think that as soon as you release an album you just flow with the stream, everything happens naturally and the world is opened for you. That is not reality, you know. You are to work really hard, there is so much boring thing to do but the final result is what is important. So you always have to do some boring things to achieve something great. Obviously the ex-members lost their dedication when boring periods came.

Do you have a superior position in the band?

I wouldn't say superior but since I am the only original member left, I take care of most of the business and write most of the music so of course that puts me in a greater position than the other guys. But I don't step on anyone toes. I mean we are a band with four members and we are gonna get along with each other.

When you played in Hungary you had a new member again behind the drums. Who is he?

He is called Ganfaust and actually he played with us for a while in '96 but at that time he didn't want to join the band. Played with us a couple of times and he was a very good drummer. He had some personal reasons he couldn't join the band at that time.

But is he a permanent member now?

No, he is a session member. We are still looking for a permanent member. I talked to him earlier today and he said that if we can't find a drummer until touring or whatever he is willing to

do the drums for us. He is also willing to help us with the new songs as a session member but we will find an appropriate drummer.

How successful was this tour with Dimmu Borgir by the way?

It was very successful for us as a band, I mean it was a really big surprise for us that we got so good response every night.

And were you satisfied with how you were treated?

There were a few things that we didn't like but we had to make some compromise. But between the bands we got along very well. We were a bit pissed off about the soundcheck (like Dodheimsgard) because we were not allowed soundcheck every night either. Before you make a tour in a big scale you have to make an agreement so you are not getting into any internal problem when the tour finally starts. You have contracts, you go through all the details and come to an agreement with a booker, promotion agency or management etc. We had a written contract, so many agreements which after a while they broke so of course that made us pissed off and I told "What is the fucking reason to do a contract, go through all the details and come to an agreement, compromise and suddenly when the tour starts you fuck it all up". That is not the way it should work but they were like, no we never agreed on that and that and that. And I was like fuck you, freak! We had to compromise a lot but it was a great tour anyway. I am happy we did the tour.

Do you remember something from Hungary?

I remember the venue and it was a pretty good crowd that night.

When one hears the name Dark funeral one can immediately imagine your music. Do you agree with that? Is this a positive or a negative thing?

I think it is positive. I mean, everybody says that we are a copycat to Marduk but still everybody as soon as you put in a D.F. CD they can tell it is D.F. which in another version makes us quite original because we have a certain sound which is easy to recognise but I mean I am not telling that we are the most original band of the world but it is easy to recognise our music when you put on the CD. Most people I met, for example when they listen to our new EP when I show this new song to my friends they say it sounds exactly as Dark Funeral, ha-ha.

What elements get the main emphasis when you write the music of D.F.?

I think all the elements gonna fit each other, I think all the elements are very important. But of course the music is guitar-based so this puts the guitar in a more important position.

Does everyone contribute to writing the music?

It is hard to tell because we haven't really been working on new materials. The new song – Caligula wrote the lyrics, I wrote the music. As long as someone comes up with ideas that fit the D.F. concept then of course we gonna use it. I come up with many ideas but some of them don't fit D.F. so I put them aside.

How do you see the two full-length albums now? You reached a certain level with D.F., do you think you can get higher without making compromises?

Yeah of course. This is just the beginning. We are after world domination, ha-ha!

In what way can you get higher? Compromises in music?

No, I would never make compromises. We create the music we create and if some record labels don't like it, just fuck them. We can always find another label to work with.

Don't you think you have to change the music to get better sales?

No, not really, we continue our path. Of course we gonna improve the music.

And in what ways?

I talked to a friend yesterday and he asked me that question and I told him that I would like to include more sorrow-filled parts within the music, you know really depressive parts. I also would like to increase the speed, I wanna go even faster. But I still want to include more slower parts. Like Marduk for example, they only use blast beats nowadays. I like very fast music and that is why I would like to increase the speed effect part but I still would like to include more slower parts in the songs.

So that is the kind of future we can expect.

If I succeed to create what is in my head. You always have some ideas how you would like to develop the next album but the final result is always a bit different from what you first were hoping it to be. I mean I am not telling that it means bad but the creating process of an album is very long and there are lots of stuff to do.

Another very important part of D.F. is this extreme Satanic image, do you agree with that?

Of course! I mean, this is our life and as a cliché we practice what we preach. But there is no other way to tell. This is, I mean, my personality, the music that comes from me personally. The things that I write are very close to my soul and it is very important to me. I am totally one with it.

Do you think that Satanism as such would get bigger publicity in the future?

Yeah, I think the Satanic movement of course will grow. I see a great future for it. It is a new millennium, it is a harder way of life to live nowadays. It is the nature's way, you gonna be strong to survive which fits very well to the Satanic philosophy.

What aspects of Satanism do you consider acceptable for a wider public?

The mainstream would never get into Satanism, maybe some of them. It is all about being a strong individual, that is what is all about, survival of the fittest. That is the new law for the new millennium. Most of the mainstream people are weak. They live in a hypocrisy. They will never be able to get strong or be interested in Satanism because for them it is very scary.

Are you antichristian or Satanist? What meanings does it carry for you? Is there a difference to be an antichristian or a Satanist?

Yeah of course. I am a Satanist. An antichristian has a negative view on christianity and other holy religions and a Satanist practices his belief. And live by a certain belief code.

And do you live by this belief code day by day? What is the essence of it?

Yeah, of course. The essence is pretty simple. I mean I live in a way that I feel most comfortable with myself. I always try to be very strong psychologically. I don't bother other people, I live my own life. I take care of my family and friends, that is all that is important.

But that is not Satanism.

No, but I also practice magic in different levels.

So that is a further level.

Yeah, of course but I live daily a basic life. I am not walking the streets with big knives and telling that I am out hunting Christians. That is not really what it is all about.

Of course, by the way you just mentioned that you have a family.

Yeah, I have a stepdaughter and a daughter of my own flesh and blood.

And what is your relationship with them?

It is very good.

Are you a good father?

Of course, he-he-he-he. But I am trying to treat them with respect. I would never force them practice Satanism or stuff

like that. I think that is not what makes you a strong person. I think the way that me and my wife raise the kids, they definitely gonna be stronger individuals, more independent. You know our kids are definitely something special.

What do you mean by that?

They are more into the dark side already.

How old are they?

One is 9 years old and my daughter is one and a half.

And she is already into the dark side?

Yeah, of course. It is the genes you know.

That is interesting. You know, I think most people would imagine these BM people like being strange, not talking to anyone and being in their own special world. Are you like that?

I am pretty much like that, ha-ha. I am not the kind of guy who is out in the pub meeting fans etc. Most of the time I am at home or rehearsing. I mean I spend all my time on the work I do for our record label and there is also lots of stuff to do for the band. That takes all my time and of course I have to raise the kids so I have no time for anyone else and I am not really interested in hanging out with lots of people. I like being alone.

Do you like this job with No Fashion Rec.?

Yeah, it has been a development in the past three years. I really enjoy working with graphic design, designs like advertisements or posters etc. It is the same with music, when you play music it is very creative and when you work with graphic design, it is also very creative, an artistic form of work. I like putting my ideas into music or pictures. I am not the best nut I learn new stuff every day which I really enjoy.

How do you see this technological development getting into every people's daily life?



It makes people very lazy for sure, ha-ha.

This is your personal experience, right?

Yeah, that is why I started going to the gym.

Really?

Yeah! I felt it was time to do something about it. I go down to lift weight three times a week and I think this is not always fun but after your session you feel strong, feel like a new-born person. It makes you able to do more in a short period of time, it makes you alert you know. I feel like, sitting in front of the computer, working every day, getting so fucking lazy. I felt like I really had to change the situation. On an average day I take the kids to the kindergarten and then start working, go to the gym three times a week. My wife is studying right now, she works though for House of Kicks but she has started studying at the university, she will be a psychologist.

Do you have a profession?

I only went until the 9th grade, I left school when I was 15.

So your profession is playing in Dark Funeral?

Yeah, the guitar. I mean, I didn't enjoy school and saw no reason to go on with the school.

And what do you want to do after finishing D.F.?

Continue with D.F., start all over again, ha-ha. I mean, if some of the other guys don't feel like continuing for five years or whatever I will probably continue and start to find some new musicians. I mean, this is my life and this is what I enjoy doing the most. And one day if I feel that D.F. has had its era I will probably form another band under another name. But I am sure

I would continue with music for the rest of my life. I have just got a new guitar, I was in New York this week, picked up a new B.C. Rich and I have been playing it since I came home. Actually I had been recording stuff just before you called. I am working on new D.F. material on a portable studio. And after this interview I will continue.

Can you tell me a few things about this EP that is coming out soon? It is only covers?

Also one new song! And it includes a live video, professionally made for the new song. So it is the studio sound but the video is only live footage. And it is very epic, it is weird, it turned out really good. Also four covers: King Diamond – The Trial, Slayer – Dead Skin Mask, Sodom – Remember the Fallen, Mayhem – Pagan Fears.

Why did you pick these songs?

At a time we were offered to appear on all these tributes and we had plenty of more offers. We felt like these four bands have really been important for the scene and these are the bands we have been listening to since early age. Bands that we feel very close to musically. We felt like giving them a tribute from our side. (The release date is 27th March. – ed.)

And when do you think a full-length album will come out?

I hope sometime in the autumn – October/November. First we have to write new songs, we have plenty of ideas.

Well, thank you for the interview! Did I leave anything out?

Not what I can recall, thank you!

Many people say that the Norwegian scene is not the same any more and only the great old bands keep the scene strong with no newcomers. This statement is questionable I think and a good example for this is the talented new band Grievance. I am glad to be one of the first ones to do an interview with them because they have a great future ahead. Read on to find out more!

I have no doubt that for most people Grievance is unknown yet. Would you introduce the band a little to them?

We started in '93-'94 as a four-piece band but we had to put the band on ice for a while as Robert left for Hamar. And then it was only Robert and me playing together. I was planning to do a solo project in a studio with a drum machine but he came back unexpectedly and I asked him to do some drumming. So we started rehearsing and recorded a mini-album. It came out in '98.

But wasn't it a demo?

Yeah, it was a demo but we were very satisfied with it and Head Not Found asked us if we were interested in releasing it as an MCD. Actually we didn't really want it because we wanted to include the songs on the MCD on the full-length but after a while we thought it would be a good idea to introduce the band.

I didn't hear the demo and I wonder what was the music like on the demo. Was it different from the music that we hear on your debut in some ways?

No, not really. The same style I think. But we have a little more clean vocals on the full-length than on the MCD. The MCD is faster, more brutal and more BM oriented.

The demo was recorded in X-ray Studio in Sarpsborg, but for the recording of The Phantom Novel you chose Studio Fredman in Sweden. What were the reasons of this decision?

We were planning to record the full-length in X-ray, too

GRIEVANCE

but Paul Espen had some other stuff to do so we decided to look for another studio and we ended up with Fredman.

Did it pay off in your opinion?

Yeah, I think we got a

much better sound there.

Before we talk about your debut in details I would like to ask how you took interest in music?

I have been listening to music for a long time now because I lived in the same house where my uncle lived and he was a real metal fan back then, he just fed me with Heavy Metal every day so I started to listening to bands like Dio, Helloween, Accept.

And why did it take so much time to release something?

I don't know. We had songs but I am glad we didn't release those. It was more death-metal oriented.

Did you follow the Norwegian black metal movement?

No, I never really paid attention to BM at all until I started high school and a friend of mine introduced me a few BM bands.

Did it inspire you?

Yeah, first it seemed exciting, you heard all the fuss and things like that. I don't know, I am still more a fan of death metal music. But Emperor's In the Nightside Eclipse really blew my mind off.

Your music is a kind of mixture between black and death metal. Head Not Found call it Dark Progressive Metal. Do you agree with this name? Don't you think that HNF used this to avoid Grievance being classified as a Black Metal band?

Well, I haven't even known about this. I don't think we are that progressive but maybe it is their way to get the interest of the people. That is a bit unfair to make it something that it is not. OK, we are big fans of progressive music like Rush. Actually I am kind of caught in the '80s, can't really let go. OK, let's go back to your debut. There are some guest

musicians on the record. How did it happen that they took part in the recording?

Well, Anders Fridén works in Fredman, he was our technician and producer. We don't have a vocal equipment in our rehearsal room so I couldn't practice my vocals. So we went to studio, I did three songs and my throat fucked up, I sounded like Donald Duck. So Anders mentioned that he could step in and do some vocals. And we really liked his type of singing so I just gave him the lyrics. So his appearance was really spontaneous. And while we were there Jesper from In Flames popped in almost every day to see how things turn out. And Anders told us that Jesper could do a few rhythm lines if we want to and of course we were into that also as Jesper has really good melodies. And we asked Paul Espen to come over and play the keyboards.

And who writes the keyboard lines in Grievance?

Well, both of us. We have it on guitar and then show it to Paul Espen. And he has lots of good ideas and he comes up with some good stuff.

I detected a few sci-fi like themes.

Yes, that is right, we did them on purpose. We really tended to make some Star Wars moods in these. We are No.1 fans of Star Wars.

Yeah, I mean in the booklet you said "thanks to Darth Vader for giving inspiration throughout my life".

Well, it started when I was a kid and saw the first Star Wars on TV and I saw that Darth Vader figure come up and I just Vow, look at that guy. And ever since the Darth Vader character is the coolest I can think of. And also the music is very cool and we want to use that theme as an intro sometime. And you know these star fighters and their sound, we want to use this as a beginning of a song on the next album.

And what do you expect from this new episode?

Ah, I can't really imagine that it would create the same old feeling that the first trilogy did.

But you know Darth Vader is a young kid in that episode. Yeah, he is not that dark figure yet. I don't think I will appreciate that figure that much, ha-ha. But I am really looking forward to the last episode of the new trilogy because you will probably see how he turns into Darth Vader.

After taking a little bypass, let's return to your debut. I really like the clean vocals.

Yeah, that is Robert. When I write lyrics, I am just into this '80's metal so we must have clean vocals. I can feel that it would sound better with clean vocals.

Being reduced to two men, I think you write the music together.

Yeah, we just go to the rehearsing room and we just play until a cool riff comes up and then we build on that. We just rehearse with drums and guitars and the rest is in our heads. We can picture the rest of the sound but we use a lot of time writing a song.

Aren't you thinking of getting more people in?

Playing live is the main reason because we don't need new members. We could use some session members. That would be cool because we really want to play live.

And how would you sing the songs that were sung by Fridén?
I don't know. We are going to buy some vocal equipment. I

just have to practice. But it is still me who wrote the lyrics so I got it all in my head.

I was reading the lyrics and some of them are about the decline of Christianity, losing its power. Do you see this tendency in the world or in Norway?

It is just like a picture, like a movie in my head and I just put words to it, you know and I am not a big fan of Christianity so it just comes naturally. I think Christianity has a strong hold on Norway. I don't think we can get rid of

it that easy. I really couldn't care less, they could do whatever the hell they want. I don't bother that much anymore. I just make my own lyrics and thoughts about it. If people agree or disagree, I don't really care. I mean what I write but I don't put that much hard effort into it.

The first song is about the origin of mankind in which you negate the Christian view. So what is your opinion about the origin of mankind?
I think Christianity is trying to hide the dark source to

religion, to hide that man has got evil things inside. We are not perfect pictures that Christians want to put people in. I am just trying to alert them that you can brainwash people but you can't really change the nature of our existence, of our origin. I think nowadays we are more like slaves of the system. We have to follow certain standards to get anything. *Another lyrics deal with the eclipse which is coming this year actually. What feelings does it create in you?*
Must be a really grand sight to see but as the lyrics says we have no power over the universe. We are just a small little shit lying around. It would probably inspire me to write more lyrics about it.

Does it mean that you have new materials already?

Yeah, we don't have whole songs ready but we have got riffs. I think we would start recording a year from now because Robert has just got out of the military so we start rehearsing this week.

What do you expect from your debut?

I really don't know. I don't know what to expect since this is our first real release. HNF is not that big a record label so I really don't expect much fuss around it. We will see if it opens doors for us to other labels. You know, we recorded the album a year ago and we were really lazy releasing it. One of the main reasons was that we hoped the MCD would establish a better name for us.

Would there be any significant change on the second album?

Yeah, maybe, I don't really know yet. I picture in my mind that there will be less keyboard on the new one. Still BM but with more death metal marks and more aggressive sound.

In your opinion BM or DM people would like your debut better?

Well, we always get references to Dimmu Borgir. Dimmu Borgir sells like hell so if people are putting us in the same area as D. Borgir then we have a good potential. I don't think we are a clone band of D. Borgir. I think we have our own sound, just it turned out like that, it was never intentional at all. We won't throw it away just because it sounded somewhat similar to D. Borgir. In most aspects The Phantom Novel is not that similar to D. Borgir. I think on the new album there will be more influences from different genres of metal.

Well, thank you for your answers and good luck with Grievance.
Thank you.



Do you remember the good old days of the early '90s when such bands as Entombed, Grave or Dismember from Sweden established their great death metal? Those days are unfortunately gone now but in the last one or two years things are pointing at the revival of death metal. There were only a few bands who held out the changing times and who are still around with their quality death metal. One of them is Centinex, not surprisingly from Sweden and I asked Martin, the leader of the band to go through the most important things concerning Centinex.

First of all, Centinex have a long, winding history. I am not too familiar with the band's history until the Reflections CD. Could you tell about the times prior to this CD?

We started in early 1991 for real and the 1st album, "Subconscious Lobotomy", came out in late '92 through Swedish Underground Records. Then the second album was "Malleus Maleficarum" which came in early '96, after huge delays, through American Wild Rags Records. There between we had released a few tapes and a split 7"EP on various UG-labels. "Reflections" came in '97, "Reborn Through Flames" the year after that and last year the "Bloodhunt" MCD so the dark of night. There has been some



line-up changes during the years but this new one which has been active since last July is working great.

You were very satisfied with Reflections which came out in '97 by Diehard Music. It also got the attention of the underground media but didn't bring the breakthrough for Centinex. How would you comment on this?

Yeah, as that album was released on a quite good label with ok distribution & promotion it "opened some doors for us". Many people thought that was our first CD...! Anyway, things started to go forward after that release and when we then signed to Repulse things became even better. I do still think "Reflections" is an ok album, of course some things could have been done better but it's still satisfying...

What was the reason for changing Diehard Music to Repulse Rec.?

When we were supposed to record the follow-up to "Reflections" we noticed that Diehard had lost their interest in real

death metal so we mutually agreed to search for another label. We did receive various offers and the best one came from Repulse so we went for them.

In your opinion what are the most necessary things for a good company? And for a good relation bw the company and the band?

A good and wide distribution, possibilities to run heavy promotion with adds etc and of

course honesty. If they promise to do a thing they should do it as well and not come up with some bullshit lies and excuses...!! Of course if they have the possibilities to arrange tours/gigs and print merchandise it's only positive. I prefer to be on a bit smaller label, like Repulse, instead of on some huge mega-company who can kick you out right away if you don't sell enough records. When you are on a smaller label the contact between the band and label becomes more like friendship than pure business.

In what way do you think your music has changed from the beginning? Have you ever thought of really experimenting with other styles within the metal genre?

No, we are a death metal band! Of course the music has changed a bit during the years but you can still hear it's the same band as back in '92. Everything has been



a natural progress and not some tactic trendy move in order to sell more CDs! **It is almost ten years now that Centinex started. What are the positive and negative things that you can think to being in a band, playing in Centinex?**

I think it's only positive things... I have had the possibility to travel to various countries, seen different places, had the chance to drink free alcohol etc. I don't know about any negative sides, really....

In what aspect, direction did it change your life? Have you ever thought of what would have happened if I had never started Centinex? - Can you imagine what kind of life you would live now?

It's impossible for me to look back and ask myself a question like that! I live now and here and this is the way my life went.

I read in an interview that you write the lyrics and they are very personal. Though you said you put music much more ahead than lyrics. Do you still have the same opinion? What are the lyrics on Bloodhunt deal with?

They used to be more personal in the past I think... Now they are more like brutal things which suits our raw music. On "Bloodhunt" the lyrics are about war, destruction and hatred!

Centinex is coming from Sweden and the question comes naturally that why don't you switch to this more melodic Gothenburg style or the heavy metal revival? What is your opinion about these things?

Yeah, we could switch to that style if we would be posers who wanna betray ourselves in order to be more popular! As you maybe understand, I don't have any high thoughts about bands like that. Ofcourse it's one thing if you start a band like that, but a band who uses their old name but changes their style in a big way, and then call it a natural development, makes me puke!

Your latest release, the Bloodhunt MCD really impressed me. I find all the elements of this old Swedish death metal spiced with fresh ideas and very tight playing. Do you think that people will find again this style of Swedish DM? Do you see a bright future ahead of Centinex?

Yeah, things look quite good for Centinex at the moment. It seems that the old styled DM is relieving some popularity again so that's cool.... The scene has realised that there are too many third rate "evil" BM bands and they go back more to the roots.

As far as I know you have two new members. Could you introduce them? In what way do they change or shape Centinex in the future?

Actually, at the moment we do have three new members. The latest addition was Kennet on drums who joined after the recording of "Bloodhunt". The two members you are talking about are Johan on vocals and Jonas on guitars. As I said this line-up works great, everybody is really dedicated to what they do!

You will have a 7"EP coming up at Oskorei Prod., could you tell something about it?

The 7"EP is called "Apocalyptic Armageddon" and it will be out now in February but not on Oskorei. German Deadly Art has taken over the release! The EP is limited to 500 copies and it includes three exclusive tracks which can only be found here. It was recorded last October and it's the first recording we made with this new line-up! Check it out!

You had a very interesting cover for the Reflections CD but with the Bloodhunt MCD it was a bit more general with this tank and stuff. War today is something that can destroy the whole world. Do you consider this as a threat?

No. Not a threat, more like a relief!
Would you fight for your country? What kind of actions would make you really angry?

Yeah, I would fight for my country,

wouldn't you?!? There are things which makes me angry but I don't wanna talk about them here, sorry!

Any plans for concerts or even a tour for Centinex in the near future? In what way can a live show be really suggestive in your opinion?

Yeah, we will do two shows in Finland in March, a few festivals in Europe during the summer and a tour in September when the new album is out. A good show includes a wild audience with alot of mayhem and headbanging!

OK, first of all I would like to say thanks for your answers and last I would like to ask you tell me 2-3 pick-up lines that you use for Swedish girls (if you need any)!

"Ska vi knulla?" is a good one, sometimes it works, sometimes it dosen't.... I will not tell you what it means, you have to find out for yourself if you meet some hot swedish babe sometime!?! Thank for this interview! Check out our releases & continue to support real metal!!

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The list of Norwegian bands of course is very long and they have a good reputation all over the world. Obtained Enslavement is also operating with their quality black metal and though they have been around for quite some time nonetheless not much information is known about them. Of course I was eager to change this situation and my companions in this exploration were two members of the band, namely Torquemada and Doden.

Obtained Enslavement started a long time ago, how did you get started?

Well, it is a very long time, ten years ago. I think at that time we were only young teenagers.

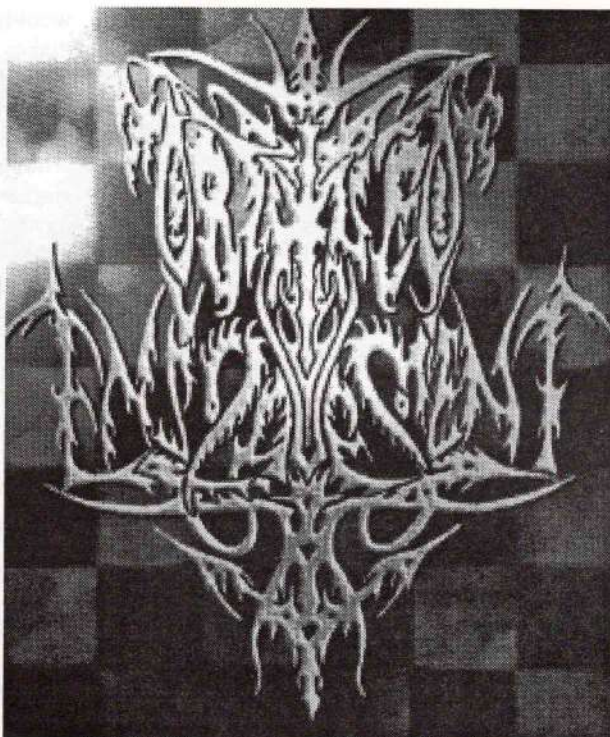
I guess we got started because we wanted to be rock stars. It has always been heavy metal, we have never talked about anything else than metal. I think we played a kind of very aggressive speed metal in the beginning. So it wasn't like we got into any established trend or something, it just evolved. I guess we were one of the earliest bands who played that kind of music.

How did you find this quite unusual name Obtained Enslavement?

It was for practical reasons because we had several names in the beginning. After a while when we got the name established then suddenly appeared another band who used the same name so we had to change it. So we had to come up with a name that was very unlikely that somebody else had, that is mainly the reason.

Is there any significant meaning why you chose that? If you hear obtained enslavement (just the words) what do you connect to it?

D: Might me an different things for all of us, nothing special. It has something to do with early death metal bands like Napalm Death, we actually had a name Obliteration. We connected it somehow, as you know they have this album From Enslavement to Obliteration. But later on it got to be a special



meaning for all of us. It isn't really explainable. For me it is something to do with experiences throughout the years.

T: When I think about obtained enslavement, I think of the band. I have no feelings towards the name.

D: The name is not connected to the BM scene. The bands a few years after us got this typical BM names.

T: Probably that is why we have a name that doesn't sound BM.

D: We didn't want to change it, we got stuck with it.

T: We were staring with this but probably wouldn't use a name like Obtained Enslavement now. But there is no point in changing it now.

Did you have the same process of recording demos etc.?

Yes, we made a couple of rehearsal demos and we did a bio and we really operated with one demo "Out of the Crypts". It was released in '93 or something. That is the one real demo we had.

Was it this demo that got you signed?

No, the first CD "Centuries of Sorrows" was self-financed. We got a deal after it and it was released through a Norwegian Company called Effigy, it was re-released by them.

Wasn't it too risky to release a self-financed album?

Yes, it was but it paid off, I knew it for sure that we could have gotten a deal if we had looked for it. We didn't see any point in waiting at that time, I think it established O.E. in the scene. There were only a few BM albums out at that time. I think it is harder to self album nowadays as it was at that time.

Then there was quite a long silence.

Yeap, a lot of things got fucked up at that point. First of all, Effigy went bankrupt then we

got a deal with the Italian Holocaust Rec. And we went and recorded Witchcraft. At that time everything looked fine but it never got released because of the financial problems and a lot of mess of Holocaust Rec. So it wasn't released until a year after it had been recorded. All too late of course.





And what about these line-up changes?

Well, everybody thinks that something dramatic happened but we had a steady line-up with me, Doden, Pest and Heks since '92. The only change was the bass player after Witchcraft, we got Morrigan for that but she took over the keyboards and T.Reaper played the bass on the



good player, absolutely but the keyboard parts were created by Heks, she was just playing it. It was hard for him to play the guitar and make the keyboard lines so then gave it to her. On Witchcraft Heks did all the keyboards.

Are you composing the guitar lines together with the keyboards lines?

For example, From Times in Kingdoms ... (from Witchcraft)

it was made for keyboards without anything else and then we added the guitars, the bass and the drums afterwards. Mostly we put the keyboard lines on while we are making the songs, it is not just added to it.

And who is responsible for the lyrics?

Pest and me. But on Soulblight Doden and Morrigan did one as well. Mainly Pest.

Does Witchcraft symbolise all the lyrics on the album?

No, it is not a concept album. Have some kind of relation to all songs but it is not.

And on Soulblight?

That is a concept album. I don't know if we were lucky with that idea but it worked out. Soulblight is a kind of a plague that is the main idea. All the lyrics are about this fight to conquer this plague.

Plague in a metaphoric sense?

It is not a plague like the Black Plague. It is more like a mental plague. You can compare the plague with Christianity but it is not necessarily, it can be all kinds of religion.

This antichristian attitude is associated with BM people. What about you?

We don't have that direct attitude, it doesn't have to be like pure Satanism or whatever. I don't think we are the best lyric writers in the world but I like "open" lyrics which are not that direct and understandable. I call ourselves a BM band though I always think of BM bands that if you want to play BM you have to have Satanic lyrics. We used to have Satanic lyrics but not like Gorgoroth or Darkthrone, not that obvious. I think satanic lyrics are OK but it can get quite boring. It is hard to write in a creative way but it is fine for pure BM bands like Darkthrone and Gorgoroth.

Your name comes from this witchhunter.

I took it mainly because of the Witchcraft album. It was during the recording of the Witchcraft album that we wanted names fitting the concept. So Torquemada was the main inquisitor and Heks means witch and Doden meaning death. And I just got stuck with it, there wasn't any point in changing it after Witchcraft. By the way, I am very much into the history of witchcraft.

You just hinted that on this new record there is no keyboard at all. But it is not a straightforward, pure BM either?

No, it is more of a metal album. It is more oriented on the guitars,

Soulblight CD. But he simply didn't have time because of Malignant Eternal and Gorgoroth.

Most people think of O.E. as a band with lots of line-up changes. Why is it, do you agree with me?

I don't know the reason but I agree with you. A lot of people think of O.E. that way but personally I don't see O.E. a band like this. I got a lot of letters from people who believe that O.E. is like a project of members of Aeternus, Gorgoroth etc. These are of course people who haven't been in the scene very long because they would know that we started in '89 and we are one of the longest living bands in the scene. We had a steady core of four members. The current line-up is me, Doden, Heks and Pest. This is the line-up on the new CD.

Let's go back a little bit to the Witchcraft album and the use of keyboards.

We started working on the Witchcraft album in '94 right after the first release came out. We worked on it for a year and recorded the album in '95. Heks is heavily into classical music, playing the piano and working on classical things. He wanted to add keyboard and we agreed.

That was quite unusual at that time.

Yeah because it is not usual that BM artists are into quite heavily in some other music. For Heks classical music equals BM, it was quite natural to bring the classical aspects into music. And I also had a classical education, so we had two people in the band. It added a different thing to our music. Most bands have keyboards but not in the same way.

What side of classical music are you educated in?

Heks is still playing classical piano and he is still under education but I finished some years ago. I started when I was 16-17 and for three years, a kind of college. I am still into it but Heks brought more of it into O.E. as he stands for the main part of the compositions in O.E. I don't write music but he writes a lot.

And is it only Heks responsible for the music?

No, it is Heks and Doden. Heks is from a classical and Doden from a metal direction mixing it together.

Do you think it will get more classical or more BM with O.E. in the future?

On the new album we recorded there are no keyboards at all. We tried something else, it is a very different O.E. album.

But even on Soulblight you reduced the keyboard parts.

Mainly because Morrigan was playing the keyboards, she is a

we could use the keyboards instead of the guitars but the guitars are doing the keyboard lines anyway. The songs are far less complicated on this album, it is more direct.

Does that mean that all the barriers that surrounded BM has to be put down and search for new paths?

It doesn't have to be put down but I think you see a lot of BM bands nowadays especially here in Norway working on the style. A lot of bands are changing their styles now and I think it is very good because when you got stuck with some kind of metal then you can't break out. I think it is natural that people want to develop and change their styles. Even though that now our music is less complex and more straightforward still we have developed a lot and have taken a lot of steps forward.

Can you tell me some details about this new album?

Well, the title is The Shepherd and the Hounds of Hell, a symbolic title, you can understand it differently. It is seven songs. It is kind of distanced from the music on the Soulblight album. Better songs, cleaner sound. It is a kind of progressive change. There was no point in doing an album with lots of keyboards. We tried out something new but not breaking with earlier things. It is always possible that we will use synth again in the future in some kind of way.

OK, now on to some more relaxed questions. How does it feel to move from Stord (small island) to Bergen?

Oh, it is better absolutely. I don't want to go back to Stord in the first place and now we all have got jobs and go to school. There is no other BM band in Stord but there are a lot in Bergen. It is nice to hang out with all kinds of people.

When people think of Norway, it is usually the very high

standard of living, social welfare, is it like this?

Yeah, it is. It is expensive to live in Norway but we are paid so we manage. I think it is strange to come to Norway from Hungary, then you notice how expensive it is for you. But it is OK, it is a nice country to live in.

And what is the reason?

It is the oil, it is based on oil. That is why we are rich. But all the social systems in Norway are very developed but still there are of course problems. The problem is that when people get rich they will be the one getting richer and there will always be people getting poorer. It is not a problem in Bergen because you can stop working and live quite OK anyway.

What is your attitude towards immigrants coming to Norway, don't you think it could change the society?

We have no problems. Of course it will change the society. I think society is always changing and only for the better. It is a strange reason but when we get old, we have the money to live on and stop working and the immigrants are here. If the immigrants wouldn't come we would be fewer and fewer. Of course there are problems with the immigrants also but there are problems and there are advantages. I don't see as a major issue to fight against.

I would rather finish this interview with something else so I would like to get your opinion on Norwegian girls.

I can't really compare them but I am very satisfied. What do you think?

I am. Last words?

Be ready for The Shepherd and the Hounds of Hell!



Baltak's name is more and more well-known in the underground scene. They are coming all the way from Australia but has nothing to do with that. More with Ancient Macedonia. Their blasting black metal is very much supported by strong ideology as well. The leader of the band, Gorgoroth will educate you about things you have to know about Baltak and Ancient Macedonia!



Hail to you Gorgoroth! While here in Hungary snow has started falling in New South Wales summer is approaching. How do you feel about that? Any plans for surfing, ha-ha? It does not really bother me, I am used to it. It is pretty fucked at times when it is too hot but you get that in summer anyway. Also about surfing, I have never tried it and I will never will, I have more interesting thing to worry about then surfing crap. **As far as I know you don't really like living in Australia. What is the reason to that? For me it seems a normal country from the distance. How did you come to live there by the way?**

It is a long story but I will cut it short. The metal scene here is fucked, too many back stabbers and jealous people, talking behind your back and making rumours. But when I arrived to Germany and Italy I was treated with the most respect ever, every label purchased and supported Baltak that was the good thing. Here in Australia it is very hard to get even one 1 CD sale let alone 500 copies or something within a few hours. Even in Italy when I met Mortifier, the band I signed on my label Battlegod Productions, they were the best people and from then till now no thing has changed between us, except for the people here who claimed I slagged them off in Europe. Well, they can go and get fucked, I never slag anyone, why waste my time with negative things while I can concentrate on promoting my release and my label. Fuck them all, death to ignorance. Also there are no proper magazines only little zines that only sell a few hundred copies anyway. This is why I do not respect this country. Australia is a land without any culture apart from the Aboriginal culture which is not even in rule. Most of the Australians are descendants of convicts brought here a bit over 200 years ago from England by James Cook. They were all in chains and were treated like animals. They were made to work in mines to dig for gold. So yes, I think you now have a rough idea about this country. But Europe on the other hand has history and culture that runs back thousands of years and from then till now the blood of Philip II Makedon runs strong through my veins. I had no choice in the matter to live in Australia. My parents arrived from the great country that once was Macedonia to live here because of political shit that went on over there with the Greek and shit. Overall, Australia is a great place to live but the scene is the thing that is fucked.

Being the main composer/member of the band, please tell a few words how did this whole idea of establishing a BM band occur to you? What were the main inspirations for you?

Total war in the Ancient Macedonian way. Everything I feel play, I play with full emotion of total anguish of my fucked up history. People classify Baltak as BM but I myself call it Ancient

Macedonian Cultural War Metal. I suppose putting it as a BM act is easier. I have been into metal music for years and my influences are Black Sabbath, Ronnie and the Prophets, Dio, Ozzy, Deep Purple, Led Zep, Merciful Fate and King Diamond, Motley Crue, Sodom and of course Norwegian bands plus bands from Australia.

Do you think that Black Metal is the right form of art to express your feelings and thoughts? What other forms of art would you try out to express yourself?

Yes, only the most extremist form of music which is total war, hate and aggression, I think you know what I mean.

You classified Baltak as Ancient Macedonian Cultural War Metal. That is a pretty complex classification. Let's look at into details. First of all, Ancient Macedonia comes from your roots, right? How deep are you interested in these things?

I am Macedonian body and soul and I am proud of it. I am pretty much full on into it, when we gather around with our patriot mates we just speak and talk on and on about our great history and the way people fucked it over. I know everything, language and culture.

Being a History teacher I am familiar with Philip II and Alexander the Great. But for those who are not could you that in your opinion what were the main achievements of these two kings?

First of all, the great battle of Chaeronea when the Athenian and Theban army were defeated by Alexander and his father Philip in 338 BC. Philip was in charge of the main army while his Macedonian son Alexander was in charge of the cavalry. Then soon after they destroyed the great city of Thebs and built a big statue of a lion as remembrance of what we did to them. To cut that part of the story short, the Greek army was destroyed. Then Philip got murdered and Alexander succeeded him on the throne and got the army and marched for over 8 years and 3000 miles into lands unknown. City after city fell, Persians deserted and fled and hailed to the victorious Macedonians. (Like what they did to us later on. Wait till the 3rd Baltak is released for the Anti Macedonian Legal Acts were enforced upon us by the Greek government). You can read more in the booklet of the 2nd Baltak CD entitled Zaginatio Grad which is 20 pages long in full colour and no bullshit.

If you could go back in history and be Philip or Alexander would you do something differently? If yes, what and why?

First of all, if I were Philip I would have besieged Athens, all within would have been put to the sword. After that I will settle amongst the ruins and rebuild a glorious and bigger kingdom all under the banner of Makedonija so that the land of Greece would never exist, only Macedonia exists. Then the Romans would have copped it hard. Then there will be no Roman Catholic Church so then Christianity would be much more of an underground religion rather than being the most common. Then I do believe that time today would be a better place with Macedonian kings and queens. May Philip live on!!!

Cultural War Metal is the second part of the classification. Who do you wage a cultural war against and why? Does it have something to do with the Greeks?

Yes, all the way but I would like to educate people about the truth of what really happened, people have been misled by government and by historians to believe lies such as the fact that Alexander was a Greek. When it is known that his father Philip was Macedonian and spoke the tongue of Ancient Macedonia which his son Alexander also spoke and refused to speak Athenian when tutored as a child. Aristotle himself was a Macedonian, he hailed from the Ancient Macedonian village Stagira in the north of Macedonia probably close to Kosovo today. The fact is that Macedonia is divided into a few different countries such as Bulgaria, Serbia, Greece and also 100 Macedonian villages were used for Albania. Macedonian culture has been subjected to genocide to the ignorance of the world. When are people going to understand that Greece didn't really exist back then. Although all the facts are right in front of us we choose the other way. Humanity today is fucked!

You made this fantastic 20-page booklet about Ancient Macedonia. Where did you gather all this information from? Do you preserve any Macedonian traditions?

Yes, I know all the traditions of Macedonia and I will never forget them. That is something that is handed down from generation to generation and brings those of us who believe closer together. Most of the information in the booklet is from Macedonian patriot mates Blaze and Petre and also from hours and hours of painstaking research. You also have to spend a lot of time to research because it is very hard to find information about the way it really was because it was all corrupted and tainted by high powers in political bullshit that happened from 1922 to 1989 and still today but we do not hear about that I guess. Greece didn't even get their borders until 1913 anyway. Their flag was really from the 18th century, not the BC era.

How do you see the Macedonian state and the whole situation in the Balkan?

Very fucked indeed, we haven't just been fucked up with everything but in 1946/47 our Macedonian alphabet was sabotaged by Serbian scholars and now it is a property of the Russians and Bulgarians. Our flag is changed even today from being a 16-pointed sun like on the Baltak CDs, now it is a 8-pointed sun and it looks different then the original sun, this new sun is almost like the Japanese flag.

Don't you think that you are too nationalistic and if more people would think like that the whole Europe would go up in flames?

Yes I do believe what you said but also people should stand up and fight for what they believe in. Yes Europe would be in flames but just remember there is no peace in war only destruction.

The music of Baltak is really devastating BM in the old vein. How do you manage to create this evil sound and atmosphere?

Set yourself back and just let yourself go and visualise the way it was and what it was like. With full emotions and

knowledge the music is formed. You see also the thing about such things what I think about you have to be full on and extreme. You cannot wimp out because then you would be false for what you believe in.

The new album is coming out soon. Could you tell me if there is gonna be any difference music – or lyricswise? Another excellent booklet?

The third Baltak should be out soon. It is titled Kral Na Dva Svetoi meaning King of Two Worlds. This release features Ancient Macedonian and also a Macedonian patriot from Macedonia explaining the way it really was once upon a time. The music is a lot more technical and brutal. About one hour of blasting Macedonian Black Metal.

You also have your own record label. Why did you feel it important to establish it? Do you think that it can spread the name of Baltak satisfactorily?

To the label it suits the band as well. You have the band called Baltak also label Battlegod Productions. It is all around the same thing, war and so on. For the promotion I am doing a good job by myself all the way from Australia.

The music and the label take away most of your time I guess. What do you do besides these? Do you get any support from other people?

Well, the band and label is all I do now. I used to work in a plastic factory for three years nightshift and also one year afternoon shift. That was the main push for Baltak/Battlegod from the start, then I expanded with the Italian act Mortifier who have been very good to me. You can say that we are best of friends. I distribute a lot of CDs over here, too. I get CDs, LPs, Shirts from all over the world and sell them at gigs, concerts and so on to promote the releases. I also do a few adverts like flyers. At gigs I go better selling stuff like Carpathian Forest, Mayhem, and most other popular BM releases. Death metal sells OK and so does normal progressive metal. As for Baltak and all the Battlegod releases they go a lot better in Europe

than anywhere else. That is why I focus more on the European scene than anything else.

Before leaving I want to express my gratitude for your answers. Feel free to tell us your last words!

First of all, thank you Attila for the space you have given me in your magazine. Also a big special thank goes to Peter Shramm and the mighty Ablaze magazine, my Italian brothers Mortifier for their support and trust in their Macedonian king, also to my death metal band I signed from Australia called Abortus for all their help at the gigs for giving me a hand with sales from time to time. Skadi from the thrash/black metal act Niflheim for giving me that chance to try out for bass, soon we shall record. Last but not least my beautiful battlegod girl Louren. Anyone else I have forgotten sorry and keep in touch so I know you are still alive. Macedonian Legions Rise!



There are some countries which cannot be considered as strongholds of metal music but from time to time they produce bands which have the quality in music to reach for a wider audience. This can apply to our next band as well. Malevolence is a young band who fight for recognition from Portugal. Their second CD which holds a really great piece of brutal music is opening them lots of possibilities. I didn't hesitate either to make an interview with them. Carlos Kariano had a lot to say. (The questions have been lost unfortunately so here you can read only a shorter version of the original questions, my deepest apology for that but I still believe the interview is very strong in its own right! Sorry! -the ed.)

Could you introduce the band and give a short survey of what has happened with Malevolence so far?

Malevolence was formed back in the dawning of the Anno 1994. We recorded our debut demo "Pleasure of Molestation" in the middle of the same year with a very straightforward metal approach. This release soon received a very enthusiastic World wide response and immediately after we have achieved the sell out of 1000 single copies from this release we were approached by Danger Records to sign a deal agreement for the release of 2 full length efforts. We recorded our debut album during the end of 1995 and this conceptual release of melodramatic art fulfilling our very own first visionary horror soundtrack conceptions of pain & suffering was finally released during March 1996 when we supported the English Metal act Cradle of Filth in front of 800 people over here in our own town. After that we started a National promotional campaign throughout all the most important Lusitanian cities around Portugal while the album was getting an extreme & amazing feed-back from all the media & fans in general all over the World. After we have ended this National promotional live campaign we decided that it was about time to break down the deal with the label as Malevolence were feeling a huge lack of support & promotion from this institution. At this point we were at the very own beginning of 1998. We recorded some new tracks and reformed the line-up of the band during the same period of time while we also started to look for a new label that would be interested in signing the band for their future metal career. We signed a new deal with Magutavel Music Entertainment Lda in the middle of 1998 and we recorded our 2nd devastating full length effort titled "Martyrialized" in Sweden at the Fredman Studios with well know producer Fredrik Nordström upon January 1999. The album was released back on 11th April 1999 and we have been promoting it since then by releasing more than 700 exclusive interviews like this actual one for the entire media metal supporters all around the World. What mainly attracted us to choose this kind of music I guess it was the constant need to expel our negative energy unto some positive creation. I mean we often feel very insubordinate towards the models & codes settled by the entire segregating society in general and this just leaves us with two opposite options. So we just choose the first option that's just performing this extreme metal creation. The 2nd option would be more negative in all levels as we would end up arrested or annihilated upon the electric chair by killing almost all the people that we hate over the streets as some sort of immoral serial killers

Do you think this line-up is strong enough, fighting for a common goal?

In my point of view there's still many people upon earth that just belong to the spiritual circle where everything is limited to the appearance. Their conception of the musical metal approach is so narrow minded that nothing courageous is able to move them so Malevolence definitively goes right in order to fight against all those ideals to achieve also something more than thy apparent even if we have sometimes to collide with a lot of ancient codes & models infiltrated upon society and some individuals in particular. If men are always in perfect research for new kingdoms of knowledge why should we sometimes act so narrow minded over our own niche without trying to achieve the unachieved. If the normal people that have already played over this band just believe in the acquired, in the concrete, without even trying to understand that their own certainty is just based upon a phenomenon that also looked strange in the moment of his discovery than I cannot also conform with all those narrow minded visions when those individuals approach thy band with the desire to make the decline of the ones which still believe in something more than just to steal all the integrity and attitude already achieved during the 5 years from the band. I mean people often exasperates with the ones that insinuate that their real is pure illusion & that their present truth does not exist, in fact, only for a meanest fraction of seconds. So if our quotidian is

Malevolence

so vertiginous to this point, possessing certain unknown dimensions, unexplored realities, and disdainful domains & refused examinations I have to be just on the insubordinate side striking for individual rebellion at a certain point of my life. With both philosophies I think I have succeed lately and we do not need those individual ex-elements unto

our actual line-up since we are stronger than never and the new album also carves that idea all over the World. I am just gathering some elements & aspects that I see like the normal procedure to elevate my individual mind to places never seen before, the same goes for the band, all the other band members and also for the people working under here lately for sure. I guess this perfectly makes me like an extreme haunting phenomenon that is also able to perturb the mankind deepest fears so in the end as we really need those extreme views to keep on surviving to some people ideals of stagnation towards life and the future in general. So to make a conclusion Malevolence is stronger than never and with the actual phenomenal chemistry that we have upon the band we are for sure on the right path for more 5 to 6 years of work & existence for this band. The new guys do have a different vision from what co-operation means upon a band and they are also pushing my musical skills way beyond my own beliefs while on the past I was the only person working towards the ideals and inner musical structures for this band.

In your opinion what are the main differences between your two albums? In what way were you able to evolve further?

I guess that the recording sessions for "Martyrialized" were way more relaxing and even faster in all levels than when we made the recording ones for the debut full length album titled "Dominium". We were also very unskilled at that time in terms of Studios and pre production procedures so I guess the "Dominium" recording sessions were more than necessary in all those levels to keep this new recording faster & even more profitable in the end of the day. In conclusion there's not a point of comparison in between both of them in my own point of view. The technical development of the band is increasing from day to day & everybody feels an urge to present something new to the masses in order to keep the interest flowing on towards their own niche. There are too many bands overflowing upon the actual scene nowadays so those who want to keep on making music as a full time job have to learn how to compete with all their enemies. This also means that we are using a lot of different melodies, emotions & even some dark atmospheres upon our new full length effort "Martyrialized" in order to strike to keep our musical creation a step further in musical evolution as well as keeping the whole idea with a certain interesting vibe. We are against using only one single element upon our audio creation structures, as this would not give us the real chance to make some killer multiple orgasm rhythms full on aggression surrounded by some slower assassinating parts as well. We are constantly striking for diversity upon our songs but we do also keep loyal to our metal roots without loosing our aggressive melodic identity. I believe that by using all those elements there's still a lot more of metal fields to explore unto our diabolical sound & philosophies. So why shouldn't we do it over this very interesting way? In fact by making the hybrid perfection of all those presented characteristics we are reaching the perfect musical madness & intense bestial pleasure in the end of the day that keeps us moving with a killer production settled by ourselves. I guess with "Martyrialized" we are just reaching one of the highest skilled climax unto our own career even if there's still a whole new World full of elements to keep on discovering in the future to develop our musical progression in even a more intense & astonishing level.

What are the main influences musically, does it reflect in your music significantly?

Malevolence does not possess actually a singular influence or even a determined source of inspiration. I really believe that from day to day we are loosing a lot that idea of listening an album just for the sake of catching some particular influence. I mean we cannot deny either that we don't want had any exterior influence upon our past or even affirm that we don't have any nowadays 'cause in fact that would be lying definitively. I guess we are just in the opposite procedure of many other metal bands of nowadays at a certain inspirational extent as we often compose our own music by making the reunion of our bestial & natural skills like an elite before anything else. I guess this is just the major base to start on developing everything upon our current form of art. Than I can also assure you that we also make the gathering of some ideas & extreme philosophies that we are able to absorb during all the period that separates the release of each new audio bastardisation that we create. That's just a matter of collecting the most significant

facts of our past to subject them to some futuristic analysis in order to use all those reflections both on the musical & thematic level. By this procedure we just make the fine extraction of the elements or incidents from reality that we also think are the most adequate to incorporate upon our musical gathering madness. I also know that some of our musical reflections might be always considered by others as only acceptable conclusions from the entire vision we have from the individual decline of the World, even if sometimes, they look too much audacious & frankly scandalous to some people's eyes & ears. The blackening Earth & all the enslaved people living over it are just some of the most inspirational elements that we can use as a major source of creation for a band like Malevolence. You are also asking me if we do think that we already have a very personal style by now & I have to admit that people have been just praying that we are one of the most original & refreshing metal acts of nowadays. Therefore the extreme & diverse multidimensional element of our musical approach plus all the diabolical passages that we are using in perfect gathering with our machiavellian literature to break all the rules of thy intoxicating morality have been granting us until now with more than 1300 phenomenal reviews. People upon the mass media just state that Malevolence does have in fact a very personal sonic element upon their sound & are just giving us amazing marks running from 8/10 to 10/10 in general so to be honest I just have to reply you with a positive answer as in fact we also feel that we do have a very individual & original effect in many levels over the masses. We are just playing a style of metal that we are always enraptured to define as the latest soundtrack of sonic metal destruction & we often call this to our own musical approach because it's always impossible to compare us with other bands as we can never be defined with only one specific style or two.

The album is very brutal and twentieth century and really takes the listener by storm, though it is only about 30 min. long. Did you feel that this album is so massive and compact musically that 30 minutes is enough for the listener?

Since we started the promotion to this brand new devastating full-length album that people have been systematically approaching us with similar questions like this one. So at this point I guess I have to take that observation from yours like another fine compliment towards our musical art instead of a narrow closed mind criticism. If you ask me that's more than great to know that in fact we have been able to piss so many people off this time as we also had that pursuit feeling upon our ideas when we started to develop all the musical themes & structures for this new album. That's one of the major rules that makes us move actually as well as to choke people just for the individual pleasure. I guess if the album has only 30 minutes long that's also twice good in our own opinion. We have in fact recorded two more songs upon the Studio that could be at the album but the whole idea as just to make it shorter in order to create that dependency over pissed off people that would find the album shorter than many of the others around. We have been without releasing a new album for almost three years so we positively had to come twice as aggressive as possible to us. If you ask me in the end of the day if this was done on purpose for this new full length effort than I have to reply to you with a positive answer as we just wanted to be able to achieve a very short but mighty album in all levels with "Martyrialized". We were just able to make that as many people really reacts like you and say that the album could

be longer to some extent. Anyway we do think that those 30 minutes of sonic mayhem are more than enough to make the conceptual idea that we first had in mind. You will be haunted by a caterpillar rhythm section full of original & intense ideas during those 30 minutes and when you will get to the end of the album you will feel a urgent necessity to press the play button once again as you are so marvelled with all that's going on that you don't want to stop the sonic mayhem addiction that the album possess in all levels. Some of the best metal albums out there like for example Slayer "Reign In Blood", Decide "Legion", At The Gates "Slaughter Of The Soul", Vader "Black To The Blind" or even the new one from Hate Eternal "Conquering The Throne" also had that impact on us & are actually some of the jewels of the extreme metal scene so why try to expand the albums sometimes a bit more longer when with 30 to 35 minutes you have already accomplished all the ideas that you had in mind with strong effects in general all over the masses. It's always better to have 30 phenomenal minutes of pleasure than 45 or even more of boredom & disgusting musical approach in my sincere opinion. Besides that we have managed to accomplish a very diversified album in the end & we just want to make our potential listeners to be able to listen the album more than only a few times as they will have also the necessity to understand the album with a couple more listening than the first normal ones. This is an album full on annihilating new elements so this means that after all the attentive listening that you will take to the album you will see that we do have a very growing album so this also keeps it twice interesting than many of the long running albums that nowadays only are able to piss us off in almost of the cases as there are always 2 or 3 tracks upon them that are not so good & are there only to make some more audio time available. Of course we will also keep on including some slower songs all over the new material upon the future as this is also one hell of a characteristic that we want to preserve upon our multidimensional sound. Thank also for asking and for the great compliments upon that special track titled "Martyrialized" as at this particular moment we are already creating a suck killer musical approach over a powerful metal epic on that same vein with some new elements lasting with 6 minutes for the very first time upon a Malevolence song. You will be more than delighted with the new material, in special with this new song I am talking about if you really like those dark and slower songs we do have on the new album.

The sound is also extremely good which is of course very necessary. Could you tell me how the recording went and what ideas did you have when you entered the studio?

The recording upon the FREDMAN STUDIOS in SWEDEN was scheduled with the label since the very first day when we started to discuss the final deal agreement with MAQUIAVEL MUSIC ENTERTAINMENT LDA for our upcoming second full-length effort. In fact we do have good studios over Portugal but we do have a great lack of people that know well how to handle the mixing buttons to obtain a very high quality & professional level of sound. We decided to record at FREDMAN STUDIOS as well as to use the final mixing ability of FREDRIK NORDSTRÖM not because he had already worked just with bands like AT THE GATES, ARCH ENEMY, IN FLAMES, DARK TRANQUILLITY or even HAMMERFALL. I mean we wanted even more than what he had already done for all that bands in terms of final mixing. We pre produced all the album & we also made all the production of the final work by ourselves so

FREDMAN STUDIOS as just the complement to overcome to Portugal with the perfect powerful sound that we had in mind to accomplish for "Martyrialized" new full length effort. I guess that the recording sessions for "Martyrialized" were way more relaxing and even faster in all levels than when we made the recording ones for the debut full length album titled "Dominium". We have always loved that typical Swedish raw guitar distortion & the powerful sound from albums like "Slaughter of the Soul" from the now defunct At The Gates. We concluded that we were also more than able to travel to there to try even to surpass the work from those metal bastards and that's pretty what we decided to make in the end of the day to be honest. That "Slaughter Of The Soul" thing is so fucking aggressive that he had a managed to catch such a great impact upon the entire band. We had at least to have the chance for one single time to share the very same Studio to capture all that aggressive smell that tastes so good



all over the most typical metal caterpillar albums assassinating men in general. For this album we just needed a professional metal guru that would know exactly how to move the buttons to obtain all the ideas & musical visions that we had over our mind. We needed that crystalline quality & powerful sound from the Fredman Studios unto our audio bastardisation in such a level that we ended in choosing that one as the perfect room to record all our annihilating production. We were not only looking for a satisfying result this time as in "Dominium" we also thought like that on the past & now there's many elements that we would like to have changed in the initial recording. This time we were just looking for the highest & final perfect result in order to live with the album upon the future without wanting to change anything. After one full year since the album is released we still feel the same equal level of passion for all the songs gathered there so definitively we made the right choice this time & we are very proud of this recording in all levels. There are not too many words to describe that twisted accomplishment between Malevolence & Fredrik Nordström. Of course it was a phenomenal experience to record in such a great place like Fredman Studios under the support of this metal guru but in the end of the day I cannot say that we really absorbed some new experiences over there. I mean we had initially 15 days booked unto the Fredman Studios to record this new album and I can assure you that we had all the ideas pumping all over our extreme imagination just waiting to be unleashed. We now know also to deal with some production aspects and by that we made all the pre production & production of the new material without needing the influence of guiding from Fredrik Nordström. On the seventh day that we were staying there we had almost everything completed towards the final product. The recording, the mixing & the final mastering have worked perfectly well because all the pre production of all the individual tracks were already done by ourselves before leaving Portugal. We already knew in advance the ideas that we wanted to put on practise as well as almost all the result to achieve within "Martyrialized". Besides all that both Fredrik Nordström & Anders Friden were just extremely attentive & helpful to Malevolence with the intention to reach this great result. The differences are evident & in our opinion "Martyrialized" speaks for himself without need to resort to any external influences & experiences above all.

For the compilation CD in Nightwalk you chose the song "A Shining Onslaught of Tyranny". Why did you choose that particular song?

We have chosen that particular song because this one is one of the favourite ones from the entire band. This song also possess some of the highest moments in intensity and musical gathering madness from the entire album so I guess this is for sure a good example to show also to all the fans of Malevolence over Hungary since this is also the very first time we are included upon a magazine with interview and one single track from the band over one CD sampler from your Country. This song just expresses our own visions that people nowadays are more and more stupid and getting the influences from the outside World without even trying to make some existential reflection upon themselves. They just believe in everything that they see without questioning why are they acting like that in the end of the day. Over this situation we have also created this particular song to express to people that they are just spinning in this useless hole in time, abandoned in their bleeding faith and afflictive penitence when the speech of the saviour always sounds the same. On the musical structure & philosophical thematic from "A Shinning Onslaught Of Tyranny" we are just trying to expose to people nowadays that we must renew existence in general by taking the shinning onslaught as our new name to crush all the movements of tyranny that we see all the way out there manipulating the mind of the most weak human forms all over thy Earth. We are not definitively preaching any sort of thematic content to people and this is just the way we feel some of the most martyrdom aspects of this entire disgusting existence in general. Any other attentive listener can have another full & opposite interpretation from those ideas and that's what mainly keeps us also performing this style of multidimensional metal. We just feel thy urge to make people think and take some time to analyse what's happening all around them even if we do not force anybody to believe in the same things we do. We also demonstrate that spirit all over the other 8 new songs from the album if you also ask me.

You say that the lyrics are Machiavellian. Have you read this book from Machiavelli "Il Principe" (The Prince)? What is your opinion about it and why do you call your lyrics Machiavellian?

At this point I have not yet read that book from Machiavelli and I can also advance you that I don't feel direct influence from any writer on the end of the day even if I like to read their books and thematic lyrical approach towards the manipulation, existence and the over all influence from men all over Humanity since the creation of the World in general. Besides I can never be in perfect accordance with any of the writers that I read since they were not perfectionists upon their own

philosophies as well. I am of those few ones that are also leading a life without thinking in limitations of any order as I am also twice audacious than many of the guys from my age upon the World. This also does not mean that I am a person always breaking the lines of freedom from my fellow creatures. I am not so radical for sure in all those levels of existence & to be honest my own freedom stops where the freedom of others begins. I do have a great respect for the individual minds of our century as well as for some of our ancestral past but if someone comes to me with a gun & tells me to kill myself I am not also so stupid to be enslaved by that procedure if you really get what I mean between the lines. If our century does not retreat towards the audacious conceptions & risky hypothesis while there is still a certain number of people that in fact take their retrograde persistence like forms of prudence & inner pusillanimity for a superior form of life equilibrium. Of course over this very restrictive & limited way of thinking I have to go for the theory of a philosopher like Emanuel Kant than to defend just the ideals from Machiavelli. We must not believe upon dogmas of any kind or even in what comes directly unto our perceptions, as sometimes is not the most reasonable element of all. I also do not follow those ideas of objective truth either as for me there's always a lot more elements to discover upon the dark side of men that we will never be able to explain like perfectionists. In this same extent a philosopher like Emanuel Kant is also failing towards my own systematic ideals of life that I have been lately persevering. In the other hand Machiavelli had a lot of extreme views & I can say that I am in perfect accordance with many of them as we have to keep on visualising some new targets as well as to being able to achieve some new goals with the constant research over all the barriers of life. I am also of those few which are always striking for a better way to accomplish another forms of knowledge & that implicates almost of the time to use extreme forms of mental conquering towards all the enemies of such research. In my point of view there's still many people upon earth that just belong to the spiritual circle where everything is limited to the appearance and over here Emanuel Kant was also more than right. Their conception of the World is so narrow minded that nothing courageous is able to move them so Machiavelli definitively goes right in order to fight against all those ideals to achieve also something more than thy apparent even if we have sometimes to collide with a lot of ancient codes & models infiltrated upon society. With the reading that I make from philosophers or writers in general I am just gathering some elements & aspects that I see like the normal procedure to elevate my individual mind to places never seen before and does not necessary mean that I do support all their ideals and philosophies since I am not so stupid at that point in my life.

In your lyrics I found references to Lusitania your mother country. What is your relationship to your homeland? Can you tell us some more about Lusitania and her people?

That's a fact that I positively love Portugal as a single different Country to live from above all the others around the World but that does not mean that I am a very narrow nationalistic person. I could also be one nationalistic person in fact but for that I would have to be in perfect harmony with all the politics of ecstasy that we do have around here & in fact that does not happen as unto my eyes there are many policies that I cannot support or even defend in order to become a nationalistic individual human form. Lusitania upon our album just reflects normally a place over Portugal. I mean our ancient people were often called as Povo Lusitano. Povo Lusitano is the same as saying Lusitanian people originated from a far place upon the north of Portugal called on that time as Lusitania. Lusitania was forged upon the North of our Country in the medieval times and by using the word Lusitania upon a certain phrase nowadays is the same to use the word Portugal for sure. But when you get that "Mother Lusitania" idea over the album this means that I am very proud of those ancient Lusitanian times as well. So I am currently exposing a fine comparison between our ancestral times with the period we actually live in Portugal. When I use that word I just try to make people realise that our ancient people from Lusitania was one of the most noble and brave people fighting, discovering & conquering new places all over the World back in our ancestral times without fearing nothing upon their feet. That single song titled "Diabolical Eve (Chronicles Of Mother Lusitania)" just reflects my own reflection of those times in order to use our courageous mother lusitania as a fine source of inspiration for all the people that actually feels lost or abandoned over our own soil. I am just trying to tell people, in a very metaphorical artistic way that there are no gods or such thing like that imprisoning our life in general. So every goddamn human soul must be proud of their vitality & inner knowledge to start on walking towards the chance of obtaining a better life, definitively not a luxurious one, but a better life than the one that I see of full emptiness over some Portuguese people. That's just another image that I have constructed with the metaphorical themes over that song expressing that purely the execrable trifle on this Earth shall be voted to eternal scorn. I am just creating a unique & imaginary day of battle similar to those ancient

times. Upon this day only the ones possessing the ability to reflect will be able to stand alive as well. This are the ones that will keep on fighting, conquering & discovering always new boundaries to erase the scars of our actual life. This song is another one containing a strong feeling of aversion towards the actual feeding the emptiness paranoia procedure. Please don't get me wrong over this one, as I also know that in some fields our people made some wrong actions as well. When we do have in mind the problem over the colonisation I have to agree that our people was also wrong in some extent. But even the Spanish or the Greek conquerors have made many mistakes over those days as well. There's no progression if there's not also some extra sacrifices, as you know. But over that question I think is twice more important to focus our attentions upon the disgusting example of the Germans who have infiltrated themselves almost everywhere upon the 2nd World War by erasing many of the social & moral values of our Earth. Those have been for sure the highest disgusting moments over Humanity in terms of vanishing the individual rights & advanced civilisations upon humankind. Portugal made some mistakes as well & is not defending it as I already told you I am not a nationalistic person but nothing is negatively comparable with that burning image of old slaughtering.

Do you have a favourite lyrics on the album? What are your inspirations when it comes to writing lyrics? You don't seem to have a very good opinion on Christianity.

All the thematic lyrical approach from the album is close to my heart to be deeply honest with you brother Attila. All of them come from my mind all over the new album and just make the exposition of the central idea from the album. I am just gathering nine simple quotations upon "Martyrialized" to get people to understand the full purpose of each single lyric plus each single song like a movie soundtrack where they can visualise all the ideas we are expressing with the album. My lyrical themes are just spinning in this useless hole in time & over them we are often trying to expand ideas of igniting something to perfectly achieve something different, something that's better than the present state of decline. We can never agree on that idea that people are just supreme or flawless than others 'cause in fact there's not a global true upon mankind. Therefore upon "Martyrialized" you will be able to sense our own inevitable collision course with all those Christian persevering performances that people often take as true reality upon their life. We are just expressing that we are the opposition to that carnival of Christian madness. So instead of being abandoned in bleeding faith & afflictive penitence when the speech of the saviour (=Christ) always sounds the same, we just prefer to be considered as the new researchers of progressive & supreme apocalyptic art. With the thematic side on Malevolence we have always been trying to show to people that we all must unite our own efforts to get rid of that moralistic raping madness by taking the shining onslaught as our new name. That's the same to say that we need to be in constant battle with all the tyrannical ideals upon the carnival of morals & politics that we have to face since the ancestral times not only in Portugal but also all over other many countries as well. At this point in "Martyrialized" we have expanded a conceptual view about the present state of decline over Humanity. The album becomes for us the perfect vehicle to amplify & bring about that twisted visionary accomplishment because we made on it the supreme reunion of all the biggest aspects that we consider of the highest martyrdom over our own existence on Earth. We are just materialising on the album all the entities who have been previously marked & restricted by the laws of injustice, stealth customs & other several punishments of a society extremely dangerous & cruel for their own kind fellow creatures. "Martyrialized" also shows to people in general that all those entities that have suffered these treatments will make an inevitable collision course with all the aspects of thy martyrdom. Throughout the use of their own individual reflection they will start to renounce over & over the same codes & models settled by the entire segregating community in general. So in conclusion you have also a fine phrase upon the album that sums the entire concept when I say ironically that men teaches men to kill their brother men. Just watch & listen the statement I make: "I send my brothers to teach the brother men, I teach my brothers to kill the brother men..." upon the song "A Shinning Onslaught Of Tyranny" also included on your CD sampler.

On the CD we can find an instrumental song as well and to tell you the truth I really like that one. Could you please feed my information hunger and tell me something about that particular song?

The song "Thy Extremist Operetta" is for sure thy instrumental song from the album and we have used this one as the single separation between the thematic idea from the album. All the deep idea of martyrdom exposed on the album finds in this song the crossing line

where we start to express also some more positive ideas on the lyrical side of the "Martyrialized" concept. Until this song we have been renouncing to some dogmas & codes settled by the entire segregating community in general, while on this song we just express with sounds the idea that something in now igniting the ashes in order to make morality taste the first signs of deconstruction. This song besides being sometimes understood as a rock opera theme does also possess the characteristic that the perfect reflection is able to swallow the extreme lighthaves of the Christian persecution. Some times images are better than words to describe all the emotions towards those ideals and that's why we think this song is so extreme, with a musical operetta orientation and also craving a melodic revolution unto the potential listeners from our sonic elements of destruction. This is also the very first moment where you will feel some peace upon the album without voices screaming or crushing your senses. That's the logical line that we found to make the construction of all the album and this is on purpose one more song to give you some beautiful and devastating elements to help you on the organisation of your individual analysis upon the album.

Portugal is lying on the westernmost part of the continent and in general we don't know much about the situation there. How do people live there and what should we know about the Portuguese scene?

The situation upon our Country is getting better as there are many people out there finally realising all the despotism of the priests, the short views of that religion & the insipidity of the current dogmas that were previously haunting their lives. In the long run I guess there will be an edge crushing transformation on every human, giving birth to a new form of thoughtful mind as strong opposition to that tyrannical idealistic morals. The new Portuguese generation is actually more informed than the previous ones so they are also able now to revive throughout all the ashes left by Christian people upon here in order to renounce all the adulterated paradise of thy intoxicating Christianity in all extents. In the other hand we do not install similar contact with other identical forms of metal upon Lusitania. We are very strong individual musicians & we don't want to take part in any ambiguous Lusitanian conspiracy to a certain extent. We often prefer to spend our time in being more creative than to loose our time in supporting any paradoxical act from our local or National Scenario of Violence even if we do realise that in fact we do possess some excellent metal acts around Lusitania. I advice you to check some metal acts like Sacred Sin, Ramp, Genocide, Heavenwood, Moonspell or Inhuman on the musical fields if you dare to. Furthermore, we also know that we are actually living in one of the best countries from the South of Europe in what deals directly with many other cultural elements besides metal. We have a very majestic weather, lots of exceptional sights to discover, ancient monuments, attractive women (hum!), wonderful food & besides all of that we have one of the best, if not the best & richest ancient history & culture from the entire World. We are also able to challenge the Norwegian & Swedish ones who always claim to have the greatest ancestral culture. Our ancient people was one of the most noble & brave for all their conquering around the World besides possessing a very serious honour. If we were going to fight for the richer culture, we are often more than sure that their vein would cease before ours. As a matter of a fact I have a lot of musical companions, like for instance Gunther Theys from Ancient Rites who really share & worship the precious elements from Lusitania. He would even trade Belgium for Portugal if it were possible. In conclusion I pretty guess that this gives you & all the entire Nightwalk readers a very optimistic view of what Portugal is all about. I hope I have clarified your anxiety to a certain degree pale brother Attila 'cause in fact I also believe that we do possess the knowledge & the power to have one of the biggest underground metal scenes in the future as well.

I cannot leave the next question out about football. You have just been awarded the organisation of the 2004 European championships. Will you go there and watch the games?

I guess I was more into football upon the past than I am now. Anyway that's more than great to know that Portugal have been choose to place the next Football Euro 2004 as this will help also the economic situation and our football resources a lot to grow at the eyes of humankind all over the World. That's another good chance to let you know that from day to day the people from Portugal is starting to believe more and more upon their Country as well as starting to defend also the treasures we do have upon here. Everything that comes like a revolution over any Country can only mean a good research for the future. The Football Euro 2004 will open for sure some other interesting doors to our commercial needs and will help also the music culture in some levels to also develop all around the World since we will have twice the

double of people coming to Portugal to watch the matches. I will not watch the matches, as I prefer to go to a good concert live than to a Football match. Anyway if I do have the time maybe I will watch some upon the television as well.

I know from your company that the reaction to your latest release is really amazing. Did you expect that? I guess you have a lot of work to do as well!

The reaction to our new full-length effort so far has been more than phenomenal both in terms of promotion & distribution and all of that is also due to the fact that Maquiavel Music Entertainment Lda has been doing a killer job for us all around the World. To be honest with you we were positively the first ones to be caught by surprise this time. I mean we knew since the very beginning that we really had a very good & twisted accomplishment upon our hands when we got of the Studio but the idea that we had from the very first reactions have really nothing to do with all the major & amazing feed back that we have been receiving so far. In Portugal we were able to sell 1000 copies only in the very first fifth months of sales & until now we are just reaching soon the 7500 copies sold world wide including three different licensing deals upon Countries like Poland, Norway & Malaysia. If we do have also in mind that only have passed by now 1 full year since the release of the album than I guess we are more than in the right path to duplicate the number of sales 'cause there's definitively a lot of promotion to be done to the album in the future as well. In terms of interviews we are reaching also very soon more than 700 interviews answered unto the promotion for the record & believe me 'cause this are not fake numbers as in fact I have been dying to come up with the answers for them all since we also started the promotion. We are mainly doing exclusive interviews for many radio shows around the World including per example so many diversified places like Canada, Australia, France, England, Romania, Mexico, Chile, Spain, Holland, Belgium and a lot more of others. What really surprises me in the end of the day is the fact that we have also been able this time to be included with interesting & deep interviews in some of the biggest & professional magazines from the World including for instance names like Terrorizer, Hard 'N' Heavy, Legacy, Nordic Vision, Grinder, Torment, Riff, The Grimoire Of Exalted Deeds, Ancient Ceremonies, Oskorei, Imhotep, Thrash 'Em All, Necromance, Black Light, Masterful plus many others all the way around the Globe. At the time I am also answering this one you can be sure that I have also more 30 left to answer before the middle of February 2000 and they keep on coming from day to day. This are just the most important ones with schedules 'cause in fact we do have still also more 15 over here to be aligned also for publications upon the next months until the spring. All of this sounds very amazing & I am the one still not believing in all this recent happenings for sure. I am more than surprised also with the name that we are spreading at the same time for the label as actually we already have exclusive distribution over Portugal, Spain, France, Germany, Poland, England, Holland, Slovakia, Greece, Czech Republic, Canada, Italy, Greece, Malaysia, Singapore, Scandinavia, Brazil as well as in Chile. Besides that I know that the label is actually working towards closing also a couple more exclusive distribution deals upon some other Countries like Australia & Japan to mention just a few more. It's just unbelievable what we have been able to accomplish with such a new label as well as with our 2nd full-length album so far brother Attila. As the entire rejoinder in general as been so great we are already thinking in doing a support slot to some bigger bands upon 2000 over our possible first ever European Tour. We already had some offers to make some interesting ones with bands like Behemoth, Limbionc Art or even Immolation but we just want to make some more promotion in the meanwhile to see if in fact we can obtain even a bigger Tour pack in the end of the day. If all that was not yet enough I can also advance you that we are receiving also lately some number one position over some radio play lists so what the hell can we complaint about this time when everything goes so marvellous for the

band in all levels even if sometimes I am dying to fulfil all the curiosity from all the World from people to this new release. I cannot complain either in any direction 'cause I also love to be always busy with myself and the band. That's for sure what keeps me also alive on this disgusting World.

What kind of future do you see for Malevolence? Is it bright on the sky?

I guess so 'cause that already started to happen with this album and we just feel more than comfortable with all the killer reactions that we have been receiving all over the World so far. This also settles new main targets for our third work as we will also need to improve a lot upon our capacities to overcome even with a better album result than on "Martyrialized". All over the World the album has been getting high rates all over the biggest magazines running from 7/10 to 10/10 in almost of the cases. The same happens over Portugal and we have also been able to reach some of the biggest positions on the previous 1999 top charts from some radios all over the World including also Portugal. We are more than pleasurable to know that in fact people is also getting distraction, amusement and insubordination by getting the approach to our musical madness over this disgusting and declining Earth that sometimes does not have too much to offer us when it comes to diversity and extreme new standards from the already achieved normal ones from all the stupid morals and apparent dogmas. We are for sure unto the right path for the upcoming future dear brother Attila thanks for asking.

I think we reached the end of this interview and I would like to say thank you for your really thorough answers! Please tell us your last words!

First of all I would like to take this brief chance to extend you my deepest kind of gratitude for the very interesting interview that you have managed to accomplish to support the band over Hungary. It was a very different one in all levels that sometimes made me think twice before getting you the final answer. Besides that I would like to tell to the Hungarian fans that we are also dying to play over there. Just check our new album if you positively dare to listen to something very innovative, original & twice aggressive than what you have been always used to. The album not yet available down there so just try to get it from other mail orders outside of Hungary or request to your motherfucking national distributor to carry the devastating album also for the Hungarian Crowds. 1999 was undoubtedly a year almost fully spent on the intense promotion of "Martyrialized" to take our multidimensional metal approach to the entire World. While in the other hand the New Year will be the stage to force the conviction that we are also back with another bullet of metal vengeance upon our own hands. We will also take this upcoming year to unleash our greatest machiavellian lions upon the arena to fight, conquer & discover all the forbidden pleasures we have all been dreaming about for so long since our creation. Watch out for the Machiavellian intrusion upon 2000.



TAPES

ASMODEUS: Supreme Surrender Demo'98

A young Austrian band showing 4 songs that were written between 1995-97 and a Dismember cover which shows where they came from. The older songs are more into death metal while the latest ones are showing Asmodeus more engaged with BM. But even between these two songs you can find difference. One carries the raw, destructive type of BM while the other is more of an atmospheric one. You can find a good idea or two in it but only their brand-new demo will give answer in what direction they continue. I don't write them off and hopefully they can prove a point with their new stuff. **6**

ASMODEUS: As the Winter Moon Bleeds Demo'2000

The brand-new demo from Asmodeus. As you can see above I gave them a chance and I was eager to find out if they lived with it. I can definitely give a positive answer now. The most important thing is that they found their style and the 5 songs are moving within these boundaries. They play fast, aggressive BM but not leaving out a few melodic parts either. The other important things that can really push Asmodeus further are the improvement in their musical and songwriting skills. They sound strong and convincing and hopefully they can develop even further! The demo which has a very good sound is also available on CD. **8,5**

DARKFALL: Dimensions Beyond Demo'99

Darkfall is also from our neighbour country, Austria. This six-piece band play a kind of heavy - death metal. I can't really put it any differently. The tape holds four songs and first of all I want to call your attention to the great guitar solos and melodies they are operating with. This is not like, one two riffs and a solo but much more. More thought-out and better played floating from one riff to another. The voice is usually a screamy one that turns into growling sometimes. I am not too impressed by the drumming, too simple and sometimes the mid-tempo parts are too average, things that have been played by many. Even though I closed the review with some negative thing Darkfall has the potential in my opinion. Looking forward to hearing their new stuff. **8**

DYING WISH: The Silent Horizon Cassette EP'99 (Hammer Music)

Every new issue of Nightwalk, every new release from Dying Wish. This is their third and the most professional one. The music has been changing constantly throughout their releases slightly. Now the music has this heavy/death metal edge to it. They are bringing in elements of gothic, death, doom

on the one hand and also the melodic, metal riffs on the other hand. The synth themes are really good here and it really comes through that they have their special status in the music, not just being there. The normal vocals sometimes not that good but the deep vocals usually give a good contrast. I think the next step is a full-length album. It comes with a great full color cover and lyrics. **8,5**

ECLIPSE: Night Thoughts Demo'98

Unfortunately I don't know much about this Finnish band as I received their demo by trade. 5 songs and an acoustic one what you can find on this tape. The music is a kind of melodic BM but they use death - and heavy metal elements as well in their music. They are very concerned with finding a catchy guitar riff that more or less travels throughout the song. They also use some synth for a better atmosphere. The vocals is usually harsh screaming. I think the drums should be more powerful and the sound better. Otherwise I think they are on the right path. **7,5**

ETERNAL DEFORMITY: Nothing Lasts Forever Cassette LP'98

The band is hailing from Poland and surprisingly they do not play black or even death metal but a kind of gothic metal. The music is usually mid-tempo with lots of acoustic intervals. The songs are nicely built up but somehow they are not powerful enough to drag the listener with them. A better sound would be welcomed. The guitars are good and quite varied. They should work on creating more of the gothic atmosphere and find a more suitable singer because he tries hard in different voices but his voice is not strong enough. **6**

FROST: Songs of the Ancient Gods Cassette LP'99

This Hungarian horde presents here their latest songs in a form of a cassette LP. These seven songs cover more than half an hour of varied BM. In a few songs they used traditional Hungarian folk elements and the topics of the lyrics are also built around our history and legends of ancient myths. I consider this a very good idea. The music varies from slower to very fast parts and I think the slower more atmospheric parts are better than the faster ones. In my opinion they should put more emphasis on these elements. Another thing is that sometimes the changes from slow to fast parts or vice versa not that smooth and break the dynamics of the song. More practice would solve this. The sound is OK in Hungary but need to be better to stand its ground abroad, especially the drum sound. If you want to get to know a Hungarian band with decent ideas in their music, order this! **7**

GARDEN OF SHADOWS: Heart of the Corona Demo'97

This demo is a bit old from this American band but it was released as an MCD with an extra song on it in 1999. Garden of Shadows carry the US tradition of death metal. This time though the music is more melodic and not as violent as that of Morbid Angel or Decide. This violent side is only present by the brutal growls of the singer. The music is more melodic and technical. They build in breaks and tempo changes that make the songs quite long which is not always for the better. Some of the tracks are really enjoyable but there is one or two that just runs through you without any effect. **7**

GEMATRIA: Memoirs Demo'99

Guess what, this is BM from Singapore! Don't blink, this is not a joke or is it? Well, they are trying but even looking at the cover you can take a guess about the music. They wear such an awful corpse paint that questions their attitude. They use synth, screamy vocals á la C.O.F. but with a weak sound where the guitars and drum are almost lost. I guess the facilities are not the best there but still I cannot grade this higher than **3**

JUMALHAMARA: Storm of the Burned Candles Demo'98

Another Finnish band and the music they try to play is somewhere between death and black metal. As you can see I wrote try because they are far from it. First of all, the songs are not built up, no skeleton in which they can build the song around. It just hangs in the air. You can't hear too much of the guitars, quite in the background while the drumming and the vocals are in the front. The whole recording lacks the dynamic and fresh ideas. They have much to improve and sorry to say but this demo won't get any great attention. **4**

KALTES: Starchariot Demo'99

Oh, at last something from our home country to show off. I can count the number of BM bands very easily and it is good to hear about a promising new act. This demo contains only 2 songs but has a playing time of 15 min. Kaltes started on a good path. They mix black or pagan metal with Hungarian folk elements. It might sound a cliché to a few of you but the music would answer this in the best possible way. The first song has more elements of BM, they use this keyboard, clean vocals stuff in a good way. The second one is more experimental, gives the feeling of pagan, tribal rites then in the middle it turns to the direction of the first song but ends in the same atmosphere as it starts. Both songs show that they have good ideas and they can compose good songs. 2 USD is a ridiculously low price for this, so get it immediately! I am really looking forward to their new demo in mid-2000. **9**

MASKIM: Emptiness Demo'98

A two-song demo from a Japanese band. The style is of course BM. This trio try to mix the atmospheric parts with really fast, crushing elements. Thus the music is quite varied, the vocals also changing according to the different parts. They of course well-educated in today's BM and they put these best elements or should I say clichés together but this doesn't give a unique picture. Anyway, they are young and have their time to develop further. I think I was a bit too harsh here but believe me this is not that bad, quite listenable but nothing that has never been played before. **6**

NARGOTHROND: Moria Cassette LP'99

This 3-piece is from Lusitania and the concept of the demo is set upon Tolkien's Middle-Earth during its 13th age. This would mean some synthesiser music I thought but I was totally wrong. The first two songs really frightened me, they were like distorted sonic guitar attacks with a distorted voice. Then it was shaping into real music, though it stayed very devastating throughout. This is not the kind of ambient stuff about Tolkien's work but a very intensive, diverse one. It is up to you to decide on taking a chance but I warn you, it is ugly and offensive. **6,5**

NEGLECTED FIELDS: Mephisto Lettonica Promo'99

This band is based in Latvia and though I have heard their names their music was unknown to me. I am glad I got hold of this 3-song promo. Neglected Fields play a kind of progressive, very technical death metal. Great ideas are flowing across, just imagine that one of the songs is a bass solo! But with effects and synth and what an atmosphere it creates! This could be said of the other two compositions as well. They found a good balance between the pulsating, fast guitar parts and the slow, progressive parts. Great melodies and sounds which all found their places in the songs. A great but very pleasant surprise! Somehow it reminds me a bit on Death and Mr. Schuldiner's work but this is all said with a positive tone. Other materials are available from Backwoods. **9**

OLD MORGUL: From the Dark Streams of Night Demo'99

I am getting amazed day by day by the great activity that is going on in the Finnish scene. Where the hell do these people come from? Another breed of the scene is Old Morgul. I managed to get hold of their professional demo which comes with b/w printed cover. The music is changing between fast and mid-paced BM. The main man is Sir Palantir handling the guitars and the vocals. The keyboard has got its role as well giving this kind of mystical touch to the music. Nothing new you would say and in a way I agree with you. But what they do is quite enjoyable and you don't keep telling: oh, the usual things again. As long as the music gives a good listen to me I don't care and that is the case with Old Morgul, as well. I have no price but the 5 USD is worth it I guess. **8**

RESURRECTURIS: Nocturnal Corpses Double MC'2000

A really interesting and brave step from Backwoods Prod. and Resurrecturis to put a double cassette. Let's see it in details. 1. Nocturnal MC This contains their full-length CD that came out under the same title. They play a kind of technical death metal. To tell the truth I expected something more mainstream and brutal but I think it is for the better that I was mistaken. The best thing with Resurrecturis especially on this tape is that they are eager to write different songs, searching for different elements to make their music more colourful. Each song has its own build up and they don't stay with one thing, never sit back. I think that has to be respected and this is very recommended to fans of quality death metal. **9**

2. Corpses (Forever) It contains three of their earlier demos, 2 cover tracks, 1 unreleased track and 1 unreleased version. The latest demo has the same quality as the CD. I really like the unreleased version of Midnight Letter, though the unreleased track didn't impress me, not really what is Resurrecturis today. The two covers are well-played (Sepu and Carcass) of course giving a bit of a change to them. The B side consists of their two earliest demos. It didn't really made a big impression on me though they are OK to listen to. **7**

SANATORIUM: Necrologue Demo'98

The third demo tape of this Slovakian death metal band who are now quite well-known in the scene as their debut CD came out a few months ago (see the review later). Four songs and two bonus tracks make up this demo. The music is not the extremely brutal kind of death metal, not raging on at a demonic speed. They rather concentrate on the slow, mid-tempo yet very heavy parts which are accompanied by a really deep growl. It is a good taste and I wonder how they developed on their CD! Available from Backwoods 950 HUF/5 USD **7**

SARCASTIC: Anywhere out of the World Demo'97

This is the debut demo of this Slovakian band that offers brutal death metal. The sound is good despite being their first recording. The music is really intensive and raw. I like this fierce guitar sound and the very deep, brutal vocals of Palo. They even play an instrumental song which is a very good one. Of course they use the well-known DM elements but manage to build up and mix it in their music. Some of the songs are a bit short, though. Available from Backwoods 1200 HUF/6 USD **7,5**

SERAPH: Conquest of God's Throne Demo'99

The debut demo of Seraph which contains 4 songs of slow, mid-paced BM. They play this pure, old school black themes. Quite simple songs, one or two riffs and not too varied drumming but this is how it used to be. They play the music they like. The new fans of BM probably won't be attracted by this but this is of course not for them. The spirit is there. **7**

SERAPH: Under the Banner of Pentagram Demo'99

Here comes their second demo. The music is still old school BM with pure, simple riffs but this time the songs are faster. They use these small breaks when suddenly the music slows down and they include a few epic parts. But somehow I can't feel the strength, the power in them. A few good ideas here and there but not really a step forward from their previous release. An extra point for the Darkthrone cover! **6,5**

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CDs**ABADDON INCARNATE: The Last Supper CD'99 (Season of Mist)**

It is not very often that you hear from an Irish band, in this review section you can even find two. First off is Abaddon I. They attack the listeners' ear from the beginning to the end with their really brutal, devastating death metal. The vocals is really deep and growling, spiced with some threatening screams. Their death metal onslaught often changes to mingling grind tempos. But I don't think that people outside from this death metal circle would really notice it because it is nothing really new. A decent release, nothing more, nothing less. A bit predictable. **6,5**

ABORTUS: Judge Me Not CD'99 (Battlegod)

This is the debut CD of this young Australian band. Well, I think this band name is not the best choice though it is quite secondary. Let's judge them by the music they perform. They

carry the flag of old school thrash/death metal. I think all of you reading this magazine could imagine how it sounds. This is the usual stuff but I must add that they know how to play this music. Very tightly played and the CD is also accompanied with a good sound. But it doesn't really raise my interest and I think a bit more experimenting and originality would serve them well. **6**

**AEBA: Flammenmanifest
CD'99 (Last Episode)**

This is the second full-length release of AEBA and their debut was reviewed on the pages of Nightwalk as well. I considered their first release a promising debut. On the second release they stayed with the harsh, blackish vocals and left the screamy one behind. The music has got a better sound but it seems to me that the guitars have lost a bit of that raw touch. The songs are quite long, maybe too long, getting a bit boring. They try to mix fast and melodic parts, it is a solid BM album without much surprises. I wonder if they can make the step forward. **7**

**AGRESSOR: Medieval Rites
CD'99 (Season of Mist)**

Probably most of you remember this French death metal band from the mid-'90s. Now they are back with a new release, offering 40 min. of great death metal. They don't stay within one strict borderline, they mix the ultra brutal fast parts with some medieval elements creating a really interesting end product. They also show their technical skills in the breaks and solos. Their experience in songwriting really comes through and together with an immense sound they are on the right path of return. **9**

**AL SIRAT: Signa Tempori
CD'99 (Metal Storm)**

The debut CD of this Polish band. It was published by a small German label but despite that the sound is really good. It is quite difficult to categorize the music of Al Sirat. They use a lot of different elements from the colourful genre of metal music. The best thing to say that they play a kind of dynamic, modern metal with slightly more emphasis on the brutal, aggressive parts. Though sometime they sound like a power metal band and also picking up some of that good old heavy metal. I think this diversity is not always good and I believe finding a straight line but with keeping the best elements. Al Sirat can turn into a useful band in the future. **7**

**... AND OCEANS: The Symmetry of I,
the Circle of O
CD'99 (Season of Mist)**

I think they took the scene by storm with their very strong debut. Again they returned with the problem of O and with weird song titles, I can't say more about them as I don't have the lyrics. The music didn't really change and it is for you to judge whether it is good or bad. They again impressed me with their dynamic BM that is supported with extremely catchy, great keyboard stuff. Most of the songs are written in that vein probably with the exception of Baby Blue Doll and some weird

parts here and there. They will definitely hold their position but they have to move on and experiment more. That is why my point is **9**

**ANDRAS: Sword of Revenge
CD'99 (Last Episode)**

Another German BM band. 15 songs in 60 minutes, in my opinion this is too long. There is no use putting on that many songs that more or less have the same kind of structure and concept. Of course they also try to operate with keyboards and stuff and putting in some metal riffs here and there. The music though remains mid-paced BM that doesn't really get over the average. By the way, they have a new material coming out now. **5,5**

**APOLLYON: Diaboli Gratia
MCD'99 (Fullmoon)**

The first real release after demos of this three-piece Danish band. The photos and words paint a Satanic BM band and I expected something very evil stuff. But as you can guess my expectations were contradicted. The MCD consists of an intro/outro and 3 songs. These three songs show a diverse picture. The first one is surprisingly long - 8 min. and could be considered the most BM oriented, though these kind of psychedelic guitar riffs that cut up the songs are quite unusual. The second is just a Lord Byron poem being told with the piano in the background. I like the third song the best, quite atmospheric with a slight gothic/doom influence in it. A bit short and I really wonder in which direction they continue. **7**

**AVULSED: Stabwound Orgasm
CD'99 (Repulse Rec.)**

The second full-length release of this Madrid-based band. Hopefully their name is not totally unknown for some of you. Death metal is the name of the game here and you can truly say that Avulsed has the experience and the feel how to play quality death metal. They very nicely mix the brutal American type DM with the European style of more melodic, faster one. Dave Rotten's voice is very deep and fits the music perfectly. The melodic, nice solos are really for my taste. The only problem I have is that the CD is too long and eventually loses its dynamism. Nothing extremely new but very professional and well-played. **8,5**

**AZAGHAL: The Nine Circles of Hell
CD'99 (Evil Omen Rec.)**

This is really heavy stuff what this Finnish trio produces on their debut CD. 9 songs in 33 minutes of fast, violent black metal in the old vein. There are a few slower parts but I guess only to gather strength for the next attack. Though these slower parts have a really evil, threatening atmosphere as well. The sound is of course what it is supposed to be ugly and necro. This is absolutely not for lovers of fancy black metal, reminding me a bit of old Darkthrone, especially the drum themes. Beware of their attack! **8**

**BALTAK: Zaginatio Grad
CD'98 (Battlegod)**

This Macedonian act is getting more well-

known in the scene. I think the reason is two-folded. One is the great effort that Gorgoroth puts in to support Baltak, the other is the music they play. The kind of evil, destructive BM that nowadays losing its ground unfortunately. But for people like me who got acquainted with BM by listening to early Darkthrone, Burzum, Satyricon etc. This album is very welcome. Nine songs of extreme, totally intensive music. You don't get much rest here and if you are not aware of it, it will crush you to the ground. Pondering guitars and a deadly vocals makes this a pure armageddon. It also comes with a great 20 - page booklet giving you all the necessary information about ancient Macedonia. A bit more variety would make this a perfect score, maybe on their upcoming new release. **9**

**BLACK FUNERAL: Moon of Characith
CD'99 (Fullmoon)**

In the 2. Issue of Nightwalk I reviewed their previous material and I was 11 too impressed. But on that one you heard some music and instruments at least. This current record only consists of different sounds, voices, male and female chanting. Designed and used to awaken the spirits of the night. I don't take part in such rites but maybe some of you do and this could be helpful. No points given.

**BLOODTHORN: Onwards Into Battle
CD'99 (Season of Mist)**

I was waiting for this release cause I really liked their debut CD and fortunately they didn't disappoint me. If you are familiar with their debut you know what to expect. Really great black metal with lots of fresh ideas where the keyboard has a significant part as well. But don't be misled this is different, very interesting keyboard lines which really add something to the music and being an integral part of it. The harsh, deep vocals is really dark and fitting to the music. They also operate with a female vocalist but as always it has a different approach in Bloodthorn. The guitarwork is also excellent, solos and a variety of themes within the mostly mid-paced and fast songs. I can't praise this band enough. Buy it now! I almost forgot the great fantasy cover. **9,5**

**BOGUS BLIMP: Men - Mic
CD'99 (Voices of Wonder)**

Bogus Blimp is not really moving within the music styles you find in this magazine but it is still underground music. They play a kind of electronic music with samples, distorted vocals and of course spiced with a few weird ideas. Mostly sound samples, voices and narrative vocals. The music is really soft, kind of idyllic, peaceful. People who are interested in this may find it worth checking them out. No points given.

**BUIO OMEGA: Thy Dark Conquest
CD'99 (Battlegod)**

This is a project of Gorgoroth (Baltak) on vocals and members of Mortifier. As you can guess they mix the styles of the two bands. Gorgoroth has taken in his deadly screaming vocals and a bit of that old school BM while Mortifier has taken in the more melodic approach especially present with the guitars.

And the end result? I must say made a good work of it. Really enjoyable stuff, putting the emphasis on the strong riffs rather than on complexity. **8,5**

BURZUM: Hlidskjálf
CD'99 (Misanthropy)

Varg's second purely synthesiser music album. I didn't really know what to expect but I really got to like this album very fast. Anyone can say anything about him but in my opinion he has it in his blood how to create this atmosphere of the north, of glory and pride, of grievance and melancholy. You sit down in your room at night, start listening to this music and suddenly you forget where you are cause your mind and your senses start working. Memories of old are awakened in you and you leave this material world behind. It really is magical how expressive music can be and how intimately can music affect your senses. This journey of the mind ends when the last sound is over or does it? **10**

CENTINEX: Bloodhunt
MCD'99 (Repulse)

The latest release from this Swedish quintet. Centinex have been around for quite some time now. I remember reading very positive reviews about their third album though I didn't hear it myself. Then they had another full-length and now this six-song MCD. This is the first time I hear Centinex and they sound very convincing to me. Coming from Sweden my profession is playing death metal. A very poor slogan it would be but still has some truth in it. Centinex prefer the early Swedish line to the currently so popular melodic line. This met my taste perfectly. Really sharp, chainsaw guitars – great breaks and melodies. Powerful drumming and a perfect brutal vocals make this a very good release. Don't look any further, they deserve support and recognition! **9**

CENTURIAN: Choronzonic Chaos Gods
CD'99 (Fullmoon)

The first full-length release of this Dutch band to follow up their MCD. I had a very positive review on their MCD and they carried on with their style, namely their crushing death metal. Really fast and aggressive stuff all the way that is very precisely played. They follow the steps of Morbid Angel and Deicide. They made a progression from the MCD because the sound picture is even better and the music has got even more complex. Surely death metal fans won't be disappointed. **8,5**

CULTUS SANGUINE: The Sum of All Fears
CD'99 (Season of Mist)

This Italian band has been around since '93 and though I was aware of their presence, this is the first time I hear their music. At last, I have to say because they really made a big impact on me. The easiest thing to say would be that they play Gothic Metal but this one would narrow down the vast field of genres they integrate in the music. You are floating on the waves, your senses are magnified, the music is sad, sorrow-filled but beautiful. The vocals is great, really expressive filled with emotions, especially with pain and longing. The compositions are slow, mid-paced. They

used their creative power to build up an album that makes a perfect entity. One of the best releases of the year. This album has a great potential and I hope many of you will discover it. **10**

CYBELE: Songs of Soil
MCD'99 (Head Not Found)

This band has a surprising line-up, all five members are female. And if I say they are Norwegians probably most of you would be eager to take a look at the band photo, I guess. But Nightwalk being a music magazine, let's concentrate on the MCD. It is a bit difficult to categorise the music they play. I would say it is heavy rock music. Very modern, building in gothic, progressive parts with some heavy guitars. They don't leave out the king of dreamlike themes either. They are very skilled musicians and I would like to mention the strong, sometime very emotional vocals of Hilde Wahl. I hope to hear from them soon with a full-length. **8**

DARKTHRONE: Ravishing Grimness
CD'99 (Moonfog)

Oh, yeah! Fenriz and Nocturno Culto are back with their new release after a few years of silence! I still remember when I interviewed Fenriz a couple of years ago while Darkthrone took a rest. Always hoping that they would return and now the wait is over. And everything is there that makes Darkthrone what Darkthrone is – the great vocals of Nocturno Culto (new name), the filthy, necro guitar sound and the great drumming of Fenriz. His style is so recognisable. This time the songs are slow, mid-paced ones only one or two really fast ones but this whole atmosphere they present is the essence of black metal, something that you have to feel in your blood! They don't experiment and they are right because then it would be something else. Black Metal Is Darkthrone! Darkthrone For All Tid! **10**

DEPRESY: Sighting
CD'99 (Shindy Prod.)

Depresy is now back with their full-length. I have had very positive thoughts about their previous release but this time they put the standard even higher. They play a kind of melodic but still aggressive death metal. I praised the contrast between the extremely deep growling vocals and the melodic parts and the great ideas and harmonies. The next thing they built in into their music are the atmospheric little parts. They always try to create an own atmosphere to each song! The sound is also top and that goes for the booklet as well. Definitely worth your money! **9,5**

DOXOMEDON: Evanescence
MCD'99 (Dark Artz)

Another proof of the world wide music scene is Doxomedon hailing from Singapore with their black/death metal. More into the direction of BM I would say. This four-song MCD is a surprisingly good debut. The vocals is a kind of screaming one, very harsh. The music is usually mid-paced or fast, the guitars being in the front. They even use synth themes here and there. Although their songs are good and energetic a bit more characteristic is essential to get wider publicity! Still a

promising way to introduce themselves. If you want a good band from an exotic country don't hesitate to write! **7,5**

DODHEIMSGARD: 666 International
CD'99 (Moonfog)

I think Dodheimsgard has had a long journey until they arrived to their current release. Maybe some of you can recall their debut "Kronet Til Konge", I wonder who could have imagined the music on "666International" at that time? When I first listened to it the most cliché thing I could say that it was strange and to tell you the truth I didn't really like it. But eventually I started listening to it more and more and things that sounded strange and weird now seemed special and adventurous that need to be explored. They created a very extreme album on which they mix their black metal roots with the new electronic stuffs and mould this whole thing into a very diverse, extreme, frightening and sometime disturbing but nonetheless great musical experiment. It is not an easy album but it is worth your time! The latest news is that they reduced the name to DHG. **9,5**

EIBON: The Garden of Theophrastus
CD'97 (Dark Artz)

This is of course not the all-star project but a band from Singapore. The CD itself was recorded in '95 and it was re-released at the end of '97. But it still holds something good that is worth a review. They play black/death metal and back in '95 this wasn't that usual I guess. The music is usually mid-paced, reminding me a bit on Varathron. It is hard to review this because probably at that time these things they used were very innovative but now they do not always seem modern. Though the music is still giving you a good listen and at least you can be sure that this was not recorded because of the trend. As an extra they put an old demo after the CD. **7**

FIRSTBORN EVIL: Rebirth of Evil
CD'99 (Guardians of Metal)

A Portuguese BM horde presents us their debut full-length release. They don't really follow a straight line. The music is ranging from really fast, cruel black metal to the more melodic direction. The vocals is also most of the times are the screaming, deadly one but not that powerful all the time. Thus the music is a bit hectic because of all these different elements. They should put these parts together in a way that sounds more of a single entity. Anyway they have nothing to be ashamed of and should work even harder. **7**

FORLORN: Opus III – Ad Caelestis Res
CD'2000 (Napalm Rec.)

The long-awaited second album of Forlorn is finally out. They got a name for themselves with their great, powerful yet melodic Viking metal. They used the epic parts and the raw, fast elements extremely well to create great music. They didn't exactly stay with this formula. The new album has more BM elements, really raw and storming themes sometimes. The vocals also got rawer, more screaming. Of course the epic parts are still present in the music of Forlorn, creating this

glorious feeling that is also supported by very atmospheric vocals and choruses. But still it differs a bit from previous releases. The sound is also different, more compact and blasting. I think everything is there for Forlorn to reach to more people. Though I still miss some of this really Viking battle atmosphere so I give

9,5

FURIOUS TRAUMA: Roll the Dice CD'99 (Season of Mist)

What is this? This is something that is not really my cup of tea. People like M.Denner (ex M.Fate) and Andy Laroque (K. Diamond) are playing in this project. The music they play is kind of a rock, metal something. Sounds like Motörhead with some heavier parts here and there. They must have had fun while they were recording it, I didn't while I was listening to it.

5

GEASA: Angel's Cry CD'99 (Season of Mist)

This Irish band is presenting their first full-length release. The music is quite diverse and I think it is too diverse. I mean, they are turning from black metal to gothic, from progressive elements to death metal and it is something that is hard to follow. I don't think it makes any sense if you try to put the different styles together but it doesn't contribute to a whole. Unfortunately that's the case with Geasa. It just slips out of your hands. Well-played and of course has a good production but the music is somehow uncomprehensible.

6,5

GOREWINTER: Buried by Night MCD'99 (Meathooked Prod.)

I first met with this Finnish act on the pages of Meathooked'zine. Their current release is this 3-song MCD. I expected something good and luckily they delivered it. These three songs were written in a kind of melodic black metal style. The songs are rather fast with a few slow breaks. They are handling their instruments very nicely. The songs are quite catchy and the music is kind of easy to listen to. I don't mean this in a negative way. Really enjoyable stuff with a good sound. If they could get in the songs even more new ideas they will get even further.

8,5

GRIEVANCE: The Phantom Novels CD'99 (Head Not Found)

Again a very pleasant surprise, this time from Norway. Not that it is a surprise that there are great bands in Norway but Grievance really took me by surprise with their great debut full-length. As you can read in the interview they got references to D.Borgir. I have to agree with that though I think there are more death metal elements in the music of Grievance. Really impressive melodies and solos, a great mixture of fast and slower parts. Fresh ideas and well-played songs, great choruses and vocals! You know where to get this from!

10

HELLSTORM: Fucking Bleed CD'99 (Head Not Found)

This four-piece band is also trying to show themselves to the world with their debut CD.

Despite being Norwegians it is not BM or should I say not only. They are mixing death/black metal with some of that good old thrash riffs. The CD has this old feeling here and there because of that. Pretty straightforward stuff which unfortunately didn't really impress me. A solid release but very few surprises.

7

INSANIA: World of Ice CD'99 (No Fashion)

Insania has taken up the path of melodic heavy, power metal that rests on the best traditions of Helloween and Blind Guardian. I got this nostalgic feeling when I listened to this CD, reminding me that period of the late '80s when this style was at its height. Now it is coming back strongly and Insania has definitely got a chance to call attention to their music. Great melodies and rhythms spiced with this good old heavy metal riffing. David Henriksson's voice is very strong and has no problem with the higher tones either. No doubt that the title track is the best song and if you feel like listening to some good old heavy, power metal just check Insania out. I wonder though if No Fashion is the best Company for a band with a music like this.

8,5

IN THE WOODS ...: Strange in Stereo CD'99 (Misanthropy)

The third full-length release of this great Norwegian act. I am totally enchanted by their music every time. They are always experimenting, evolving and searching for undiscovered fields. Again Strange in Stereo as well is different from Omnio, they used even more of these psychedelic, progressive elements. But still they manage to create something very good that is still ITW in its core. This album is really not easy to listen to and surprises you after song to song and you discover something new after each listen. As far as I know their new full-length is coming out very soon on Prophecy Prod. No doubt about the score of course.

10

ISEGRIM: Isegrim MCD'98 (Last Episode)

Isegrim's four songs were written in the style of fast, pondering BM reminding me on Dark Funeral a little. The music is really well-played, they managed to create good songs but there aren't that many new ideas. Everything sounds OK, the music is enjoyable but they don't seem to have that extra spark that would differentiate them from the others. An OK album to listen to, though.

7,5

LOBOTOMY: Born in Hell CD'98 (No Fashion)

Another hope of Swedish death metal is Lobotomy who released their third album now. I haven't heard their previous releases so I can't compare it with them. Now let's see what the IO songs could offer. Lobotomy uses the really fast, aggressive parts well enough, finding the place for the slower ones as well which are as heavy and brutal as the fast ones. The drums are great, varied and powerful and the vocals which reminds me on LG Petrov. Recommended for death metal fans.

8,5

LORD BELIAL: Unholy Crusade CD'99 (No Fashion)

Unholy Crusade is the third CD of Lord Belial and one wouldn't say that they are an overproductive band as they were formed back in '92. Did it pay off to wait that long after "Enter the Moonlight Gate"? I think they improved a bit from the previous release, the songs are better structured, more ideas and themes within the songs which definitely help them. The sound is also better. The music didn't really change actually, they stayed with this mid-paced, fast black metal which is quite melodic sometimes. My only problem with this record that it doesn't contain that extra which would lift them into a higher level.

8

LUNATIC GODS: Sitting by the Fire CD'99 (Metal Age)

The debut CD from this Slovakian band. The music on this CD is very diverse, ranging from heavy metal to death metal. Progressive elements and powerful guitars, really good ideas but somehow I feel that it is a bit too self-centred. Each and every song is moving separately and I think this diversity is too much for the listener. It is a bit hard to follow although they are talented musicians, no question about that. They should narrow the spectre and this would help them gaining more fans for their music I think. The vocals is also diverse though the clean vocals is weaker than the brutal one. I think they can develop to a notable act in the future.

7,5

MADDER MORTEM: Mercury CD'99 (Misanthropy)

Madder Mortem is very nicely fit into the line of Norwegian bands (3rd and the Mortal, Theatre of Tragedy etc.) who operate with a female vocalist. This is only their debut CD but I believe even this release would give a name for them. The vocals is very strong and atmospheric, kind of airy that really floats with the great guitar themes. The songs are mostly slow or mid-paced ones and create a sad, sometimes very emotional atmosphere. The music has these elements from gothic, doom and death metal with the best qualities from these genres. This album will probably find its to people who are into these kinds of things. A pleasant album.

8,5

MALEVOLENCE: Martyrialized CD'99 (Maquiavel)

This Portuguese act gave me a pleasant surprise with their second full-length release. It is only 30 minutes of music but it is very intense and varied. They call this brutal, modern metal and I would add death metal also and yes, this is how you would imagine an aggressive metal assault at the end of the twentieth century. Really catchy guitar themes, interesting breaks and a very powerful vocals are the highlights of this album. It is time to discover this band for all of you!

9

MANITÚ: Eternal Crying CD'98 (Manitú Rec.)

This is a one-man band from Colombia being helped by one or two guest musicians. They

perform black metal in its traditional way, rather pure, weak sound and pretty simple, straightforward songs. Can't really say that they shocked me with this release, riffs and themes that have been used many times before. I think it is also the musical skills/abilities that limit the band. Though as far as I perceive they take it seriously. **5**

MORTAL SIN: Revolution of the Mind CD'98 (Battlegod)

I think most of you are familiar with this Australian thrash metal band. What we have here is a kind of collection, new songs, re-recorded songs and live materials. I don't think that this material has any great surprises for thrash metal fans and I wonder how many people would find that interesting in 2000. But if you were a fan of thrash metal and want to get a CD for your collection Mortal Sin is a good choice. No points given.

MORTIFIER: Darkness My Eternal Bride MCD'99 (Battlegod)

A very promising act what we have here from Italy. A 5-song MCD in 30 minutes. Their varied BM often found its way to my CD player. Slow to faster parts come after another, the music reminds me a bit on Varathron. They mix the slower atmospheric parts with the fast themes, a few elements of death metal especially in the slower parts are used. Though this is not extremely innovative it can give you a good listen. **8**

MUSTA SURMA: Riena MCD'99 (Surma Prod.)

For those of you not too familiar with Finnish, Musta Surma means Black Death. The music is not black/death though but evil BM ala Darkthrone. Strigoi Mort and Thyrgimmr have no mercy for the listener, devastate you from the beginning to the end. The songs vary from slow to really fast parts. The sound is cleaner, not as necro as in Darkthrone but still ugly. This kind of music is not for trendy people and although they don't plat the most sophisticated, modern BM the atmosphere is there. And that is what really counts. Musta Surma should find its way to the true people and raise your sword for Strigoi Mort! Watch out for the interview in the next issue! **9**

NIFLHEIM: Myrkvid CD'98 (Battlegod)

No, this is not a band from Scandinavia though you may think of that by their name. In fact, they are coming from Australia. Only two members Skadi and Aegir perform the music and I can tell you that Skadi is a female. You should hear her voice, I don't think any of you would say it is a female who sings. Really evil and brutal and the music also follows that line. Pretty straightforward, fast black metal with simple song structures. It is OK to listen to but it doesn't really make a big impression. **6**

NOCTES: Vexilla Regis Prodeunt Inferni CD'99 (No Fashion)

Noctes used to play death metal a few years ago under a different name. Their first CD was black/death metal while the latest one is

definitely a BM release. The songs are really fast with a good, raw, icy guitar sound. The vocals is rather harsh, screamy one. Their death metal roots are present in some of the solos and in the more melodic parts. The music is typical BM but what puts Noctes higher is that they manage to write some catchy themes that keep you concentrating on the music. A good production. **8,5**

NOCTURNUS: Ethereal Tomb CD'99 (Season of Mist)

Nocturnus is back from the ashes. This band was one of the most innovative death metal bands in the early '90s. After years of silenced they released a new full-length. The music remained what it was, really technical death metal. The songs are full of breaks and tempo changes, minor details that can only be recognised after a few listen. They also used some sci-fi elements, sounds in their music. I also have to speak about the virtuoso solos and the technical, varied drumming. The music is mostly slow, mid-paced and somehow just not exactly my taste. I acknowledge their talent but for me it is not that sensational. **8**

NOMAD: The Devilish Whirl CD'99 (Novum Vox Mortis)

Nomad is also raising the flag of death metal and true to the "Polish tradition" they play the more brutal form of it not the melodic one. You have some of these in the songs still of course. The CD started slowly but eventually it got better and better. The faster songs were more to my liking. Nomad also try to make their music interesting and colourful and they manage this with catchy rhythms. The vocals is great, it changes from growl to scream, from epic to blackish, really good. The black metal elements in the fast parts are also there. I think this is a very powerful and technical death metal which gives a good base for Nomad to develop further. **9**

NOTRE DAME: Coming Soon to a Theatre near You MCD'99 (Head Not Found)

We have something special for you from these French. Notre Dame's main interest is Vampirism and all the songs are built around this. But the music is not exactly BM. The first song is the one we can call black metal, fast and spiced with keyboards, themes that are well-known pieces. The other four songs are not that closely connected to BM but the atmosphere is really special. This vampire image, screams, really good keyboard parts bring this closer to a theatre performance or sometimes to a movie soundtrack. This one won't be too acceptable for most of you but open-minded people should check it out! They have their debut CD out now with Osmose I think. **8,5**

OCULTAN: Bellicus Profanus CD'99 (Evil Horde Rec.)

Again a Brazilian horde and again black metal. They say that they are true and they practice what they preach. That is fine with me but the music is quite average and weak. Really nothing new here to notice. I don't think they really feel how it is really should be done.

Just another black metal release in the endless line. Sorry. **5**

POSTHUMOUS: My Eyes They Bleed CD'99 (Evil Horde Rec.)

They call their music evil, necro black metal. Well, I don't think this Brazilian horde presents this necro BM. The sound is not really what I call necro sound and the music as well is mostly mid-tempo mostly fast and carry elements of death metal as well. The songs are not powerful enough, they just come and go. Nothing new under the sun, an average black metal release. **6**

RINGNEVOND: Nattverd CD'2000 (EdgeRunner Intl.)

A new Norwegian hopeful is introducing itself with their debut CD. They play this fast, extreme black metal and I really like the evil, grim vocals that can be heard. They also use the keyboards which has a significant role and adds something to the music. Creating a good atmosphere or even makes the music sound faster. Sometimes they slow down and give space for epic parts which has this medieval touch to it. When the normal vocals come up it usually gives a kind of glorious edge to the music. Ringnevond knows what they want to play and the music on this CD foreshadows a new potential from Norway. **9**

ROTTEN SOUND: Drain CD'99 (Repulse)

These Finnish guys chose the path of death/grind and this is even their second full-length release. This time 15 songs in 30 minutes. But don't expect any mindless grindcore here, they created good songs where brutal death metal is also very much in the front. The sound is very good and this is very important in this style cause otherwise it wouldn't worth too much. Needless to say that the grind parts are not really for me but I still found it good. There are even a few solos! **8**

SANATORIUM: Arrival of the Forgotten Ones CD'99 (Erebos Prod.)

After releasing a couple of demos and EPs Sanatorium put out its first full-length album. The music didn't really change much, they still play a very brutal form of death metal. I think there are more grind elements on this release than on the previous ones. The CD has a really good sound and they really handle the instruments well. The vocals is really sick and brutal. The CD is a bit short but still offers a good dose for fans of grinding death metal. A small step forward from their demo but I think they can go further. **7,5**

SATYRICON: Rebel Extravaganza CD'99 (Moonfog)

We had to wait quite sometime for the 4th full-length album from Satyricon but undoubtedly it was worth it. They took their time but they didn't waste it. This more than one hour long release will show you what modern, innovative black metal is without being commercial. They tried to get away from the BM clichés and use new elements that still make this aggressive black metal but with a difference. The great guitar themes that

sometime sound kind of psychedelic, Voivod-like, the sonic, distorted guitar sound and of course the outstanding drumming of Frost. It is really how he always comes up with these fantastic, varied rhythms and breaks. The music is really intensive sometimes but could turn to really heavy, slower parts in a second. The great vocals of Satyr is of course recognisable immediately. As Fenriz said to me, if you haven't listened to metal for ten years and then you listen to the new Satyricon you will find there everything and should look no further. **10**

**SEVEN SINS: Illusions of Evil
Promo'99**

I guess you won't find out who is playing in this band. Actually this is the new band of Tjodalv (D.Borgir) and they are looking for a deal with this 5-song promo. They describe their music brutal metal. This statement is valid though I am sure that most of you would imagine that black metal is still present. Yes, it has the biggest impact and with the keyboards (played by Mustis - D.B.) it reminds me a bit of D.B. Seven Sins is more melodic which are further strengthened by the solos. They put in a lot of break and twists to make it more complex and original. Their musical capabilities are unquestionable and I have no doubt they will find a good label soon. **9**

**SURGICAL DISSECTION: The Inborn
Malignance
CD'99 (Erebos Prod.)**

The debut CD of this Slovakian band. I don't know why but this brutal death/grind line is very popular in Slovakia. S.Dissection is one of these bands who mix these two styles in the same amount in their music. The songs and the CD is pretty short but I think you don't really need more, enough for a good headbanging. They didn't really come up with any new ideas, a solid album but it is not really my cup of tea. **7**

**THE BLEEDING LIGHT: The Bleeding
Light
CD'99 (Season of Mist)**

Season of Mist doesn't want to limit itself and it signs bands from a wide spectre of the metal scene. Though death and black metal is the main profile, there are bands from other genres. The Bleeding Light is one of them, they mix the really brutal, in-the-face parts with industrial elements. These two things being mixed together end in a very threatening, dark and pessimistic kind of music. Like the last days of humanity being put on a CD. The suffering, the alienation, when the steel cuts into your flesh. The end of days are coming and The Bleeding Light has the musical inspiration for this. It is really disturbing, agonises your mind. **8,5**

**THE SECOND MOON: The Second Moon
MCD'98 (Oskorei)**

The Second Moon I think is quite well-known in the underground in my opinion, they have a good promotion and the music is also good. There is only one guy, Kjetil behind the project. Musically he mixes black metal with synthesiser music but in this case the keyboard

has a bigger significance than black metal. Some of the songs are only written for keyboards. In the keyboard parts Kjetil uses sci-fi and classical elements mixing it with fast black metal. Really good ideas can be found on the MCD and this is something that if you like synthesiser music you would enjoy very much. **9**

**THORNS vs. EMPEROR
CD'99 (Moonfog)**

This idea of putting two bands on the same CD who also do a cover from the other one is a good idea. They also rewrote a few songs and released it in a new version. I am more familiar with Emperor and their rewritten songs are mostly keyboard, sampler oriented. It is kind of OK. Thorns on the other hand is not that known for me, so their rewritten songs were new to me. I cannot really judge how much they changed on them. They also operate with a few samples but has more elements of black metal. They cover a quite old Emperor song - Cosmic Keys ... and this one has got the most samples, hardly recognisable. The idea is welcomed but the music is not always to my liking. **8**

**VANAHEIM: Helter og Kongers Fall
CD'99 (Self - Released)**

This is a very nice album from Norway, it gives you 40 min. of glorious, epic metal. The songs carry this feeling of glory and pride, this heroic atmosphere. There are two vocalists in the band, a normal voice and a deeper one. They are changing throughout and sometimes you have the two vocals going on simultaneously, really good. The music is slower, mid-paced and in every moment carry this special feeling. They created very good synth and acoustic guitar themes, as well. It is good that they follow their own path, I think they have a good potential. Write to the EdgeRunner Intl. Address! **9**

**VARATHRON: The Lament of Gods
MCD'99 (Pagan Rec.)**

The Greek gods have returned in the shape and form of a 5-song MCD which also includes a MFate cover. You can recognise the guitar sound and the vocals immediately. In my opinion they tended towards a more atmospheric stuff leaving the death metal elements behind a little. They even used a piano in a song or two which is really good. Really catchy riffs and good songs. My favourite is The World Through Ancient Eyes which is a really amazing piece, containing everything of that is Varathron today. One or two more songs like that on their new full-length and they can claim their old position back, they have taken the first step. **9**

**WILLOW WISP: Delusion of Grandeur (A
Gathering of Heretics)
CD'99 (Fullmoon)**

The American scene hasn't really made a big impression on me yet, only a few bands were able to raise my interest. One of these few exceptions is Willow Wisp. This is their second CD and the music is really diverse. They mix different styles - black, gothic, dark, ambient - but it is very entertaining, special and something new. They even have these kind of balladistic songs, really surprising but I really like them. The vocals is also really diverse, so many different voices. Really not

an average album and you have to be open to different styles to appreciate this. They deserve your support. **9**

**WINDIR: Arntor
CD'99 (Head Not Found)**

Windir really impressed me with their second release and I tell you in a moment why. Valfar is the main composer who works with session musicians and the music is really great. They mix black metal with folk elements. Sometimes it is really fast and aggressive with screamy vocals, sometimes it is quite melodic and melancholic with a great atmosphere and with exceptionally good clean vocals and choruses. The best part is definitely the guitar melodies. I really don't know how he does this but some of them are simply amazing and very catchy. You just can't resist listening to these great themes again and again. Though sometimes the songs are a bit long this is highly recommended to all of you. **10**

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PUBLICATIONS

ANCIENT CEREMONIES #3

This is a very professional magazine from Portugal, coming out on 80 A/4 pages. The magazine has a b/w cover but the whole thing is very professionally printed with great, quality photos! The interviews are really entertaining as they were all done personally, thanks to the different contributors from Europe. Ancient Ceremonies deals with black & death metal bands mainly with a few exceptions like Manowar and Sentenced. There are a few sections to make it more colourful like Live Reports, Video Zone, the Truth Behind. The inties in this issue were done with: Witchery, Nile, Peccatum, Babylon Whores, Ataraxia, Krabathor, Grief of Emerald and some more. Their new issue is out now and this time it comes out with a CD, too. Written in English. **9,5**

ECLIPSE #4

This underground Czech magazine concentrates on black metal exclusively. The cover is a great photo of Horna. There are frames around some pages and also a few background pictures. Unfortunately the photos inside do not match the quality of the cover. Probably it was not printed in a very good place. The interviews are quite interesting and the editors try to make it better with good questions. You can read about Horna, Draconis, Baltak, Dornen Reich, Lathebra, Thron, Thor's Hammer, Valdesgard, Vintersemester etc. I think this is a good reading for black metal fanatics and a bit better printing would make the layout even better. Written in English. 5 USD I guess. **8**

ETERNAL MOURNING #5

This Austrian 'zine is written in German so I don't understand a word of it. I can judge though that the interviews got longer and probably better as well than in the previous issues. The layout though is not that good as the whole 92 pages are xeroxed and the typing and the pages are really all over the place. A bit hectic the layout and I don't think it really is a good thing, in fact a bit annoying. Bands in this issue are: Hecate Enthroned, Witchery, Dreams of Sanity, Seraph, Vilkaes, Ishtar, Vobiseum, Seeds of Sorrow etc. It also comes with a 13-track CD featuring Austrian hopefuls. Unfortunately I was not sent a copy of this! **6**

FREEZING FLAMES #4

This Hungarian underground fanzine has a good reputation and they proved this again with their latest issue. It comes with a full-colour cover and got a professional print on glossy paper. Each page has a background photo as well though sometimes you can't really see what is in the background. The interviews are very well written with lots of interesting and imaginative questions so it is enjoyable to read. You got to know closer Ablaze My Sorrow, Trail of Tears, HIM, Opera IX, Azure, Oxiplegatz, Diabolical

Masquerade, Frostmoon, Bal - Sagoth etc. I have a slight problem with the reviews though. I don't think they are too critical with materials (neither do I) because 90% of the reviewed stuff got between 8 and 10 points! You can also read a few articles about the Maya Calendar and have a Gallery of Serial Killers. Really good work. Written in English on 56 A/4 pages. Available for 6 USD. **9**

LAMENTATION #11

Lamentation is back with a new issue. The layout is OK, glossy cover and the pages are also printed though not on glossy paper. You can also find background pictures which are sort of good but not the best quality. There are lots of interviews in it but they are pretty short and mostly they have the standard questions that are not that imaginative. The reviews are pretty simple, only a sentence or two. The reviews of the publications are even more interesting, you have the name of the publication, the style it covers, a point and the address - and that is it! Now decide what you want to buy! This is a bit annoying that that is all you can read about your work! Written in English on 40 pages, interviews with: Anata, Aurora Borealis, Demimonde, Garden of Shadows, Third Moon, Vanaheim, Great Kat etc. Costs 4 USD. **6**

LEATHER n' SPIKES #3

All the way from Canada comes this fanzine which is edited by a woman, namely Cath. She is a great supporter of the true old bands. She always finds out something special, in this issue you can read a complete 15-page story of The True Mayhem, really interesting with lots of information and special photos. There are some other interviews with Destruktor, Absu, Bethzaida, Lust, Impaled Nazarene, Götterdämmerung, Monolith. The 40 pages are xeroxed and a bit hectic sometimes. A real underground publication that has the spirit. **7**

LEDO TAKAS #6

This issue is a bit old but holds very interesting interviews that are well-written. Tadas interviewed such acts as Satyricon, Primordial, Bewitched, Frostmoon, Septic Flesh, Forlorn and Anubi. They are all very entertaining to read. There are also a few articles about Occultism, Wiccan History, Faeries etc. A great number of reviews of underground material. The new issue is out now so I think you should search for that one, the quality is assured for you. **8,5**

MEATHOOKED #2

Finland has really grown strongly in the field of black metal music and now there is a publication that can match the quality of the bands. The printing of Meathooked is not anything special, no background photos or glossy paper. The letter types and their growth vary throughout the 'zine. The interviews though are really good and they are special and sometimes funny too thanks to a good sense of humour from the editorial stuff. The topics that come up are also not that usual. The chosen bands were: ... And Oceans, Betzhaida, Gorewinter, Musta Surma, Thyrane, Woods of Belial, In the Woods ..., Jotunheim, Heresiarrh, Gandalf, Red Harvest etc. A great number of reviews can also be found on these pages which are critical enough. Though sometimes it is a bit hectic

the good interviews make up for it. **9**

STYGIAN SHADOWS #4

Another Hungarian publication in its last form as a printed magazine. This issue is very good. It has a very professional layout and I really like the frames around the pages and it is also printed on glossy paper. The interviews are long and in-depth with Satyricon, Sear Bliss, Graveland, Behemoth, Night Conquers Day, Prophecy Prod. and many more. The reviews are fair as always. This is still available. The new issue though will be available as a webzine. There are interviews with Mortuus, Nebular Moon, Empyrium, Sentenced, Limbionic Art, Profanity, Depression, Dark Funeral and lots of reviews, news and MP3 files. **9**

TANTRUMIZED #1

The debut issue of this Norwegian 'zine and surprisingly the bands are coming more from the death scene rather than black metal. 44 pages, all pages have a corner frame but no background pictures. The photos are OK but I think there are too few of them in the 'zine. The interviews are a bit short to my taste and not that in-depth. There are a few exceptions like Enslaved, Thyrfing, Pessimist. Further bands interviewed are: Noctes, Incantation, Necrophobic, Enochian Crescent, A Canorous Quintet, Ebony Tears etc. The reviews are also good. The new issue must be out now! **8**

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