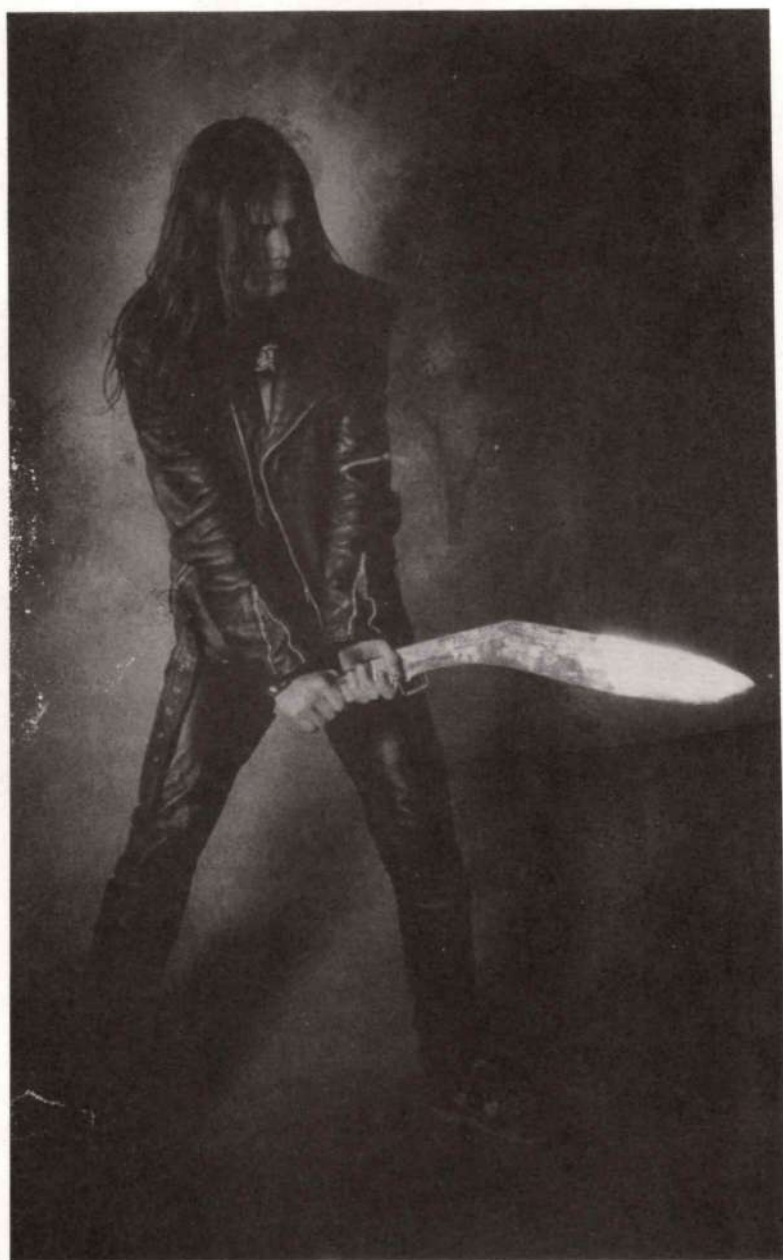


SLAYER



METALLIC DEVASTATION



Euonymous



PREPARE YOURSELF, IT IS LATER THAN YOU THINK!

IT IS 25 O'CLOCK AND THEN SOME!

There has been quite a while since SLAYER 10, even according to SLAYER time. I guess I can blame it on a lot of things, maybe I could blame it on all the time I spend on the record label, or the six month trip to AUSTRALIA?? Oh well, I don't know. It doesn't matter. I seen a lot of changes in the 'zine world in the last few years, at this moment I'm not even sure if there is room for SLAYER anymore! (?) But I really don't care about that either, I will not stop doing this. There has been so many 'zines popping out all over and you are always impressed by the quality. More often than not those 'zines are all glossy and with color cover etc. I dunno, I think it is nice with the old 'zines. It is important with SLAYER to keep the 'ancient' touch. Even if SLAYER is getting computerized and the printing is of high quality there is still the ol' cut and paste thing. It shouldn't be all flashy, there shall be errors. I think a 'zine get more soul that way but I might say that because that is how we started. Without bragging I think that SLAYER is the oldest still circulating Metal 'zine, our first issue was out in the first months of '85 but the whole idea was spawn during the summer of '84..... This is my 'zine. It might sound stupid but I really do this to satisfy myself, SLAYER is 100% created to satisfy my own needs. This is my world, I do as I want. It might be hard for the average person to understand how much work is put behind this issue. Creating all the art, the lay out and all the other stuff. The only person to understand would be a comrade 'zine editor I think. As any serious 'zine editor would know this is also art. A dedicated 'zine editor should be taken as serious as a dedicated musicians. It is all a matter of putting your heart to it and there is no way you can do that without serious dedication. Enough of that, SLAYER will never go away, there is already plans for SLAYER 12 and no matter what there will be a lengthy Trey Azagthoth interview in it. Finally, a few words concerning my album reviews which is rather harsh, short and straight to the point. I felt there was a certain need to review some older stuff as well. And by the way, best bands in Norway is still SATYRICON, ULVER and EMPEROR. In the meantime stay fuckin' Metal and avoid the stupidity of idiotic Metal/Goth. WORLD WITHOUT END, END WITHOUT WORLD.

HAIL SATAN!

Metalion
Metalion 666

SLAYER MAGAZINE, P.O.Box 447, 1701 SARPSBORG, NORWAY

Greetings to all my Australian friends, especially

Joe + Andrea, Kriss Hades, Rok, Slasher, Michelle Cooper, Jenny Chadwick, Morte, Mr. Daniel Janeka of MODERN INVASION + staff, Marty ANATOMY + friends, Hellcunt, Jonny Death, Jamie 'Astennu' and whoever else who gave a fuck, 1000 beers in Melbourne!

ARNE BABB WOULD LIKE TO DEDICATE ALL HIS GLORIOUS APPERANCES TO NIFELHEIM!

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KINEN 8.94

HEAD NOT FOUND



The Crystal Palace

FORLORN
The Crystal Palace

CUTTING EDGE METAL



CARPE TENEBRUM
Majestic Nothingness



CYBELE
Brightly Blackhearted



Soknardalr

WINDIR
Soknardalr



Troll

TROLL
Drep De Kristne



SLAYER

ESTABLISHED BY METALION
ANNO 1985 (©)

Metalion - 'Tyrant Of Hell'
Editor/writer/interviewer/
lay outter/art worker/
desekrater + whatever.....

Arne Babb -
Kreator Of Kaoz -
Establisher of no order

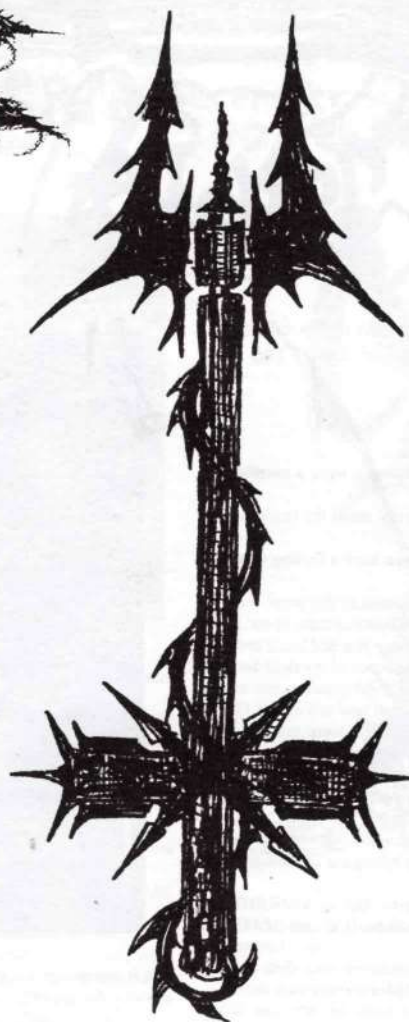
Ali Gator - Beer drinker &
Hellraizer - All right!!

Roy of IMHOTEP 'ZINE -
Komputerized typesetter + organizer

ALSO IN THIS ISSUE WE GOT
THE MOST USEFUL HELP OF:
Bård Faust, Håkon Grav, Frk. Hel,
Rok, Patrick Knittel, Bad Mongo,
Michael Moynihan, Martin
Wickler, J.V. Valkenburg, Chad
Hensley, Tena, Son Of Satan.....

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SLAYER MAGAZINE
P.O.Box 447
1701 SARPSBORG
NORWAY



WE APPRICIATE THE
EXISTENCE OF THE
FOLLOWING FOR MAKING
OUR EARTHLY EXISTENSE
SOMEWHAT ENJOYABLE.....
Frk. Hel, Samoth, Bård Faust,
Garm, Tom Paradigma, Sanrabb,
Shadow, Mary Ciullo,
NIFELHEIM, Nagash, Tore
Bratseth, J.V. Valkenburg, Joe +
Andrea, Carl Michael Eide,
Silenzos, Chris Hastings, Jontho,
Lino Reca, Frost, Satyr, Balth,
CYBELE, Martin Kvam, Snowy
Shaw, V.O.W. + staff, Rayshele
Teige, Tena, Morgan + local
friends (the few, the proud)
(I know who you are!!)

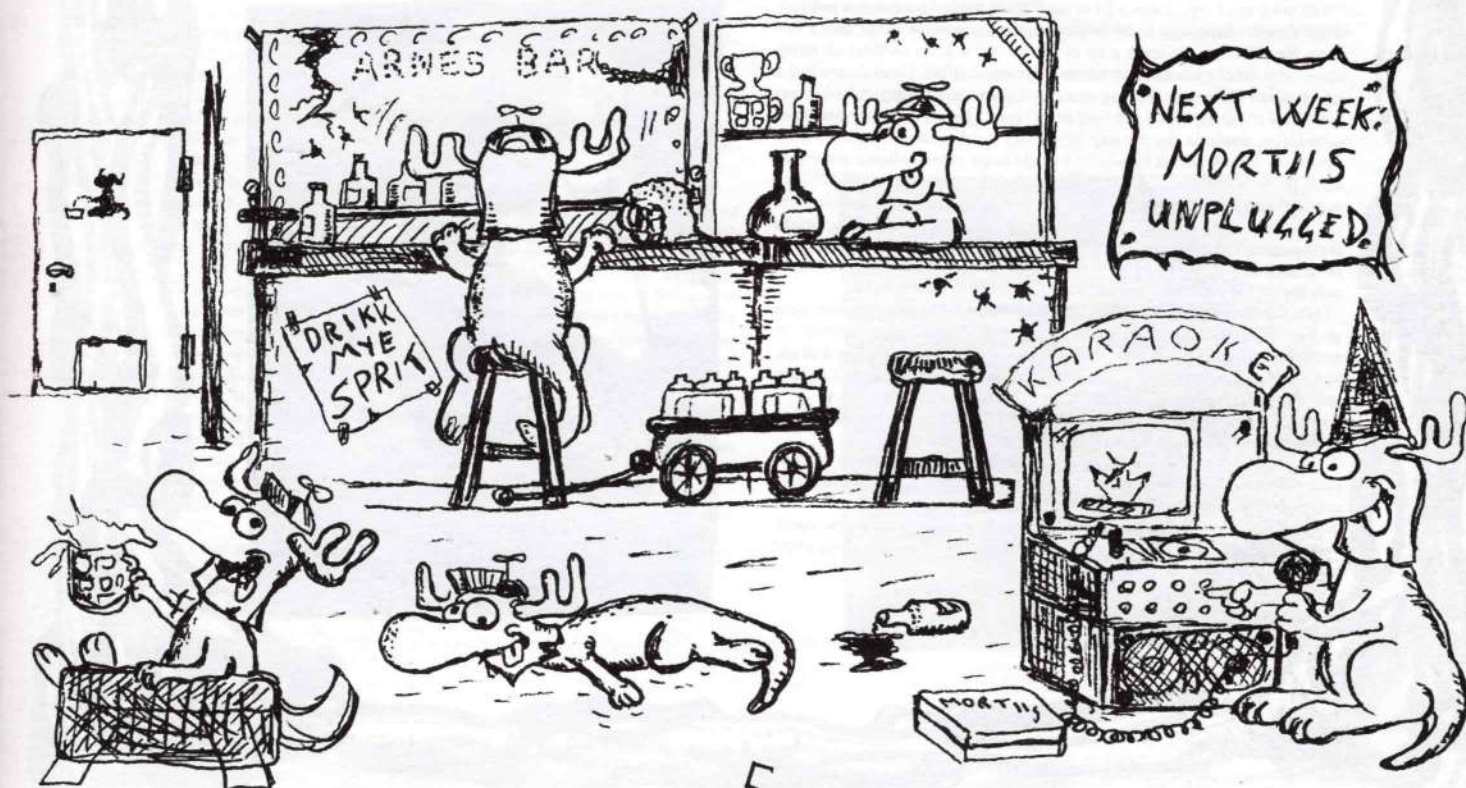
ALSO A FUCKIN' LOUD CHEERZZ
TO ALL FEATURED BANDS AND
LABELS WHO STILL HAVE FAITH
IN US AND SUPPORT US. WE WILL
NEVER SURRENDER!
METAL FOREVER!!!!!!

SLAYER MAGAZINE IS ALWAYS
INSPIRED BY SADISTIK EXEKUTION,
MAYHEM, MORBID, BATHORY,
SLAYER (The movie), MAN BITES DOG,
EVIL DEAD I + II, HELLRAIZER
I + II and ARNE BABB -
Whatever you might be!

FOR THE SAKE OF HEAVY METAL
WE ARE THE DEFENDERS OF THE FAITH

*To follow the truth wherever it leads,
regardless of personal consequences."*

BOLT YOUR HANDS TO YOUR FEET AND BEWARE



MORBID

Well, I guess there is no need for an introduction to this cult band. This is however not an ancient interview with Dead. This is a current interview with Dr. Schitz.

THE CULT IS ETERNAL!

Hello! Please introduce yourself and tell us when you were a member of MORBID...

"I played bass as Dr. Schitz in MORBID from pretty much the beginning 'til the end."

Tell us about the early days of MORBID, did you have a feeling that you were creating something special?

"Special' is a vague word. Of course, we were special in the sense that we knew we were different. But it wasn't like we were standing there in our shitty rehearsal place, 15-18 years old, with a demo that very few had heard and say: 'Hey, in ten years this demo is gonna be on a whole bunch of bootlegs because that's how cool this is'. But then again, the whole underground scene in this genre was rather different back then, and it sure sucked here in Sweden. (There was, of course, some notable exceptions. MERCILESS were pretty fuckin' early too, and they were, in my opinion, now of the best live-bands and certainly the most underrated group ever to come out of Sweden)."

Tell us about the first time you met Dead, did you know him in the pre-MORBID days?

"Yeah, I knew him before MORBID. After bumping into each other at concerts, we started hanging out, and he ended up asking me to try out for the band."

Also, maybe not so many people know anymore, but in MORBID you could also find some current ENTOMBED members (LG and UFFE). Do you speak with them anymore?

Since I live in New Orleans these days I don't really run into them, but we weren't close friends before I moved... However, I have no beef with them."

When you did the "December Moon" demo back in '87, you didn't promote it too much, did you? How come?

"Things were different back then. Record companies weren't particularly interested in singing bands like us, for a number of reasons. We were rather naive too when it came to promotion, but on the other hand it wasn't so much about getting somewhere as doing what pleased us. I like that attitude a lot: in doing things I find much more pleasure in enjoying the act itself instead of 'lusting for results'."

But do you think you could have been signed back then?

"I very much doubt it."

Tell us a bit more about your live shows...

"Well, what can I say... I was a lot of fun!!! Shitty fuckin' punk stages and very small crowds. Especially in the beginning, usual just some punks and a few close friends. Often we spent a lot of money (i.e. a lot to us then) on hiring stage lights, smoke machines or whatever we could afford. Dead always had a lot of clever ideas, like drawing amazing T-shirts and finding authentic gas masks from World War I for our crazy crew. The cream (or sometimes porridge) in semlorna (by the way, how many non-Scandinavian people have figured out what semlorna is by now???) I would throw at the audience sometimes made the floor in front of the stage really slippery so people would fall from over, left and right. Napoleon Pukes got a coffin from the Swedish Television that we used. And then the usual stuff like black inverted crosses etc. Dead's great sense of humour would often find great expression on these occasions."

In MORBID you and Dead were interested in Satanism/Occultism. Was it only the two of you? How serious were you about it back then?

"Yeah, it was pretty much just me and Dead. Sufficient to say, we were quite young, and whatever was going on proved to be quite seminal in retrospect. So if you judge the early part of a process by its later fruition, you could definitely say that we were serious. Perhaps there is a bizarre analogy in the prophecy in my and Dead's band names."

Tell us briefly what happened to MORBID after Dead left... Also some comments on "The Last Supper" demo?

"Even though the demo turned out so so, I think there was some genuine potential that could have developed into something interesting - though very different from the original MORBID. In hindsight I can see that it would probably have been better to start it up as a new band, with a new name. Perhaps the weariness that directly contributed to the eventual split-up could have been avoided by doing this."



Did it annoy you that Dead moved to Norway to join MAYHEM? Did you contact him here?

"No, I can't remember anything like that. I think we all felt that things were going very slow for the band, and Dead, who was more ambitious I guess, simply moved on to MAYHEM. I think they were more cohesive in their approach as a band that MORBID was, which probably was appealing to Dead. I stayed in touch with him, and I think Gehenna did too."

So, do you listen to the MORBID stuff these days? What emotions does it create?

"Sure. Prefer to do it alone though. Naturally it brings up a lot of nostalgic memories, and like most people, I do miss the good ol' times."



MORBID December 2nd + ANIMAL SEX MOON 1st DEMO



The million dollars question, can you tell us if there exist any unreleased material with Dead on vocals?

"Yes, there's a stash of uncirculated material. Apart from some rehearsals that are floating around, there are some great live recordings with unreleased songs. Some of the songs in these recordings weren't used on the demo for obvious reasons. Such as, unintentionally, sound exactly like a KREATOR riff, and others... Well, I have no idea, they should have been used! We did a lot of restructuring of the songs. So live versions of for instance "From The Dark" can be quite different. Altogether I'm quite positive that the material will please anyone who is interested in MORBID."

Do you find it weird that there is still a huge interest in MORBID? Also with all those bootlegs floating around...

"Actually, it's fuckin' weird since we had a really tiny following back then. Personally I'm pretty clueless.. I can't imagine that the interest would be a fraction of what it is, if it wasn't for the MAYHEM business and the suicide."

So you are currently putting together a final MORBID CD, tell us what we can find on it...

"I think it's time to present all the material of interest there is. And as I said previously there are some great live recordings that are absolutely unique. Of course, it's all going to be the old stuff with Dead. Unlike those records with Dead on the cover containing a live recording with the second singer."

There also exist some funny photos with you and Dead posing with members of BATHORY and VENOM, what about those events?

"The pictures of Dead and BATHORY was in connection with a record signing they were having. They actually ended up getting along pretty fine. Dead and I was invited the day after to ELECTRA, where Boss worked. He wasn't there, apparently a bullshit trip, but we left a bag with the demo and a crucified mouse on a cross in the fancy reception. When we later called to check out what he thought about the tape, he freaked out and told us that we were the sickest people he'd ever met. We laughed so hard that we almost cried. That's the closest we ever came to a record deal I guess..."

I met VENOM in London, where I happened to stay at the same hotel as Cronos and Abbadon when they were mixing "Calm Before The Storm". Ended up boozing and smoking shit in their hotel room on the same day as my birthday. Needless to say, that's the best birthday I ever had. They were incredible."

Onwards to a more serious subject... We all knew what happened to Dead in April '91. Do you have any thoughts on that which you would share with us?

"I know several people who have committed suicide, the unique thing with Dead's departure is that some people in Sweden (I've never been in Norway, so I have nothing to say about whatever been going on there) have taken the opportunity to boost their own pitiful ego-trips. It goes without saying, but some people just don't get it. So I would like to use the opportunity to say that anyone out there who is bragging about having been Dead's friend is extremely unlikely to really have been so. What kind of asshole would use a friend's decision to step off the boat to make themselves look cooler? I think it is disgraceful. I miss him, and it is with a sense of profound grief you realize that something irreplaceable has disappeared from the face of the earth. He had an absolutely unique talent with an immense potential."

There was also talk about MORBID reforming in '91, how serious was that?

"We had started to rehearse for a 7", so it was pretty serious. Dead had been admitted to an art school and was definitely planning to move back to Sweden."

After MORBID, what other bands did you play in?

"SKULL and some other shit..."



Would you say you drifted away from Metal? Where is your musical interest now?

"I wouldn't say I drifted away, it was more like everybody else drifted on. I guess you could say that I got stuck in the 80's shit - more likely to find me listening to TERRA FIRMA (quite possible the best contemporary Swedish band in my opinion, fuckin' rules live too) than something like DARK FUNERAL (nothing personal, just an example). However, I have picked up some other musical inclinations. There days I listen to a lot of really fucked up music. Especially Christians singing and playing out of key, with delusional lyrics. Preferably deranged or on drugs."

What else do you to these days? (I guess the listening to the above mentioned music must take quite some time... HeHe...)

"I'm currently studying psychology in New Orleans. And spend most of my time with decent cooking, booze, mumbo jumbo and good books. Or 'spänka & trolle' as I used to say back home."

How will you remember Dead?

"To me, the most memorable aspect of Dead was his unique sense of humour."

If any of you are interested in the one and only 100% official MORBID CD mentioned in here, please send an IRC to:
HEAD NOT FOUND, P.O. Box 447, 1701 SARPSBORG, NORWAY



BARD FAUST



We couldn't do another issue of SLAYER without featuring our favourite slaughter of homosexuals, could we?? HAIL!!

Has also this day been of those typical days in prison?

"Well, nothing spectacular happened really. I just returned from school and that's just about it. The routines become so inculcated so in the end you can't see the forest for just trees. Nah, it was just another day inside here."

When you were first arrested there was millions of interviews with you in all underground publications you could think of, but now it is rather silent. Have you chosen that?

"It is basically my own choice really. I reached a point where I absolutely couldn't stand the infinite hordes of Black Metal kids writing me asking me stupid questions. It's probably two years since I consequently stopped doing interviews. Although no rules without exceptions. Besides, a lot of those letters made the prison officials react very negative and at times they hassled me for it. So I decided not to give them any reason to hassle me so that is one of the reasons for stopping this massive writing as well."

But do you still receive a lot of letters?

"Yes I do. But these days I receive mostly interesting quality letters (as I call it). That means from people I know good. Either from previous to my arrest or people that I have established steady contact with after my arrest. I still receive some mail from overwhelmingly evil spawn of Satan but I rarely answer them. I mean, I have no personal interest in writing every little spoiled brat in the world. Got better things to do, even in prison."

It must be frustrating to be in a no go situation like you are, do you feel that you have adapted to the prison life style in a good manner?

"Oh well, I have been here so long now so I have more or less adapted myself in the situation really. In the beginning I had problems with adaptation. I was often in arguments with guards and such, but I soon realized that it was like banging my head against the wall. Nothing good come out of it. You don't need to conform to prison rules, but just let them think you do. As I said don't give them any reason to hassle you, that will just get back to you in the long run. Inside here you are not worth shit if the employees decide they wanna fuck you hard time they will do it."

'97 was also the year you were allowed to leave the prison for the first time, how was that working out?

"I have divided feelings for it really. I mean, it was great as hell when I left the prison for 12 hours in August. I met some friends and walked the streets of Oslo. The feeling was awesome. But no 'outsider' would actually understand how much work it is to get everything sorted out concerning those leaves. It is no secret that ULLERSMO LANDSFENGSEL don't like inmates going out on leaves. It increases the possibility of someone taking something in with them. And sometimes I have the impression that they do whatever they can to prevent you from going out. Actually I don't expect it to be any more trouble than it already has been, so I really don't care."

There must have been a few things you have been aching to do, what?

"Yeah, of course. But just the normal regular things you know. Like walking on the street buying a coke if you are thirsty, buy some new clothes if you need and buy whatever food you want. All the things people on the outside take for granted."

Was there anything different since you last was in free life?

"Not much was different from what I remembered really. I just didn't take in consideration was that there was developed a totally new set of paper money. (We are just allowed to have coins in here) so I mispayed about the ten or so first times I used them. I don't want to think about how often I gave too much and never received anything back. Oh well, the disadvantages of being imprisoned for long periods of time."

Was it depressing to go behind bars again after spending a few hours as a free man?

"Well, also here I have dived feelings. On one side it was good coming back here because it is really exhausting being outside when being used to live a life where the daily routines are so deeply rooted in and where you sit on a cell for about 12 hours a day. I mean, when being outside just one or two days I lost about one kilo of weight. But of course it is kinda depressing to see what you miss when being in prison, what your friends are doing and all that stuff. That can really get into your head. But well, I try not to think so much of it. My time will come."

What else have you been doing?

"Oh not much really. I still attend to school and I just finished two preparatory courses for the university. I have now started to read history of religion (university course) and I will do 3 exams at the end of '98. That's about it really."

What about doing some musical stuff? Is it a change for that now?

"I used to play a little in here, but it is very difficult really because you need a full band to be able to use the musical equipment. So you won't be able to rehearse on your own if that is what you want. And besides the poor quality of the equipment doesn't give any inspiration either. There are plans for musical stuff outside these walls as well but nothing is certain as I speak so I won't comment more on that really...."

It is 1998 now (666 + 666 + 666), do you think we are going towards the end of humanity?

"Yes of course, that's something I take for granted. I'm a 100% dedicated pessimist and I'm convinced that everything that can go wrong will go wrong. I'm sure there is someone/something planning something for our change of millennium. Humanity will in one way or another end. Be it a global nuclear war, be it causes like global heating or dilution of the ozone layer, be it lack of rain forests (and from there lack of oxygen) or be it outside forces....I am convinced something will happen. It is my typical bad luck to be stuck in prison while we are at the most critical turning point in our change of relative time, but then again, what's new under the sun?"

What about the music scene? Are you able to follow that or doesn't that really interest you anymore?

"As for the Black Metal scene, it is not really interesting anymore. When I receive underground fanzines I get aware of how many bands there is since I was out in '93. If I wanted to follow it I wouldn't have a chance anyway. I mean, there must be over a hundred underground labels releasing albums of every immature, pre-ready band around. I'm amazed about the absence of every little sign of a critical attitude from record labels. (Especially those who earlier hated Black Metal and all it stood for), record buyers and fanzines today. I wouldn't even bother to buy 1% of the albums released today. Sure there are still good bands, but the majority can go find themselves other leisure activities really."

It should be interesting to hear more of your reflections....

"Oh yes, I make reflections all the time. Mostly when being awake but also some while being in deep sleep. Well, in my eyes things were unavoidable and the happenings were imminent. In post time, things look so clear, visible and convincing. What were we before? Blind? Death lurks in every corner of the earth. Where life is, death is one step behind. Perhaps it was destiny or maybe it was indirectly destiny....A psychological destiny. People who believe in destiny have a tendency to choose actions that lead to a result which is nearly or completely identical to their wished destiny. I don't know, I just sit on the sideline observing and interpreting what I see and what I know. Trying to figure out how everything fit into the big picture."

Does it bother you that Black Metal has become so normal and mainstream?

"Not really, it is just a normal development. We saw the signs already in '93. As soon as the arrests were made and when people saw the publicity the happenings made, they thought 'Hey, maybe I can make something out of this too'. I don't blame no one for thinking like that, I might have done it myself if I was out during that time. But since I have been jailed since '93 it is only natural for me to try holding on to the ideology that existed at that time, try to carry on the ideas and attitude from that time. I use to say that I'm a part of the scene who existed up until '93, not the one existing now. If it exists one now, I feel no need to be compared to the kids who are active today, it will serve no purpose."

For the end: Have you ever thought of that an amalgamation of the concept of deja vu and destiny, will exclude destiny as a factual conception. The concept of deja vu will take for granted a pre-determination, but will in turn exclude destiny. Just a suggestive thought for the day.



FAUST
+
SAMOTH
OUTSIDE
PRISON
WALLS
ANNO
1997
✠

SLAUGHTER KINGS

I guess there is nothing original by doing an article about serial killers or related topics. Still I don't care about that as it is something I feel very close about. First of all I must say I am more fascinated by those guys who goes and kill for years. You know, people like Dahmer, Zodiac, Bundy, The Green River Murder who keeps on killing and somehow manage to maintain a normal (Well...) lifestyle. People who can not stop killing and keeps going for years and years. Of course it is interesting when some compile maniac storms into the nearest McDonalds and starts blasting down people 'til he is killed himself or commit suicide. Of course being a serial killer here in Norway is close to impossible. There are really few successful serial slaughters up here in Scandinavia. There has been a few, like Thomas Quick from Sweden and a few others. A reason for this is of course that we live in a so called civilized society. If a murder is done up here it is a very big thing. It is on the covers of every news paper and always a very big issue. Most of those murderers can be described as murder done in anger so this is not really 'true' killers. But because of this it is very hard to be a killer in Norway and to get away with it. I mean, even smaller crimes is a big issue here. I mean, people can't even burn churches before the authority goes amok. HAHA. But as we are heading for the total KAOZ there might be some things happening here as well. Hopefully someone are sharpening their knives stalking their prey....

But we need to move on. If you are slightly interested in serial killers you should know that USA is the place to be. USA is a much bigger and chaotic place than Scandinavia and with a completely different climate when it comes to criminality. So if you are a killer in the USA it is a pretty big chance that you can get away with, and then of course go on with your slaughtering also in the future. It must be an everlasting thrill to actually go out there and end the life of some lowlife scum. It is not strange that some serial killers mention a sexual sensation during the actual kill. There is of course some of those killers who are more interesting than others. I'm personally very impressed by the ZODIAC killer. The best thing with him was that he was never caught. No one but him know what happened to him. He might be killing still but I doubt that. I think he rather is dead or in prison for some other charges. One other funny aspect with him is all the letters he send to the police as well as the press. Always taunting them. That showed it was a true master at work, he was always ahead of everyone. It is almost impossible to say how many he killed but there are figures between 6 and 37. Let's hope it is 37. The first confirmed kill was the murder of Cheri Jo Bates, October 30, '66. After that the local press received more letters stating facts like Cheri is not the first and she will not be the last. Some of his letters was send in codes and one of them said: 'I LIKE KILLING PEOPLE BECAUSE IT IS SO MUCH FUN. IT IS MORE FUN THAN KILLING WILD GAMES IN THE FOREST. BECAUSE MAN IS THE MOST DANGEROUS ANIMAL OF ALL. TO KILL SOMETHING GIVES ME THE MOST THRILLING EXPERIENCE. IT'S EVEN BETTER THAN GETTING YOUR ROCKS OFF WITH A GIRL. THE BEST PART IS THAT WHEN I DIE I WILL BE REBORN IN PARADISE. AND ALL (THAT) I HAVE KILLED WILL BECOME MY SLAVES. I WILL NOT GIVE YOU MY NAME, BECAUSE YOU WILL TRY TO SLOW ME DOWN OR STOP MY COLLECTING OF SLAVES FOR THE AFTERLIFE' Truly the words of a mastermind. Hopefully ZODIAC is in HIS afterlife now with all his slaves.

After a cab driver murder he was actually spotted and close to being caught. After that murder he send a piece of a bloody shirt to a newspaper which belonged to the cabdriver. On July 4th '69 he assaulted a couple parked in a car somewhere. He hold them at gun point and tied them up. The man was stabbed and left for dead but he survived. But the woman was stabbed to death. The man left a description of the Zodiac but that didn't really help. Since ZODIAC never was caught and California is the murder capital of the world it is impossible to say how many he killed. He wrote to the SFPD in '74 apparently hurt that he was fading into obscurity...He promised to kill again but it is impossible to say if it happened. Some sources say that he moved to New York to gain new hunting grounds but we will never know....

There has been some movies based on the ZODIAC. Like the first Dirty Harry movie (with Clint Eastwood) and a newer one called 'The Limbic Region/The Zodiac Killer'. I thought that the last one was pretty fuckin' stupid where they think they know who the killer is and he gets killed in the end (??) Bollocks!!!! There hasn't really been that many interesting movies about serial killers, or at least dealing with them in a good way. We seen a few good ones. Like 'Henry : Portrait Of A Killer' and 'Man Bites Dog'. The latter one might be the best movie of all time!!!! It is from '92. Shot in B/W makes it more disgusting - GRIMM! It is about a serial killer who hires a camera team to follow him during his work. Not only the killings but also more normal situation. (Well, at least a few times...) All types fall victim to him, he kills everything. Teenagers, working people, children and postmen. There are some really funny stuff in here but maybe you must have a special brand of humour to laugh of this? HEHE.....But there are some really disgusting stuff here as well. Like the rape scene, that was bad. Another highlight is when he kills one of his friends at his birthday party. This movie will affect you one way or another. Brilliantly acted with a shoestring budget this is still very realistic."

Also if you want to read one demented book be sure to read "American Psycho" by Bret Easton Ellis. A fiction story which very well could have been true. It is set in N.Y. (Manhattan) sometime during the 80's. Dealing with the wealthy business man Patrick Bateman. Doing his daily work at WALL STREET but expresses his darker side during night time dealing with torture and murder. A great thing with this book is all the details. (Og for våre Norske lesere vil jeg anbefalle at boken leses på original språket da den Norske utgaven er noget sensurert) A GREAT BOOK!

To end this article I'll quote one of the lyrics by Australian band NETHERWORLD.....

'I often sat and wondered, how things would be with no rule. No hammer on your conscience to conform. Maybe it would be uncontrolled bloodshed. Perhaps everything would eventually settle again. Like after a swarm of locusts destroys all there once was. At times there is a magma flowing in my veins. When I think of the status quo, There has to be a better way. I think I found that better way. Just to think and act my way. There comes a time when all must die. Especially the people that are nice and pious. Maybe I'll be the one to put my knife in the hearts of all those nice people one day. Yeah, I wouldn't mind. After all everyone has purpose in life. Maybe I am the death angel. Or maybe I am all things nice. No, I don't think so. There's a lot of fuckers out there that don't deserve to breathe. And in turn someone has to siphon all the blood out of those fools. Well, maybe that someone is me....'

(Thanxxx to ANSWER ME! Michael Newton and Robert Graysmith for learning us a few things....)

Borgoroth

After releasing three brilliantly grim, ugly Black Metal albums ("Pentagram", "Antichrist" and "Under The Sign Of Hell" - all on MALICIOUS) GORGOROTH reach for new heights with the ultimate "Destroyer" album! (Now on NUCLEAR BLAST) So it is really about time that the man behind all evil should talk via SLAYER, Infernus is of course the chosen one we speak with.....

Allright, you formed GORGOROTH, right? When was that?

"Yes, it was in the end of '92 I founded GORGOROTH together with Goat and Hat."

Did you play in any other band(s) before that?

"Yes, me and Goat used to hang together for a couple of years, playing a.o. CELTIC FROST covers. I can't really say I have much more of interest to say about that period of time."

So you are the only original member, right? What happened to the others?

"Yes, I am. The most of the other members left of their own free will. The only one I've kicked out of the band is our former drummer, Grim. Nowadays they do the most different of things. I don't find it right of me to do talking of what, it should be their own work to do. Except that Storm, a former bassist of ours, a great guy actually, is doing a project together with another one who is from the same area that I was born, called STORM. They never released anything but I've heard a tape they recorded two years ago and I must say it was extremely interesting. Well played, original, a.o. they used computer drums etc. A strange kind of Metal, all arranged within the limits of perfection. Labels: Wake up and take the hint." (Band: Wake up and take the hint! ED HNF)

If I am correct your first recording was the "A Sorcery Written in Blood" demo?

"Yes."

Did you do any other demos?

"No, we did a promo which contained two tracks from "Pentagram", it was released in early 1994."

Do you listen to that stuff anymore?

"No, I don't." (I do! ED)

Wasn't the "A Sorcery Written in Blood" demo going to be released on vinyl/flexi by that US label Holocaust?

"I think there was some talking of it, yes. But it was Hat who was doing the contact with this label. I really don't know what happened."

In GORGOROTH people like Samoth (EMPEROR) and Frost (SATYRICON) has played, it must have gained the band some extra attention?

"Yes, it really must have."

But it must have been a bit hard when not all the members can dedicate themselves 100%...

"Yes and no. Of course, there can turn out to be some problems the day we've decided to go on several tours at the same time, etc. But I guess it mostly depends on how you look upon things. Musically wise it would mostly be considered as a plus."

Who are in the band now anyway?

"Infernus - guitar/lyrics/music

Ares - bass

Vrolok - percussion

Pest - Voice of Satan (he left now to concentrate on OBTAINED ENSLAVEMENT)

Tormentor - guitar"

Your first LP "Pentagram" was originally released by French label Embassy, but something went wrong, what?

"EMBASSY?" (OK, I'll take a hint. ED)

So let's talk about Malicious then, how come you choose them?

"I met Gerrit (Malicious) once we were in Germany. He seemed like a cool and professional guy with certain goals for the future."

Everything cool with Malicious?

"Yes, more or less everything has turned out to be satisfying. Ave to you MALICIOUS."

If you look at your albums, are you happy with how you have progressed when you compare them to each other?

"Yes, the progression comes natural and strong. We are developing as musicians/writers etc. There has been some time between the releases. This, together with the fact that we've changed musicians, equipment and opinions on different matters make out style progressing. So, I believe our albums differ in the sense that they keep the listeners lawyers interested. Talking about matters like this I must also say that I fear the day when we release too much material which sound the same, leaving the listener with this feeling of having heard enough... Did I hear some talk about too short albums?"

Yes, you did, it was me! So what is your comments on this? Are the albums too short for being full-lengths?

"My comments must be something like: a) NO COMMENTS b) I don't find them too short myself (and shouldn't that maybe be the strongest argument?) and c) If somebody finds it too annoying, buy some other albums."

You also did a Ltd. 7" ("The Last Tormentor"), is it important for you to do releases like that? What about a live-LP?

"Yes, we like doing things like this. But at the same time it isn't too important. If Malicious wants to print unlimited stuff so let it be. Yes, I think we'll might record a full-length live album during the next tour, we'll see..." (Yeah, maybe it is room for all your tracks on one single CD.... he he! ED)

Will you always follow the same concept when it comes to album covers?

"It depends on how you define the same concept? If you mean that the covers will always be done in black/white and simple (yeah, something like that! ED) I don't know, we'll have to see. If you mean that it should be created in ways I and the other like and find that it to a high enough degree reflects the general message/atmosphere of that record... then yes."

Would you do one of those synth things? (A MORTIIS project thing) I think almost all of it is rubbish, what do you think? (One man and a synth in the forest, fuck that...)

"I don't think so. I'm actually no synthplayer so... I like very much listening to some of the synth acts of the 70's, TANGERINE DREAM for instance! (Yeah, but that is a bit different! ED) Talking of MORTIIS, I agree with what you say, I like him as a person and I like the more visual parts of his work, but the music... hmmmm...no... (Problem is that he has released too much stuff! ED) I must at the same time add that it is not only within this 'one synth and a forest jail or whatever it must be' genre. The scene is fulfilled with these quasi-emotional and would like to be important - half way good enough musicians (and persons), hanging around doing everything to promote themselves."

I heard a rumour about GORGOROTH ages ago saying that you used to drive around in a Pick-Up-Truck with corpse-paint scaring the living daylight out of people. Could this be true?

"No, it could not. I've only driven a Pick-Up once in my life. It was 1 1/2 half years ago I helped my ex-girlfriend with moving some furniture to her new apartment, and I must say NO, we didn't wear any corpse-paint, it can't be true! (Funny story anyway! ED) I also heard that Hat chopped the head of a priest. These rumours came from Poland, it must have been in '93 I think. Plus that in case you don't know it Samoth was killed a few weeks after Euronymous. People in Sweden are according to several statistics not so intelligent as Norwegians, etc." (Must be why I get along well with Swedish people then! ED)



Gorgoroth

Are you still checking out new bands or are you sick of newcomers?

"Both I guess. Yes, I'm sick and tired... When it comes to Metal I mainly listen to the old bands which shouldn't be necessary to mention. New bands... I really don't know. Recently I heard 1/2 a song with TROLL, a Norwegian band. I think I heard a potential there. Except that, I can tell that there are some weird things happening in the Bergen area at the moment but..." (DESEKRATOR!! ED)

What about the bands on Malicious?

I like AURA NOIR and DØDHEIMSGARD. It feels good being on a label with such bands."

THANK YOU! (Og takk for verdens beste trommelyd!)

"Thank you was well! (Og takk til deg også, bra dette med trommelyden. Liker den faktisk selv også, og Metalion: KOM TIL BERGEN PÅ DESEKRATOR RELEASEFESTEN!!! FOR FAEN!!) (JAAA!!!! ED)

Well, as some smart people know Infernus is involved with other notorious projects like BORKNAGAR and DESEKRATOR also, but instead of bothering Infernus with questions about that we did separate interviews with both acts! (Aren't we clever!!)

"Under the sign of hell"

The Sin
of Satan is
the Sign of
Gorgoroth

IN THE NAME OF SATAN

Welcome to Norway, the Black Metal centre of the world. Never has such a small country spawned such a big amount of bands in a somewhat limited genre. Yeah, that's cool..... or is it? The scene is unique and so on, but, there is a but.... Shouldn't there be something more? Shouldn't also Black Metal be extreme? Shouldn't Black Metal include Devil worship? Or at least Satanism? Something went wrong somewhere. In between all bands signing to major labels I think something disappeared. There is not many in Norway who puts Satanism before Black Metal in our scene, but I admit that can be a bit difficult to judge. Everyone has his or her definition of Satanism but at least you can say the extremity is gone. I think many just dress in black because everyone else does it, wearing pentagrams without knowing it's potential danger. What I see is hundreds of people acting rather like sheep instead of wolves. People don't have their own opinion anymore. I know for certain that that people go for the Black Metal look, then decide they should become Satanists. No matter what Satanism is they just want to be like that..... I think it is because Black Metal is so normal in Norway now it has turned out in that way. If you want extreme/insane people I think it is better to look for people in desolated places where there is maybe only one person or so into it. That is STRENGTH. Being your own master instead of following others. Also I think A Satanist is something you are from birth, you can not all of sudden change that. But nothing is really happening in Norway now as in regard to anti Christian action. People say that there will be no more church fires which of course is a sad thing. No matter what, the church burning were great. Even if it didn't really help in the war against Christianity I thought it was a great thing. A hail to those who committed those deeds. But nothing like that happens now, there is not even proper violence. Everything is so nice up here. Fuck that, I want KAOZ. There are bands with titles like "DREP DE KRISTNE" or "TORMENTOR OF CHRISTIAN SOULS" but there is not really anything else than words on paper. Of course that sort of rebellion can be appreciated but wouldn't it be better if there was anything more? Black Metal is mainstream, but I would rather that it was like a wild uncontrolled beast, not like a sheep. (Even tho' we are big supporters of the LAMBI sheep) There is the obvious need for balance of course but I miss violent actions and unsafe times. Just look at Sweden there you can see evidence of what I am talking about. People talking Satanism serious, putting it before the music. Still there is sad to see comrades in prison but we hail them for their insanity. The next generation of Black Metalers have something to prove and they should do it. It is more to it than drinking beer and talking bullshit. If this doesn't fit you then call yourself something else for fucks sake. PRAISE HAIL SATAN. We are all heading for the pits of hell anyway so why not reserve the best seats and create a bit of KAOZ on the way? SATAN is everything we appreciate in life and we would rather be ruling in hell than serving in heaven.

SAY YOU LOVE SATAN 'Son Of Satan'



PHOTO

#4



WOULD
YOU
LIKE
TO
DANCE?



When it comes to Norway and Norwegian bands you (immediately) think of the Black metal Troopers. Well, let me tell you a different story this time, Norway also had a wealthy Death metal past with remarkable acts like CADAVER, BALVAZ and...**OLD FUNERAL**. **OLD FUNERAL** made a remarkable demo in "Abduction of Limbs" in 1990 (an early Grieghallen effort by the way). And sadly enough, a LP which was never released. **TORÉ "ALI GATHOR" BRATSEHT** took some off (we had to drag him out of the pub)! With the promise of an six-pack he corrected out facts, so take a trip with us...

Can you tell us about the early days of OLD FUNERAL? What made you wanting to be in a band like that?

"All right, **OLD FUNERAL** started out in May 1988. We were three guys who since we were little snot nose kids always dreamed about being in a band. It was myself and Olve (alias Abbath, **IMMORTAL** these days) and Padda who too the initiative to form the band. In the beginning we were very lousy musicians, but we rehearsed intensely nearly every day, and eventually we began playing covers of **CELTIC FROST**, **MENTORS** etc. The reason why we wanted to form a band like this is something as cliché as we'd always listened to various forms of metal, and we felt that we had something to offer with our sick minds, both for ourselves and for the scene."

Do you think that your personalities were more extreme back then, if you think of today when everyone can form a band?

"I wouldn't call our personalities extreme, sick and a bit wilder than most perhaps. It depends of course of how you would define the term extreme. But we were looked upon as a bit out of the ordinary back then. Today the whole thing has become somewhat outwatered. The magic of sickness is gone."

What on earth was an OLD FUNERAL anyway?

"All right, some thing were meant to say underground, but I'll give you a hint. An **OLD FUNERAL** is a funeral neither of us could attend to." (??? ED)

As far as I know you did one demo, one 7" EP. Was there ever talk about doing an album back then?

"All right, you got it wrong! (As usual! ED) We did two demos + one EP. We actually did record a full-length album in September'92. But it was never released as the band broke up shortly after and we decided not to release it. (A real shame as recently we got hold of a tape of it and it is very fuckin' brilliant! ED) The first demo contained six tracks and was recorded in Autumn'89, the second in March'90, the EP in December'90."

OLD FUNERAL is the type of band where the members would be more known after the departure of OLD FUNERAL and people became more active in the likes of BURZUM and IMMORTAL..., but what happened to you?

"All right, yeah, a bunch of upcoming rock stars (HE HE) emerged from **OLD FUNERAL**. Abbath and Demonaz from **IMMORTAL**, Jørn from **HADES**, Count Grishnackh were all members. Abbath and Count Grishnackh both played for 1 1/2 years or so. Jørn for about 1 year and Demonaz only a couple of months in the very beginning. What happened to me? I've been around... I played in a couple of project bands not worth mentioning. Besides that I have been a serious record collector of 'important to have' vinyls. Besides that I've been to a lot of gigs, drunk a lot of beer and shown off in various pubs (which I'm very good at)." (Me too! ED)

By the way, on what recordings did Count Grishnackh appear?

"All right, he participated on the EP + a promo track we did in '91 called "Forced to Be Lost" which we only sent out to record companies and closest pen pals."

Come on now, tell us some funny stories about Count Grishnackh now, we need to know...

"All right, it was during a few months in '92 he was a free man after he was charged for church burning and his face was pretty known because of all the headlines in the newspapers. We sat in a bar and some stupid fuck stole my pint and he didn't see who sat next to me. Then the Count stoop up and said: "IF YOU DON'T BUY MY FRIEND TWO NEW PINTS IN LESS THAN 30 SECONDS I WILL KILL YOU!" The fuck then realized who he was and ran to the bar and bought me three new pints. He was nearly pissing his pants (HE HE). Actually I have not been in contact with the Count since '92. I don't think he actually liked me very much in the end before he was arrested as I wasn't evil enough in his eyes. I don't care anyway. Let him do his jailhouse rock in peace."

Have you experienced on a later date that there has been an interest in OLD FUNERAL because of the IMMORTAL/BURZUM connection?

"All right, it drops a letter every now and then in my mail box from people who want early recordings with Abbath, The Count and shit. I have also heard confirmed rumours that our 7" EP which was pressed in 1100 copies on Thrash Records changes hands these days for around \$100 US."

In some past interview with Demonaz & Grishnackh they sometimes mention a Black metal project they both played in, do you know what that was all about?

"All right, if I'm not mistaken (maybe I am?) it is what they called **SATANEL**, but I don't think they even reached as far as to make a proper song."

What happened to Ronny Eide of Mörbid Magazine, by the way? (Is he really working at MacDonalds? Ha HA Ha)

"All right, no, not really. He got a job as a toilet cleaner at Burger King, but he got fired because he stole a roll of toilet paper and a small chips. He has even cut his hair and that's not cool at all. Only long hair is cool (I'm 24 years old)."

Are you following the scene today? What's the difference from back then?

"All right, yeah, I'm hanging on. Especially through record collecting, hanging out with the folks, reading magazines and shit. I like to stay updated but I have to say that there are far too many bands around. Luckily they don't last too long. There is nearly no identity left in a new band these days. I prefer older shit like **CELTIC FROST**, **DESTRUCTION**, **KREATOR**, **SLAYER**, **SODOM**, **SLAUGHTER** (the early thrashers from Canada), **REPULSION**... A couple of bands have understood the thing though, like **IMMORTAL**, **AURA NOIR**, **DARKTHRONE**... Too many people think they can play... My opinion is that we let the kings be kings and let the rest of us be fans and supporters. Sometimes I see this stupid competition between bands... and I just have to laugh. Like me for instance I love to be in a 'famous' band but I know I have not got what it takes so I don't bother. Let those who fight and struggle take the glory, not those who rehearsed twice a week after school and put on corpse paint at photo sessions and think they are someone else, if you follow... I have the guts to say I don't have the guts... they don't."

Is it only me or was it better in the past with communication and so on?

"All right, yeah, I agree that the underground atmosphere is more or less gone. I remember back in '90-91 when my mail box was packed every day. I miss that, even though it took all my time. I think competition is the root of all the gaps between people. Like you can read in the London underground tube: **MIND THE GAP!** All this idiotic slandering is just a result of envying and unprofessional attitude. One day it'll all reflect back on you and then you better have a mirror ready."

Tell us what you do these days, you are involved in some projects like DESEKRATOR & BOMBERS...

"All right, **BOMBERS** started out as a **MOTORHEAD** tribute band and consisted of me, a guy called Pez and Abbath from **IMMORTAL**. Then Abbath became too busy with **IMMORTAL** so I got hold of Grute from Enslaved and he was in. We played after the **MOTORHEAD** gig in Bergen at a place called Garage and the place was packed! FUCK!! That was a great show, even every member of **MOTORHEAD** came to see us. That was truly all right!!! **BOMBERS** will show up every now and then, we have a couple of more gigs in sight! (Some gigs in England as well! ED)

DESEKRATOR will definitely raise a few eyebrows and blow some asses away. This is **TOTAL METAL**. **MANOWAR** said 'OTHER BAND PLAY, **MANOWAR KILLS**', we say 'OTHER BANDS PLAY, WE BRING BACK FROM THE DEAD!' This is metal for demons. It is so ugly, so heavy, so aggressive, so satanic, so fast, so slow, so disgusting, so seducing, it's simply so everything... So everything in every negative word you can imagine. We will sign with Nuclear Blast. The band contains of me, Infernus (**GORGOROTH**), Blot, Grute, Ivar & Roy (**ENSLAVED**) as well as a lot of other guest appearances. I can now announce that hell no longer awaits." (And you would check out the **DESEKRATOR** interview as well! ED)

And in DESEKRATOR you even do an OLD FUNERAL track - right?

"All right! Yeah, it's the first song we made with **OLD FUNERAL** called "Aphis". Abbath made this song in early '89 when he played with **OLD FUNERAL**. This song is so primitive and aggressive that we had to put it down on tape in a proper studio."

Anyway, do you think people still remember OLD FUNERAL?

"All right! Those with respect towards themselves do (HE HE). Those who came into the scene in '92 or earlier do. We sold quite an amount of demos (And some never paid... Ehrrrr... uhhhh... ED) so I guess some people put them on every second eclipse or so."

Do you have any old obscure demo faves who never made it to vinyl?

The two **AMPUTATION** demos are brilliant. I've ask for permission to release them on 7" but I got turned down! SHIT! The first **HELLHAMMER** demos... Oh fuck they are genius! I also liked the **ORDER FROM CHAOS** "Crushed Infamy" demo from '89, **ISENGARD** "Spectres over Gorgoroth" is ripping, **MERCILESS** "Realm of the Dark" (why the fuck didn't they include "Nuclear Attack" on "Awakening"? (They put it on Unbound instead! ED), **EXMORTIS** "Immortality's End" was raw, **IMMOLATION**'s version of "Internal Decadence" on their demo is orgasmic. But the demo of all time must be "Thy Kingdom Come". Most of the mentioned made it on LP but in other versions, but nothing beats the feel of an unpolished, raw and genuine, low budget demo."

All right - rock on!

"You bet!! I'll be around lurking!!!!"

AAAAAALLLLLLRRRRRRRIIIIIIGGGGGGGHHHHHTTTTTT!
BUST COMMAND TILL WAR!!!!!!

If you wants to get hold of the **ALI GATOR** man for further information try the nearest pub, or write to:

TORÉ BRATSEHT
Hellebakkene 36
5215 LYSEKLOSTER
NORWAY

14.

Mercyful Fate

There are a few good reasons for doing a MERCYFUL FATE article. First of all there has been released a tribute from French label LISTENABLE, then ROADRUNNER has re-released the early MERCYFUL stuff with re-mastered sound, bonus tracks, interviews etc. And the new MERCYFUL album "Dead Again" is out now. That is maybe not so interesting, but MERCYFUL also once released one of the best (Satanic) Metal albums of all time. Namely "Don't Break The Oath". But let's start with that tribute. I only have a promo copy of it so please forgive me if I miss out on any important information. (French bastard Laurent did not send me a proper copy...hehe) First of all it is important to point out how difficult it is to cover MERCYFUL FATE than for instance BATHORY. Just imagine those vocals, those incredible guitar harmonies. So in a way we give all the bands credit for trying. It starts out pretty well with LUCIFERION and their most excellent remake of "Black Funeral". I believe current MERCYFUL bassist Sharlee D'Angelo is jamming with the satanic Death boys. They have certainly done a approved version. SACRAMENTUM is next with "Black Masses", they do OK. It gets a bit worse when GARDENIAN do "A Dangerous Meeting". It sounds just like an GARDENIAN track. Well, it is on time with a good track and luckily there is SNOWY SHAW and "Evil". Fuckin' excellent this is. SNOWY has really captured the essence of the track performing it all by himself keeping that eerie touch. ARMAGEDDON with "Desecration Of Souls" is just OK again. (I rather listen to their absolutely brilliant debut album "Crossing The Rubicon" (WAR)) I'd actually had higher hopes for EMPEROR who choose to do "Gypsy" but I must admit I am somehow disappointed. IHSAHN does a great KING DIAMOND, no doubt about that. The guitar work is also impressive. What disturbs me is those keyboard parts they kinda invented themselves. I don't really like that. But still EMPEROR remains as one of the better efforts here. Get ready for disaster as WITHERING SURFACE totally destroys what once was "The Oath". This is pretty low. It seems like they have removed some parts of the song as well, I reckon it got a bit difficult for them. I guess it had to be a Danish alibi on this CD but this is too much. I never heard their album but this sound like an average Death Metal band during a shitty rehearsal. "Doomed By The Living Dead" by MISHANTHROPE is if nothing else bizarre so that is appreciated. "My Demon" with DIMENSION ZERO gives me nothing, just as DARK TRANQUILLITY and "Lady In Black". IMMOLATION however brings an smile to my face with their DEATHDEATHDEATH version of "Satan's Fall". Also "Nuns Have No Fun" by veterans DECEASED is OK, but I must say the best is saved for last. NOTRE DAME and their most remarkable version of "Into The Coven" (and then some). This is also a project of SNOWY SHAW (see interview) and even features Michael Denner. This is some scary shit. They create just the same feeling I got when I first heard MERCYFUL back in '83. But I'm really loss for words when it comes to this release, you really must check it out. EVILHORRORGOTH. It is worth to get the album for this one track only. But if you look at the whole album there was to much average stuff, and I wonder why no one did "Nightmare"???



” Å drepe
noen er
opphissende,
og gir en følelse
av styrke,
av makt.”

OK, let's move on to the re-releases now. It sounds pretty smart to start with a CD called "The Beginning". It features their hard to find first mini LP as well as some stuff made for the radioshow FRIDAY ROCKSHOW. It is of course great stuff which showed that even greater things was in spee. Also in all those CD's you will find interviews with King, extra information, pictures etc. all written by a certain Don F. Kaye. (Do anyone remember him from the days when he was doing the POWERTHRASH radio show?? Hey, thanxxx for the IRON ANGEL tape - ED) Also there is bonus stuff on almost every CD. On "The Beginning" it is "Black Funeral" which is the B) side of the "Black Masses" "12. After that it was time for "Melissa". You have to understand that when this was released back in '83 it had an major impact. They were more or less the only serious (Satanic) Metal band of that time, this was some scary shit of that time. Especially the first track "Evil". King's unique voice blended with their dark, sorrowful Metal was really something out of the ordinary. Other classics on this album is "Curse Of The Pharaohs", "Into The Coven" and the epic "Satan's Fall". By the way, no bonus track on this CD. After that it was time for three album. I'm of course talking about '84's "Don't Break The Oath". I think this is one of the albums I played most in my days (alongside with "The Return..." by BATHORY and "Hell Waits" by SLAYER) It really is something about this album, something evil. There is a presence of something you really can't tell what is. But when you listen to it you get special feeling. It is epic, catchy, hard hitting and evil. It sounds cleaner than earlier recordings but that even adds to the eeriness. And those amazing guitar leads done by Michael Denner and Hank Sherman. Man, we are talking Metallfuckinhistory here. Every track is spellbinding but I'd like to mention "Nightmare" as my fave and also "A Dangerous Meeting", "Desecration Of Souls", "The Oath", "Gypsy", the short 'n beautiful "To One Far Away" and of course "Come To The Sabbath". Bonus track is a demo version of "Death Kiss" which is actually "A Dangerous Meeting" with different lyrics. I think you really should get these CD's. I remember when they were first released on CD there wasn't even lyrics or anything in them, so you should get those new improved versions. As I said MERCYFUL is still active and still releases interesting material but it is those earlier albums who remains as classics to me. At last a few words about KING DIAMOND. When KING closed the MERCYFUL chapter for the first time back in '85 he was pretty quick to launch his solo carrier.

He brought with him Michael Denner and Timi Hansen from the MERCYFUL line up and teamed up with Mikkey Dee and Andy Laroque to record his debut "Fatal Portrait". The albums released under the KING DIAMOND moniker is more Power Metallish always filled with amazing guitar work. During the years there has been a lot of line up changes but guitar god Andy has always remained faithful at King's side and has really become an important aspect of the band. It is a pure pleasure to listen to the mans inhuman leads. My fave KING albums must be "Abigail" followed by "Them". But none of the albums are really bad, but "The Eye" is the least interesting....Other re-released titles includes "Conspiracy" and that live album. All presented in the same vein as those MERCYFUL re-releases. KING has delivered us a few interesting stories through his concepts. KING is signed to MASSACRE RECORDS now and has there released 3 albums ("The Spiders Lullaby", "Graveyard", "Voodoo").

IF YOU SAY HEAVEN, I SAY A CASTLE OF LIES
YOU SAY FORGIVE HIM, I SAY REVENGE
MY SWEET SATAN, YOU ARE THE ONE

SAY AFTER ME: MY SOUL BELONGS TO SATAN

Destroyer 666

DESTROYER 666 delivered a pretty interesting debut album in the shape of *"Violence Is The Prince Of The World"*, although very rough sounding and not really there yet. This was something that could progress into better things. And so it did, the *"Unchain The Wolves"* is a true masterpiece in the brutal thrash tradition. If you like the sound of early DESTRUCTION or RAZOR you are in for a treat! In the early days DESTROYER 666 was the project of mastermind K.K. Warslut (aka Son of Satan) but in later days DESTROYER 666 is a complete band. K.K. Warslut was also a member of barbarian BESTIAL WARLUST so that's a good place as any to start this interview.

So was the only reason for leaving BESTIAL to fully concentrate on DESTROYER 666?

"I left BESTIAL for a lot of reasons, and I think it was for the better of both parties. But hell, we wrote some of the world's most brutal fuckin' noise I must say. I also think in retrospect that in the end I was as bad an influence as I was a good one for BESTIAL WARLUST."

If we look at your debut CD it really had it's highlights, but the overall impression is the somewhat confusing sound. Would you consider to re-record some of the classics from that album to bring them to justice with a proper sound?

"We will re-record one or two songs in the future I think... I know what you mean about the sound, it is all over the fuckin' place. As well as the drums being all fucked up as well. I think *"Burning The Veil Of Falsehood"* is worthy of re-recording some day. The drummer really fucked me around then. I think it does say something about a band like SODOM releasing their first album in today's climate."

But the 2nd album *"Unchain The Wolves"* is a real masterpiece with a full line-up, good production and killer songs. So how much input have the band members had on you, contra being alone?

The line-up for *"Unchain The Wolves"* was fuckin' excellent. The best I've played with yet. Unfortunately the Howitzer left us. As for their influence, well, they each contributed a track for the album and helped in each and every way."

Being born and bred in Australia, how is it for DESTROYER 666 to perform live? Is it only at the bigger places like Sydney, Brisbane or your native Melbourne who has a good turnout?

Yeah! Australia is fuckin' huge and like you say only the capital cities bring descent crowds! (200! Is that descent for Europe? I don't know!) (I'd say that is OK! ED) It takes 12 hours to drive to Sydney and Brisbane is another 16 hours beyond that. We have done it at our own cost. But we have such a fuckin' rage when we're there so it's damn well worth it anyway."

So you can't make any money out of it?

"Not when you are DESTROYER 666 you can't. We're banned in a lot of places anyhow so cash ain't even an issue. In Melbourne we get to take our cash home. Tho' due to our drinking habits we usually don't." (1000 beers in Melbourne! ED)

So did you put the band together to play live?

Originally, the band happened because the Howitzer left Brisbane after GOSPEL OF THE HORNS split. I've known this man a long time since we grew up in the same town in South Australia and had a band back in 1987-88 called DEATHFUCK. Back then we'd get pissed and play our crappy songs and talk shit about Metal and how we would make it big. HA! Not much changed really. Except our songs are better. But we meant it. And a decade later we finally got to play an album together. Unfortunately Howitzer has left the fold now, and we march towards the battle still."

You are a big admirer of BURZUM/Varg Vikernes, would you say that is a big influence of how you write your music as well? Are there any other Varg influence you?

"I'm a big fan of BURZUM's music. But I don't use BURZUM as a source of theme or style. When I was younger I reckon I might have. But youth is very impressionable, isn't it? These days I can admire other bands without trying to incorporate their ideas. As for other influences? No, I don't think so. When the Black Metal explosion began I was old enough to have already formulated my own ideas and concepts."

Well, BURZUM has left the Metal world completely now, could you see this happen to DESTROYER 666 as well?

No! I would not use the DESTROYER 666 title for non Metal music. In regards to BURZUM tho' I think he had one foot in the 'other' world already, so that transition doesn't seem so drastic to me."

I saw one of your flyers stating something like: We are not rehearsing the 80's, we are the 80's... Could you tell us a bit more with what you mean by this? Does this mean that you find progression to be a bad thing and that you find nothing good in the 90's?

No, not at all. Onward to Arktoza, indeed. But I don't have much time for completely obvious rip-off music. And by no means am I insinuation that DESTROYER 666 is 100% original. I got into Heavy Metal in '82. Bullet Eater in '80 and the Howitzer around the same time. So we are the fuckin' 80's, the 80's are where I spent my teen age years, so that's an big influence."



When it comes to Australian extreme music you think of barbarian hordes like BESTIAL WARLUST, SADISTIK EXEKUTION or even ABOMINATOR. I find DESTROYER 666 to be slightly more controlled than those. Would you agree?

Yes, it wasn't necessary for DESTROYER 666 to play extreme War Metal anymore with those bands already doing a good job at it. I find it important to at least find a niche to occupy. If you can't conceive something new then at least find something no one else is doing anymore."

You have this anthem *"Australian & Antichrist"*, what does it mean to be Australian to you? And can we hear that in your music?

The product of the expansion of the greatest empire in the world, the British empire. The sons + daughters of the salt of the earth. The descendants of the strong and the brave who shed their blood conquering and taming a largely hostile environment. Today we stand betrayed. A nation like most others, in a state of dissolution. But hell, the decadence is fun. And Aussies do have some notable qualities other people lack. And I think that is prominent in our music."

Do you think that some people might consider you to be nazi's because of the mentioned track and also because you have been posing with the Australian flag on photos?

"That's ridiculous! How is the southern cross a nazi symbol????? HAHAHA..."

"Quick! Let's ban it, so no one will remember it!" I've watched my fair share of war documentaries and war movies but never in all my days did I see Hitler and the boys standing in front of a blue and white southern cross... HAHAHA! Unless of course it's that rarely seen photo of Hitler standing in front of a southern cross, singing an AC/DC song!" (Yeah, it is easy to see on a photo that he is singing an AC/DC song! HAHAHA! ED)

Anyway, politics and Metal doesn't mix, does it?

"NO! But booze does." (Yeah, you can mix booze with everything! ED)

BEWARE AWARE WAR



Destroyer 666

Both your albums have been released by the notorious MODERN INVASION label in Australia, do you feel limited because you are situated in Australia?

"Being in Australia does of course limit your touring capabilities, but if does mean that you get to play the Melbourne Metallions! One hell of a crowd! Fast and loud, loud and proud." (Again, 1000 beers in Melbourne! ED)

I was wondering about the K.K. thing in your name, has this something to do with your fascination for the JUDAS PRIEST guitarist K.K. Downing?

"It's for the women folk! 'IF YA' WANT SOME RUMPY PUMPY IN THE HAY HAY, YA' GOTTA CALL THE K.K."

Is it important for you to get world-wide recognition or are you happy just pleasing the Australian fuckers?

The world is doomed! We are the new antichrists and we'll destroy."

When all comes to all the material on the "Unchain The Wolves" album is quite varied. Is it important for you to get variation?

Yes, I've been thrashing! my mind since '82, so I've listened to all the Metal styles that have been + gone, and I've liked something from all those styles I think. We wanted to make a Metal album. Not Death Metal, Black Metal etc., etc. Just a Metal band with an evil intent, thus the term Satan's Metal."

You can also hear the keyboard once or twice, shouldn't instruments like that be banned by true Metal soldiers?

"HAHAHAHA! Not at all!!! But likewise I don't listen to those keyboard dominated Black Metal (?) bands. Distorted electric guitars must be dominant above ALL things."

Being on the keyboard subject, what do you think of all these COLD MEAT INDUSTRY bands who seem pretty big amongst many Metal people, would you be into doing something like that?

"I like music. I used to be a strictly Metal man, but 14 years of one music category would not be natural considering how much music we listen to. ARCANA are great, ORDO EQUILIBRIO are good too. I imagine it would be soothing to play such music, so maybe I would if I could afford a keyboard and all the other shit you need."

Satanic Metal is my pursuit at this stage."

I heard it was a rumour that there is a link between certain DESTROYER 666 members and the Hard-core Punk scene. Is that right?

"If you mean the right wing scene, yes! (Well, I don't mean anything, I just ask! ED) I know a witch, better burn me too, eh? ANTI CHRIST + POLITICALLY CORRECT??? Get off my fuckin' case. 'Yes, I'm all Anti Christian but... but... but...' If you claim to be Anti-Christ, then you need to follow that. Unlike the witch burning rabble which pose as educated modern thinkers. I would not choose my friends on their political stance but rather the conviction and knowledge they possessed behind that sense."

Would you say that some Hard-core Punk might have influenced you?

"No, I still wash, my hair is the same colour I was born with. I base my opinions on my own thoughts and I don't wear ridiculous fuckin' clothes to look like I'm radical. That's Punk/Hard-core! We call them crusty's here because they stink, don't wash and tend to be communists who hate the government but survive on the welfare, whilst somehow maintaining an expensive drug habit. Probably because they squat in derelict buildings like stray dogs."

Do you have any comments on the scene up here?

"Yes, Scandinavia seems to have many bands. Some are good, some are excellent, some are shit and look like the excellent ones, play like the shit ones and are pretty much good for nothing."

Thankxxx!

"Death Thrashin' Thanx to you Metalion for the time in your esteemed mag. May it live forever. We must remember: (DON'T) BURN THE WITCH!"

METAL FOREVER



PURE CULT...

At the beginning of their career, insiders regarded SODOM as unimportant wasters. Nobody took any notice of their background or their history, where did they come from this Thrash-Act trio from Germany (Ruhrpott)?

Their career and their rise from absolute nobodies to one of the most popular European Thrash-Acts was the interest of our research and Patric Knittel took a closer look at the band and here are his impressions and information.

It was in 1980, when the bassist, singer and texter "Tom Angelripper" (Thomas Such, 19.2.63, Gelsenkirchen) first got in contact with the guitar playing "Aggressor" and his drummer friend Christian Dudeck who is better known as "Chris Witchhunter". "Back then NWOBHM was in and bands like VENOM, TANK and RAVEN

which are still my favourites" Tom remembers. "There weren't many bands like that and it was important for us to play an extreme hard sound. There weren't many bands with that kind of sound back then apart from

VENOM". But soon after the beginning this quite casual music project was reduced to a two man band after Chris left the band. Tom had to take over the drums and they started head-hunting a new bassist, but in the end they were able to convince Chris to get back together with them and Tom was able to play his beloved bass again.

The original members called themselves SODOM. The idea for the name was given by Tom's mother who said whenever she entered her sons room: "Jesus, it looks like Sodom and Gomorra in this room". They released their first demo tape under that name in 1982 which was called "Witching Metal" and the same demo plus four new tracks was released again under the name "Victims Of Death". After that the "Aggressor" had enough and left the trio. Mille from the band KREATOR introduced Pepi Dominic to Tom and Chris who became the new guitarist "Grave violator".

SODOM played their first gig shortly after that at a VENOM-autograph session as a support band for TANKARD. "That was actually the worst concert we've ever played, we were so pissed that we couldn't co-ordinate to play for shit. The boss of the SPV record company Manfred Schütz was in the audience and he thought we were that bad that we definitely had a future and he offered us a deal. The rhetorical ability of their "organising- friend" Sven Classen was the reason in the end that they got the deal signed up. In 1985, SODOM recorded their first mini-LP "In The Sign Of Evil" at the Berlin Music Lab Studios. An inexperienced producer, Horst Müller, and time pressure (only 5 days) weren't beneficial for a good quality production, but this LP was still better than the one after "Obsessed By Cruelty" in 1986. "Obsessed By Cruelty" was recorded with Michael "Destructor" Wulf on guitar, but it was far away from the old sound. "We had two days more for the second album but we had twice as many tracks to record. After the first flop with our producer Horst Müller, the record company sent us back to the studio but this time to Nürnberg where we recorded with Bobby Bachinger although still under time pressure. I have never been happy with that product, even the positioning of the instruments in the studio weren't right," says Tom who is also responsible for the lyrics. The occult themes of their songs belong exclusively to Tom's imagination. "I studied intensively black magic and especially interesting for me was Aleister Crowley, the best magician ever. Contrary to the "cliche"- lyrics of other bands, mine are based on facts. It took me about two weeks for the lyrics to one song, nowadays occult fantasies aren't as influential and important to me anymore, there are better things to write about more profound things. The world is collapsing, that is what one has to write about!"

Extraordinary was the cover of the first LP which was quite extreme. "It was really in fashion to have a 'splatter-cover', lots of blood and lots of skulls, but our cover artist, Rainer, wasn't able to express my ideas for the cover. I wanted a skull which isn't identifiable at the first glance, the blood should have run down somehow and create the contours of a skull." The gigs to that LP were played with the session guitarist Uwe "Assator" Christophers, because Destructor left the band after the recording and joined KREATOR. Searching for a new permanent guitarist again, Tom and Chris were introduced to Frank "Blackfire" Godsdzik from the cover band VIDEA. He joined them straight away. He created and worked influentially on the new SODOM guitar sound which is recognisable on the maxi single "Expurse Of Sodomy" (1987).

1988 started extremely promising, the critics loved the new album "Persecution Mania" and the sales supported their opinion. Tom: "This was our first good album we released, thank Harris Johns who was an excellent producer and who did the right job for us." Not only the better production, but also the new concept were responsible for the success. Anti-war songs like "Nuclear Winter" or "Bombenhagel" (SODOM's most favourite song) changed their image. The first appearance of "Knarrenheinz" on the cover was another hint for their development. "This is the last survivor after a nuclear war who can only exist with a gasmask in his polluted environment. This character is meant to be a warning." Tom point out that SODOM handles the problem war not in a naive kind of way.

Their following live album "A Mortal Way Of Life" proved their new successful concept and opened a new dimension. Never before had such a band, which is above the norm of heavy music, released a live album. A 24-track recording computer enabled them to release an album which is as close to a live gig as possible. Apart from the good mood on the album, they decided to leave the mistakes on it as well. The cover caused a scandal, because it illustrated sodomy quite obviously, it was censored and exchanged by a black cover. This scandal brought SODOM another step further in their career and popularity.

In June 1989, they released the long expected new studio album "Agent Orange". The success was impressive, lots of SODOM fans bought the LP and placed their band at position 36 of the Media Control Selling List. From then on they were paid enough money by the record company to give up their jobs (e.g. Tom was working in the mines). SODOM would be in debt again by their label should the success of the album not continue.

"Ausgebombt" was their next success from "Agent Orange" and was to be listed up in a line of success with their first hit "Bombenhagel". "This song was supposed to clear all the doubts and misunderstandings. We say absolutely clear that we are against war and racism. But this is probably our last political statement, they are used up. We refused once to play at a festival called "Rock gegen Rechts" (an event against extreme right winged people like racists) because such events are for the promoters purse and for nothing else. I cannot support any extremist movement whether they are left or right winged. I am always for a peaceful solution. I mean unemployment or homeless are a big social problem, but in the end it is up to the politicians to find a way out."

The fact that they were the first Thrash Metal band to be in the charts was shadowed by Frank's intention to leave the band. Tom: "Three weeks before our tour start with SEPULTURA, Frank rang me and told me his decision to leave us. I mean we had some problems in the band, I suppose it is hard to be the third one in and to work with two other people who are good friends and a long existing team. KREATOR offered him to go on America tour with them, so he didn't really regret he left. Frank had to decide from one day to the other, but he totally ignored his contract with SPV and he had to pay them money which had nothing to do with us as a band!"

One had to find a substitute for Frank as soon as possible and SODOM decided to go on tour with Uwe Baltrusch from MEKONG DELTA. The fans weren't happy with that solution at all, they expected to see Frank and they were totally disappointed to see a new face. In 1990 Michael Hoffmann, former member of the Thrash Metal band ASSASSIN, joined in. His experience was a great support for SODOM. In autumn they went back to the Berlin Lab Studios to record their new album "Better Off Dead" and again with Harris Johns. This was Tom's favourite part: "I don't usually listen to our old albums but "Better Off Dead" is apart from our latest album my favourite. It is very different and it has a great sound." The amazing sales of the album gave SODOM the safety of a supporting and buying fan community.

The result was to be seen on their German tour in 1991, where they only played bigger concert halls. Their live show was spiked with action and pyrotechnical extras and the audience was able to experience a more grown up SODOM. "Micha is a brilliant guitarist, but he wasn't good for us. He was technically a much faster player than Frank but he didn't have Frank's dynamic. He gave us the impression that we could work on that, but now it seems to me that he wasn't mature enough." Tom is talking about Micha's Brazil trip. "It was not understandable for us that he went to Brazil for 6 weeks - just for fun, and the rest of the band and the band's activities had to suffer! He returned two weeks later and told us how fantastic Brazil is and that we should come with him and record our new album there. There was no way we would have done that. After that he flew back to Brazil and stayed there. One of Chris' mates introduced them to Andreas Brings from Mülheim, an up to then unknown guitarist. They started practising with him which worked out surprisingly well for everybody and they decided to give Andreas a chance, even if Micha should return again. But they remained a trio. In May 1992, they started recording "Tapping The Vein" in Berlin. Harris Johns produced them once more, he became the man over the years. The sound remained the same but the new guitarist brought in an innovative change. "Knarrenheinz" raised from the dead to die on the back cover again, killed by a guy who cuts off his blood lines.

The song "Wachturm" deals with the bands bad experiences with the Zeugen Jehovas (a sect) who were responsible for the end of "Witchhunters" relationship with his girlfriend. He had problems to accept the separation from his girlfriend which led to problems within the band as well. "Chris had problems to follow the band's progress, the drumming to "Tapping The Vein" took him nearly two weeks. One couldn't criticise him because he was very sensitive and he was drinking more than ever after that chic. He was constantly drunk,



we had to drag him out of the tour bus because he was to drunk and phlegmatic all the time. And on a good day he would piss off the whole crew with his smart comments on everything and everybody. The fans complained more and more about the fact that he acted like a rock star, refusing autographs and interviews and so on. Looking back, he was the one who kicked out all the guitarists." Tom actually doesn't want to talk about the split, but he goes on: "My position in the band was a big problem for Chris, being a singer places you automatically in the spotlight, he wasn't able to accept that he wasn't more in the centre of attention. After all he was one of the founders of the band. Psychopath is the right word for him. It escalated when Andy couldn't get on with him anymore and we had to make a decision. The gig at the WDR-festival in Cologne was our last one together. He said he would leave the band as a proud man and that was it."

The band was desperately looking for a new drummer; advertisements in magazines and diverse other things were done, but no success. Problems about money and flats weren't to be solved. Then they met a guy again who they had known for ages, an old friend of Tom's from his times in Gelsenkirchen's cult disco "Mephisto".

The ex-LIVING DEATH drummer "Atomic Steif" (Guido Richter). He was talented, he had the right feeling, an "Agent Orange"-LP in his record collection and he lived just around the corner. He had no problems to learn and play the songs and after the purchase of a new drumkit they were ready to go.

"Get What You Deserve" was their next record. The cover is shocking again and gets them into trouble with censorship once more. Wolf G. Stach was the mixer on that record because their actual producer Harris Johns wasn't available. A new time started for the band, a new member and a new producer changed a lot. Tom says: "Apart from the fact that our timing was right, there wasn't much changing about our music. I mean we decided to do the guitar without doubling and stuff, but that didn't depend on our new guitarist. The record sounds a lot more hardcore. The bass is rougher and is more important for the sound. The guitar is clear and straight, I mean we have only one guitarist why should we sound as if we had five? Our songs are short but show me one piece of paper that says that a song has to be 3 or 4 minutes long. We wanted pure, simple songs and left breaks and massive middle parts out. We recorded 16 songs to fill the time minimum of 40 minutes, but that wasn't a problem at all, we had lots of ideas and material."

Lots of fans appreciate especially the songs with German lyrics. So SODOM followed their fans' desire and put two "German" songs on the album: "Erwache" and "Die Stumme Urse!". Tom: " "Erwache" is the instalment of "Wachstum" and it deals with the Zeugen Jehovas, this sect, who in my opinion haven't got the right to exist, the damage they do to people is unbelievable and one cannot warn enough to stay away from them. I mean I do not want any SODOM fans to go to town and beat those people up! "Die Stumme Urse!" is a pump-up doll for pure sexual satisfaction. The song is about a man who tries to substitute this pump-up doll for prostitutes. He makes bad experiences with the prostitutes like SM practices which he doesn't enjoy and decides to go back to his pump-up doll. A song Andy really likes is "Eat Me" which means something like 'give me a blow job', it is pretty sexist but I like it." Another weird piece on the LP is "In Tribute To Moby Dick", an instrumental song. Tom: " This piece is sampled with original whale sounds and it is a kind of introduction to the following track "Silence is Consent". A song about whale hunting wherein nowadays hunting methods are compared to the once in the past. It is a ruthless killing and slaughtering of whales and nature. I condemn animal testing as well I am probably writing a song about that soon."

Tom loves nature and he owns a hunting license. Hunting is one of his hobbies and he disagrees with people who call hunters murderers, because: "If it is professional done it is nature protection and not ruthless killing. Of course there are villains among hunters, but the thing as such is useful and important. I would never hunt for money or trophies, I just want to be in harmony with nature." Another hobby is the constructing of his 23 year-old Opel Diplomat. "The cars of the 60s and 70s are absolutely fascinating for me. I am a member of the Bochum K.A.D. fanclub (K= Kapitän; A= Admiral; D= Diplomat), what I like most about these fanclubs are the meetings with clubs from other towns and places." The other two SODOM members have no particular hobbies, apart from the fact that Atomic is studying law which is quite time intensive.

Sodom are a hard-liner-band. Nevertheless they took part in the 1993 festival tour with bands like MOTORHEAD, KREATOR and ENTOMBED. "We played already in Eastern Asia, Bulgaria, CSR, Hungary, Poland, Eastern Germany, nearly everywhere in Western Europe, Mexico and Japan. Our tour in Turkey was a total disaster, we weren't allowed to play a gig because of Witchhunters non-existing nationality. We had the same problem on our last Poland tour when I lost my passport. All in all was our tour with MOTORHEAD the best, although we weren't allowed to use our pyrotechnic." Most of the audience hold the view that SODOM was the better band out of the four. Only the hit from their '93 album "Aber Bitte Mit Sahne" caught the crowd straight away. "I had the impression that the audience liked us best because bands like KREATOR just play their set, but we had time for a bit of partying between our songs. Fun is really important to us."

During the '94 'Get What You Deserve' tour, they wrote and recorded lots of new stuff which they released shortly afterwards on their second live album "Marooned". "We recorded two concerts one in Bremen and one in Hamburg. But in the end we decided to use the Hamburg concert because the sound quality was a lot better."

It was our intention to play only one live concert and to present ourselves the way we played that night. The fans in Hamburg were fantastic, brilliant mood. It was no problem for us to record the choirs for songs like "Ausgebombt" there. I think we made a good choice and we offer a big variety of songs, we recorded bits and pieces from nearly every album apart from "Obsessed By Cruelty". But we had to make a choice; if we played the best songs of every album, we would have had to release two CDs. We shot the video in the 'Zeche Carl' containing our show and a jam session with other musicians like KREATOR, RAGE and BLIND GUARDIAN, but they were that drunk that they didn't want us to publish their stuff. Hansi (BLIND GUARDIAN) fell off stage that night but unfortunately we don't have that on tape.

... THE SIN OF
SODOM IS THE
SIGN OF EVIL ...

After that tour guitarist Andy Brings left, he probably never really got on with the rest of the band. It seems that personal problems between the members were the essential reason for the split this time. "Andy was a real poser on stage. He had already this rock star attitude after a short while. He just doesn't fit into the band, I mean he is a very nice chap. Maybe the age difference between me and him was the problem he is more than 10 years younger than me. He comes from a wealthy family, one could say that his profession is 'son' and we just didn't get on anymore." Their contract with their record company SPV demanded one more album and SODOM was endeavoured to produce that one as soon as possible, because the band wanted to sign with another record company that offered them better conditions and so on. "The live record wasn't a 'real' album and so we had, according to our contract, to release another studio album. And all we wanted was to get a new contract with more money." The first step they had to do was of course to find a new guitarist. Surprisingly enough, they were able to welcome Dirk Strahlmeister after a short time as the band's new guitarist.

"I've known 'Strahli' for ages but I never knew that he was such a good guitarist and so we invited him to our practice flat and played a few songs. He played two of our old songs and he had the job. He plays a totally different style but to me it was important to find a guitarist who would play this real Metal sound. Andy was more Punk influenced, RAMONES and stuff, I mean you can do that but it doesn't fit into our musical concept. Strahli lives the way he plays, he comes from the street just like we do."

The trio started recording the album as soon as possible, they had to release in time - three months to hand in the product. They start recording at the 'Rash-Studios' in Gelsenkirchen in December '94. Ulli Pössel, the name of their new producer. They decided not to go back to the 'T&T-Studios' although Wolf Stach did a good job before. Tom explains: "Wolf is a brilliant producer but he wanted profit-sharing. I didn't see the point to do that, because SODOM is a band who doesn't need a producer. A band who has no finished songs and ideas needs a producer, but that isn't the case. We know exactly what we want, and our songs are already finished when we go to the studio. We just need somebody who is able to record and mix everything the way we want it. Ulli has a few advantages as well, his studio has a large room for the drums which gives the opportunity to get a fuller sound with echo and all. I prefer his studios to the 'T&T-Studios' and it is only around the corner from my house. Recording in a different town can be really boring, you never know how to spend the time between the recordings. We got pissed every night during the recording to 'Better Off Dead', there was absolutely nothing else to do!" "Masquerade In Blood" is their new 'alcohol-free' album and truly one of the hardest SODOM has ever released. Songs like "Braindead", "Scum" or "Verrecke" prove ruthless Thrash and send sodomists through a orgasmic purgatory accompanied by merciless fast speedguitars, screaming vocal close to pain and drums in a "Stalinorgel"-tact. The pure spirit of Thrash-Metal is back. "To me 'Masquerade In Blood' is the hardest record we've ever produced, even if there aren't any real fast songs on that record, the guitar is a lot heavier. The speed of the songs is not important for our music anymore. That might have been the case a few years back, but SODOM are by far not the fastest band anymore. Speed is not everything. But the rest remained the same." Old lyrical motives were used again as well as the habit to have songs sung in German on the album, in this case: "Verrecke!" and "Mantelmann", and the fans loved them. "Mantelmann" is about an exhibitionist. I mean you do you know these guys with the coats (Mantel)? That's all I have to say about that song. "Verrecke" is about pimps and dealers, I am not really effected by that but you can see such people in every town blackmailing people or dealing drugs - a bad fact."

"Masquerade In Blood" was their last album with their old record company SPV. A long-wished and complicated step into freedom was achieved. "I always thought that it would be easy to change the record company, like a thing you can do in one day, but I was wrong. Lots of solicitors had to work on it, -unbelievable. But in the end we decided to go to "G.U.N. Records", where I released my first solo album as well, the second one called "Trinklieder" is also out now."

As a caring family-breadwinner Tom was of course happy about the new contract. "We were lucky to be able to sign a new contract with a lot better conditions than the one before with SPV. MORE MONEY! Everybody is making a shit lot of money with SODOM, and I have to live on 1000 or 2000 Marks? But apart from the financial aspect, G.U.N. is simply the better company, better promotion and everything. You find hardly any competent contact person to talk to at SPV, they are all too busy selling the records." Nevertheless SPV released a SODOM Best Of-CD called "Ten Black Years". It is debatable whether this release makes any sense. Tom is less happy about that 'project'. "First of all SODOM is existing for more than 10 years and we released already an album for that occasion, namely "Marooned". Secondly, I'm not happy at all with their choice of songs and their arrangements. I can only advise everybody not to buy that CD. If it was up to me, I would have released some unreleased songs and it wouldn't have been a problem for us to record some of the old songs again with the new formation. This CD is absolutely useless."

What does a hardcore Thrasher like Tom think about 'Mainstream Thrash' like PANTERA or MACHINE HEAD do?

Such piercing-bands are hard concurrence for 'traditional' bands like SODOM and KREATOR. "A band like Kreator is a lot more flexible than we are. I mean it would be a total insult to me if somebody came and said that SODOM sounded like MACHINE HEAD. We are on a mission. I mean we could mix our guitar in their style as well, but we don't want to sound like these modern bands. People wouldn't believe us anymore. We are what we are and we fight for the classic, traditional Thrash Metal."

But this mission was harder to fulfil than they expected. "Strahli was suddenly in prison because of a drug deal. He wrote us letters but I still don't know what was going on back then. He is out again. I think he took drugs himself and dealt because he needed the money, I don't know exactly. We gave him financial support at the beginning but he still started doing some criminal business. He is living in a house with a few punks now, but we actually don't really see him anymore. We, the band, never had any stress with him and he played his guitar like no other. He plays the way he lives. Atomic Steif left because he was sick of me having the last word on every decision, but we stayed friends. I would have liked to continue working together with him, but I can understand him. SODOM was on ice for the moment."

But after all, Tom's heart is beating for SODOM. All he had to do was to find new band members to start recording a new CD after all that time. Finally he gets in contact with the drummer Konrad Schottkowski and guitarist Bernd Kost both from Dortmund. "I met the lads because they were playing with RANDALICA, a famous band from Dortmund and surrounding. I sang a few vocals in for their CD. They are just a fun-project and luckily not tied to any contracts, and so I asked them if they had any interest to play with SODOM. I practised together with the drummer "Bobby" and the guitarist "Bernemann" and I thought we could become a good team. It seems that the enormous use up of musicians is a bit embarrassing for Tom. "Many people asked me if I was very difficult to play with. But I just don't like people telling me what to do in respect of SODOM."



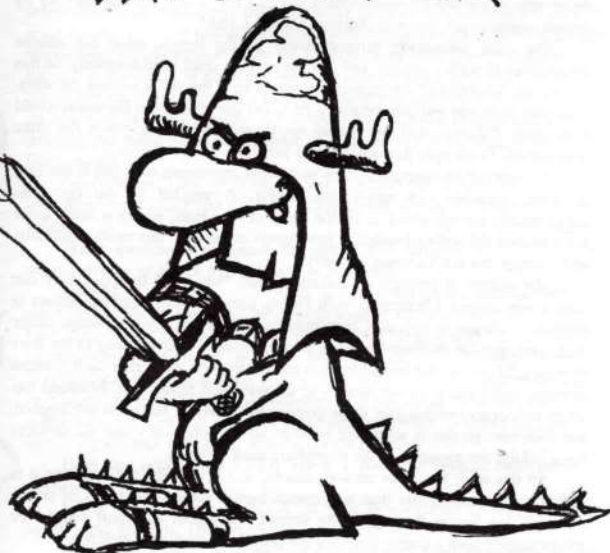
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WILDFIRE SODOM
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WITCHING METAL

It is my band and I have to have the last word on the decisions. I hope we going to work together for a long time, it shouldn't be too hard if everything financial and music wise is cleared." It is not as easy as that, there are still problems with old members. "That's a difficult problem, I had to go to court as well. Our manager tries to handle the situation without lawyers and courts, but it is not always possible. In such cases they are paid a certain amount of money, a one off payment, and that is that. Others have to involve a lawyer, but all they want is money as well."

Harris Johns is producing their next album "Till Death Does Us Unite" again, they found together again after going separate ways. Why? "We realised after the last CD that the sound was hard but not really what we wanted or what we had in mind. Many people thought that "Masquerade In Blood" was too hard-core. But our producer Ulli told us before that this wasn't his kind of music he was more into softer stuff like Rage. And I met Harris at the Frankfurt Music Fare last year and he told me that he would be interested in working together again. He wasn't quite as busy anymore as in the good old days. But we wanted to produce in Ulli's studio, his technical equipment is simply the best. The songs were finished and Harris had the task to mix them up the way we wanted them arranged. But you can hear his signature on the album, he has this certain style I like."

The cover to "Till Death Does Us Unite" showed an avangardistic modern motif. Even the band photos have changed from artistic-morbid to progressive-weird, which is far away from the average Metal cliché. It seems that 'Knarrenheinz' is dead, once and for all. "You cannot always do the same, one has to change. This time we worked together with artists who produced our video to "Fuck The Police". It started at a normal photo session, I mean you can do anything with us and that's how these weird pictures came. We did of course a few classic ones as well like 'Hair on Letherjacket'. But some of the pictures are definitive different like the one where the three of us bite into the raw meat. We didn't have to eat it but we had to take a bite a few times. After 8 hours in the spotlight, the meat started to smell a little bit and Hernemann had to get sick; he had a real food poisoning. As well as the story with the milk bottles and our 'milk moustache' was meant to be a parody of Hitler, but it didn't come out that way. It was just fun to take these pictures, that's all. Many people ask me, if I was a vegetarian now. I just had to do something new, I was sick of all the old stuff. I mean Andreas Marschall, the inventor of 'Knarrenheinz' is a brilliant artist, but I couldn't bear to see it anymore." Nevertheless, the problem with censorship remained the same. The portrait of two naked chest with skulls was too much for a few people with serious morals. "The big stores had a problem with the cover for some reason, I mean if you want to buy a CD in Gelsenkirchen, You go to Karstadt (German warehouse) first. There are small CD shops as well, but they are about 5 marks more expensive and that's crap. That's way it is important that the big stores sell your album. I don't think that the portrait is disgusting, to me it is aesthetic art. But we still decided to put 'Knarrenheinz' back on the cover - back to the roots."

"BABBYPHEMER"



... THE SIN OF ARNE
IS THE SIGN OF
INSANITY ...

The music remains in the old tradition of "old-school"-Thrash. "Till Death Does us Unite" is a typical SODOM album, straight and totally out of fashion. Most of the songs go straight into your ear and have a little Punk- character. One is reminded on albums like "Agent Orange" but with a much more powerful and clear sound. Tom: "We got a new guitarist and a new drummer and both have their own style and that's way the CD sounds differently. The sound is more transparent and clearer than the one on "Masquerade In Blood". The last album definitely contains the hardest songs we've ever written, unfortunately people didn't see it that way but these songs are fucking brilliant. The sound in the practise flat is somehow opener and that's what I wanted "Till Death Does Us Unite" to sound like. People told me a few times that they see a similarity to "Agent Orange" but I personally cannot see that. "Agent Orange" is not important to me, I don't value other albums on that one. Looking back, I think that "Agent Orange" is a bit boring. I believe that we found our own personal style with "Get What You Deserve". A weird decision seems to be the choice of Paul Simon's hit "Hazy Shade Of Winter" to do a cover song with. This melodic and soft song doesn't really invite a Metal interpretation. "We actually didn't intend to do a cover version, but our drummer had bought a few CDs in town and one was the 'Best of Album' of the BANGLES with exactly that Paul Simon song on it. So we listened to their CD and thought about how that song would sound if we played it. Harris Johns was so amazed by our cover version that he suggested we should put it on the new-album. Before we had only covered bands like MOTÖRHEAD, VENOM and TANK for instance, but the challenge this time was to take a song that comes from a totally different genre, something we usually don't deal with."

The lyrics were influenced by current affairs. "The central topic of the album "Till Death Does Us Unite" is the sexual harassment of children. With the song "That's What An Unknown Killer Diarized" I tried to think like such a person to find out the reasons for such a deed. I mean I have two children of my own and I cannot figure out how one can do something like that. That's way I sat down again and again and wrote about that topic."

"Fuck The Police" is about the brutality of the police, the way they behave against people who demonstrate etc. The song isn't only against the police but prosecutors and politicians as well. I basically write about things people know about from TV and I just try to wrap them." Of course there are some songs in German on the album again that are going to keep the crowd rocking on the next tour. Tom: "'Schwerter zu Pflugscharen' is an anti war song and hopefully more explicit than "Bombenhagel" or "Ausbombt" which caused us a lot of trouble. I tried again to feel and think like people in a concentration camp to write the song. I mean you hear about such people in reports and stuff, they cannot find their inner peace because their hearts are filled with hatred. These memories are so traumatic for some people that they prefer to be rather dead than alive. So I tried to figure out how I would have felt in their situation. The lyrics are supposed to make clear that we hate war and fascism." Strange sexual obsessions are the content of the song "Gisela", a song in tradition of "Die Stumme Ursel". "The text is explaining itself. On our last tour, we read the magazine "Happy Weekend" and we found that ad: 'Gisela, 40, extremely hairy'. And so I created my story of a guy who was left by his girlfriend, who he is going to find again years later because of that advertisement. This is no personal experience! My girlfriend has only hair where it is supposed to be! And there was a picture of that Gisela, she was covert in black hair like a man! Her arms and legs were black! We laughed our ass off." What does Tom think about sexual perversions and obsessions? Tom: "I think that hairy women are absolutely unattractive; I couldn't touch them. And there are guys who wear big nappies, I mean I can't understand their obsession. A bit of perversion does no harm. I know a guy who takes a bath after he wanked into the water before. I am probably going to write a song about that. But when it comes to animals and children that's where fun ends. I suppose there are a few farmers who fuck their pigs."

That's what Tom had to say about SODOM's latest album "Till Death Does Us Unite". Not only the latest album is loved by fans and media but the old one's like "In The Sign Of Evil" or "Obsessed By Cruelty" experience a renaissance in a time of a blooming Black Metal scene. These recordings were a source of inspiration for many Black Metal bands as well as SODOM's old satanic and occult lyrics. "I think it is great that bands go back to the roots after all these years. I did the same back then, when I listened to bands like BLACK SABBATH or WITCHFINDER GENERAL. I'm proud and happy about the fact that we still get people's attention. You can see lots of band pictures again with musicians on them wearing our T-shirts. There weren't many other bands apart from us, maybe KREATOR, CELTIC FROST and DESTRUCTION, but SODOM and CELTIC FROST were the only bands that tended to be Black Metal." The rough sound of "In The Sign Of The Evil" seems to be a source of inspiration for many new bands who copy the sound. Tom: "That record was really extraordinary back then and the sound is actually not that bad; just absolutely tough and rough! The timing-stuff on that record is simply not possible to be copied. I was constantly drunk and hadn't a clue what was going on. We didn't even know how to carry a guitar when we started recording our first LP. If we had been perfect back then, we would have had no incentive to go on. That was pure cult!"

(Translation by Daniela Becker)

ULVER

As an outsider to the Black Metal scene, it is unusual for me to be interviewing a band for an underground magazine like SLAYER. In fact, the following interview with ULVER was originally done for research while writing my non-fiction (or stranger than fiction?) book *Lords of Chaos* (Feral House Press). Only certain portions of the conversation appeared in the book, however, and since Metalion thought it would be interesting for me to contribute something to this issue, here it is. From my position as outsider I will also state that ULVER are probably the best band to emerge out of Black Metal, and they will always stand out from their peers, both in sound and vision. It was also a relief to find that the quality of their musical creations was matched by a keen intelligence. My questions directed at them were answered by mail in mid-1997. Some were answered by both ERIK Lancelot and GARM, the rest by one or the other.

Both the band name and the theme of the new CD refer to wolves. What is the importance of the wolf to you?

ERIK - The mythical wolf is a Satanic character. He is often pictured as a solitary antagonist, a representative of animalism appearing before humans to promote values of selfishness and brute force, as for instance in the tale of "Little Red Riding Hood" and certain tales of La Fontaine. The wolf lives in the forest, symbol of the demonic world outside the control of human civilization, and serves thus as a link between the demonic and the cultural, chaos and order, light and dark, subconscious and conscious. Still I do not by this mean to say that the wolf represents the balance point between good and evil - rather he is the promoter of "evil" in a culture which has focused too much on the light side and disowned the animalistic. He symbolizes the forces which human civilization does not like to recognize, and is therefore looked upon with suspicion and awe.

GARM - We see the wolf as an interesting symbol in our art because it indisputably holds a strong position as the Devil's herald in Norwegian myths and conceptions, which are the soul of ULVER. Lycanthropy, the metamorphosis of man into wolf, was believed by the pious in older times to be a disease brought upon them by Satan. When we then use the werewolf as a source of inspiration it is because he was/is a source of ambivalence in the human soul which they do not understand - the amalgamation between the animal and civilized forces in man. Our third record glorifies this fiery crossroads and describes both the pain and pleasure by giving in to and recognizing the beast within. We remain loyal to our conceptual integrity because this symbol in a unique way allows us to spice the folkloric aspect of the band with something deeper and more psychological.

From a more prosaic, Twentieth Century point-of-view the animal does of course not hold the same splendour, and would be no fun as it does not leave much to fantasy.

Do you consider yourselves to be aligned with Black Metal in music and ideology?

ERIK - ULVER was born out of the Black Metal scene, and on all of our releases so far except "*Kveldssanger*", there can be no question about our alignment with Black Metal music. Our statements have also born evidence of related attitudes. However, bearing in mind the way ULVER has developed over the years both musically, lyrically and philosophically, the label is becoming too limiting.

But what is behind Black Metal "ideology"? The source of Black Metal is VENOM - beer-drinking, base-minded rabble, icons of Heavy Metal idiocy. The essence of Black Metal is Heavy Metal culture, not Satanic philosophy. Just look at our audience - the average Black Metal record buyer is a stereotypical loser - a good-for-nothing who was teased as a child, got bad grades at school, lives on social welfare and seeks compensation for his inferiority complexes and lack of identity by feeling part of an exclusive gang of outcasts uniting against a society which has turned them down. And with Heavy Metal as a cultural and intellectual foundation, these dependants on social altruism proclaim themselves the "elite"! Hah! Could it be more pathetic?

We feel it is about time now to find a more mature form of expression and seek a more intelligent public better qualified to understand the philosophy behind our work. It is not flattering to our artistic vanity to see that the only people interested in what we are doing are brain dead teenagers.

GARM - In certain ways I still cherish Black Metal as it was definitely the decisive factor for both my interests in music and the darkside. But since the early days I have ripened quite a bit, and find it difficult to see myself as a part of this movement because a lot of Black Metal people follow very fallacious and narrow concepts of life. I seek to be impeccable, and this can only be achieved through open-mindedness. This implies interests outside what is common in the above circles.

A lot of abominable developments have happened in the scene since I was truly involved, and I am sad to say that most of the people who now dominate this milieu are but a bunch of conformist alcoholic losers with no genuine feeling for the concept and searching for an easy way to feel initiated into something eccentric and special. Black Metal now makes ignorant and unconfident young people feel warm and cozy, and functions more as a crutch for individual weakness than anything else. Now isn't that cute!

You have consistently used Satanic symbolism on your releases, yet your music seems to deal more with themes of Norwegian folklore. What is the connection to Satanism?

ERIK - The theme of ULVER has always been the exploration of the dark sides of Norwegian folklore, which is strongly tied to the close relationship our ancestors had to the forests, mountains, and sea. The darkside of our folklore therefore has a different outlook from the traditional Satanism using cosmic symbolism from Hebraic mythology, but the essence remains the same - the "demons" represent the violent, ruthless forces feared and disclaimed by ordinary men, but without whom the world would lose the impetus which is the fundamental basis of evolution.

Our use of old Norwegian imagery is not an end in itself, but rather a manner to symbolize our own thoughts with pictures close to our own traditions. We believe that the underlying, metaphysical source of life is essentially what "white light" religions have regarded as "evil" because it is ruthlessly and aggressively vital, untamed by any restrictions lest they be the morals imposed by "reason" or "culture" in order to subjugate the expansion of force.

Do you consider Christianity in Norway to be something that should be battled against?

ERIK - Christianity is but one expression of herd mentality, and to battle against it is like battling against the nature of society. For as long as organized human societies exist, there will always be a division between the unconscious masses and conscious individuals. The Christian religion may wither and die, but only to be replaced by another philosophy glorifying the qualities of the herd. It lies not in the nature of the herd to live according to elitist ideals - their nature is to be cogwheels in the machinery of society, and the fact they follow a philosophy which glorifies this quality is aesthetically nauseating to the heretic, but still necessary for society to function.

The Satanist is an observer of society - to him the world is like a stage, in relation to which he chooses sometimes to be a spectator, other times a participant, according to his will. He can watch from the outside and laugh, cry, sigh, or applaud depending on the effect the scenery has on his emotions; or he can throw himself into the game for the thrill; but his nature is always that of the watcher, the artist. He is not overly concerned with changing society, for his commitment to humanity is minimal.

So no, I do not bother to battle against Christianity. In what ways does it affect me? It fills me with disgust. But I feel no urge to take the role of a Messiah, teaching the blind how they should live.

GARM - There is no logic in actively pursuing Christianity for a Satanist because this in no way benefits him. The "Christlings" legislate for the weak and worthless with humility, charity, subordination, guilt, and the taking of the world's burdens upon one's shoulders as their agenda. This is extremely easy for one of the Devil's party to take advantage of. The fact that they preach such degenerate morals prevents them, with a few unimportant exceptions, from being able to put out the emancipated spiritual fire in him. Instead they try by foolish means to talk him into changing his mind. Hah!

The cold, calculating scrupulousness of the heretic mind has infinite possibilities in such a society, and can but revel in cruel, selfish ecstasy. In this picture the "Christlings" are masochists, whilst he is the sadist holding the whip. If he was to set out and convert everyone to his line of thought, his world would look quite different, and we would no longer be able to touch the stars undisturbed. In my eyes this is nothing to strive for.

An appropriate example of how such futile aspirations may end is the case of Varg Vikernes - a neo-Viking martyr. A prophet of the ego who paradoxically enough chose to be the Jesus of his ideals, and now must suffer for it behind the walls of spleen. I have much respect for this man's conviction and courage, but not his sense of reality.

The picture of perhaps a hundred militant "Satanists" believing they can start a war against Christianity with Heavy Metal as their spiritual banner is pathetic. I choose to oppose Christianity by growing in my knowledge rather than waste my life on illusive dreams of a righteous world returning to the laws of nature. In our age the human brain is too complex to work after such systems anyway, and I see it as our destiny to be separated from them. Mankind has taken temporary control over these powers by means of technical intelligence, but soon enough this is what will blow us all into oblivion - and the reckless force behind this evolution is the triumphant mark of Satan.

All this said, I mind in no way attacks on Christianity, but I believe it is killing itself more rapidly than any church burner could ever dream of doing. After all, we live in the end of the second millennium and most people are enlightened to such a degree that they are capable of smelling rotten fish.



The connection to your native Norway is clear from the subject matter of your songs, but is the music itself distinctly Norwegian?

ERIK - I would not say that. Our music is the result of our own moods and emotions. As explained earlier, the folkloric symbolism is merely a way to clothe our thoughts. Still our bonds to Norwegian nature and its spirit are very strong, and affect all we have done so far. Most of the material on "*Bergtatt*" was composed on a weekend trip to Valdres, where **GARM**'s family had a cottage until recently, and the twilight/night ambience of the forest there is very present in the tones and harmonies of the riffs. "*Kveldssanger*" was likewise created in a period of strong absorption into ancient Norwegian fairy tales and mysticism, and is therefore strongly marked by our state of mind during the making of the album.

ULVER is a very aesthetic band, and-naturally susceptible to the relationship our forefathers had to the world that surrounded them; their affiliation to nature was truly mystical.

GARM - Our music is based on Norwegian subjects which date quite some time back in history. Many of our traits were typical in the 17th and 18th century, from the time when our country was united with Denmark. This was an exciting epoch in which many of our foremost artists from the National Romantic movement lived and created their works. But distinctly Norwegian... what can I say? Heavy metal doesn't really belong in this picture, and I believe it was a black guy who first invented the guitar.

The disc design on "*Nattens Madrigal*" prominently features the wolf's hook rune. What is its meaning for you?

ERIK - The wolf's hook symbolizes the interaction of opposites, the dynamic process that results from the conflict between opposing forces - dark and light, evil and good, intuition and rationality, instinct and reason, animalism and culture, beast and civilized man. In the context of "*Nattens Madrigal*", it becomes a symbol of lycanthropy - the awareness that the human being is a battle between primitive instinctual drives and the mind's striving to transcend them. The lycanthropic metamorphosis represents the animal reminding the intellect that the very basis of the mind's will to transcend the primitive is precisely a primitive instinct of domination, of will to power, which stems from the animal nature of man.

From where do you draw your primary inspirations?

GARM - From the dark and mysterious forces in Norwegian nature. We were at an early stage determined to make our first works complement each other as different parts of a bigger musical concept dealing with the darkside of Norwegian folklore. We often sought natural environments together, usually bringing with us an acoustic guitar, in order to get inspired to create a sonic counterpart to the atmospheres which had already been portrayed many times in old Norwegian fairy tales, the paintings, and the traditional folk music. There were no precursors in particular that inspired us, but they all triggered our desire to describe the moods from our angle.

It has not been a goal in itself to be traditional in this expression, but if you have been touched by these things the way we have you will understand it when I say that a folk-like approach to them is unavoidable.

How would you best define the term "*trolsk*" in English? Does this term still adequately describe **ULVER**?

GARM - If you look this word up in a dictionary you will find the translation "trollish". The reason why we have chosen to use this adjective in Norwegian is because the English version may easily be misunderstood. English-speaking people might mistake the word to have something to do with the troll, a well-known creature in Northern mythology, and this would not be entirely right. "*Trolsk*" is a word that has strong connotations in Norway, and it refers more to an atmosphere than something palpable like the creature itself. It is an expression often put in connection with nature and its effects on people who wander in it by twilight when the forest is draped in a play of shadows, and the soft night-breeze is muttering with unknown whispering voices beckoning you to join them. It represents a feeling of eeriness, gloom and hostility, and is an omen of the night-powers. We couldn't find a more appropriate word to describe our music when the essence of what we are doing was flowing with those moods.

Nevertheless, I do not think we will describe our future works with this term as we have completed a chapter of our career, and desire now to tread new fields.

What qualities distinguish the sound and outlook of **ULVER** from other extreme or Black Metal bands in Norway?

GARM - I guess our most distinct quality is that we are indistinct and that our sound varies greatly from one opus to another. On a social level I think we have earned some points on our use of self-irony blended with the consistently solemn side of our theatre, and have thus received a lot of positive attention from external groups in cultural society. This is a declaration I personally value very much and it has fortified my belief in what I'm doing. However, I try to be a diplomatic guy and will not boast about this any further. Whether we have any artistic significance or not isn't really up to me to decide.

Does the music of **ULVER** serve a function beyond enjoyment or expression?

ERIK - Our attitude is to use **ULVER** as a channel to express certain feelings and thoughts. There is no purpose beyond that.

GARM - I have no other purpose than to keep myself away from the fate of boredom. I think the striving for enjoyment is one of the main driving forces in all people, and to create music is a way for me to fulfil this striving. Music is in many ways beyond worldly description as the recesses of the mind and the senses are the spring of its creation.

ULVER by Michael Moynihan



Blood Axis

Michael Moynihan, that's the name the educated of you should be aware of. Besides being one of the creative forces behind BLOOD AXIS (an 'industrial' project, in lack of better words) he is also an author. And it is safe to say there has been a certain interest in his project LORDS OF CHAOS (FERAL HOUSE PRESS) and finally this book is out. Besides that, we find Mr. Moynihan to be a highly interesting person so we are proud to have him writing a few things for SLAYER #11. So, to sum up a few things, here is an interview you might enjoy!

Tell us a bit about the concept of BLOOD AXIS, what are you trying to bring forth with your musical creations?

"The concept of BLOOD AXIS is contained within the name itself: it is an axis, a union, based on the blood. An expression of the innermost spirit; the nexus of mind and intuition, body and soul, philosophy and action. It has very little to do with any set 'style' of music—the music evolves over time, shifting in approach. We simply try to follow an inner imperative."

I believe there is a new album on its way, tell us a bit about it... Will it be different from your debut "Gospel of Inhumanity"?

"The next album will be called "Ultimacy". We're working on it, but very slowly. I hope it will come out before the Fall (or at least before the fall of mankind!). It's hard to describe the direction the music is taking, but I think with the prominent addition of violins (electric and acoustic) and viola, etc., it will be more morose and also more folkish (but not "folk", if you can see the distinction). Time will tell!"

What is going on with the much await vinyl box set of "Gospel..."?

"I hope this will still appear. I have a complete of new artwork to accompany the LPs, and also the libretto booklet would contain a number of special texts on subjects relating to the songs: Absinthe, willpower, and so forth. If this release does come out (it really depends on whether there is enough interest), it will surely be on Misanthropy."

How do you face the music writer aspect, do you see yourself as a musician? (In what sense?)

"I am only slowly beginning to see myself as a musician, or even a singer. Someone once referred to me as the "conductor" of BLOOD AXIS - I thought that was a good description. Right now there is only one instrument that I play well, which I taught myself over the last year. That is the traditional Irish drum the *Bodhrán*. However, Annabel is a fantastic violin player and Robert Ferbrache is adept at numerous instruments as well."

How would you describe your music? And what kind of reactions have you gained from the Metal world?

"We have got surprisingly interested reactions from the Metal world. Since BLOOD AXIS really doesn't fit in with any particular music scene, maybe in one way this works to our advantage and a wider range of people approach us from different areas. I can't give you a good description of the music; I'm too intimately close to it. If I had to pick one word, strangely enough I would say "psychedelic", but probably very few people would understand why I think this."

I believe that some of your first connections with the Metal world was with bands like UNLEASHED and MORBID ANGEL! Tell us more about that and what kind of impression you had on those people?

"The only connection to MORBID ANGEL was that I became friends with David Vincent after I interviewed him once for a music magazine many years ago. I was never in contact with anyone else in the band. I'm still in touch with David, and I liked the aspects that he contributed to MORBID ANGEL when he was the vocalist/bassist. UNLEASHED are great people, and I enjoy their music and the spirit behind it too. When I was just in Sweden recently I saw Anders and Johnny again for the first time in a few years, which was a great pleasure. They have always been supporters of BLOOD AXIS, even when people attacked them for it (like stupid journalists in German metal magazines), and are strong and sincere friends."

I believe you also contributed with some lyrics to MORBID ANGEL, what was that all about?

"I never gave any lyrics to MORBID ANGEL, but I did let them use a picture from my archives as a graphic on the inside sleeve of the "Covenant" album. However, due to some lazy (or more likely, stupid and stoned) graphic designer, this was not credited properly. It was a photo of an old painting of the Circus Maximus in Rome, with the Christians being fed to the lions, as well as illuminating the arena as human torches, which is from a very old postcard I have framed on my wall."

"The purpose of Blood Axis boiled down into one sentence would be: Triumph des Willens"

So, how was it then, why did you decide to do the book about Black Metal and related crimes?

"I have been involved with extreme music since I was about 14 years old, when I started listening to industrial and noise records. I began recording music like this a year or so later, under the name Coup de Grâce. I've also been friends since that time with Peter Sotos, of the band Whitehouse and also Pure magazine fame, and he told me about the extreme fringes of Heavy Metal sometime around 1989, and I started following Death Metal with some interest, mainly since it was so obsessed with violence. I also wrote some articles for music magazines about the phenomenon of extreme music. Later when Black Metal came around, it was natural that I should look into it, since it really took everything to a whole new level. Originally I was going to write just a chapter about BM for a book called *Apocalypse Rock* (which was planned as a compendium about extreme things connected to Rock music in general, although I think the project is cancelled now) but the more I investigated the subject, it became clear that it was worth an entire book unto itself."

So you went to Norway in '95 to do interviews, what impressions did you get of the people here?

"For the most part I liked the people I met, and Norway itself was fantastic. I am not someone who judges the quality of people based on some stupid criteria such as whether they are intellectual or not, or are famous, or whatever. I like people who are sincere, and this was very true of someone like yourself. I respect someone like Ihsahn, who comes across as very honest in his feelings when you speak to him face-to-face. I must also say that I very much liked talking to Varg Vikernes, whose charisma and personality can be very charming. I don't agree with everything he said, but his intelligence is undeniable and he has an energetic spirit which made it very enjoyable to interview him. Regardless of whether one thinks what he did was right or wrong (and personally I don't much believe in such moral distinctions) he is an exceptional person in many ways. I also interviewed a number of people outside the Black Metal scene, such as former O.T.O. leader Simen Midgaard, an intriguing fellow with a deep, dry sense of humour. Also Pål Mathiesen, a theology journalist for *Morgenbladet* who held a lot of unusual views on Satanism, was an exceptional person."

Did the people you met here have any similarities with people you met in other 'scenes'? Can you draw certain parallels with for instance the darker side of the industrial scene?

"The people in the BM scene are of course human (despite the more absurd ones who might claim otherwise!), so naturally they have similarities with other people, and especially other musicians. I think it's safe to say that at least some of the interests of the BM people are related to those in other genres like industrial, but maybe they (the Black Metalers) don't have as deep an understanding. But it all depends on who you might be talking about."

Why are you fascinated by all this?

"I have always been impressed by people who go against the grain. This does not mean I agree with everything they might do, but I feel a certain empathy for their impulses. I myself have never gone along with anything that I was told to do, or was expected of me, for as long as I can remember back to my childhood."

So do you think you got the right impression of everything here?

"That's hard to say! I'm sure people in the scene will have problems with how I might have portrayed one thing or another. However, I tried to be extremely careful to present things as the people themselves have said them, and I was cautious not to "judge" when I did not have justification to do so. Obviously the material in the book is presented through the filter of my interests, and my point of view, but I think it is very accurate regarding the specific things I present. It also tries to go a lot further below the surface than any other articles or writings on the subject I have ever seen. For example I looked at the philosophy in detail, and the mythological inspirations, as well as the more profane circumstances of the society in which BM arose."

Was there anything who baffled or impressed you in some strange way?

"There is one thing that struck me when I was putting the book together and transcribing the interviews, and I remember commenting on it to my girlfriend at that time as well. It seems really strange to me how little genuine emotional feeling there was between many of the people in the Norwegian BM scene who were, on the surface, supposed to be good friends. They seemed to have no real reaction to their friends dying, or killing themselves, or whatnot. This is of course true with Vikernes and Aarseth, but it is also noticeable among many of the others, often in the same bands together. This is mystifying to me, as I've always been someone who placed a high value on close friendships."

The book will be called LORD OF CHAOS, also one of the first tracks you made for BLOOD AXIS was called "Lord of Ages", is there a link here?

"There's no connection at all. The name LORD OF CHAOS comes from a group of teenagers in America who began burning down churches and buildings, as well as committing a murder. They showed some superficial similarities to the kind of actions that emerged out of Scandinavian Black Metal, and there's a small section about them in the book."



In the Metal scene there has always been this fascination of a certain man called Charles Manson, and since you have some connections in that area I thought we could talk a bit about that as well...

How did you 'discover' (in search for a better world here...) Charles Manson? And what is some of the things you appreciate with him?

"There was no need to 'discover' Manson, since it's impossible to avoid hearing about him sooner or later. When I was a teenager I read the book *Helter Skelter*, and that just increased my fascination with trying to find out more about what really went on with Manson, and what he was truly like. I appreciate his insight into things, and the fact that he has never given in, despite practically a lifetime under the heel of the system. He has retained his own unique identity, which is far, far more than most people can say for themselves!"

You actually spoke with him on some occasions (and he also appears on your CD)! How would you label his mental state these days? Would you say he still has a strong mind or has the prison system destroyed him?

"Manson is often very clear and to the point, other times he can seem quite obscure. I think he's always been like that, and the prison system, as I said, hasn't been able to defeat him. He operates on a whole different level than most people, so I think they have little effect on him."

Does it bother you that certain brainless people is 'impressed' by Manson just because of those murders?

"I've never really thought much about the murders one way or the other, and I certainly don't care much about the opinions of brainless people!"

Would you say that Manson was the evil reaction to the hippie movement?

"It's true that Manson was very different than the hippies. He came out of a whole other generation, and I think he was genuinely surprised to be released from prison in 1967 and find the hippie movement going on in full swing around him. He got involved in certain areas that were related - the psychedelic drug revolution, for example. But even in these things, he always came at it from a completely alternate point of view, and therefore the end result was entirely different as well."

If you look at things going on now there are those things happening all over, but now it is different I believe...

"When you're alive for a few decades you can already start to see how cyclical everything is. The ways of human beings never change; they haven't changed in thousands of years. If you go back and read the writings of ancient Greek philosophers you'll see what I mean. Take the example of Heraclitus, who wrote in the 6th Century B.C.: 'The best of men choose one thing in preference to all else, immortal glory instead of mortal goods; but the masses simply glut themselves like cattle'."

"We want wild beasts in here!"

- Richard Strauss

Do you believe in the elite society? What do you think of the phrase 'only the strong survive'? (WEALTH TO THE STRONG!) I think that strength can be used in many terms, like mental strength, a strong mind! (CREATIVITY ABOVE ALL!) What do you think?

"Even if I 'believe' in an elite society, it doesn't matter, because what we find ourselves living in is quite the opposite. However, there is and always has been a certain strata of people who are the ones that produce things, the rest merely consume (like Heraclitus stated!). I have much more respect for those capable of creation. In the natural world it is true that the strong survive, but human beings have created a completely artificial world for themselves to exist within, and the weak are kept alive and even encouraged to remain weak and irresponsible. But the truly strong (and yes, strength can be of both mind, body, and spirit as well) will find a way to triumph, even in such absurd circumstances as the present day."

Tell us more about your personal beliefs, thoughts etc., on life etc. Would you call yourself a religious person?

"Life is a constant struggle, and one must enjoy the fight. I am a very spiritual person, but I don't think I'm at all religious in any normal sense of the word. Enough said!"

Have you ever thought WHY DO I THINK LIKE THIS? What inspire you to think like you do?

"I've never questioned the way I am, except for *always* questioning my faults and trying to rectify them. I have thought the same way in essence for as long as I can remember thinking at all, and it's entirely beyond my control. It comes from the very core of my being, and it has never been inspired by anything but my own genetic programming."

You have also moved around a lot, living in Europe for instance... Do you easily adjust to new places? Do you find it inspiring to move and live in different places?

"I am quite happy travelling in strange lands, and having to get by with whatever means are necessary. One thing I appreciated when I lived in Belgium many years ago was not being able to speak the language. When I went out I couldn't understand any of the conversations going on around me and this was great, because most human conversations aren't worth hearing in the first place and are only mindless distractions."

Do you find personal pleasure in your earthly existence?

"Of course! If I didn't, I wouldn't stick around. Life, even in its most grim phases, is something to be savoured and lived to the fullest. Anyone who thinks otherwise is a fool."

What's next? HELL AWAITS!

"Beyond the appearance of my book, and work on a new BLOOD AXIS album, and starting a publishing company myself, and continuing to release special CDs by other people, and always striving for greater achievements, and avoiding the distractions of 'normal life' as much possible... we shall see!"

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LORD BELIAL

This interview you are about to take part in is mostly answered by Vassago. However, Dark also took part of this interview but since Vassago did most of the so called talking I didn't bother to point out who said what in the answers.

Well, to start this off I'll ask you about some information about the band and you will tell me to look at the enclosed biography. This will of course piss me off and in return I will send you a copy of the excellent Bamse magazine, or something like that.....errrrr.....

"HAHAHA, yes!!! Isn't the human pride divine? No, but it's strange to find humour in the blackest night."

OK, your line up has always been stable (Vassago, Sin, Bloodlord and Dark) but it is always the question of the mysterious person who goes under the name Lillith. Who is she and she isn't always the same person, is she?

"No, you are right, the four of us are the same, but Lillith has been three different persons through the years. The first one was Dark's girlfriend, the second was my sister and the third some relative of sorts. It's always a new person for every gig or recording, after the recording or the gig they get sacked, there will never be a Lillith that has a permanent position in LORD BELIAL. It is DARK, VASSAGO, SIN and BLOODLORD that is the true essence of LORD BELIAL, and it will always stay like that, no one will intrude upon us or infect any of our ideas - NO ONE."

Let's spend some quality time talking about your debut CD "*Kiss the Goat*". What about the colour of the cover, is that really how you wanted it?

"Yes! We have always wanted to do a poppy pink Black Metal album. The first copies were too extreme, they looked so raw with their pink pink colours so we thought 'Ahhhh, we better burn them, no one would like to buy such an extreme album', so the first thousand copies were burnt! (There are two remaining one though, one is in my possession and sometimes at night I pick it up and look at it with horror in my face) Then the colour got all wrong again but it was released anyway... don't know why. There is talk about a re-release with some bonus tracks but I really don't care. It is better to do a new album. It is a good debut album, it has some signs of weakness, but I'm still proud of it."

What about the artwork on it, does it still please you? And why is there a drawing of Mortis on the same page as the "Mysterious Kingdom" lyric? "HAHAHAHAHAHA! Yes, Sin has always been a huge MORTIS fan so we thought we'd include a picture of him!!

The artwork on "*Kiss the Goat*" is not professional drawings as you might see but to me it's very charming with those drawings, I don't mind that they aren't too professional..."

So how come you signed with No Fashion? Were you signed by Tomas or was House of Kicks talking over business already then?

"We were signed in the 'overtaking process' by a guy called Patrick Eriksson. He was great to work with, but he was fired before our album was released... because he took too many initiatives (!) and when he left, no one knew who we were on No Fashion so the whole situation became rather chaotic."

Why was the 2nd CD "*Enter the Moonlight Gate*" so much delayed? Does it piss you off to have it released so much longer after it was originally planned to be released?

"I contacted the artist Torbjørn Jørgensen in February 1996 and gave him instructions on how to make the cover. In April 1996, when we recorded the album he had still not started doing it, and I phoned him once a week to be updated on how things were proceeding. He is involved in too many things I suppose. In May 1996 I got a sketch from his studio that looked like a three year old had made it. So, I phoned him in fury and told him to get started personally, because he said that the first one was made by an assistant. In June 1996 I got the first real sketch and in August it was finally ready. No Fashion set a preliminary release date to October 1996. It was delayed to December, because there was a queue to release albums. In January 1997 they said that it probably would be released in May. Then we said, OK, we have time to remix it so we hit the studio and remixed it. The outcome was an improvement. May 1997, 'WE WILL RELEASE IT IN JUNE, OK'. And finally it was out. During this one and a half year of waiting we worked with gigs, tours and we made new material for our sideprojects and also to LORD BELIAL."

What do you think of the digi-pack shape? Aren't you afraid that it will look completely fucked/torn up in a few years?

"I like digi-pack, it feels more like a LP. The plastic packing to CD's always cracks for me, but the digi-pack is a little more tolerant. OK, scratches and shit, but then, it's the same with LP's. Then again, what does not get fucked up in a few years?"

So you are out of the No Fashion deal now, right? Do you feel that they have been mistreating you?

"I think that all they care about is money and they don't give a fuck about the band. We have been trying to make them realise that we are a live band and that we live this lifestyle, it is not just a hobby. Maybe they think that we are ordinary guys with ordinary jobs to hit a studio and have fun once in a while. We are not! I also think they see us as an investment. If they had released the album one month later we would have been free to go, but now we are stuck on this label for at least one more CD. I think that with all the money they make, it COULD be a great label, if they only cared more for the bands. I mean, they could make more advertisements and push the few good bands on the label instead of signing a lot of crappy new bands all the time."

I have seen some videos you have been doing in the past. How do you feel about them?

"I think the "Jesus Fails" video is great. It's raw, bloody and naked - the way LORD BELIAL is. The other ones are quite worthless actually. We tried to make one to "Frozen Shadows" that would only be shadows and faces, a very dark one. But it turned out to be something ridiculous. We have plans for doing one for "Lamia", but with my plans it would be very expensive. However, we're totally broke so we can't afford the financial part in the recording of a video. No Fashion is not so very interested in a video so I don't know what to do."

In your music you also have things like flutes, female vocalists etc., which also troll forest bands use. But you would not be considered as a skog band, would you?

"AAARRGGHHHHHH!! Fuck those motherfucking troll shit assholes, they can shit and be moody in their forests as much as they like, but I fuckin' hate this part of the scene."

There has been certain violent rumours circulating about the LORD BELIAL crew. Even if it is just rumours we don't care that much, we want to hear some stories...

"Well, HEHE, let me assure you, what you have heard is probably true! With alcohol in our veins we turn into the likes of you (!) (! ED) . We don't get very evil when we drink, just crazy. You know, like steal a car and drive through some gardens chased by an army of police cars and just climb into the house that the garden belongs to and seek yourself to the bar and try to drink as much as possible before you get arrested (Deed performed by Sin)! That sort of things..."



Lately there has really been a lot of talk about the so-called Gothenburg scene, what do you think of that? Do people take you for one of those bands?

"Well, there are some great studios in Gothenburg so if many bands use these studios it will sound a bit alike, but I'm certain that the fans of LORD BELIAL see the originality in our creations."

If you compare Gothenburg to Stockholm would you say that there is a big difference in the attitude of the people? Rumours say that Stockholm people are more stuck up...

"Yes, they do have a little different mentality in Stockholm (Fuckholm?). But it is worse the way they talk, it sounds stuck up. I only know one guy that I can talk to there, I guess that's enough for me."

I was looking at the fuck off thing on "Enter the Moonlight Gate" CD and you find Nisse of SACRAMENTUM... Well, that's OK but still 'Lillemann' is thanked by Pepa... What is this all about?

"It's just an inside joke. Nisse always nag me and Sin about our age, and he always says FUCK OFF to everything and everybody. He is really a true friend of ours."

Is everything you do one way or another connected to LORD BELIAL?

"Almost everything I do is related to LORD BELIAL in some way, it feels like that 24 hours a day. I couldn't live without it."

If you got the choice to either stop listening to Metal or stop drinking, What would you do?

"I would say FUCK OFF and do it anyway! Both are required for the health of an hardcore! LYSSNA PÅ METAL Å SUPA E' GÖTT!!!!"

Tell us a bit about the projects you are involved in besides LORD BELIAL...

"All of us are involved in some project bands and all of the are very good! Dark is in MASTEMA, Vassago and Sin have VASSAGO and Bloodlord is in one of the most horrible bands every: OST."

You have been playing quite a lot live also, how do you view a live show? Do you feel energized after the gigs? Do you feel like you are on a completely different level when you play live?

"On stage I become more and more angry so at the end of the set I am furious and so are the others. Dark usually go berserk on stage, thrashing his guitar into the mikestand and me and Bloodlord throw blood on the audience (if it's a crazy crowd). Like our last tour in Germany (Autumn '96) we had these impaled cowheads on pentagrams with torches. And we cut ourselves and threw blood on the audience, and the last night we thrashed everything, but that was a very extreme gig. We played on a ship as headliners and the crowd was totally crazy. I wish every gig could be like that, it really gave me a kick."

You played with the notorious DARK FUNERAL, do you feel like you are on the same level as them mentally?

"We played with the original DARK FUNERAL the first time we met them, that was a very good gig. Unfortunately Bloodlord was not with us at that time (he was in jail), and we felt a similar mentality then. On our "Black Winter Bloodbath Tour" they had a new drummer and a new bass player and now it is only the guitar player left from the original line-up that we once knew."

Why is there a lack of corpse paint in your face?

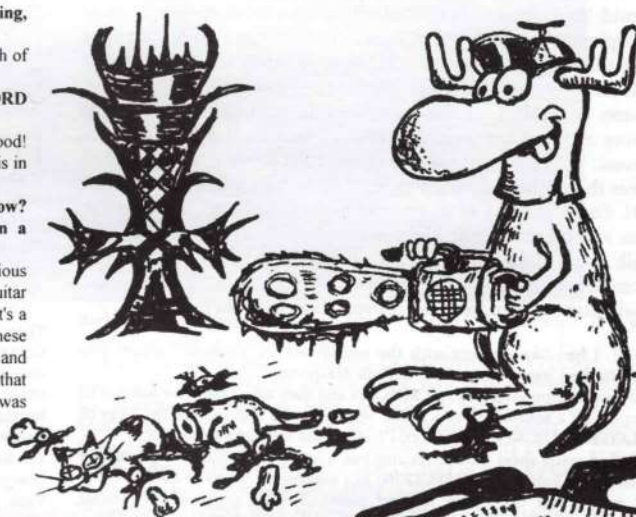
"(Well, Metalion is censoring the first part of the answer here - no more personal assaults! OK! ED) HEHEHE! My opinion regarding corpse paint is that a band that uses this very powerful symbol need to be extremely serious in everything they do in regards to Satanism. We have used it in private but since there are minor religious diversities in the band we can not use it seriously as a unit. We laugh at all the new bands that pop up with this very evil look, and when you talk to them they only think it is 'cool'?"

Well, this is the end...but...what kind of music do you play?

"We play honest, naked, bloody Black Metal. THANK YOU METALION FOR THIS INTERVIEW, AND THANK YOU FOR YOUR EXCELLENT MAG. HAIL!!

STAY METAL

EARTH TO US, ASHES OF ANGELS AND DUST TO HEAVEN



Anton Sander LaVey: Meeting With a Remarkable Man

The shadowy legacy Anton Sander LaVey leaves behind inevitably confounds any brush strokes used to paint a picture of him, just as he always did to those who tried to tar and feather his name. Indeed, it is impossible to adequately describe his personality and deeds. I consider myself lucky to have had the fortune to meet the good Doctor on a small number of occasions, and these confabulations will always shine in my memory. I would never claim to "know" LaVey, only to have enjoyed the pleasure of his company - all too briefly at that. But one thing I have realized after meeting him is that he is just as equally misunderstood by many who claim to be "Satanists" as by those who vilify LaVey for his own Satanic philosophy.

I can understand well why some dynamic, independent and perfectly sensible people might scoff at the idea of Satanism; I used to do so myself. Having never acknowledged Christianity in the first place, it is no wonder they feel little need for Satanism, especially as its most visible adherents often seem endlessly comprised of alienated teens or brash rock'n'rollers. If these scoffers had ever happened to sit down next to LaVey in a tavern - not recognizing him, and thinking him no different from any other stranger - and strike up a conversation, the subject of Satanism probably wouldn't even rear its head. Talk could range from that of cars, food, curious customs and human behaviour, to love of animals, music or forgotten lore of yesteryear; the conversation might even broach upon the supernatural. Chances are they would remember it as a meeting with a charming and unpretentious fellow, possessed of a *noir* gleam in his eye and a penchant for off-colour humour. They would recall him as one of the few people they'd met who seemed to *truly* know the score; aware of the highest and most god-like aspirations demonstrated by exceptional personalities, but equally cognizant of the vast, turgid and miasmal pits that most of mankind will forever wallow in, be it mentally or physically. No starry-eyed dreamer would he reveal himself as, rather one who knows that it has always been only a select few throughout history who were ever really endowed with the ability of reaching the stars - literally or metaphorically. Such scoffers would have deeply enjoyed conversing with this old curmudgeon who called himself "the Doc", and would hope that they crossed paths with this astute strange once more, for genuinely wise men are few and far between on this earth. When reflecting on their meeting, the word "Satanic" might never even occur to them. And that, in fact, is the most sinister thing of all.



Just as Nietzsche cast a cold light on the abyss between *Übermensch* and "human, all too human" in the Nineteenth Century, LaVey is one of the most unforgiving and shining realists of the Twentieth. Reality is a bitter pill, and both pie-in-the-sky Christians and nose-in-the-dusty-grimoire occultniks can expect similar gastrointestinal trouble at some point as it makes its way through their system. Those who refuse to face reality, oblivious to their own interminable foibles and mishaps, were once summed up aptly for me by LaVey as akin to the man who's jumped off the roof of a twenty-store building, and can be heard exclaiming as he flies past the 3rd floor windows, "So far, so good!". Accused of spreading the most dire diabolism to the masses, in truth LaVey was simply handing out high-voltage bullshit detectors. For those who misunderstood him and what he offered, sooner or later they'll embarrassingly find themselves sitting on a 99c whoopee cushion.

I raise a toast to the man. May the glasses clink down below.

- Michael Jenkins Moynihan

NIFELHEIM

When all comes to all, NIFELHEIM is my fave band if you think of the bands existing today. There are no doubts in my mind! NIFELHEIM is really how Black Metal started out in the early days. Chaotic. Black and very fuckin' Metal! This is thee band that is able to still deliver good quality music in this piss rotten world. Two albums old this lot started out in '90 spreading their blasphemic brutality. What I really hate is when stupid mongos put NIFELHEIM in the same category as bands like GEHENNAH, INFERNO, BEWITCHED etc. There is no way NIFELHEIM fits in there. NIFELHEIM is the only survivor, NIFELHEIM is the real thing and you can hear that easy as fuck by listening to their music. If you can listen to any of NIFELHEIM's work and not hear the serious approach of their music you might as well fuck off. Come to think of it, you can fuck off anyway... NIFELHEIM has just released their 2nd opus "Devil's Force" but we need to talk about their other releases as well. So this is quotes and comments from the NIFELHEIM bastards Tyrant and Hellbutcher taken from my conversation with them...

Well, I feel like starting with the soundtrack of "Gummo", where you can find an 'early' version of "Hellish Blasphemy"...

"We were approached by NECROPOLIS and they asked us if we wanted to appear on a soundtrack to a movie which should also feature the likes of SLAYER, BATHORY etc. In the end SLAYER did not participate, but...

We had really short time to records our track "Hellish Blasphemy" and we had to use Tobias (ex-DISSECTION) as a session drummer to do this track. It turned out OK but it is kind polished. Goat (original NIFELHEIM drummer) could not appear on this track sadly enough..."

If you heard the "Gummo" soundtrack and think that is sounds kinda clean or polished or whatever I can guarantee that the version found on "Devil's Force" is much more NIFELHEIM! Hell & Damnation!!! By the way, have you seen the movie?

"No..."

Another think you did was appearing on one of the "Headbanger's Against Disco 7 EP" with the ex-singer Goat (his only official recording with NIFELHEIM) and there is a pretty funny story behind this...

"We only choose too appear on that compilation because Paulo Staver (label boss) gave us a copy of the legendary SILVER MOUNTAIN 7 EP "The Axeman And The Virgin"... HEHE!"

Of course a nice item to add to any NIFELHEIM collection. The subject of "Headbanger's Against Disco" has been covered well other places so nothing more about that...

What about live things then, how do you feel about that?

"There has been several offers like US tours with USURPER and DEMONIC but we are not sure yet, there is always the problems with the line-up but..."

If there ever is going to be NIFELHEIM live shows we want to go all the way, like the old VENOM videos or something. Really what a supreme Metal show should be all about. You know, blood, leather, spikes, smoke etc. We also had an offer to play at DYNAMO this year but... One show we might do is a tribute show for PUTREFACTION ZINE which will be in 1999, which is the ten years anniversary for PUTREFACTION. Also IERCILESS should reform and play there so it would be a real event!"

There has been a slight problems finding guitarists for NIFELHEIM, ex-DISSECTION guitarist Jon Zwetsloot has been of great help and of course Jon Nødtveidt... He is the one who would fit perfectly in the NIFELHEIM 'concept', but for reasons known this is out of the question for the moment... Still everyone with a cunning ear can witness Master Nødtveidt's appearances on NIFELHEIM's albums...

The band agrees...

"Jon Nødtveidt would be perfect for NIFELHEIM..."

Yeah, who knows, in some years...





Let's move on to other things, Norwegian music anyone? What does the band think of Norwegian bands?

"We are not really keen on listening to Black Metal but you can say that MAYHEM was supreme... But sadly they turned into something else these days. What MAYHEM is doing nowadays is definitely not right. It is definitely not the same and it will never be. It is kinda annoying when you see some MAYHEM members posing in TERRORIZER with pink lipstick or whatever. It is kinda the same thing when you see bands like EMPEROR doing from corpsepainting to sunglasses. Something is definitely wrong! But we don't listen to much Black Metal. KVIKKSLVGUTTENE was pretty promising, not really any other band..." There is no doubt in anyone's mind that IRON MAIDEN is your fave bands, how do they influence you?

"The thing with IRON MAIDEN is that they are too good, they are 100% perfect. Of course our music is different from MAIDEN's but we are influenced by them in say for instance certain arrangements and stuff. However, there are two completely different styles. But we couldn't be on that MAIDEN tribute released by that Japanese label where more or less everything sucked. We couldn't do a MAIDEN track if we couldn't do justice to it..."

However, a band a bit closer musically is BATHORY. There is a BATHORY tribute coming out on HELLSPAWN (Blackmoon's label) and NIFELHEIM appears...

"Yeah, Blackmoon was really hassling to participate on his BATHORY tribute and we finally went for it. We choose to do "Die In Fire" which is an old demo track which appears on one of the "Jubileum CD's"..."

Why go for such an obscure track?

"It is a good track, but if we should have chosen anything else it must have been anything from the two first albums. Also a lot of tracks were already taken by other bands, like GEHENNAH is doing "Reaper"..."

Well, I have had the pleasure of listening to "Die In Fire" and NIFELHEIM is offering a quality version who shouldn't really disappoint any NIFELHEIM fans! There are other interesting things coming from the NIFELHEIM camp as well...

"STATIC AGE wants to release our demo "Unholy Death" on a 7" EP, limited of course. But it's not sure when this will be released..."

There is also talk about a split 7" with NIFELHEIM & DISSECTION...

"It is still possible but it has to be put on ice for a few years. The idea is that we should do a DISSECTION cover while DISSECTION should do a cover of NIFELHEIM... The name is ready, "A Tribute To The True Northern Elite". Something to look out for in the next millennium..." (On H.N.F.) (Of course)

Back to musical influences now, I lost the tread somewhere... It is of course the subject of the old bands...

"Everyone is talking about bands like DESTRUCTION or KREATOR, they are good but we prefer more obscure bands. Take all those Brazilian bands for instance. As well as more well-known bands like VULCANO, SARCOFAGO, HOLOCAUSTO etc. We also have the unholy acts from Eastern Europe! And we also like the Japanese act SABBAT a lot!"

There is definitely a touch of old SARCOFAGO in your music..., which of course is very refreshing and unique in today's Black Metal scene!

"When those classics were released they were so much ahead of their time. They were so raw, aggressive, blasphemous and totally obscure."

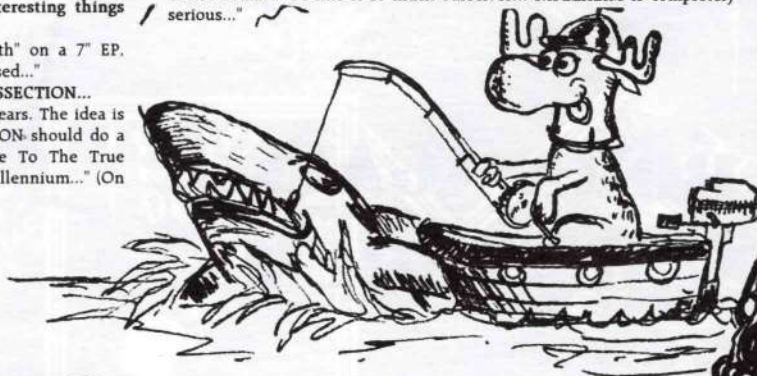
On to the subject of Black Metal, which of course is so much more than Norwegian Black metal...

"So many people have the wrong impression of what Black Metal is all about. Most of the Black Metal is completely shit. What you got is all the bands getting nicer and nicer and nicer. And that is so wrong!!!! To play Black Metal you have to be completely serious, you have to be completely dedicated, you have to have a certain credibility. Of course you loose something when you see stupid fuckin' skaters fuckin' around with DARK FUNERAL shirts, it is really annoying how people don't take this serious anymore. Black Metal should be aggression + destruction! No forest! No synth!"

I agree, you have to be mentally unstable & a total worshipper of Satan to perform the Black Metal NIFELHEIM does, hail! Not many agree with that so you can fuck off again...

So what about those retro bands you are compared to then...

"We feel we have nothing in common with them, absolutely nothing. Most of the people playing in those kinda bands have other acts as well which makes the retro bands more like projects. You know, we in NIFELHEIM is NIFELHEIM. NIFELHEIM is our main band and it will forever be. And we play what we feel, we don't try to imitate a certain sound. We are what we are and everyone else can fuck off, we play this music because we like it so much ourselves!!! NIFELHEIM is completely serious..."



I guess that a certain Fredman in a certain twingly twingly studio in Gothenburg might not agree...

"Well, we recorded our first album there with Fredman and Onkel! (The infamous Bajsmanen for those who ever went tot he HULTSFRED festival) I guess it was too much for him to handle, HAHA! I guess some people don't have humour... He said that we were the worst band who had been there, countless are the stories (And I have seen the pictures to prove it - ED). We ended up being banned from this studio but it didn't really matter, he didn't understand our concept or sound or anything anyway... HAHA! You must have some humour as well!"

So for the 2nd masterpiece "Devil's Force" the band had the chance to use the MAESTRO MUSIC studio, not really known in Metal circles I believe, but NIFELHEIM were able to create aggression & hate, again under the watchful eyes of Majsmanen who have proved to be a well working team...

"The sound on "Devil's Force" is definitely not pretty, it is ugly as hell and that's the way it's gonna be. We feel we are able to create and record the music exactly how we want to."

I have to agree, this album is utter supreme. It is the best release since "Storm Of The Light's Bane". Also for vinyl fans, both of NIFELHEIM's releases are on vinyl and with superior sound. One said thing in less of their label, NECROPOLIS, is that the debut was released on vinyl one year later than the CD, not that impressive...

Would the band consider changing label?

"We feel that a label like HEAD NOT FOUND would be the perfect for us but we have too much respect for Arne to sign with them... HAHA!" (NIFELHEIM is the only band in the world who actually knows Arne and they also claim to have astral sex with him - ED) "NECROPOLIS signed us very early just when they had stuff like THE BLACK or ARCH GOAT or something. They seem to have more money now and are more interested in making money as well. And they sing all those Swedish bands, I dunno..."

For one reason or another you moved from your native Dals Långed and ended up in the Metal 'metropol' Gothenburg, why?

"Basically to get a guitarist, but... We actually think the Metal scene in Gothenburg is really bad, we don't care. There is no really any good bands or anything. There is HAUNTED which is OK, but not really much more..."

So Gothenburg might not be the Metal universe you might think, but as long as there are acts like NIFELHEIM, SWORDMASTER, NOTRE DAME, ILL WILL, DISSECTION I don't care.

If we look at the cover of "Devil's Force" we see something very straight to the point...

"Yeah, it is a priest being ripped apart by a devil, I guess this says it all. It is pretty straight to the point. Just like our lyrics, they are very straight to the point as well. We just tell what we feel, no fuckin' around!!! No hidden messages!!! The cover is again created by Necrolord and it speaks for itself."

But the lyrics are not enclosed...

"No, but we take them very serious of course. We feel there is no need to enclose them because of the matters explained earlier. Everything is quite clear when you listen to the music and see the cover."

What kinda people do you see getting into your music?

"Well, it is definitely the older people. I think it is easier for the older people to understand our music. If you been through the VENOM phrase you might get easier into our music. We feel that the younger people might not really grip what we are really about. But we play this music to satisfy ourselves..."

Also it seems like NIFELHEIM keeps a pretty low profile in the so called Metal media...

"We really don't care about that either, we are not really interested in wasting our precious time doing interviews with stupid 'zines. Of course there are some exceptions like SLAYER MAGAZINE (of course), but generally we just don't care."

I agree, I remember when SADISTIK EXEKUTION signed to OSMOSE and you started to see interviews with them in the mainstream Metal media and that was definitely wrong; that band being interviewed by people who had no clue about what they were really about.

If you look at any 'established' Metal acts they often state rubbish like 'we don't listen to Metal anymore, we don't buy any albums anymore'. Stupid stuff like that, but luckily this is not the case with NIFELHEIM...

"At this point we have about 620 different IRON MAIDEN items in our collection. IRON MAIDEN is certainly the best band in the world and we collect all MAIDEN related matters... We are also interested in keeping an eye on all the releases coming out. I mean, most of it might be shit but you never know. Metal is everything so we are hung up on the Metal lifestyle, for us there is nothing else..."

NIFELHEIM is the only band with a certain credibility, never before have I witnessed such insanity! There is nothing more, NIFELHEIM - the Ultimate!



NIFELHEIM SOLDIERS OF SATAN

To the readers of
Slayer Mag.
Fuck You all !!

[Handwritten signatures]

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AETURNUS

This band has been going since sometime in '93, but I admit I did not pay too much attention to them until the release of the brilliant "Beyond The Wandering Moon" CD release in '97. Previous to that the band has released a mini-CD called "Dark Sorcery" (which will be re-released with a bonus track). The AETURNUS debut was the "Walk My Path" demo where main man Ares handled all the instruments. Anyway, they are a band now and we talked to the bass mangler, Morrigan!

So to start off, how did AETURNUS progress towards a band unit and when/how did you get involved?

"Ares started the band alone in '93. I think after a while he decided it was time to get a line-up, partly to be able to play live and partly just because he wanted a 'band' in its true meaning. I guess he was it as the way forward - and it was. I joined officially right after the "Dark Sorcery" mini-CD was released. They were having trouble with their current bass player and I mentioned that I played and things just fell together from the start. I saw that what they were doing was extremely great and original and I was glad to have a part in it."

Did you originally play in OBTAINED ENSLAVEMENT? Are you still a member?

"No, I didn't originally play in OBTAINED ENSLAVEMENT, I joined in March '97 or something. A lot of shit is going on with the CD, it's about a year and a half ago since they recorded it and still it hasn't seen the light of day. (It's out now! ED) I don't want to mention names but there's been a lot of incompetent people involved."

OK, "Dark Sorcery" was the first CD assault of AETURNUS, on View Beyond Records. Why did the band go for that utter small label?

"I sometimes wonder too... No, I think the band was just very eager to get out the new material and took the first offer that came As it turned out we got a lot of good publicity and respect even then, so ultimately it was OK."

So it wasn't you who played bass on the mini-CD?

"No, this was the guy before me, fired for personal and musical reasons."

In the beginning the band was more death orientated. How came this progression towards a more darker style?

"Ares has always been inspired by Death Metal, but I think he just found his own style of music which is still influenced by Death Metal, but also by a lot of other stuff. Death Metal is a bit restricting when it comes to atmosphere I think. And atmosphere in the music is one of the most important things in a band, be it dark, brutal or bewitchingly beautiful. So things just evolved into the form they're now."

So how come you choose Hammerheart Records for your full-length CD? Is that a good label for you?

"Yeah, Hammerheart has been great. A very competent and supportive label. That's why we choose them. We'll be releasing at least the next album with them too."

When you fold out the CD cover it turns out to be an inverse cross - a nice touch! Was that a special request from the band?

"Well, actually it was a misunderstanding that caused it. This isn't really what the band is about, but now it's done. Glad you like it anyway."

One thing I find quite strange on the CD is that harp thing. Why did you do that? And how does it fit in with the concept of the band?

"AETURNUS gains inspiration from many sources, including folk music. This shows through in some of the Metal songs too. But we wanted to try doing a pure folk song. As I mentioned earlier we believe atmosphere to be one of the important factors in the music and we try to make a lot of contrasting atmospheres from intense brutality to dark beautiful melodies and I would say that the harp solo fits into the last category. We're influenced by battles, hatred, darkness and anger, but also dreams, desires, the forces of nature, ancient hymns. So the harp solo fits perfectly into the concept of AETURNUS, just in a slightly unconventional way."

AETURNUS is also a band that have hit the stage many times. Do you like the process of playing live?

"Yes. I, at least, like playing live. I see it as one of the ultimate ways of expressions. Like on the road it is pretty cool too. A lot of shit goes down but usually after a lot of alcohol you can see the humour in it. Both tours we've done so far have been mainly positive."

On your "Beyond The Wandering Moon" CD also Svartalv (EX-GEHENNA, now in NOCTURNAL BREED) appears. Did he also play in the band on a permanent basis?

"There was talk of him joining for a while, but he had enough to do with NOCTURNAL BREED, and the distance between Oslo and Bergen was also a problem, so we settled for him doing some guest vocals on the CD, and he did them pretty well."

Also, there is a link towards GORGOROTH from your band, tell us...

"Ares and Vrolok both playing in GORGOROTH now on bass + drums. I think Ares became involved in Spring '96 and Vrolok in the Summer of '96."

It is certainly a great deal of quality bands coming from the Bergen area, is it a friendly scene or is there a lot of backstabbing?

"A combination, most of the bands are on a friendly level or if not, at least 'civil', but there are always the odd conflict now and then..."



I guess it was quite natural for you to end up in the Grieghallen Studio, did you consider any other studio?

"We considered using the same studio as on the mini-CD but after Ares had been at Grieghallen with GORGOROTH there was no doubt that it was superior, both in technology and personnel."



It seems like most of the young 'Black Metal' bands want to play this hyper melodic Metal with a lot of harmonic keyboard parts... But you are a bit different, a bit more brutal. Do you think it is important to keep the brutal aspect of the music?

"For us at least, yes, it is important. I think the fact that we tune down the guitars and that we use Death Metal style vocals help us to stand apart from the masses by giving us a truly dark sound. We write a lot about war, battles and hatred so I think in order to truly express these feelings the brutality in our music is essential."

On the art for "Beyond The Wandering Moon" CD we find a full moon, lots of trees, etc. Don't you feel that it is a bit overdone? Why do you do it?

"Well, for the first thing, I didn't paint the picture for the CD. But when it was finished we all agreed that it fit perfectly for the album, not just the title but the whole aura of AETURNUS. The natural world and all its wonders are something that we're much influenced by both musically, lyrically and 'artistically', so why not use that one the cover?"

Have you done any other art for any bands?

"I did the HADES mini-CD cover "Alone Walkyng", it got a bit deformed during the printing process, but these things happen..."

I heard that "Beyond The Wandering Moon" will be released on vinyl, but since it is 8% minutes long (or something) you must edit out some songs...or...?

"I believe it's going to be a double-vinyl, but to be honest I can't remember! We've definitely not edited out anything, that's for sure. The cover will be the same, but there will be live photos inside, so it's a new layout."

Does a lot of people compare you to HADES... You both have some of those epic (BATHORY) parts...

"They did in the beginning but I don't see many similarities, maybe the obvious folk music influences? But the sound is completely different, the ideas are different, the speed is different, etc. I've heard then compared to BATHORY before, but not us... Can't quite see it myself, but it's flattering all the same."

What you about, do you feel that AETURNUS is the band for you?

"Definitely!! The three of us seem connected in some way that means we work perfectly together musically and on a personal level and we're all certain that AETURNUS is heading in the right direction. The nearest future will see the re-release of "Dark Sorcery" and "Beyond The Wandering Moon" on vinyl, followed by the 2nd full-length "...And So The Night Become" in 1998. After that eternity lies before us..."

Well, that's all about AETURNUS for now. Check out their truly awesome "Beyond The Wandering Moon" &

"...And So The Night Become". Contact:

MORRIGAN
P.O.Box 4430
Nygårdstangen
5028 BERGEN
NORWAY



† THRASHAGEDDON II †

SUICIDAL WINDS also brings us back in time in a way. Their demo "Aggression" (says it all) is raw as fuck. It is recorded on a 4 track so you know what to get soundwise, but this is definitely cool. They end this with "Antichrist" which is a cover of SEPULTURA anno '85 and SUICIDAL WINDS can be compared to similar bands of that era.

SUICIDAL WINDS, Talmansvagen 34, 451 75 UDDEVALLA, SWEDEN

Another fairly well known person in the Swedish scene is Jonas Berndt from among other things MORK GRYNING. Many (me included) thought that this was his main but we were all wrong. The man states that MORTIFIER is his main band. Fair enough as they are actually better than MORK GRYNING. Anyway, they have two demos in the shape of "Battle Of The Titans" and "Running Out Of Time" (with a KREATOR cover) Musically they are more mid paced and more Death Metallish. I'm surprised by the high quality of this band. They have signed to DARK MATTER RECORDS now. As this wasn't enough Jonas also have a Heavy Metal band called WYVERN. (Funny to pronounce in a drunken state) They also have two demos. "March Of Metal" and "Ancient Sword" which is performed with love and dedication towards Metal. The sound is not as good as on the MORTIFIER tapes but the music is so good you don't care. Signed to LAST EPISODE now.

FAR BEYOND HUMAN PRODUCTION, P.O.Box 6008, 162 06 VALLINGBY, SWEDEN

There are more demos from SWEDEN but it is kinda hard to review everything in a way that would make sense. But I can mention ASTRAY who have an excellent Death Metal demo in the shape of "Perception Of Perfection".

Pål Calmer, S. Kaserng. 18, 291 53 KRISTINESTAD, SWEDEN

And there is the more darkish NECROKULT with "The Art Of Slaying The Dead". FORT MUSIK!!!! (They even have a sense of humour)

Otto Von Totenschlaschter, Forsgatan 18, 667 34 FORSHAGA, SWEDEN

You might think that as we are based here in Norway there should be a million Norwegian bands reaching us, that is however very wrong. It is pretty rare that we receive Norwegian stuff, and the quality is not really that good. Oh well, some stuff I listened to are NATTFERD. That is a pretty pathetic thing I think. It is the project of a certain Gernag. Everything suxx about this demo. The music, the sound, the lot. AVOID. (And there is not even a address)

WINTER TALES is something than can be very interesting even if the sound is really bad/muddy on their "Figments Of The Imagination" demo. But still you can hear it is great stuff being made here. Yes, it is 'Norwegian Black Metal' but there are some really interesting stuff being made here.

Peter Tande Sem, Adalsveien 18 D, 3185 HORTEN, NORWAY

BLODSHUNGER "Nightside Kingdom" is also a very bad sounding tape, but it lacks the quality you can find in WINTER TALES. This is just rubbish. They also destroy SLAYER's "Raining Blood".

BLOODLUST PROD., Mosheimsjøveien 56 D, 8900 BRØNNØYSUND, NORWAY

TRAIL OF TEARS is the kind of band that could end up on the NAPALM label. The music to be found on their "When Silence Cries" demo is in the DOOM/ATMOSPHERE/GOTH vein. A bit like THEATRE OF TRAGEDY....

Ronny Thorson, Rådyrveien 21, 4700 VENNESLA, NORWAY

The city of Trondheim has created a fine line of heavier prog bands such as ATROX, THE 3RD AND THE MORTAL, FIG LEAF etc.. A band that perhaps would be in that same tradition is AD INFEROS. Well, the tape I got is pretty strange. No vocals, drum machine and some strange structures and the sound leaves a lot to be described. Hopefully they will record something with a better sound and a singer....

AD INFEROS, Granliveien 10, 7024 TRONDHEIM, NORWAY



SACRAMENTUM

SACRAMENTUM from Sweden is a highly impressive lot, and has already delivered a few interesting albums. Especially since they signed to CENTURY MEDIA the progression has been noteworthy. An interview must be done, and it is a pleasure to talk to fellow drunk bastard Anders (guitars)...

I know that your first release was a self financed mini-CD, and after a while it was re-released by ADIPOCERE in France!

"The *'Finis Malorum'* mini-CD was originally planned to be a demo tape, but we decided to make it on CD instead. The version that was re-released by ADIPOCERE is identical to the one we released by ourselves. Even the same printing originals are used."

So how come you ended up on a French label? You could imagine that NO FASHION was after you or something?

"We sent the mini-CD to a number of labels and ADIPOCERE was the first to contact us. It seemed quite OK back then but we don't even have a contract for the *'Far Away From The Sun'* album. I don't know anything about NO FASHION being interested in us, and I'm not sure we would have been interested in signing with them either. Especially around '95-'95 the reputation was quite infamous."

When I look at your first full-length CD *'Far Away From The Sun'* cover I get this big EMPEROR feeling. What do you think?

"I would say that I get more of a big Necrolord feeling. Our curse is that it always passes so long time between the idea and the finished result. We had the *'Far Away From The Sun'* cover concept at a very early stage and it is thought to represent the lyrics of the title track. I think Necrolord is a great artist, but he has a tendency to repeat himself too much in his artwork. I've heard before that people have said that the cover is similar to the EMPEROR cover, but I don't really care as long as they are bright enough to judge us as a band without making any stereotypical mental shortcuts."

I heard some confusing stories about a US label you signed to and somehow the label disappeared! Can you tell us about this?

"At the end of '95 Paul at NECROPOLIS RECORDS contacted us and told us that he had met a wealthy business man that was interested in promoting Black Metal on a big level in the states. This guy had worked on a major label and he didn't know too much about the underground. So he had asked Paul for help in that matter. The guy's name was Bill Trombley and his upcoming label was called WINTER MUSIC GROUP. We talked to Bill and he seemed OK. At this time he also financed a European tour for MYSTICUM without even having an album out with them, so we really got the impression that he had a lot of money. We signed and booked studio time in April '97, but when he should pay the advance for the studio he just disappeared. I've heard rumours that he was just a looser friend of Paul that didn't know what he was getting into and took water above his head. The strange thing is that Paul stopped calling us at the same time things started to go wrong. When we tried to ask him if he knew anything about this situation he responded that he had no idea. Paul and Bill had their offices in the same complex so he should have known. If he reads this I'd like to send him a regard that he was a spineless false bastard that didn't have the guts to tell us the truth if he knew it. This situation caused a lot of problems for us but now we are back on our feet again."

So you signed with CENTURY MEDIA directly after this?

"We re-booked the studio session to June to get some time to find a new deal. WINTER MUSIC GROUP could go and fuck themselves after four months of silence. We sent them a wish to expire the deal, and lucky for us CENTURY MEDIA showed interest in short notices. We had material for an album that we believed in, and we wanted to record the stuff before we felt bored with it."

In the past CENTURY MEDIA picked up a lot of Death Metal acts like GRAVE, UNLEASHED, MORGOTH etc. Now it seems like they have signed massive amounts of darker bands, like ULVER, BORKNAGAR, OLD MAN'S CHILD and of course you... How are you treated by this label? Do you feel just like objects or...?

"CENTURY MEDIA is, as most other labels, directed by commercial preferences. They sign bands that they like and that they think a lot of other people will like as well. And if other people don't like it they have the capacity to promote it to the extent that a lot of people will buy it anyway. I think this is good for the bands, but less good for the already dying underground scene. CENTURY MEDIA has always signed dark bands. Personally I think that GRAVE's *'Into The Grave'* is darker than most newer bands. Sometimes you can feel as an object on a bigger label, mainly because you don't get very much of a personal contact. But at the same time they use us to make money, we use them to spread our work."

So you debut for CENTURY MEDIA was the acknowledged *'A Coming Of Chaos'*. Did it turn out the way you wanted?

"Apart from some minor details things worked out as we have expected. We made it clear to CENTURY MEDIA on an early stage that we wanted to have as much control over our work as possible, and they did not have any problem with that."

You recorded this album with guitar legend Andy LaRouque, did he understand the concept of SACRAMENTUM?

"He certainly did! That guy is Metal to the bone, and he is great both as a person and to work with."

What kind of input did he have?

"His main input was that he made everyone in our band doing our very best, and if we didn't he made us do it again until we did."

What about the fact that more and more bands want to record with him?

"It is true that more and more bands are going to Andy. I think it is mainly because he is extremely experienced when it comes to Metal. He's also one of the few in Sweden that sincerely enjoys recording extreme Metal."

Your *'Far Away From The Sun'* album was produced by Dan Swanö, what would you say the main difference is?

"The main difference between Andy and Dan is that Andy is a professional and puts his shoulder into each production he makes. He doesn't have any standard settings or sounds. He tries within the limits of the audio equipment to give every band a particular sound."

Do you think Dan did right when he closed down his studio?

"I can't say if he did the right or not since it didn't make any differences as we didn't plan to go back there anyway."

By the way, do you like BOLT THROWER?

"Yeah, they are OK."

The reason why I ask is because I see several links between you and them, like your new CD is called *'A Coming Of Chaos'* and the BOLT THROWER all time classic is called *'Realm Of Chaos'*, and you also use the same symbol!

"I don't think that our use of chaos as a kind of concept on the latest album have anything to do with BOLT THROWER. We also have a more personal and ideological relation to chaos than them. If you have a concept you believe in there is no reason to drop it just because it has been done before. The use of the symbol is a representation for a personal statement. Just as the Pentagram, the chaos symbol have been used lots of times before, not only by BOLT THROWER. But we haven't used it before and we thought that the use of it was appropriate as a representation of our personal views."

On the *'A Coming Of Chaos'* CD booklet centrefold we can see the band posing with two naked females in front of them, is this just a photo or is there a deeper meaning to it?

"You could say that the females are on the photo to add some contrast to the picture. It's also always nice to watch some nice pieces of pussy."

Also, the band members carry less studs and bullet-belts these days...

"Yeah, it is intentional. It's our way to take distance to all image fixated bands within the scene. We don't want people to connect us with all bands that wears ridiculous amounts of spikes and just end up looking stupid. The album is a result of the ones we are, so why shall we not be like the ones we are?"

The band started up in 1990 under the TUMULUS (Tumelumsk? - ED) moniker. Is the band happy about the progression so far?

"Our progression so far has proceeded pretty slow, but at least the graph has been pointing up. The goals have been different through the years. The first 3-4 years it was almost a dream to release a CD. Nowadays you consider it more like a granted right. The main goal has always been and will always be to create aggressive and melodic music that leaves no one unaffected."

You drummer is also in DEATHWITCH, does anybody else play in any exciting projects?

"Except DEATHWITCH, Niklas also plays in SWORDMASTER. Neither Nisse or me are currently involved in any projects."



I was wondering what your definition of Satanism is? And how important is that within the concept of SACRAMENTUM?

"Satanism to me is an individual attitude towards life, death, yourself and people around you. I reject all kinds of collective religious practise as I consider that to be enslavement to the individual. I don't see Satanism as an opposite to Christianity. Putting myself on the opposite side saying that I'm worshipping Satan is the same as accepting the existence of a god. Instead I deny Christian values and ideological point of views. Christianity is based on martyrs. And if they are ignored Christianity will fall into oblivion and a new more sincere civilization will take form, a civilization which is based on the 'survival of the fittest' theories. In that society people will be forced to awake the forces that is hidden in the mind, forces that today are restrained by our civilization. Some people would be able to develop the forces and others would not. The ones who can do that will survive. Internally Satanism is an important ingredient in the concept of SACRAMENTUM since it is the source of our creativity. Externally it is less important since we want SACRAMENTUM to be recognized for the musical and lyrical achievement, not for making controversial statements. I think this will benefit to us in the long run."

Do you feel that you loose something when you hear that a legendary Black Metal personality such as It (ABRUPTUM) just gives up everything and disappear? What do you think of this strange story?

"First, I can't say that I can feel loss of a person that I didn't have any personal contact with. Second, I can understand that he didn't want to become a part of a scene full of rivalry and backstabbing. People who basically have the same values should try to achieve something together instead of fighting each other."

I believe you have been in Norway a few times (I have vague memories of an EMPEROR gig and some ugly whisky.. hehe..). What do you think of people here and their attitudes compared to Swedish people?

"I think both scene are infested with people who want to be something they aren't. I've got the impression that this is more common in the Norwegian scene, but it is maybe because I don't know that many people in Norway. It is more of a scene in Norway though. In Sweden there is not really a scene, just a lot of bands. In Norway too many people seem to be fixated with the Black Metal image and attitude. There's no point to act evil and being afraid of loosing face when you are around people that are like yourself. In the Swedish scene people seem to have more of a distance to themselves."

In what ways are SACRAMENTUM different on stage compared to on an album?

"On stage we are the coming of chaos personified. We're faster, more aggressive and most of the times everything goes straight to hell. Broken equipment on stage is more of a rule than an exception."

What is chaos to you?

"Chaos is the true essence of our lives. We're all living in chaos. We are just trying to structure it by making stupid values about what is wrong or right. Chaos (also known as Satan or whatever you want to call it) is a neutral non-emotional force. The manifest universe is just a tiny island of comparative order, set in an infinite ocean of primal chaos. This island of order was randomly spewed up out of chaos and will eventually be redissolved into it. In the very centre of our being there is a spark of that same chaos which gives the illusion of this universe."

Can chaos be controlled?

"Chaos can be controlled through spiritual consciousness, but only random and chaos in an agreeable sort of way. Another definition of chaos is twenty Metalheads on a party with a lot of home-made booze, listening to DESTRUCTION and BATHORY..., this kind of chaos can never be controlled."

Thank you and drink 'till damnation!

"Thanks to you, FYLLMETAJON. I will for sure drink 'till damnation for my liver and for my surroundings."



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CYBELE

The good thing about this lot if you compare this to other Goth like bands is that they have a true identity. They have not fallen victim to the stupidity of Metal Goth but rather manages to create their own melancholic sadness... This is one of the things guitarists Rachel and Elisabeth told us...

First of all, how would you describe the music CYBELE is playing?

"Our music is dark, melancholic rock with tinges of Goth, Metal and 80's new wave."

It seems like your music is pretty popular in certain Metal related scenes, why is that you think?

"We'd never underestimate any particular audience as one homogenous group. As everywhere else there are lots of people in the Metal scene with various preferences. And since our music has some obvious Metal elements we hopefully appeal to people here as well as other places we hopefully appeal to people here as well as other places. Besides, there aren't too many female based bands in our particular genre so we might get some extra attention on that account as well."

CYBELE is also a band you are able to see live, what kind of audience do you attract?

"All kinds! We have a weird mix of people coming to our concerts. From young girls looking for rolemodels through to students, Goth people, Metal heads, punks and so on."

Would you at this stage say you have become a good live band or do you feel there are things you need to work on?

"Sure we have lots of things to work on, we probably always will, no matter how long we'll be doing this. Actually we hope so as stagnation seldom proves very useful... But seriously, we get a real kick from playing live, and we do more justice to our songs when we perform them live. People are having a good time at our concerts too, and that is the most important thing in the end."

There is a touch of Goth in your music I think, would you agree?

"Well, yes... Like many Goth bands we find a strong attraction to the beauty in darkness."

I guess you have noticed there are more and more Goth (goff) Metal bands around, how do you feel about that?

"Mixing of genres is often a good thing, in this case it gives many interesting results. Lots of Metal bands seem to have moved towards the melancholy you often find in Goth music, and some Goth bands have added some Metal elements for a stronger impact. This dark marriage seems to be hitting off well with both audiences, they'll hopefully both gain from moving the boundaries."

But don't you think that the essence of true Goth is gone because of this Metal hybrid? Like, what the fuck is MOONSPELL if you compare them to FIELDS OF THE NEPHILIM?

"If so, it'd be a challenge to 'true' Goth bands to do better... Some of the alumni Goths reckon that bands like TYPE O NEGATIVE and MOONSPELL suck to hell and have nothing to do with their religious like conception of GOTH, but that is their problem, or whatever... Besides it would be unfair compare any bands to FIELDS... as they have a very special role in the history of this particular sub culture."

"Brightly Blackhearted" was the name of your debut album anno '97, but what do you mean with that title?

"The title captures the spirit of our music, the paradox of soft roughness, or luminous darkness. We want to convey and bring together those moods."

How do you feel about it now when it is pretty much in the past?

"In retrospect there are things we'd have liked to do differently, especially regarding the production. Making our debut album was a great learning experience, and all things considered we're still very proud of "Brightly Blackhearted", and we regard it as a very good platform for our future work."

You also did a promo video, what kind of experience was that?

"This too was a learning experience, most definitely. Having a practically non-existent budget we did most of it ourselves with good help from volunteers. We had great fun doing it and we'll hopefully make more in the future."

What about your new material, what is that like? I noticed that you are much heavier live so is this maybe a sign of how future material will be?

"Yes and no. We're currently recording some songs for a potential EP and they are actually less Metal than some of the old stuff. On the other hand we have some rather heavy songs coming up too, so I guess you can say we've been exploring more aspects of our sound (the cybelic sound) in various directions."

Another thing with the "Brightly Blackhearted" album is the lack of lyrics, why did the band choose not to enclose them?

"Our lyrics are often secondary, a supplement to the music. We're not imposing any statements, so on the sleeve we wanted to focus on the aesthetics. Not that our lyrics are neither unimportant or unaesthetic, but the issue here is the music and the moods."

The music itself is pretty sad and melancholic so is it like that you rather to bring the listener to a state of mind with the music instead of a message through the lyrics?

"Yes, exactly."

On your T-shirts there is some kinda cat, a cat is always interesting so tell us why there is a cat on your T-shirts?

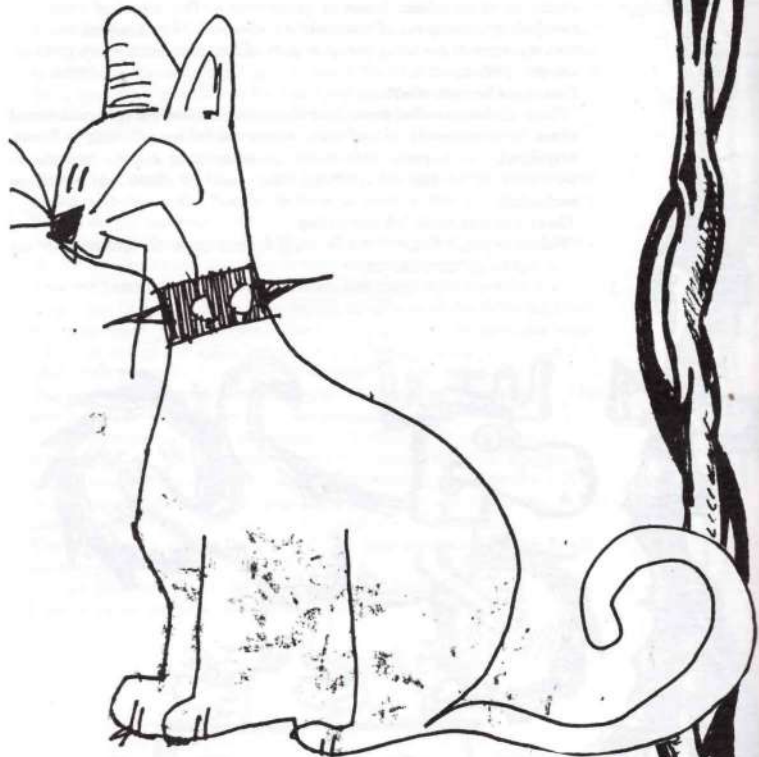
"Our good friend (and CYBELE fan) Lise, who work in cartoons and with other bands we in turn admire a lot, came up with the cat design... We immediately fell for it. After all, cats have always been connected to witches haven't they? Our skeletal cat represents both the soft, mysterious aspects as well as the furious and scary, just like us. HAHA."

The last years have been pretty busy for CYBELE, how do you view all the things going on? You must have higher ambitions now than when you released your demo back in '96.....

"Atys Reverie" (our demo) was mainly recorded to get more gigs. Of course the CD recording boosted our ambitions, no old myths about girls and rock can stop us now. We want to play more gigs, abroad as well as in Norway, and we are keen on recording more material too. Higher goals and greater ambition have proved to be good for our creativity as well as having increased our standards and expectations."

So for those out there who haven't checked out your music yet, why should they?

"That's a tricky question, but we'll gladly quote the English mag. TERRORIZER: "...DISORIENTATINGLY SEDUCTIVE, NOT LEAST ON THE CELLO DRONED CENTRED "IN MY VEINS" AND ALMOST SWANLIKE "DEATHLIKE", "BRIGHTLY BLACKHEARTED" IS SMALL GOTHIC AT ITS SUBLIME BEST, AND ONE OF THE BEST DEBUTS I'VE HEARD FROM AN ALL OR MOSTLY FEMALE BAND FOR ABOUT FIVE YEARS..."





Above:
Arne trying his
new invention!
Left:
CYBELE imitating
their 'heroes'
SEPUL TURA (??)
("Territory")
video shot!!)

IMHOTEP # 4

WOULD YOU LIKE TO DANCE?

...Then join me through all these lessons - more than 70 sections, filled with various dancing partners. Russ Smith has joined me as a teacher once again, as well as being a student of mine through a certain period.

You may wonder who joined us this time?

Well, I won't let you wait any longer.

Our dancing partners were:

Ablaze My Sorrow, Dark Funeral, Dark Tranquillity, Deinonychus, Funeral Oration, Emperor, Gehenna, Impaled Nazarene, Limbonic Art, Chuck Keller of Vulpecula/Order From Chaos/Ares Kingdom (by Russ Smith), Lord Snowman, Lux Occulta, Proscriptor/ABSU, Puissance, Russ Smith, Therion, Warhammer (by Russ Smith) & Withering Surface

The dances lasts from 1 to 6 hours.

There were several bands and a few magazines who wanted to join our dancing lessons, but I could not learn them too much as there were more than 200 of them. However, I told them some steps to begin with.

It is quite an easy dance to watch, in the usual Imhotep style.

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Lessons 3 & 4 : \$11/70NKR/18DM

Lessons 2, 3 & 4 : \$15/100NKR/25DM

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Lesson 3 contains such dancers as Moonspell, Empyrium, Dark Funeral, Bal-Sagoth, Misanthropy Records, Monumentum, Abigor and more spread over 84 sections, while *lesson 2* contains such as ABSU, Gehenna, Lacrimosa, Behemoth, Sigh, In The Woods..., Trelldom and more spread over 94 sections

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Swordmaster

Your debut album "*Wraths Of Time*" was released on the American label FULL MOON PRODUCTIONS. Did you have any problems with them? I mean, they advertised that they would release your full length and as we know that didn't happen.....Instead you signed to OSMOSE, why? Was FULL MOON upset because you left them?

"The reason for the label change was simply because OSMOSE gave us a good deal and that they are a more established company which gives us as a band more opportunities regarding economics and promotion etc. FULL MOON had at the time some problems with their economy which resulted in that the 2nd pressing of our mini-CD got delayed 6 months, so we felt that a move to OSMOSE would be good for the band. I'm not really sure if FULL MOON got upset. But I know that they wanted us to stay. We are still friends with them though."

As said your full length "*Postmortem Tales*" is released on OSMOSE. How has the response been?

"The response have been really good actually. And the response we met on the WORLD DOMINATION TOUR was in some places a lot better that we could have imagined."

Are you totally satisfied with the album or are there things you would change if you had the chance?

"Well, there are of course some small things here and there, as usual. But nothing that really bothers us. So you can say that we are pretty satisfied with it."

In my eyes you have changed style quite drastically...."*Wraths Of Time*" was very fast all through, but on "*Postmortem Tales*" it is just a few tracks in that vein.....Instead you seem to have got inspired a lot by SLAYER, one of your fave bands or? Why this change?

"Well, the change happened naturally when Terror joined the band. He wrote half of the music on the album so it just happened to turn out that way. We all like SLAYER in the band but we don't try to sound like them. We just write music that we like and don't really care if some parts sound a little bit of mixture. We just go rock'n roll and bang our heads."

SWORDMASTER seems to be a very hardworking band since there is already a new mini-CD coming, the title is "*Deathrider 2000*". Is it in the same vein as the full length?

"The "*Deathrider 2000*" title has actually been changed to "*Deathraider*" and it is pretty much in the same vein as the "*Postmortem Tales*" album but in some parts a little bit more melodic. It contain five songs of which four are new and one is a cover of old rock legend Roky Eriksson's "Stand For The Fire Demon". The vinyl will be released as a full length and include two more songs. One live track which also is new and one remix of the "Black Ace" song from "*Postmortem Tales*".

On your latest three recordings you have used Andy LaRoque's studio Los Angered. How is it to work with him? Have he helped you out in some way or has he like this rockstar attitude?

"Andy is great to work with and he has helped us in many ways. No, he hasn't got a bad attitude at all. The studio is located nearby which also makes it comfortable for us."

Why have you skipped the corpse paint? Aren't you a Black Metal band any longer? You seem to have more this Metal 'image' now...Like drinking booze and party all night....Am I totally wrong? Why? Has it just progressed that way or was it something you sat down and like said, 'Let's be a party band'?

"We took of the corpse paint because we felt it didn't fit us anymore. All members of the bands aren't Satanists. And we are also to lazy to put on the make up. It's actually quite hard job to put on all that grease on every night for a month. And after a show you don't wanna sit around with all that shit in your face. So we decided to stop using it. We aren't a party band but we do party, that is two different things."

Do you still play with SACRAMENTUM by the way?

"No, I just played with them as a session member on their first tour."

For one reason or another you played with DIMMU BORGIR here in Norway in late '96, what was that all about?

"Well, DIMMU BORGIR contacted us and asked if we were interested in playing with them on ELM STREET and that is basically it. The show was cool and everything went well."

On the "*Postmortem Tales*" album cover there is a factory and also a weird factory like intro, could you please explain a bit about it to us braindead people."

"The thing is that we didn't really think when we put the cover together, we just put some cool explosions and factories and smoke on there and it looked cool so we used it. The same goes for the intro. We just hammered at some stuff and screamed and put some cool effects on it to make it sound twisted and horroish. There is not really much thought behind it actually."

When I (TENA) did an interview with you back in '94 I asked if you knew any good unsigned bands and you then said NIFELHEIM.....As we all know they released a CD on NECROPOLIS some year after....Can you recommend any new unsigned bands today?

"Well, all bands seem to get signed quickly these days, so I almost never get any demo's, so I can't really say. MASTEMA and INFERNO (Not INFERNO) are really good though. I guess they will be signed really soon."

Are you still pleased that you choose SWORDMASTER as the band name?

"Hell yeah."

Last words.....

"Watch out for "*Deathraider*".

Well, this was the SWORDMASTER interview with guitarist NIGHT(MARE) and it was created and conducted by the masters of the universe TENA & METALION.



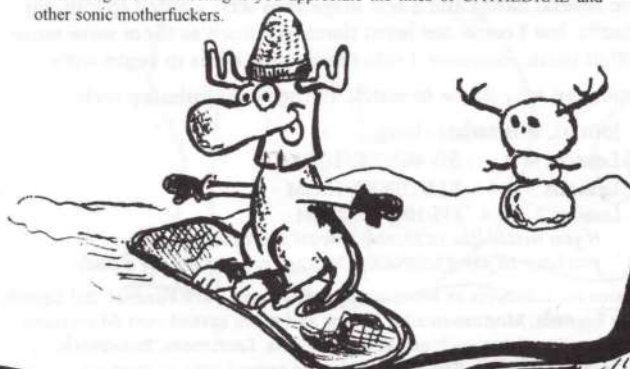
THRASHAGEDDON III

More bands to watch out for is GRIEVANCE and HELLSTORM. GRIEVANCE have just unleashed a mini CD and prepare their full length assault. The foundation of their music could be described as Black Metal, but that would just be to simple. There is more to GRIEVANCE than just that. You could for instance find more clean vocals and also some more Heavy Metal oriented stuff. HELLSTORM is more in the old school vein (THRASH) still with a blackened touch. For vinyl junkies there is a HELLSTORM 7" to be found somewhere. Both bands are signed to H.N.F. so keep your eyes up.....

NOCTE OBDUCTA is a German Black Metal outfit with some links to the gods AGATHODAIMON. A promising act which might go somewhere. There are already label interest (of course!) There is a certain EMPEROR touch to their music, interesting is that all lyrics are performed in the German language.....

NOCTE OBDUCTA, Mittelgasse 18, 55130 MAINZ, GERMANY

Also there is a band called GROOVEYARD from Trondheim in Norway which might be interesting if you appreciate the likes of CATHEDRAL and other sonic motherfuckers.



Grave Digger

Written by: Håkon Grav/Scream Magazine

GRAVE DIGGER is one of the most legendary bands when it comes to the true german heavy metal, and from their first vinyl-attack, "Heavy Metal Breakdown", to the reunion in 1993, the band has established themselves as a force to reckon with.

I called up Chris Boltendahl in his office, and he was more than willing to spend some time talking to Slayer Magazine...

The GRAVE DIGGER-story began in 1980, in a youthcenter here in Germany. I met up with Peter, and we founded a band that developed to become the first mark of GRAVE DIGGER.

Why did the band break up back in the 80's?

- Well, we developed musically to a point where we wanted to gain an even broader audience, and we didn't agree in the band in which direction we should go. The whole thing resulted into the album released under the name Digger - "Stronger than Ever". This was a very commercial-styled album, and our fans didn't accept this at all, so we decided to split up after that album. The scene had changed as well, and we felt that we couldn't move any further. It was really frustrating, that's for sure!

Was this meant as a final (GRAVE) DIGGER-album, or was it meant to be a project on its own?

- "Stronger Than Ever" was no GRAVE DIGGER-album, that's for sure. It was an album released by the band Digger, and even though it had some ok songs on it, I'm not particularly proud of this release today.

GRAVE DIGGER released one mini-album, three studio-albums, and an album under the name "Digger", before they called it a day. In 1993, though, Chris hit the scene again, with a new line-up, and the album "The Reaper". Did you never consider to work with the old line-up, in order to make it a complete reunion?

- No, I never considered that as a possibility. I hadn't worked with those guys in over six years, and we didn't really split as friends, so that was never considered. I had no interest in working with the old members anymore, but Uwe (Lulis, guitar) played in the last mark of GRAVE DIGGER, so there's a red thread in there anyway.

OK, the mistake with "Stronger Than Ever" cost you a six year break from the scene. But in 1993, you returned, as already mentioned, with "The Reaper". And the question is: why did you want GRAVE DIGGER to rise again?

- You know, even though I didn't perform much in those six years, I paid close attention to the scene, and I saw that the metal disappeared more and more as the years passed by - there was a lot of crap music out there! So I decided to breath life into german heavy metal again, and I got the band together for another try! And I guess we did something right, 'cause the situation for GRAVE DIGGER has never been better!

Was it difficult for you to find new musicians for the GRAVE DIGGER "comeback"?

- No, that wasn't difficult at all. But I haven't managed to keep the band together since the reunion either - we have changed drummers quite a few times, and now we also have a new bass-player in the band. But now it feels very good - I think I can say that the GRAVE DIGGER of today, are the best line-up that this band ever had.

Some months ago, you released an EP, including new versions of old GRAVE DIGGER-classics. Why did you do this, and why did you put on those synthesizers?

- Well, we had planned to release some old songs, and mix them with new and modern ideas, and wanted to try it out. Electronic stuff can also be brutal and aggressive you know, so we gave it a try. But it didn't turn out the way we wanted and had hoped, so we're gonna keep our hands away from stuff like that in the future. We simply tried an experiment, but it wasn't a success, and you can tell Metalion that we will never do anything like that again, ha ha! (Thankxxx! ED)

GRAVE DIGGER are now contracted to the G.U.N. Label - an excellent record company also hosting bands like Sodom, Kreator, D-Age (formerly Depressive Age), Secret Discovery and now also Running Wild. Will G.U.N. be re-releasing "HM Breakdown", "Witch Hunter" and "War Games" as well?

- No, and the reason for that is that Noise Records own the rights for these albums.

But do you still get royalties for the old albums?

- Yeah, sure! Those albums are still selling quite good, which is very interesting to me. It shows that there really is an interest in the band, and now, when we finally gain more and more success, we see that a lot of new fans buy the old albums as well, to see where GRAVE DIGGER come from. Don't get me wrong - we don't get rich doing this, but we get good money these days, and I think that we deserve it, after such a long time doing this!

Your latest album, "Tunes of War", was a concept-album about Scotland. Why this fascination for the Scots?

- That was something our ex-bassplayer, Tomi Göttlich, came up with. He's a big history-fan, and specially Scotland and the Scottish history. We had just ended the touring for "Heart of Darkness", and we were to begin with the song-writing for the next album. I told Tomi that we maybe should do 2 or 3 songs about one specific theme, as we had done some long songs already, dealing with special themes. He told me he wanted to do some songs on Scotland, and the whole thing developed into a whole concept about the Scottish history. And "Tunes of War" became a really great album, so we will continue to make more concept-albums in the future, that's for sure. I really find the idea great - you present a whole story to your audience, and the fans get a comprehensive booklet with something to read, it's really cool. Sure it's more difficult than to write ordinary songs, but as soon as you get started, it gets easier and easier, and it's much more fun than to write individual songs.

So why isn't Tomi a part of the band any more, since he contributed so much to the band after the reunion?

- Well, that's a personal thing between him and the band. We noticed that Tomi didn't feel all too well in the band, and this continued to a point where we decided to split and go separate ways. But we have found a very good replacement!

Absolutely - Jens Becker is a great bassplayer, but do you feel comfortable having a "musical whore" like him in a band? I mean - Jens seems to have joined the club of musicians who change band every now and then, like Jörg Michael?

- Ha ha, I don't agree - for example, Jörg Michael is a lot more extreme than Jens! Jens has to make money you know - music is his only profession, but apart from his involvement with Kingdom Come, Jens will concentrate on GRAVE DIGGER from now on. I don't fear that I have to find another bass-player during 1998! We have already done some shows with him, and it went great. As I told you, we have a very good line-up these days.

Chris used to work as a social-worker for youngsters, but he quit this job in 1995, and he is now running a promotion-agency in Köln (Cologne), Germany, apart from the work with the band. As a suitable end for this interview, Chris reveals some details on the upcoming album from GRAVE DIGGER:

- The album will be released in Germany on the 2nd of June. We will be doing the studio-work in february and march, and the album will, as mentioned, be another concept-album. I guess we will be doing some festivals in Europe in the early summer, and then we head abroad to play shows in South America until september, and I think we will end the touring with a big tour in Germany in the beginning of 1999. I think this will be ok for our German fans as well - they get the festivals as an appetizer, and then we give them a solid headliner-tour six months later. The new album will be dealing with the Crusades, Richard Lionheart and so on. It will partly be a very historical album, but it will also have a lot of mythology and mystery. It will be a very bombastic album, and indeed very true metal. We're still working on the songs, but I can promise everyone that this album will be a blast from GRAVE DIGGER!



HEAVY METAL BREAKDOWN!

HAMMERFALL

Something which I find pretty funny is whenever I receive a demo from a stupid band in Italy claiming to play NORSK BLACK METAL. I always find that rather stupid, funny at least..... But I was thinking, what about a band like HAMMERFALL? They are from SWEDEN and they play GERMAN HEAVY METAL.....So I was wondering, do the people in Germany think of HAMMERFALL as fools because they play GERMAN HEAVY METAL? Sadly enough that was not a question I had in line when I caught up with Glen Tipton..... errrrrrrrr..... Oscar Dorojnak of ever-growing HAMMERFALL.....

Hello Oscar, what's up?

"Hello yourself, I'm doing great."

You are home from tour with GAMMA RAY, what as that like??

"It was absolutely incredible. We travelled through eighth European countries together with GAMMA RAY and the American band JAG PANZER. It was probably the most fun I have had during any five consecutive weeks in my life. We became very good friends with both bands, and meeting Kai Hansen & Co. was so cool. They proved to be really nice, down to earth guys."

I know the band had a wish to record in Kai Hansen's studio, any progress on that?

"We have thought of that possibility, and Kai seemed interested in doing it also. But we are going to check a few other options out before we decide anything. Right now there's a possibility that we'll use Tommy Hansen as a producer. His previous work consists of, among others, HELLOWEEN's "Keeper Of The Seven Keys Part I + II", and PRETTY MAIDS' "Red, Hot & Heavy". If we work with him, we are going to do it in three different studios, two for the recording and one for the mixing. But everything is extremely tentative at the moment, and I can therefore not tell you anything further. What's clear is that we will commence the recording in the end of April, one way or another."

One of your inspirations is the cult band STORMWITCH, you met up with some of them on tour didn't you?

"The German band STORMWITCH are on my top three list of all time faves, and we met the singer, Andy Muck, on our first tour in August. He proved to be a great guy and I even got some presents in the form of some ultra rare STORMWITCH stuff. And on the GAMMA RAY/JAG PANZER tour, Andy came on stage with us in Tübingen, to perform "Ravenlord" with HAMMERFALL as back up. It truly was an honour for me to appear on the same stage as him. Christmas came early that year."

So could you tell me if all the STORMWITCH albums are of the same quality? I only have "Tales Of Terror" and "Walpurgisnacht".....

"In my opinion, all STORMWITCH albums are magnificent. The albums you mentioned are the two first ones, and they are absolutely fabulous. In fact, the first five are of the same calibre and style, and were all released in the '80's. The band released two more albums in the '90's, with partially a new line up. Therefore the sound and style differs somewhat - and they are equally as good."

As you said you do a cover of them, do people in Germany know that song or are they somewhat unknown?

"STORMWITCH is not very popular in Germany. Most people have heard of them, but it wasn't considered cool to like them in the 80's. They have most of their fans in the south of Germany where they originate from. But in Eastern Europe the situation is much different. They were gods there, playing for as much as 30.000 fans. I think that was in Czechoslovakia. I think anyone who likes Heavy Metal should give STORMWITCH a chance. They will definitely not be disappointed."

It is funny about HAMMERFALL I think, all the attention you get because you are a Heavy Metal band.....

"I am constantly amazed about that fact, I honestly thought that most people would consider Heavy Metal outdated and 'unhip' in the '90's. As it turns out, Heavy Metal is growing stronger and stronger day by day, which just goes to prove that this music style will live for eternity."

What I mean is that bands like GAMMA RAY, HELLOWEEN, RAGE, RUNNING WILD have always been there releasing more or less great album and boom, there is HAMMERFALL from Sweden which is the big thing!

"I know very well what you mean, and I think the time was right for HAMMERFALL to enter the scene. Heavy Metal needs new blood to carry on the tradition, we can't rely on the older bands to keep going forever. Heavy Metal needs new bands to take the spirit of the music further, and I believe that HAMMERFALL is a band that is capable of doing just that, because we have a tremendous amount of love and respect for the music genre."

Could it also be like NUCLEAR BLAST signing a Heavy Metal band and it was much attention because of that?

"Well, I wouldn't say that NUCLEAR BLAST was responsible for the resurgence of Heavy Metal, but I do think the music media in Germany took notice, since NUCLEAR BLAST is a very successful company. Maybe the sheer surprise of a Heavy Metal band on a traditional Death/Black label caught peoples attention. But the fans have always been able to tell the difference between good and bad, and I have noticed there are a lot of Heavy Metal fans - in places you wouldn't normally suspect. The force is rising once again."

In the past you also played in some Death Metal bands, is it safe to say your Death Metal days are over?

"The Death Metal chapter of my life is over, and has been for a few years. I don't for a second regret my time in CEREMONIAL OATH or CRYSTAL AGE. I never would be what or where I am today without the experience, and we had so much fun. But the fact remains; I began my career with Heavy Metal, never stopped listening to it - in fact, I got most of my inspiration from there even when I wrote Death Metal songs. Through the years I found that there is only one music form that gives me the ultimate satisfaction and pleasure, and that is Heavy Metal. That's where I started out, and that's where I'll end up. It feels like I've come home again."

Do you still listen to and accept Death Metal?

"I respect any man who stands up for what he believes in and lives out their dreams. If somebody plays Death Metal because they love it and it is the ultimate form of music for them, then it is great. Because that's what I think life is all about, enjoying it to the maximum and living it the way you want it, in a way that makes you happy." (Yeah, I'm happy when I kill children and burn churches, is that cool? HEHE - ED)

Your album was originally going to be released by a small Dutch label called VIC, do you feel bad towards Roel of VIC because of the deal with NUCLEAR BLAST?

"'Glory To The Brave' was licensed to NUCLEAR BLAST from VIC from the beginning, but now NUCLEAR BLAST has bought the whole thing. VIC made a lot of money on this deal. He could have made more, but opted to let us go rather easily, to avoid legal feuds with NUCLEAR BLAST, which would have been very expensive. Roel and I were good friends before this deal, and we will remain good friends now after the deal is done. He is a cool guy and I think very highly of him."

I heard there was another cover originally planned for the "Glory To Brave" cover, what was that like?

"We designed a layout for the "Glory To The Brave" cover when was intended to be released on VIC. NUCLEAR BLAST didn't like that cover, and we agreed upon using Andreas Marschall as cover artist. The old cover was a picture of the five of us, sort of sunken into the background, which was leatherish. We used that one behind the CD on the shaped CD version of the album."

STORMWITCH MEETS HAMMERFALL



(c) CIRCLE OF THE TYRANTS



I still don't get this music writing thing for HAMMERFALL. I'm sure you are sick of talking about it but can you also explain it to us? Wouldn't it be better if the actual HAMMERFALL members made the music?

"The music for *'Glory To The Brave'* was written by Joacim, Jesper (IN FLAMES) and myself. When Jesper and the others quit the band, we wanted the next album to have the 'HAMMERFALL sound'. Also we feel that the co-operation is smooth and goes well, we want to preserve the magic. That's why the three of us still write the music together. If the others have some ideas for a song, it is great, but it has to sound HAMMERFALL. We don't want to stray away and be something we are not. And HAMMERFALL is Heavy Metal, nothing more, nothing less."

I see you have a new bass player, he seems like a happy guy. Who is he?

"His name is Magnus Rosen, and, yes, he is a happy guy. He is 34 years old, has a very positive view on life and has been involved in the music business since he was 18. Before he joined HAMMERFALL, he played with BILLIONAIRES BOYS CLUB (featuring ex-members from ACCEPT and Yngwie Malmsteen Band), KEEGAN, SPOTNICKS and a host of others."

What about your singer? A man with a voice like that must have been doing something interesting also before HAMMERFALL?

"Joacim started singing as late as in his early twenties, when he attended the Musician's Institute in Los Angeles. There, Joacim spent a year learning the art of singing. Before and after his trip to the states, he sang with a Heavy Metal band called HIGHLANDER. Also in that band were Patrick Rafaling and Stefan Elmgren, the current drummer and guitarist of HAMMERFALL."

So you are the only one of the HAMMERFALLERS with a Death Metal past?

"Yes, I am. I would like to point out that HAMMERFALL is NOT a Death band that has changed music style. We were a Heavy Metal band from the beginning, and will remain so until the end of time."

Hey, in your band there is even short-haired people, that's not very Metal is it?

"Well, the true way of Metal comes from the heart. The fact that two of the members are short haired doesn't make them less Metal. It only makes it harder to spot them."

Can you tell us a bit more how you value Heavy Metal in your everyday life?

"It is the only music that I listen to, except for a few non metal artists, and I have lived and breathed Heavy Metal for the last fifteen years. I think everybody forms his or her own opinion about everything, but to me Heavy Metal is about living your life, not someone else's. I follow my own rules and walk my own path, and to me, that's what Heavy Metal music is all about, to do things your own way and enjoy life. And that is what I do."

In retrospect the headbanger was almost always a peaceful, harmless, beer drinking guy. (And sometimes not so smart) Anyway, something happened with the new rise of Black Metal. A more destructive and aggressive side could be found. Have you thought anything of that progress?

"I don't know how to answer this question. It is true that some people involved in the Metal music displays a attitude towards destruction, and that it have been most clearly displayed within the new rise of Black Metal. But I believe that most people are nice and peaceful guys. It is only a minority that stirs up trouble just for the hell of it. It is a big difference between living out your aggression through music and taking your frustration out on other living things. I don't understand why some people have to hurt others, I really don't. I am totally against violence in real life. I love excessive violence in action movies for example. But that's because it is fiction, it is not real. You have to be able to make a distinction between what you write about and what you actually do."

So HAMMERFALL is happy guys enjoying life, right?

"Yes, that's true. Right now we are living our dreams. We have released a Heavy Metal album, it sells very well, we have been touring Europe, met a lot of people we look up to, we are going to record more albums, making a living out of something we love. Life couldn't be better. In fact, the present is really good, and the future looks even more promising."

You hail from the GOTHENBURG area, a city nowadays connected to a certain twiddlytwiddly music style. But anyway, did early GOTHENBURG bands like ICE AGE, DESTINY or FROZEN EYES inspire you in the early days?

"We were not that influenced by the bands you mentioned. They are good bands but didn't appeal to us in the same way as say ACCEPT or JUDAS PRIEST."

What about the DOLORES shop?

"I have been collecting vinyls for as long as I can remember, and in that respect DOLORES was good. But they were always so expensive and didn't carry bootlegs which was one of the things I collected. I used to buy my records in a small shop called BACKSTAGE RECORDS. MAHOUSE RECORDS was also one of my fave places to hang out."

Also during the 80's a lot of great Metal shows took place in GOTHENBURG, I'm talking about gigs like JUDAS PRIEST, IRON MAIDEN, ACCEPT, KISS etc. Did any of those bigger concerts inspire you?

"All love that sort of gig, where there is something visual as well as audible. I grew up with DIO slaying dragons on stage, Eddie coming in to attack Bruce Dickinson, KISS' unbelievable pyrotechnics, W.A.S.P.'s outrageous stage outfits etc. That's what I always wanted to do, to give the concert viewer the feeling that he was part of something special. That's the feeling I got from those concerts and that's what I want to pass on to the people watching a HAMMERFALL show. So far, we haven't been able to afford doing it, but now it looks like we just might be able to pull it off. When I go on stage, I want to get the feeling that I'm doing something special, that it is not just another ordinary night. That's why I always have been wearing some sort of stage clothes. Nothing is more boring or depressive than a band that goes on stage in their street clothes. It gives the impression that they really don't want to be there, and can't wait to get off the stage. I sincerely love playing live and interacting with the fans. It is such an adrenaline rush, and I wouldn't want to be without it."

As you might be aware of there is a retro thing going on in the Thrash scene with bands like INFERNO, GEHENNAH etc. Do you bother to listen to such acts?

"As I explained earlier, I only listen to Heavy/Power Metal, with a few exceptions. Therefore, I don't keep up with what's going on in the music scene very much. In fact, I haven't for the last couple of years. To me, Heavy/Power Metal is the ultimate form of music, and I don't need anything else. Everybody has their own favourite style, and I have found mine, it is as simple as that."

Would you call HAMMERFALL a retro band?

"Certainly, to an extent. But I don't think in those terms. We only make music from our hearts, and in our hearts, the kings of Metal rule. We are simply doing something we love very much. I leave the interpretations up to others who feel they are qualified to make such assessments."

Thank you for your help Oscar, MAY THE METAL FORCE BE WITH YOU.

"Thanks a lot for the interview, Mr. Metalion. And if nothing else, always remember that A METAL HEART IS HARD TO TEAR APART."

GEHENNA

As GEHENNA is just about to release a new album, "*Adimiron Black*", it would be rather stupid to miss the opportunity of hearing some words from Sanrabb. Prepare for darkness...

First off all, again a new label, MOONFOG! How is that working out? And will you join CRADLE OF FILTH + COVENANT when it comes to badmouthing CACOPHONOUS?

"Yes, a new label, MOONFOG! Everything is just fine most of the time. I don't care about CACOPHONOUS."

You have a new line-up by now. What about this? And why is Sarcana out of the band?

"We have got a new drummer (Blod) and on the keyboards we have Sarcana's replacement Damien, both are brilliant in what they do! Sarcana left the band because she wanted to concentrate more on her job. She was also fed up with Black Metal in general and she is now playing techno oriented music."

Your new album, "*Adimiron Black*" is your most brutal offering so far. Why is the band going in that direction instead of the more pompous Black Metal style? By the way, do you still consider GEHENNA as Black Metal?

"We get bored if we do the same shit all the time. That's why all our albums are different."

A lot of bands do that pompous sort of thing, too many you know! Black Metal should be brutal, anti-Christian, negative, Satanic, menacing and aggressive music. It takes time to develop as a band, two years ago we wanted to play synth-based majestic Black Metal and now we are doing this more brutal stuff, things change! A few months after the tour with MARDUK and MYSTICUM I think we all just felt like playing music designed to kick ass from start to finish. But it's Black Metal just the same!

I think Black metal was at its best around the time when Deathlike Silence Production released ABRUPTUM, MAYHEM and the first BURZUM album. I remember receiving the IMMORTAL single (the one released before their debut CD), and it was so fucking great, I could not believe it. Those were the days!

I listen mostly to brutal music, MAYHEM, DARKTHRONE, BATHORY, DEICIDE, ABRUPTUM, SLAYER, MARDUK, MORBID ANGEL and so on, so I think it is only natural for our music to develop in the direction it does!"

I feel in Norway there are you, SATYRICON & EMPEROR on one musical side while bands like DIMMU BORGIR & COVENANT are on the other side; how do you feel about that?

"I'm sorry, I don't know what you mean."

EMPEROR has lost their corpse-paint in favour of sunglasses and other things, what about GEHENNA?

"No, we always make sure we know where our stuff is at all times, in that way nothing ever gets lost. Seriously, we still use corpse-paint."

Is it annoying to the band that "*3rd Spell - Malice*" has not been released on vinyl? Will "*Adimiron Black*" become released on vinyl?

"Yes, EXTREMELY!!! Blame it on CACOPHONOUS. "*Adimiron Black*" will have to be released on vinyl!"

Why did you release a single?

"First and foremost because of the promotional values of such a release (as you well know there is not much money to gain from the sales of a CD-single). Secondly to present people with a taste of what's to come. Last, because it provided us with an opportunity to release a couple of tracks which are not your typical GEHENNA songs."

On this single you have two earlier unreleased tracks. There is a kind of feeling of the 80's, in the track "Master Satan"?

"This obviously was intentional. "Master Satan" was recorded with the intention to release it on a compilation CD by MOONFOG. The clue was for the bands participating to record their (sort of) interpretation of 80's type of Thrash Metal. Bla bla bla... It never happened. We mixed SLAYERish, KREATORish and GEHENNAish riffs and it turned out super!"

In '94 the band did an infamous gig in Oslo, and since that you have not played in Oslo.... How do you look upon playing there once again (in connection with the release of the new album)?

"We are coming to Oslo! On 23 of May the "*Adimiron Black*" release party is being held. Also participating are GORGOROTH and DÖDHEIMSGARD."

How do you look upon playing live and what about the audience?

"I like to play live because of the lights and I get a kick out of playing really fucking loud. The audience is great, they are usually screaming and yelling. I never understand what they are saying but I guess they like what we are doing. They are usually pretty plastered by the time we go on stage, I'm actually quite wasted myself at times..."

Thank you + tell someone to fuck off...

"Thanx yourself, gamle orn! Fuck off to all the Christian perverted bastards out there in the world!"



METALFUCK IN HOLOCAUST V

NIFELHEIM - "Devil's Force" CD (NECROPOLIS)

The utter masterpiece of primitive brutality. Raw Black Speed Metal! HAIL HAIL HAIL HAIL! The dedication the band puts into this album is unbelievable! AGGRESSION, HATRED, VIOLENCE! VERY DISTURBING, VERY GOOD! TOTAL MINDFUCK!!!!!! IN UTTER BLASPHEMY!!

KATATONIA - "Discouraged Ones" CD (AVANTGARDE)

OK sombre melancholic Rock! (Which pisses on all stupid Metal Goth)

WOLFPACK - "Lycanthro Punk" CD (DISTORTION)

This is good, this is violent, with roots in old bastards ANTI CIMEX the legend lives on... KÄNG!

CANNIBAL CORPSE - "Gallery Of Suicide" CD (METAL BLADE)

I don't know if it is me or the CANNIBAL's who changed but I find this album to be really good. Maybe too much Troll Metal has infected my ears???? But this is great Death Metal!

BENEDICTION - "Grind Bastards" CD (NUCLEAR BLAST)

See above but put in BENEDICTION where it says CANNIBAL CORPSE.

ARCH ENEMY - "Stigmata" CD (CENTURY MEDIA)

I wasn't sure if this lot was going to release any more albums, but they did. This is in the same vein as their debut but never boring. Also the guitar wanking courtesy of Amott brothers are remarkable. I like this...

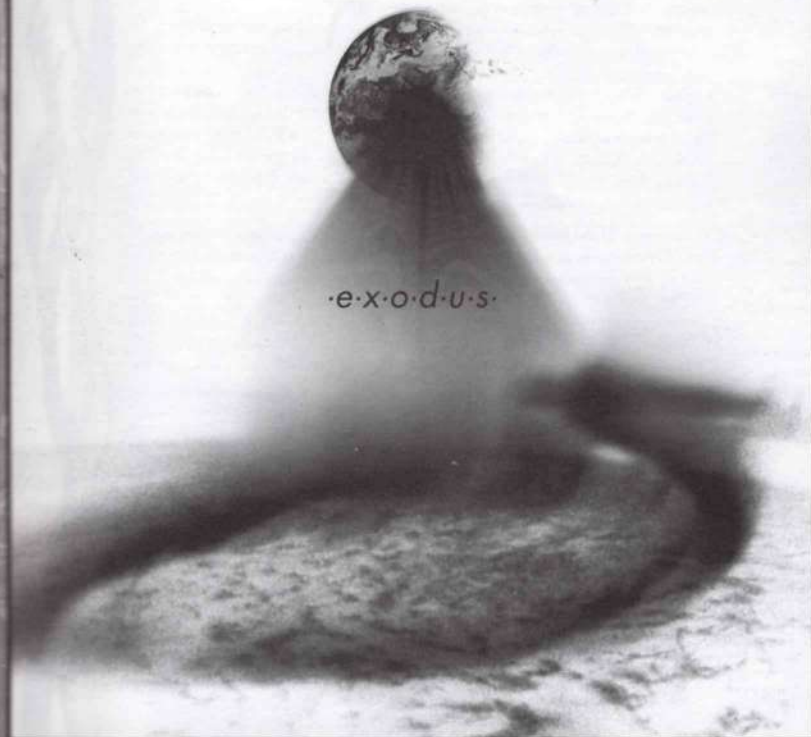
ILL WILL - "Evilution" CD (DIAMOND RECORDS)

FINALLY RELEASED! (See interview) Absolutely godly!!!! Yes, it does sound 'modern' but this is so excellent anyway. It can be described to FIGHT and certain other things, but especially the songs written by SNOWY SHAW is very twisted!!!! AWESOME! BEWARE!!!



Century Media presents:

S A M A E L



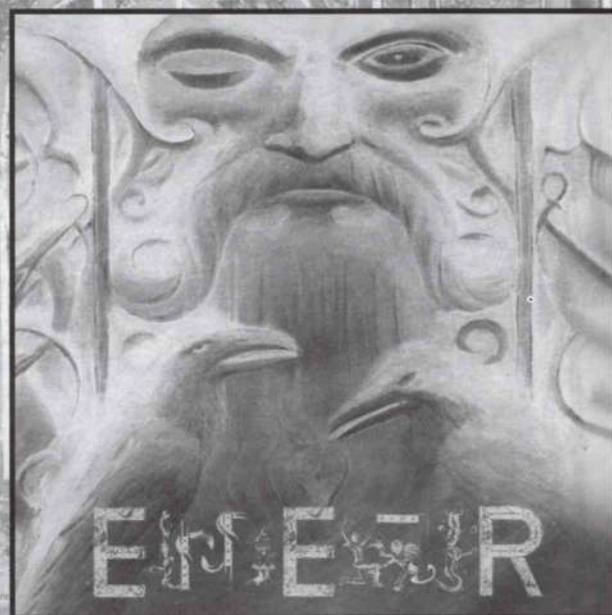
*Where ever you go
you know
they've been there before*

out April 20th



Satanic to the Bone

out May 4th



The powerful atmosphere and feeling of Norse mythology!!
Folk-influenced metal with raw, nostalgic production.
Einherjer touch the senses in a raw, simplistic way.

Now you come to the realization....

Odin owns ye now, too.

out May 4th



Out April 20th



Out April 20th



Distributed by
Voices Of Wonder

M A R D U K

Eternal respect to MARDUK for always creating violent Black Metal art! A fist in the face of vimpiness... This is the interview with Morgan & Legion, done by Tena!

This is the first time in the bands history that you have the same line-up on two albums. Do you think you have found the right members now?

Morgan - "Yes, we work extremely well as a unit where everyone is bringing something of importance into the overall picture. When Joakim was forced to leave the band the last obstacle for our bands perfection was out of the way and we could bring a better vocalist with the same mental wavelength into the band, which was the only missing link to complete the circle. If we by some reason in the future would be forced to change line-up again things could turn out just as great if we are lucky, but it can never be a better line-up than what we have now." **As pioneers of Swedish Black Metal you have been in the front of the scene for quite some time now. How do you think Black Metal have progressed since the birth of MARDUK in '90?**

Morgan - "It has exploded. (So that was what happened to notorious ABRUPTUM leader, he exploded... errrr...ED) When we first got into the scene there wasn't too many that wanted to deal with this kind of music and points of view at all. But then all of sudden everyone had a band, and worst of all, everybody got signed. No matter how they sounded - good or not quite a difference from just a couple of years back when it was a smaller sensation that AGONY got a record deal for "The First Defiance" or that EARACHE signed ENTOMBED. Not that they are Black Metal but anyway..."

Legion - "Considering MARDUK's role in the developing of the Black Metal scene I think it has had quite an impact on the scene since most of the bands that stood for the really violent and edgeworking music of their time had fallen asleep or wimped out. And that was what made "Fuck Me Jesus" so special, it was among the first of new material that awoke this violent second wave of Black Metal. I see both a lot of positive and negative things in the scene of today. Like for instance the amount of followers of this music is good. We would never have been able to speak the truth for so many people if Black Metal hadn't exploded. But at the same time it is a bit irritating that there is a record deal waiting for everyone who has an intention of starting up a band. That so much stuff that lacks quality is facing the light of day on the CD market will be the deathblow of the whole scene unfortunately."

How is the relations with OSMOSE these days?

Morgan - "Everything is working out fine and we are getting along really well and are reliable in all ways, which probably are the main reason for us to stay. Since we know that we always can count on them and that they always fulfil their part of our agreements. I can't think of a better label, even though we have got offers from other big well-known labels."

Legion - "OSMOSE is one of the very few labels that don't direct their bands like telling them what to say, to do or not to do. We have a total freedom of speech which I doubt seriously that we could get somewhere else with the same generosity. An example: It was Hervé (OSMOSE) who come up with the cover artwork for "Fuck Me Jesus". Also we don't have to pay for the recordings, promotion or tours like some other labels demand from their bands which is total slavery that we would never accept. So for us OSMOSE is an obvious choice."

What about your new album "Nightwing"? Why did you divide it into two chapters and what is there to be said about it in general?

Morgan - "The new album is a natural progression of "Heaven..." in all ways. But if you compare "Opus Nocturne" and "Heaven..." to each other they are more different from each other than "Heaven..." and "Nightwing". (Or something like that - ED) Anyway, this time we recorded 47 minutes of pure damnation which should be enough to satisfy even the most extreme Metal heads. I guess that the main difference between "Heaven..." and "Nightwing" is that "Nightwing" is a more varied album. With everything from ultrafast and raging songs to more varied ones as well via double bassdrumming, more plain Metal structured songs to bonecrushing heaviness like the "Dracul..." track on "Heaven...". I just have to say that those Metal structured parts I talked about do not sound a bit like all these new 'old school' bands releasing albums nowadays. You can still hear the traditional MARDUK riffing, only with a touch of different thinking."

Legion - "The reason we choose to split the album into two parts was due to the lyrical concept we choose for this album. The first part is entitled "Dictionarie Infernal" and consists of the intro "Preludium" + four fast and aggressive songs in the traditional MARDUK vein. The lyrics on those songs are in the same vein as those on "Heaven..." but longer, more advanced and sometimes more offensive. The second part of the album "The Warlord Of Wallachia" continues the story of Vlad Tepes Dracula's life and doings where the song "Dracul..." on "Heaven..." ended. The chapter consists of five songs which includes a new recording of "Deme Quaden Thyrane" + 4 new ones where we deal with the most important parts of his life and also tries to explain his view on things, if possible."

Most bands seem to loose steam after a couple of albums. How do you manage to keep up with your amazing intensity?

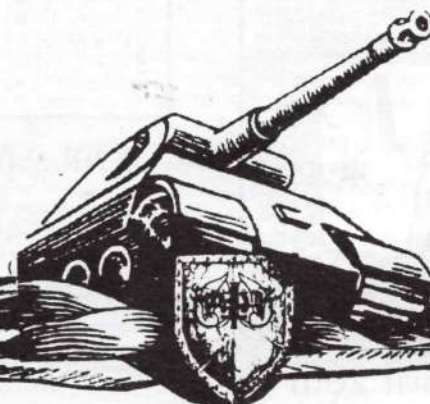
Morgan - "It is our desire to always stretch the limits in one way or another. To create stuff that is really violent which is capable of creating a picture that really goes along with the lyrics."

Legion - "Check out all the semi, pro or Christian bands that tries to be Metal in some form however that is possible. I strongly doubt that that a Christian person can express his feelings about things via Metal music. Just look at the morons in MORTIFICATION who are just making fools out of themselves. But anyway, most of those bands play slow and melodic so in a way it would be a major betrayal to start sounding in such an direction."

On the cover of the your "Here's No Peace" CD (recorded anno '91 released anno '97) the cover is a tank. How did you get this obsession with tanks? And what about your upcoming album "Panzer Division Marduk"?

Morgan - "Tanks are fascinating and an utterly grim creation of war. I find everything from the first WORLD WAR to the GULF WAR fascinating. Just imagine 70 tons of steel unleashing a storm of fire. Regarding the "Here's No Peace" cover it was the most suiting for the title we could think of so it was an obvious choice."

Legion - "Panzer Division Marduk" will be an extremely harsh and aggressive album without any slow or heavy parts whatsoever. Just plain fuckin' breakneck speed from the first second to the last with lyrics that will suit the musical approach very well. And even if the lyrics will be very far away from the ordinary ancient grim occult death we usually deal with they will still represent what we always stand for and by this we want to show that very same thing can be looked upon from different perspectives. Some titles are "Panzer Division Marduk", "Baptism Of Fire", "Bloodbath" and as usual we are working on tons of other destructive ideas."





OK, so "Panzer Division Marduk" will be the most intense and speeding Metal album ever see the light of day. But in what direction will you be heading after that?

Morgan - "We have discussed some ideas, but at the moment we are busy making "Panzer Division Marduk" a reality. However, there won't be any dramatic changes. But, most likely it will be more varied but still fast and furious in the MARDUK way."

Legion - "Maybe we will do an album with a strictly overall concept. We have some very interesting thoughts about what it could deal with, but it is too early to tell."

On your two last tours you have been adding Peter Tägtgren as a second guitarist. Is he a permanent member of MARDUK or are you still considering the opportunity of adding Mr. Blackmoon?

Morgan - "Peter of HYPOCRISY have joined in as a second guitarist the two last times but most likely he won't be with us again since he has so much to do with his studio and everything. Blackmoon is not in the band, it all became something not so happening during a long time so we have cancelled those plans but we will see what happens concerning a second guitarist in MARDUK. Time will tell."

Legion - "Yes, the only time that Peter was really into getting seriously into the band was during our drinking sessions. So it is to bad he is not drunk all the time because if there was one person that I wanted to have as a second guitarist permanently it would be him. Because of his skills and mentality. He managed to team up with us perfectly, and he was really great to have on the road."

The Swedish band that has been known for more or less copy you, namely DARK FUNERAL. Do you think that they still play like you or have they found their own sound with their new album?

Morgan - "Quite a lot of people have said that they still sound a lot like us, but I am not sure about that. I think the main difference between us is that we play fast for long periods of time while they base their music on a whole lot of different riffing with midpaced stuff and so on. DARK FUNERAL is one of the very few Swedish bands that we really enjoy and we share a lot of views with them."

Legion - "I listened to their new album when we were in the studio and I liked it a lot. And the people involved in DARK FUNERAL are good friends so I guess I can quote Caligula from their latest CLOSE 'DOWN' interview that regarding our internal competition we win all the time... HAHAAHAA."

METALFUCKINWAR

DIRECT FROM DUBBO TIP AUSTRALIA

ROK

+ THE CD +
OUT SOON

PRINCESS
HEINKEL HELLFUKKER
GUITAR

THE MENTAL
BASS PLAYER

HELLAXE
SNOT HAMMER
DRUMS

MENTAL

BASS

INSANITY

EXEKUTION

If you take a look at the history of SLAYER MAGAZINE there is one band that really sticks out, **SADISTIK EXEKUTION**, following us like flies to the dirt. The band is still making total Death mental disorder so of course we support them again. This time we decided to do a kinda biography mostly concentration on the early hey days.

THIS IS WHAT ROK TOLD MR. METALION

THE BIRTH OF DEATH

Australia is the harshest piece of land on this planet. The birth of death should have taken place here, but it didn't. Death was born in England with a band called **Venom**. From there we saw bands such as **Hellhammer** and **Bathory** emerge, but at that time in history back in Australia, like always, we were behind the times with these sort of things. I wasn't anywhere near Europe in the early eighties so really it's impossible for me to comment on what was going on there back then. I do however, have memories and opinions of what was happening in Sydney, Australia around that period.

Before I heard of such bands as the early "Death metal" or whatever you wish to call those bands, I was heavily into **Black Sabbath**. Anything from **Sabbath's** first album right up to **Born Again** was played a hell of a lot, I can tell you. On top of this there was **Motohead**, **Judas Priest**, **Saxon** and **Iron Maiden**. All 'real' Heavy metal bands. I also enjoyed a bit of punk, hard rock and some weird stuff out there, but of course the bands that had a real metal sound and feeling were, and still are the superior ones. Yep, there was also **Deep Purple**. I wouldn't say **Deep Purple** were metal like **Judas Priest** in example, but I reckon they were a bloody good band and before I go on I think it's about time I said a FUKK OFF. FUKK OFF.

As much as I like these metal bands, I was thirsty for more 'heaviness'. In other words, more evil, more darkness, more speed, more power, more Satan, more fukking heaviness. I had a record player that had 16 speed and 78 speed. I found that by playing **Motohead** at 78 speed I could at least hear something faster and **Sabbath** at 16 speed was the ultimate doom.

Something had to be done to find the heaviest band in the world. What could be done? You see, I lived well away from any other "headbanger" and didn't have a clue as to how I could find something heavier, or even if it existed. I had no idea of what went on in cities, or that there were other idiots out there who shared my interests. That as until I met "Slaughter". Yes, my new found friend soon got me on the wrong track. I met him one night with his dickhead mates, other headbangers. But Slaughter was the deranged one with the good news. There is heavier metal than what I knew of. There was **VENOM!**

The hitch was that I had to wait a whole week before meeting up with Slaughter again. He promised to bring a tape and when I met up with the stupid idiot the next week he handed me the tape. I quickly ripped out the tape that was in my portable noise maker, probably **Judas Priest** or something, and put the new tape in.

WELCOME TO HELL!!!!!!!!!!!!!!

This was the start of true mental metal mayhem, but there was a lot more to happen yet. Under Slaughter's instructions I went to Sydney looking for the record shop called "Utopia". When I found it utopia it was. Sydney's home of Heavy metal. It wasn't a "wow, this is great metal shop", more a mission to find more of this **Venom** stuff., or anything that could match it. It didn't take long before I found what I was looking for. A black album cover with a silver head of Satan called **Black metal**. I turn it over and was overjoyed to see side black and side metal instead of the usual side one and two. The song titles were just as impressive. *Sacrifice*, *Countess Bathory*, *Black Metal*. Then there were three pictures of three maniacs with three mental names. The one on the Honda though looked a bit out of place, but what the heck, there were heaps of speakers behind him anyway.

All through the journey back home I kept looking at this album wondering how it would compare to **Welcome to Hell**. As soon as I walked through the door the record went on. At first I thought there was something wrong with the needle, maybe too much dust so I cleaned the needle and put it back on. The same thing again, but this time I realised it was total fukking evil, dirty, bloody kaotik death. It was even more intense than the tape Slaughter had given me. For three days I listened to nothing but **Venom**. I wanted to be **Venom!**

Slayer was also on the tape that Slaughter gave me. Sure, it was also very intense compared with **Black Sabbath** or **Judas Priest** and I like that as well, but some how **Venom** was it! The most evil band in the world. Not that long after though, there was another even more brutal shock. Once again it was Slaughter with the good news. "I've found something heavier than **Venom**", he told me in a demented and twisted way. Like the first time I met him though, I had to wait a week before hearing this new thing.

The week long wait was agony, but the night finally arrived when I would meet up with Slaughter and this thing that was heavier than **Venom**.

It was the usual Friday night meeting in Gosford. All that was on my mind though, was that fukking tape. Sure enough there was Slaughter with his tape in hand. He got in my car and put the tape on. Within seconds of the horrific feedback squealing guitar sound I had to turn it off. This was so bloody intense that I would have to par the car in a quiet back street to listen to this THING!!!

The tape went on again. The intensity of the impact this noise was creating was something words cannot describe. It was bliss. Pure fukking heaviness. The ultimate in mental illness. Music to make the world end. **HELLHAMMER**.

HELLHAMMER HELLHAMMER HELLHAMMER HELLHAMMER HELLHAMMER HELLHAMMER

Venom, or any other band did not even come close to matching **Hellhammer**. Just the name of the band was spectacular enough. **Hellhammer**. Now that's a band name if ever I heard one. Wouldn't you be so pleased if your band was called **HELLHAMMER**?

How great it was to listen to the remarkable "**Triumph of Death**". A piece of music to vomit to. That was well over a decade ago, but to this day I still believe that **HELLHAMMER** was the heaviest band ever to exist. Many people would argue and have their own opinions about this statement. That's up to you, but if you don't agree I have no choice but to say FUKK YOU.

Slaughter was just one of the "headbangers" I met around that period. Craig Marfin was another early one, but once I moved to Sydney there were a lot more. Dave Slave, Sandy, Claws Mayhem, Wizzy, Sliff Cunt (Corpse Thundertrash R.I.P.), Wayne Campbell, Steve Huges, Slasher, Sloth and more who's names or faces I can't remember.

One of these people had a greater impact than all the others. This was Claws Mayhem. Like me and Slaughter, Claws Mayhem had clear ideas about heaviness and which bands were THE bands to be into. The main bands were **Hellhammer/Celtic Frost**, **Bathory**, **Venom**, **Slayer**, **Sodom** and **Kreator**. At this stage there were only a handful of people in Sydney who had even heard these bands. Even **Metallica** weren't very popular. "What do you listen to that thrash shit for", most so called headbangers would say, and that was aimed at those few who actually wore a **Metallica** T-shirt. How things have changed!

Us maniacs into "death metal" were regarded as dirty, filthy idiots. Girls, in particular, stayed well away from us. Our spitting, growling and praising Satan was very offensive, even to other people at the metal gigs of the time.



SADIST TO SADISTIK

What had happened when I first moved to the city was that Claws Mayhem and Cliff Cunt had found a bass player for their new band **Sadist**. Actually, it was Dave Slave that found me and told Claws Mayhem of my whereabouts at an **Iron Maiden** show.

I remember seeing Claws Mayhem for the first time. He walked towards me dressed all in black with a single **Venom** patch on the left hand side of his jacket. He was a strange looking fellow with short hair. All of a sudden I was in a total death greeting with Claws and Cliff. It was something that's hard to describe, you had to be there at the time. Anyway, this was the forming of **Sadist**, the first true total dirt, filth, shit death band in Australia.

Before I met any of these people they played in a band called **Hammer's Thrust**. A thrashy sort of band mainly playing covers. Claws played guitar, along with Sandy who later became the songwriting guitarist in **Slaughterlord**. Dave Slave played bass, Cliff played drums and Hooky was the singer.

Claws and Cliff ended up wanting to play this dirt death metal and so started practising early **Venom** and **Celtic Frost** songs. When I joined the band I could hardly play any bass, but that didn't matter. For the band Cliff Cunt was changed to Corpse Thundertrash on Crap cans and toiletry products, I was Arth Evilion, fuck I can't remember what I was on! Claws Mayhem was on Dirt, filth and stink bombs.

Claws had all these ideas about heaviness. His idea about vocals was that they were to be growling so much that you could not make out what each word was. It was basically just grunting and growling all the way through. Songs like **Venom's Poisen** were speeded up as fast as we could play them. There were also **Sadist's** own originals. *Limbs la bent*, *Shit Fucker* and *Death by Night*.

Claws Mayhem was very much ahead of his time as far as music and ideas goes. He was endlessly creating new riffs for new songs, but he kept on scrapping the ideas because they weren't heavy enough. He wanted everything to be blacker than darkness, faster than light and the music to be very technical. When he first heard **Sodom** he became obsessed by their drummer, Witch Hunter, and would play *In the Sign of Evil* on 45 speed. That still wasn't fast enough for him.

I used to go over to his house and learn all these new riffs. The next day I would play them over and over, speeding them up as I went. After doing that though, Claws would phone me up with news that he would scrap those riffs and that he had come up with new riffs and so I would have to go over and learn them. This shit went on and on until I got sick of it. After a while we didn't rehearse anymore, we just talked about live shows and albums that we should do some day.

By now it was around the time when the second **Bathory** album came out. When I first saw it at the Utopia metal shop I didn't have the money to buy it. I looked at the song titles and noticed a song called **Sadist**. Also round the same period we heard of another band called **Sadist** so we started to think of changing our band name.

Also at this time we thought of using Dave Slave to play bass and I would be the singer. Dave was a much better bass player than me anyway and he would be able to handle playing these stupid Claws Mayhem riffs. We were all over the place at this time and I think we all had different ideas about songs and musical styles. I didn't care about the music much, just so long as it was death. Dave Slave wanted a more aggressive speed metal type thing like the **Exodus** album *Bounded by Blood* and Claws was getting more into **Kreator** and **Sodom**. One thing we all wanted though, was dirt and filth in the band. This was the real key to our future plans and something which has always been with us.

One night Claws and I were sitting on a train thinking about a new name for the band. We both liked **Sadist**, but we really wanted a change. Claws always came up with names for songs which I thought were stupid. One night he phoned me to tell me about these new lyrics. Something like *Eyeball Stuck to the Wall By Chewing Gum*. Anyway, when we were on the train he came up with **Sadistik Exekution**. Like always I thought it sounded stupid. Eventually I started to think it was good, it sounded different at least. For those times.

Claws Mayhem changing riffs and mental problems were really starting to give me and Dave the shits. We couldn't handle him anymore so Dave and I went on with **Sadistik Exekution** without him. Not long after this, Dave and I moved into a house with some friends. This is where the real **Sadistik Exekution** started to happen.

I can't remember why Corpse Thundertrash wasn't part of the band anymore. Maybe we just wanted to get smashed all the time, I don't really know. Dave and I though, were right into the idea of being **Sadistik Exekution**, world's heaviest band. It was at this time that Dave was obsessed with bass guitar and practising new and faster playing techniques. He also started writing new songs.

Our first two songs were **Agonist** and **Masochist**. **Agonist** was the slow, perverted doomy piece and **Masochist** was a simple speed, thrashy thing. One night at a gig in the Seven Hills Inn an old Sydney band called **Boss** were playing. Dave and I had made up a pile of **Sadistik** flyers to hand out, our first promotion. When **Boss** finished playing Dave gave one of the guitarists five bucks so Dave could use his guitar and ply **Masochist** by himself in front of the crowd. Dave went spastic and played as fast as he could while I handed out flyers.

This was also around the time when **Slaughterlord** started doing gigs. I remember the first one at Paddington town hall. Their singer was still Colin Butcher and they were more thrashy at that time, a bit like **Exodus** meets **Metallica** meets **Slayer**. They were promoted by the dickhead of Utopia Records as a death band. I was a bit pissed off because I knew that real death metal was yet to be played in Sydney, by **Sadistik Exekution**.

Soon Colin was replaced by the Tony who also played bass and with more input by Sandy, the guitarist, **Slaughterlord** progressed into more of a death metal band in the vein of **Kreator**. Now they were death, but Dave and I still hadn't even found a drummer and guitarist so we were no where near playing a gig. This pissed us off more and more every day, but that didn't stop us from making up lyrics, song titles, riffs and artwork for flyers. This has always been the way we did things. Other bands waited until they played shows before they promoted themselves and even then there wasn't much promotion.

We would continue to promote our band no matter what. I got myself on national TV, dressed up "death" with studs, black under my eyes and wearing my jacket covered with leather, studs and **Venom** patches. Another bit of publicity was an article in *People* magazine.

We got an opportunity to go on a kids afternoon TV show called *Wonderworld*. Ha, what a laugh. Anyway they wanted to film us playing in a studio. We didn't tell them we were still only half a band. So we had to find a drummer fast. Dave and I went over to Sloth's house where Dave roughly explained what we were doing.

I didn't really know Sloth at the time, but he picked up on what Dave was telling him and started working out some basic drum beats for **Agonist**. Dave had also been jamming with this weird poofster looking guitarist from Newcastle, about 150 kilometres north of Sydney. So, joining me and Dave for this TV thing was Sloth and the weirdo, Guy Allen.

The next morning we met up at the rehearsal studio where the TV crew turned up to do their story. We had no lyrics, the music was rough and it was only really half a song anyway. We figured that this was total death and the TV crew wouldn't know the difference whether we played ten songs with proper lyrics. It would all be noise to them.

I dressed up in stockings, my death jacket and had all this black shit under my eyes as well as a dog skull hanging around my neck. They started taping us playing and we all went spastic, my head ended up going through one of Sloth's drum skins. Of course, Dave Slave had to do a massive bass solo. As a matter of fact we may as well have forgotten about putting the band together and Dave could have just played bass as fast and as loud as possible which is what he's always done anyway.

After we played our noise Dave and I were interviewed by the reporter. It was really stupid, he had no idea of what we were talking about. We just went on about how fucking death we are. As it turned out, they never put it on TV, but a couple of years later Dave and I met a bloke in a music store that had actually seen the tape of us playing and the interview.

Now if you getting sick of reading this rubbish, you don't have to read anymore you know. You can use these pages for toilet paper if you wish, but it's not really suited to the job. I reckon the shit wouldn't stick the paper and you would end up smearing it all over your arse. So if you are sick of reading this, a better idea might be to go and fuck yourself.

Back to the story. Not long after the TV thing, Guy Allen became a born again christian, like Sloth. End of that story. Dave and I were still without a guitarist and drummer. The reason why is that in Sydney at the time there were only a couple of people who were into playing death, or who could actually play it. The closest drummer for the fast was Steve Hughes and he was in **Slaughterlord**. Corpse Thundertrash was still around, but he was always smashed with Wizzy and Bugs.

As far as guitarists go, there was Claws Mayhem, but his mental illness would always get in the way of things. He was still into the idea of putting a total dirt, filth, shit death band together though. One day I saw an ad he put up in Utopia. He called himself Perverted Mollestor and he wrote that his influences were Sodom and Bulldozer!

The frustration was getting to me and Dave. Where would we find the rest of our band?



MELBOURNE

A few people had told us that metal was bigger in Melbourne. It only took a couple of weeks before we had our bags and musical equipment packed into the back of the CRYPT. We really had no idea of what we were doing, but we a phone number to ring once we arrived Melbourne and that's about it.

We left Sydney at night and drove off into the darkness. Those massive trucks on the Hume Highway kept on trying to kill us and after a few hours we stopped and tried to get some sleep which was a stupid idea, because quad boxes and bass bins aren't a very suitable mattress to sleep on. Well, eventually we started seeing the other suburbs of Melbourne just after sunrise. The I saw it, a bloody train car right in the middle of the road. It was in fact, a tram, something we would get to know a lot better over the next few months.

After a very confusing first couple of days we managed to find a flat to move into. We had no idea of the suburbs and it turned out that our new home was also Australia's biggest Jewish community, Balaclava.

The next few weeks were cold and shitty. We had no hot water and didn't know anyone so the beer and catching trams to the city kept us amused. One day Dave came back from the city with news that he had found a strange little record store with an even stranger man sitting behind the counter inside.

The next day we went into the city so Dave could show me this little shop of horrors. The shop was small and half of it was filled with weirdo electronic music and the other half, to my surprise, was metal, mainly thrash and death. Excitement took over and I went spastic on the floor, spitting and growling. The man wearing the bright knitted jumper behind the counter ordered me out of the shop. I looked back through the window and saw this big smile on the blokes face. He was Daniel Janecka.

Little did we know that Mr. Daniel Janecka would continue to pay a role in our lives until this very day. Somehow he just won't go away, rather like **Sadistik!**

Anyway, I ended up drawing up an ad to stick up in Daniel's shop. I remember it had a deformed little creature at the top of the page and read something like this: World's most demented guitarist and fastest drummer in the universe required for total dirt, insanity death band from Sydney.

Dave and I spoke a lot to Daniel about our aims as a band and one thing I remember him saying is that we will never find the drummer and guitarist capable of such intensity in Australia. "Virgin Metal" is what he called bands like **Kreator**, **Sodom** and so on. He seemed to want to be the master of all Virgin Metal in Australia, and the master of other things as well!

Our little ad wasn't up for very long before some freak showed interest in it. It was signed "Riff Raff" in a barbed wire style lettering. My first reaction was a desire to rip the add off the wall and tear it into small pieces. Everything to me was wimp at that stage and who ever signed out ad must also be wimp. Daniel gave us some idea of this enquirer though. He always wore Black and was into **Voi Vod!** I must admit that it did sound slightly interesting, but still, **EVERYTHING IS WIMP.**

Dave arranged to meet up this guitarist in the city. Being too death to do anything, I stayed back in our flat. I think Dave actually met up with him a couple of times before I met him. Before long this stranger became our first guitarist; Reverend Kriss Hades.

Like always, we started promotion our new guitarist before our new guitarist actually started learning any **Sadistik** songs. Right from those early days we made up our own rules about being in a band and what a band is supposed to do. Fuck all that shit about playing gigs or recording an album. We would just have T-shirts and promote the band.

Reverend Kriss Hades and Daniel Janecka may have made life in Melbourne a bit more interesting, but it was freezing cold and rained nearly every day. Dave and I got shitty jobs like putting insulation in the roof of houses, dishwashing at restaurants and doing night shift at a printing factory. Everywhere we went in Melbourne it was the fucking same. Rain, cold, trams, football, green army jackets on the metal heads, cops everywhere...

Melbourne used to have an annual big metal gig where bands from other parts of our country would come to play. It was Metal for Melbourne, what else? Dave and I had been looking forward to that gig for a while. We wanted to promote the fuck out of our band there. The people we had been living with in Sydney, Dave and Gabby, had also come down to Melbourne for the gig, so it was good to see people who weren't into the footy and who didn't wear green army jackets. By the way, I really hate the word "gig". It reminds me of going to stupid places to see stupid bands and stupid people. What's worse is when you finally make your way home from one of these horrific events and there's no milk for your coffee!

I remember the day of Metal for Melbourne. Dave and I had this job putting insulation in the roof of a house. The insulation was made from fibreglass which works its way all through your clothes and tiny glass fibres stick in you like thousands of minute splinters. The pay was also bloody lousy and we just wanted to go back to our flat and have a hot shower. Driving through the streets of Melbourne, on the way home, we saw a lot of metal heads, most wearing those bloody green jackets of course. I carried a hammer in the car and as we drove past them I waved the hammer yelling out "only death is real", or something like that.



VIKING-ARNE

Later in the evening we made our way back into the city to go to the gig. By this time the army of headbangers had swollen, so had an army of police! Back in those days I remember the police were quite friendly. It was normal to see punks with huge green mohawks chatting away to the boys in blue as if they were mates. Maybe they were, I don't know.

This was a different situation though. A lot of people were inside the big hall and the place was getting quite full. Out on the street there must have been at least one hundred green jackets wearers, most of them pissed and maybe thirty blue jacket wearers with something to prove. Finally, the doors of the gig were closed and they wouldn't let the rest of us in. "Move along" said blue jacket wearers. I didn't want to hear that and kept standing there. "Move along" they demanded. "I'll move along when I want to move along" I yelled back at them. That was it. About six of them ran towards me and I took great pleasure in punching one of them in the head, a female as well. Of course, that was it for me. That one punch earned me about fifty punches and a ride in the back of their van. What joy!

Dave and I had a couple of skin head mates, Kenny and Grot. A few weeks after the Metal for Melbourne night I had to go to court about the police assault charges. I met up with Grot who had to appear just after me. "What are you here for, Grot?" "Bashing someone with an iron bar" was his response. I never found out what happened to Grot.

I ended up with some fines and so went back to the cold, harsh life in our flat in Balaclava. Slowly, but surely Kriss moved most of his crap into our flat and lived in the lounge room, if you would call it that. I couldn't believe the mess this bloke could create, but as time went on I got used to Kriss and the fact that where ever he went his mess was sure to follow. Much like flies on shit!

One night when Dave was at work Kriss and myself started making use of all the crap that was lying around. Part of this crap, I might add, was several smashed records that Kriss brought over. I smashed them as part of his "heaviness training". We started artistically arranging things so that they formed a monument in the middle of the room. A dog skull, broken glass, cassette tapes that we had destroyed. At the base of it was an old TV that we left on, but not tuned in to a channel so all you saw was fuzz. We had taken out all the normal light globes and replaced them with black lights. Actually, Dave got us into the light idea. He was obsessed with coloured lights and insisted that each room should have a different coloured globe so that when you are out of it you could walk into a different room and experience a new dimension.

Kriss and I had timed it so that when Dave arrived home we would freak him out. Kriss set up all his guitar effects peddles to create a demented repetitive sound and I think I drew a big pentagram on my chest. We both wore sunglasses. When Dave walked in we didn't speak or even move. All there was were those strange sounds, the fuzz on the TV and the whole place was turned inside out. Dave freaked out, smashed the bong, said "you're fucked" and walked out. Good stuff!

This must have been the very beginning of what Kriss and I would continue to do through the years. Do things to stir Dave up so we could watch his reaction. Most of the time it was a good laugh, but sometimes Dave would get quite violent, which is a seriously scary thing!

We may have found our guitarist, but the search for a drummer continued. We ended up lining up one drummer for a try out. It never really looked promising though. We booked in a rehearsal studio room and as Slave and Hades took some gear up to the room this bloke nervously informed me that he had only ever played drums for twenty minutes. I didn't tell the others. I didn't have to. His drumming efforts were enough!

Another audition that took place was for Dave to try out for "Red Faces", on "Hey Hey it's Saturday". If you're a wog from wogland "Hey Hey it's Saturday" is a Saturday night entertainment show here in Australia. "Red Faces" is just a part of the show where all types of fools and idiots display their stupidity, get gonged off and you have one in a three chance of winning.

Dave put on a **Sadistik** T-shirt and played a bass solo called "Architect of Disgust". He thrashed his two thousand dollar bass on the floor, breaking it. Anyway, Dave didn't win and his bass was fucked. At the end of the show Dave was talking to the show's host, Darrel Sommers. Kriss and I were sitting up in the audience listening. Darrel asked Dave what sort of band he played in. Dave replied timidly so I screamed out "WE ARE DEATH". Everything went quiet and we left. Little did we know at the time that "We are death" would be used in an album title some eight years later.

After a long, cold Melbourne Winter Dave and I had just about had a gut full of Melbourne. We still had no drummer and just wanted to go back to Sydney. At the time Corpse Thunderthrash was staying with us. We wanted him to be our drummer, he was death, but in fact too unstable to really do the job. Corpse and I packed what we could fit into the back of my van and left Dave and Kriss behind. Dave caught a bus back the next day, but we didn't make any plans with Kriss. Our departure was swift, it was out of Melbourne, FAST.

I remember doing something stupid in the Melbourne traffic and a police car started chasing us, but a few turns this way and a few turns that way and that was the last I was of him. The only other thing I remember about our return journey was almost being hit by a truck just out of Melbourne and the sight of NSW number plates on cars as we reached the out suburbs of Sydney the next morning.

SYDNEY'S MYTHICAL BAND

It was now September 1986. The Sydney metal scene (I hate that word) was alive and well, probably the most healthy era in Sydney metal! **Slaughterlord**, **Mortal Sin** and **Massive Appendage** were the band that drew the biggest crowds and played in places like St. James Tavern, in the city and the Seven Hills Inn, which is "out west". There was more excitement back then, with crazy bastards like the demented "Arkon" and "Goatus of Torment". Wizzy rode a horse into a gig at Selina's while people got pissed down on the beach. Dave Slave would regularly drink his own piss and where ever he went a state of total death and mayhem would follow.

This was also the major turning point for our band. While Dave and I were in Melbourne a guitarist and drummer in Sydney were getting some songs together for the new band they were creating. The guitarist was Sandy, who had left **Slaughterlord** and the drummer was Sloth, who we had jammed with previously. One day Dave and I took a look in at Sandy and Sloth's rehearsal. They played a song called "Bleeding Insanity" and they had a vocalist called Andrew Woods. I think Dave, myself, Sandy and Sloth all felt something during the rehearsal, but nothing much was said. It was obvious though, that Sandy and Sloth were the other half of the our band. We ignored the fact that we had recruited Rev. Kriss Hades in Melbourne and Sandy and Sloth had started using Andrew for vocals. I took over vocals, Dave played bass and *Bleeding Insanity* was changed to "Possessed Haemorrhage". So in September 1986 the read **Sadistik Exekution** was born.

From then on each weekend we would rehearse every Saturday and Sunday at Music Box rehearsal studios at Petersham in Sydney. We started creating new songs, but they didn't immediately have names so we called them "the second song" or "the third song" and so on. I think "The Magus" was our second song and "Sadistikly Exekuted" was out third. "Agonizing the dead" was originally called "Sealords of Antarctica". At that time Sandy wrote most of the music, but Dave wrote all the slower, doomy its. I wrote most of the lyrics, but Sloth wrote all of "Lupercalia", most of *The Magus* and a few lines in *Sadistikly Exekuted*.

While Slot and I had an anything goes attitude, Dave and Sandy used to have massive arguments over the music, or anything else for that matter. Punch ups didn't happen, but they were close.

After rehearsals on Saturdays we would usually go to our friend Nino's flat for a few beers and either stay there till late watching weird movies on SBS TV or go out to one of those stupid things referred to as "gigs". Oh, that bloody word again!

Of course, if Nino came out with us it would mean shouting him out. Nino was one of those people who never ever had any money, that's if the people around him did have money. Funny that, hey Nino!

Sadistik kept up these rehearsals for a few months and we also started rehearsing a few covers such as **Bathory's** classic *Total Destruction* and **Slayer's** *Reign in Blood*. Seems as though every band has done *Reign in Blood*, but back then it was still more of a novelty. We planned to start doing gigs with **Slaughterlord** once we had about ten songs to play.

By early 1987 the first of many hard blows came along. Sloth quite the band. Little did we know at the time that Sloth's habit of leaving bands would become legendary throughout the Sydney heavy metal (must I use that word) scene. Sandy took this as such a hard blow that very soon after, he also quit! So only about six months after we had joined Sloth and Sandy, Dave and I were back to square once again. Bloody Hell!

At this stage Kriss was still in Melbourne and as he wasn't ready to move to Sydney and as there was no way Dave and I were going back to Melbourne, we didn't really consider him as our guitarist. Even though he was while we were in Melbourne! At least Dave and myself were still very keen to make this band work. We really believed in what we were doing and we had these songs on tape as well as T-shirts, and by now, stickers.



On day, just before Sandy left, Sandy and I went to check out Slaughterlord rehearse. We were on a downer as we told them that Sloth was no longer in our band. I could see a certain look on Steve's (the drummer) face. Later Sandy told me what that look was about. Steve was keen to forget Slaughterlord and join Sadistik. As it turned out, a few weeks later Sadistik Exekution has a new line-up. Dave and I were joined by Steve on drums and Anton on guitar. Needless to say, R.I.P. Slaughterlord.

I quickly made up some new art to promote the new line-up and we got a new song together, "Way of the Wicca". I think on our first rehearsal the P.A. system blew up. To cut a long story short, this line-up didn't work out and only lasted about two months.

All this failure shit had no real effect on me and Dave. We had started this band with an unstable line-up and we survived on our quest for publicity, stupidity, insanity and TOTAL BLOODY DEATH. We were so full of ideas, song titles, future recording plans and so on. In a lot of peoples words, we were full of shit. Ha, well, we were happy if people saw us as being full of shit. At least shit is death. Not like all these nice, stable bands playing nice stable music at regular venues. This band never intended to be a "regular" band. We would make up our own rules of the game as we went along. So many people don't understand that there are no rules to being part of a band. You don't have to play for forty five minutes each time you do a show, you don't have to release an album every one or two years, you don't have to play live and have an album out before you have T-shirts and stickers. There are no rules and that's exactly what this band is about. We do what we want and if people don't like it that's their problem.

So wit our no rules attitude, Dave and I pressed on with Sadistik Exekution. We kept our interest in promoting the band, but Dave wanted to record. He put the idea to Sandy and Sloth that if we did a few rehearsals we could get some of our old songs tight enough to record and once we did that, they didn't ever have to do anything for the band again. In other words, they would act as session musicians just for one recording. Sandy and Sloth agreed to do it.

Dave sold all his bass equipment to fund the recording and started looking for a studio. He found one in Sydney's northern beach suburbs. It turned out that the bloke who owned the studio was an Australian rock start from the seventies, the drummer from the Ted Mulray Gang, who had several top ten hits in Australia. It was a novelty for us to record with this fellow, Herman, and it was a novelty for him to record this type of music. He couldn't believe how fast and technical this music was. We were also naive about recording and combine this with his lack of death metal knowledge and you have the reason why the end result was less than impressive.

It was not March 1988 and the songs that we recorded were "Transneo Bathasorical Dissilusions of the Unknown", "Cautness Darling Blood", "Agonizing the dead", "Lupercalia", "The Magus", "Possessed Haemorrhage" and "Sadistikly Exekuted". Sandy and Sloth were free to do what ever the fuck they wanted now and it was left to Dave to get these recordings on to an album.

It was also now up to me to come up with artwork for the album. I can't remember why we called it *The Magus*, but that's what we called it. So the artwork would continue the Sadistik tradition of mangled corpses with big nails and pins stuck through them. Art has always been an important part of this band. Music is one thing, but when you're in a record store checking out what's on offer you "see" the product before you hear it. I first heard Hellhammer before I was the *Apocalyptic Raids* EP. I was certainly impressed, but when I was the cover and the photos and other stuff on the back I was twice as impressed. Visual images are a strong part of any band and Sadistik is no exception.

Sadistik Exekution must have Sadistik art. It's quite obvious that Hellhammer's "Sitting Death" was a major influence on most of the Sadistik artwork, with the corpse, the broken horns, the pins and a certain expression of morbid joy on the corpses face.

Other influences are those dried up dead creatures like cats, cows or kangaroos you often see on the side of the road. The way the skin clings to the bones and half of the bones are exposed and the way the corpses of these creatures are always in such a twisted, warped pose.

The pins and giant nails are always positioned carefully in joints or through areas of the head or body which would be the most painful, or sadistik, if you were still alive. The suggestion here is that these pins or nails were trust through the body while it was still alive and as a result of this there is that semi-happy expression on the corpses face as it was overcome by the joys of being Sadistikly Exekuted before its life was no more.

Being burn alive is another Sadistik thing and the corpse on the over of *The Magus* is in fire. "Premature Cremation" was a song title I came up with in 1985, but we never had a song called that because another early Australian death project used it before we did. Anyway, the corpse on *The Magus* is the visual image of *Premature Cremation*.

Like *The Magus* recordings, the artwork sat around for so bloody long before it was put to use, in 1991. So what happened between March 1988 and early 1991? I moved about 800 kms away from the shitty Sydney metal crap and Rev. Kriss Hades moved up to Sydney and started working on new songs with Dave, who had convinced Sloth to rejoin the band.



1991 - 1996

Some of the new songs Dave, Kriss and Sloth worked on were "Internal Klock", "Astral Abortis" and "Spiritual Dynamix". The plan was to put these songs on our next album "Spiritual Dynamix". Dave also had this long time idea of changing the band's name to "Damaskus Orthodox". If Damaskus Orthodox would have released the album *Spiritual Dynamix* it would have been a closer sort of thing to what is now called "Black Metal". A very black album with a very black image. Like most of our ideas, this never happened.

Eventually though, Dave found a person willing to put out *The Magus*. Long before this, Mr. Metalion from Sarsborg Sux in Norway was interested in putting *The Magus* out, but as with so many other things, this didn't happen either. So *The Magus* was put out on the shitty Vampire Records from Sydney.

At the same time this was going on we finally though we should start playing live. My idea was that we should become a bigger band with recordings and more publicity before we ever played live. This way we would be able to afford to put on a good stage show and play at bigger venues to bigger crowds. I always thought of this band as a big stage, big show, big crowd band and just hated the idea of playing shitty little gig like all the other shitty Australian metal bands.

The real *Sadistik Exekution* would have had a huge lighting show, about ten smoke machines, pyrotechnics, burning pentagrams and blood all over the stage. Instead, we played our first who on a stage that was only one foot high, with one some machine that ran out of smoke by the end of the first songs. When we started to play all these people just crowded all over the stage, and were standing right next to us as we played. It was so fucking stupid. One thing though, at least we headlined our first show and we drew a much bigger crowd than any other Sydney metal band ever did.

One week later we played our second show in Melbourne. At that time Melbourne was in the grip of the grindcore scene. Apart from a few real death heads like Johnny Death and Sewer most of the crowd that turned up to our show that night were right into *Napalm Death* and wore those baggy Earache T-shirts with crap on the sleeves and blue jeans. When we hit the stage I think they were expecting another "grind" type of band. Instead, I came out with black inverted crosses under my eyes, spitting and insulting everyone. We were death, fuck them! Needless to say, they hated us.

We played a few more crappy shows by the end of 1991. After each one Sloth quit the band. By now Sloth had quit the band more times than the handful of shows we had done. We just had to keep convincing him to do just one more show. By now another fucked thing would happen with each show, Rev. Kriss Hades' amp would always blow up. If that didn't happen one of his lead would always become disconnected.

By 1992 we were starting to tire of our publicity quest and started to concentrate on the music. During the late eighties I did a lot of writing and interviews through the world wide underground scene. My interest in this had also dropped right off, apart from the occasional communication with some stupid fucking idiot from Norway! (Yeah, right - ED)

We did two support slots for *Morbid Angel* during their visit down under. One in Sydney and the other in Brisbane, which was the one and only time we ever played in Brisbane. The Brisbane support was a great experience, even though Sloth asked us to join him in a drink to celebrate his last gig ever with *Sadistik Exekution*!

Towards the end of the year though, Sloth was back in the rehearsal studio with us in preparation for the recording of four songs, *Evoked War Vomit*, *Elektrokution*, *Internal Klock* and *Zoid Mathematicus*. This was the idea of Rev. Kriss Hades. He wanted to record these and put them on a demo tape for the purpose of attracting a bigger and better record deal.

Of course, after the recording was done, Sloth quit the band again. As well as looking for a record deal, we finally decided to seriously look for a new drummer. What's the big deal about finding another drummer? Back in the late eighties there were practically no drummers in Australia that could play this type of music, that fast and technical. By 1993 though, there were plenty of death metal drummers around. The problem was, and still is, that the songs we lay were very, very technical and very, very fast in places. Sloth has a reputation as a very talented drummer and our songs were written with his abilities in mind. Even he was pushed to his limits in playing some parts of some songs, like *Lupercalia*, *The Magus*, *Susprial* and *Internal Klock*. Some people may say "Ah, what a load of shit, any half decent speed metal drummer could play that". Well fuckwits, have a fucking listen to the songs I've mentioned and try to play them exactly how they are on the recordings. You could cover any *Slayer* song easily compared to *Internal Klock*, *Lupercalia* or *The Magus*.

After a lot of searching Kriss and I finally "interviewed" a drummer. He was big, his drum kit was big and black, and most importantly, he seemed to have an excellent form of mental illness. This was Steve, The Mechanik. He underwent extreme drum training by the Dave Slave Insanity Drum Ability Teaching Method. It took a long time before The Mechanik was finally ready to play live and his first show was an ages gig in Newton, the most shitful and crap suburb in Sydney.

By now we had also found a deal with OSMOSE PRODUCTIONS in France. Our second album, "*We are death, fuck you*" needed an extra song on it before Hervé from Osmose would release it. With The Mechanik we went into the studio and recorded *Astral Abortis*. Rev. Kriss Hades also did another piece called *Hades Valley* for the CD.

We had arranged to do a few shows in Sydney to promote our new CD just when another dark cloud loomed over us. The Mechanik went mental at a gig one night and broke his back. This landed him in the spinal injury ward where he was forced to lay flat on his back for six weeks. With shows already booked in, the only thing we could do was contact Sloth to see if he would play live again. Of course, he did.

Not so long after all this, after we had kicked The Mechanik out of the band for never turning up to rehearsals, we had a gig lined up using Sloth on drums again. This time, in a strange twist of fate, Sloth fell over and badly cut his hand on broken glass the night before our gig. What would we do? Try to contact The Mechanik. With only a few hours before we were meant to go on stage, Kriss and The Mechanik quickly rehearsed our set. That night we only just scraped through our set with heaps of mistakes in songs. There's nothing different about that, we always make heaps of mistakes, we are death, not poofers.

Soon we had a new problem. We had a tour in Europe to do, but no drummer. Forget The Mechanik, he wouldn't turn up to catch the plane. Forget Sloth, in Europe he would drink so much alcohol he would never get through half of the tour. Dave Slave was obsessed with the idea that we try to get the drummer from Melbourne band, *Damaged*. I doubted this idea would work. At that time we didn't even know Mat, the drummer, let alone convince him to come up to Sydney for rehearsals. Well, some how Dave Slave got his wish and soon Dave and Kriss were off to Melbourne to start teaching Mat the songs.

We had seen Mat smash the fuck out of his drum kit about a year earlier when we did a gig with *Damaged* in Sydney. He proved his abilities then and now he was proving his abilities with the tormenting *Sadistik* songs. After some hard rehearsing both in Sydney and Melbourne, we were ready to do one show in each city before we left for Europe.

The Melbourne show was first up. Daniel of Modern Invasion Panzer Korps had promoted the fuck out of the show in Melbourne for a few weeks previously, hoping for a good crowd turnout. Dave, Kriss, our friend Donna and myself made the overnight trip down to Melbourne with the highly annoying Gorgoroth. Most of you wouldn't know this Gorgoroth fellow, well you wouldn't want to know!

That show ended up being one of the greatest displays of TOTAL AUSTRALIAN FUKKING DEATH ever. Melbourne's *Bestial Warlust* and *Anatomy* were the other two bands and it attracted a bigger crowd than previous well-known overseas acts had. Shame the crowds weren't like that in Europe.

As well as *Sadistik Exekution* leaving Australia for Europe, there were three other Aussie fuckwits going over there to follow the tour around. Much like files on shit, hey?

The three stoogers were Johnny Death, Slasher and William Rainbird. We have had to put up with these drongos for just about every gig we have ever done, right from the start. Well, at least while we were in Europe at least these three know what the words "poofers" meant, because where ever we went over there, none of the Europeans did. Therefore where ever we went we would yell out POOFERS, FUKKING POOFERS!!!

The highlight of the tour was when Dave Slave started smashing up the bus in his extreme hateful rage against the black metal trend which was so widespread in Europe. As Dave was going way over the top with his anger, I held him while Kriss punched into him so hard that Kriss broke his hand. By the time we arrived back in Australia we were fucked up with out injuries and Kriss had to go straight to hospital. Although Mat played perfectly in Europe every night, we haven't used him since the tour.

We did, however, use Sloth again when we recorded the "*Demon with wings*" single and the "*K.A.O.S.*" album, which just about brings us to the end of this bullshit. There you have it, a buried upside down in dirt, boots and all *Sadistik Exekution* story. Now fuck off.

As told by Rok to Metalion © SADISTIK SLAYER

WE ARE DEATH!
FUKK YOU!

NERETHERWORLD

If you are performing Black Metal art it is not really easy to get much attention if you come from an isolated place like Australia. The Black Metal main lands are still in Scandinavia but of course there are creative forces elsewhere. Like in the case of NETHERWORLD from Australia.....So that you ignorant bastards should pay attention to other sides of the world as well we give you this interview with NETHERWORLD. We did an interview with Vanthe (bass/vocals) and also Morgue (guitars) answered some questions (where stated)

Besides NETHERWORLD you are also playing in other acts also, like LEVIATHAN etc. So why is there a need for you to focus your emotions towards NETHERWORLD, what is it in NETHERWORLD you can't do anywhere else?

"At present I am playing in NETHERWORLD, ORCHESTRA INFERNALE, BESTIAL WARLUST, and as a founding member of LEVIATHAN I have now quit as it no longer represents my point of view and musical direction. NETHERWORLD provides the perfect vehicle for my darker, more aggressive emotional expressions and as I am able to work without compromise as Morgue and I are on exactly the same frequency. Each of the bands provides a different focus and avenue of expression."

The NETHERWORLD debut CD was released in late '96, how do you feel about that now?

"Musically, lyrically and aesthetically we are pretty satisfied with NETHERWORLD as a debut album. Of course there are things we would do differently in hindsight, particularly with the drums and recording. I think over all it conveyed NETHERWORLD's concept and sentiments regarding this sick society adequately at this time."

I seen some reviews who have stated that NETHERWORLD is very much like Norwegian Black Metal, how do you feel about that?

"It seems that any Black Metal that contains melodic riffing and use of keyboards (although this was extremely minimal in the case of NETHERWORLD) automatically gets lumped in the Norwegian Black Metal category. Some great music has come out of Norway, along with a lot of other places. And NETHERWORLD does embody some elements reminiscent of the classic Norwegian style but there are many other musical types evident in NETHERWORLD. I think that although NETHERWORLD fits into the Black Metal genre it also contains gothic, ambient and Death Metal elements. Lyrically, NETHERWORLD is not at all like the typical Norwegian bands although I think we are all striving for a similar purpose."

Speaking of lyrics, it seems like you put a lot of effort into that. How important are they?

"Both Morgue and I do a lot of writing generally and put a lot of thought into the NETHERWORLD lyrics. The lyrics import our hatred of today's sick, deluded 'reality' and the stupidity and weakness of the bulk of the population. I tend to use a lot of mythological archetypes and occult concepts to portray the destruction of the status quo. Lyrically, I guess the lyrics also represent my personal spiritual journey into the darker realms in order to overcome the illusion of the general mind set of humanity, and become a strong individual and adversary to this sterile, rotting civilization."

"Grim" is a song with the lyrics seen through the eyes of a (potential) serial killer, is this a thing you feel much for? I mean, could you this be you?

Morgue "Yeah sure, in a world where there was no rule and every man and woman could do as they please and create their own destiny, I would let nothing stay in my way. I would trample the weak and barge my knife through all these senseless fuckers. So in a just world not thriving on hypocrisy, oppression, stupidity and weak morals I would barge my way to the top in a merciless spree of endless bloodshed. But in today's world, where I fight for my principles everyday, the mind have to take the place of the knife unfortunately."

Let's follow this subject, if you were to become a serial killer, how would you kill? Would you pick your victims just by being stupid humans or more personal enemies?

Morgue "Hypothetically, if I was to become a serial killer, I would take out all the mindless sheep I referred to in the previous question and in my opinion that would be about 90% of the population, so I would be pretty fuckin' busy. Vanthe and I see eye to eye on this matter."

In the Metal scene there are not so many females, how do you see that being a female yourself? Do you get a lot of less intelligent remarks because you are a female in a Black Metal band?

"Yeah, I copped some really sexist unintelligent crap from a few reviewers. One Italian review in particular pissed me off beyond belief. It was a half page review on my personal appearance and the fact that I'm a woman without any mention of the rest of the band, the music, the lyrics or anything meaningful. Women are still so oppressed today that many less evolved males and females for that matter forget that the feminine is as dark, complex and aggressive as the masculine but in it's own way. I guess the shifts really gonna hit the fan now I've joined BESTIAL WARLUST, it's about time for a wake up call."

What about your vocals, they are pretty extreme in NETHERWORLD? Do you strain your voice much?

"My vocal style came really naturally. I was able to do all my vocals first take in the studio. I guess it is kinda surprising as I have a feminine speaking voice and can sing high choral style vocals as well. It's just something that comes naturally...."

As far as I know NETHERWORLD will not play live, why not?

"I don't think NETHERWORLD will ever play live as Morgue and I enjoy working as a studio duo and using session drummers. Anvil was part of the band for a short time but him and I clashed violently and it seemed that he was from a different planet to Morgue and I. If we weren't involved in other bands maybe things would be different."

There was some talk about NETHERWORLD only being a one album thing, how is the situation now?

"We have decided to do another NETERWORLD album which is on the way and we are currently trying out a couple of drummers."

When people write music nowadays they always talk about bands/music that inspire them. But I was wondering if there was something else who also inspired you in writing?

"Many things influence our writing, such as film and literature (both fiction and non fiction), our occult studies and practises, our fantasies and the things I mentioned earlier. Of course our life-experiences and how we perceive them shape our creativity."

Do you see music as art?

"Absolutely!!!!"

When it comes to the topic of Black Metal there is always the question of how serious they are, and how many really are Satanists. What do you think? Do you have to be a serious Satanist to perform Black Metal?

"I think there are many different ways of seeing Satanism. If you mean to be completely antichristian/organized religion and to live as an adversary to the current trends of civilization and to fight for its destruction then I'd say yes. I reject Christianity in all its forms and don't believe in the diluted Christian Satan. However, I do work with the Satanic archetypes in many forms. In example living by Satanic/Heathen values and this is an important part of my role in a Black Metal band. I guess it is different for everyone. But if you don't see yourself as adversary then I don't think you belong in Black Metal."

Do you think the Norwegian extreme Metal scene is overrated?

"Some really exceptional stuff has come out of Norway along with a lot of other places. It seems though that it gets a disproportional amount of attention to the rest of the world. What about other legends like BATHORY & BEHERIT?"

What do you enjoy most? To play/perform music or listen?

"Music is a huge part of my life and I enjoy listening, playing and performing equally in their own ways."

Correspondence include IRC!

NETHERWORLD
P.O.Box 3092
Ripponlea
Melbourne, VICTORIA 3183
AUSTRALIA





MORQUE - VAN THE - ANVIL (session drums)

METALFUCKINHOLOCAUST

IMPERIAL - "Aux Crepuscules" CD (OSMOSE)

I thought this was going to be great as Hervé finally signed a French band. But this is really bad, boring DEATH THRASH with hopeless material. No, back to the glory of MUTILATED and classic AGGRESSOR. Not even the ASPHYX cover helps.

DARK FUNERAL - "Vobiscum Satanas" CD (NO FASHION)

First release without Blackmoon but that doesn't really affect this horde. Lord Ahriman is leading us to the pits of hell with his new Antichristian comrades. This is a masterpiece. I can't believe the intensity of this material!!!!!! SUPREME!!!! You know what DARK FUNERAL is all about, now they are back more hateful than ever.

MARDUK - "Nightwing" CD (OSMOSE)

When you speak of DARK FUNERAL it is easy to think of MARDUK at the same time, for obvious reasons. MARDUK always deliver the goods with their christraping Black Metal. We got a few slower tracks here as well but that does make it sound even more powerful. HAIL MARDUK, HAIL SATAN.

VORAK - "Rhetoric Of The Supermen" CD (DESTRUKTIVE KOMMANDOH)

HELP! I'm loss for words!!!!!! HELP!!!! This is insanity, VORAK is after me. HELP!!

ASSASSIN - "Interstellar Experience" CD (AXE KILLER)

With all those retro Thrash bands going let's not forget about the original Thrashers. ASSASSIN was one helluva brutal Thrash band and this is their 2nd album anno '88. Maybe some people might not get into them because of the less serious lyrics but fuck you, this rules.

DESTRUCTION - "Eternal Devastation" CD (AXE KILLER)

Finally this is released on CD where we can see "Eternal Devastation" as the main cover. When this was first released on CD there was also the "Mad Butcher" 12" on it and that was the main cover. Now in '98 we got the real version on CD!! But this is it, this is the best!!!!!! When you speak about classic Thrash releases, this is cult. Fantastic guitar sound!!!!

MORBID ANGEL - "Formulas Fatal To The Flesh" CD (EARACHE)

I guess this album shows that we had nothing to worry about even after the departure of David Vincent. Trey is the supreme master of MORBID ANGEL. If you ever doubted that fact you will never do so ever again upon listening to this album!!! There was some fuzz about the new singer/bass player Steve Tucker but nothing to worry about.....His vocals are kinda in the same vein as David but as earlier stated Trey is the master. His brilliance shine through on the whole album be it performing or producing. And all this inhuman guitarplaying, I swear, that man really is possessed. INSANITY ABOVE ALL!!!! Worth to mention is the remake of "Hellspawn" and also those scary short instrumentals you can find here and there. All is performed with a serious dedication to the ancient ones. You can hear how sincere Trey & Co. is about this just by listening to the music. Fuck man, I'll die for this. This is the perfect Death Metal album!!!!!! Maybe I should also mention the incredible drumming done by drum demon Pete Sandoval - inhuman!!!!!! You can find everything you worship about MORBID ANGEL on this album. BLESSED ARE MORBID ANGEL!!!! IGU-NU DU-A-HUL IGI-SE-ZID-CIN.

Some 'zines which came our way. All are excellent.....

ISTEN, the best 'zine in the world. No fuckin' compromise. BEYOND EVERYTHING!

Mikko Mattila
Peltolamminkatu 6 A 17
33840 TAMPERE
FINLAND

SLAKEPIT, after Frank Stover 'left' the Death/Black scene he started a new 'zine dedicated to the sake of Heavy Metal. Old + new.

SLAKEPIT MAGAZINE
P.O.Box 210212
28222 BREMEN
GERMANY

DARKNESS, a dedicated German Black Metal 'zine. If you should use the word true you could use it concerning this 'zine.

DARKNESS c/o Empress Ajataa
Lindenstr. 259
40235 DUSSELDORF
GERMANY

IMHOTEP

c/o R.K.
P.O.Box 2559
4004 ULLANDHAUG
NORWAY

We also read and appreciated the following 'zines.....

TWILIGHT 'ZINE

Mossrosv. 50
296 38 ÅHUS
SWEDEN
HEATHENDOOM
P.O.Box 36
114 79 STOCKHOLM
SWEDEN

METAL DUCK

c/o Raffe Sjöström
Norhamnsgrand 17
185 32 STOCKHOLM
SWEDEN

NEKROLOGIUM

P.O.Box 9048
250 09 HELSINGBORG
SWEDEN

PUNISHMENT

c/o Jansson
Linnev. 45 B
641 32 KATRINEHOLM
SWEDEN



Nothing But ENEMIES

KILL! MURDER

I look out the window and I see them—I close my blinds. I turn on the TV and I see them—I pull the plug. The phone rings and I hear their voices—I hang up on them. The mail comes and I rip it up. But in my mind, I still see them.

So I turn on the computer. I'd rather glare at its icy screen than at their cardboard faces. Unfortunately, sounds seep into the room from outside—cars passing, people talking, children screeching, alarms going off. It's futile. There's no escape. They're swarming beyond my walls like cockroaches.

But I must go outside to get food. War zone. Mankind. No one's kind. Everyone's an enemy. No immunity. Nobody's a friend. I don't want to breathe their air. If they take a step toward me, they get a knee to the groin. Opponents eternally. Foes forever. It's pretty simple—I'm right, they're wrong. They can argue with me until their arteries explode. I know the truth.

They don't think like I think. They're blinded by happiness. They're too dull. They don't learn. They need support from others. I'm above their shallow chitchat. They talk and talk and talk and talk, but no words come out of their mouths. They brush up against my mind like steel bristles. They expel repellent scents. They're mobile sacks of lard. Pathetic pus puddles. Walking heaps of foul meat.

I instantly dislike them. I reject any advances they make in my direction. If they get near me, that old violent feeling squirts to the top of my head. I am not a part of this. We clash.

Lying, two-faced cocksuckers. I see through them like an X-ray. Their existence is a crime against me. They can't face themselves, so they play their stupid head games. They fail the test. Their plastic smiles mask hideous secrets. They puff themselves up like they're works of art. But behind the facade stands a pillar of shit.

I tremble, consumed with the nausea that human faces induce. The horrible specter of their hollow personalities awaits me. I shake with anticipation, knowing that I'll inevitably see someone. I shake, knowing that I'm smarter. I shake, knowing that they have nothing to offer except dead ends. I shake, knowing that my space

and freedom shrink when they're around me. I'd like to choke the life out of them.

Strange to see a chick who's so angry, isn't it? I've got on my battle fatigues. I'm also packing Mace, a stun gun, and my Ruger MK II. So don't expect a sweet hello. I won't ask how you're doing. I won't talk about the weather. I'm not interested.

Anyone who's moronic enough to bother me will get a quick education. Better stop staring if you know what's good for you, motherfucker. Did you hear what I said? You're fucking with the wrong person. Though I may look as sweet as a cupcake, I'm filled with cyanide. Get out of my way, or I'll plow you down. Don't dare look at me. Don't talk to me. If you do, here comes a bullet.

Feel a chill? You'll get no warmth from me. No smiles here. I don't care whether it's cool or not. This isn't an act. If you think it is, I'll start popping caps and knock your ass flat on the ground.



RIPPED OFF FROM ANSWER ME! IN UNDYING
SUPPORT AND ADMIRATION! (c) Debbie Goad

Here comes someone. I feel my heart slamming against my ribs. My eyes flare red and bloody. Heat sears my body. No words are exchanged, but there's poisonous tension. The knot in my stomach pulls yet tighter. My teeth grind into dust. I'm ready to pounce. I'm just waiting for him to say the wrong thing. Try calling me stupid, a cunt, a whore, or a bitch. Yeah, I've been called a lot of names. But now try "executioner."

My hand slips into my pocket. My fingers curl around the stun gun. Eighty thousand volts will jar anyone who wants to play. I'll jolt my enemy until his skin bubbles and his head smacks the cement. I'll trample him. Oh, it would feel so good to finish the job, to stick the Ruger up his nose and start gunning! I'd hear him whimper like a baby. I'd see the blood trickling from his head like tomato juice. His lifeless hulk would just lay there. I'd kick his dumb face up and down, back and forth. If this stranger knew what I was thinking, he'd run across the street. He'd evaporate into the crowd. Good—he looks straight ahead as he passes. He knows better.

I'm stronger than all my enemies. If you lay one finger on me, I'll blow your head off your neck. No one fucks with me and gets away with it. If someone annoys me, their fate is sealed like a manila envelope. It only takes one time. They will suffer. It may be subtle at first, but their problems will spring up like blades of grass. Their lives will crumble. I'll get justice in the end. They'll crawl back to me with wet cheeks, pleading for me to stop. They're wasting their time. I hold the grudge for life. I savor my grudges. I decide when, where, and how my enemy's demise will be accomplished. Dead, dead, dead.

My list of enemies could fill a roll of toilet paper. Their tragedies are my successes. When one of them dies, I quickly find a new enemy.

I slam my door. Home again. Out with the bad air. Now I don't have to see anybody. No more problems for now. I walk into the foyer and stand between two full-length mirrors. I raise my gun under the light bulb, letting its black steel reflect back and forth into infinity. There are hundreds of me lined one after another, our movements perfectly synchronized as we wave our pistols. We were too nice today. We allowed the enemy to squeeze through unscratched. We cock our hammers and wait for tomorrow. ■





Demonaz, formerly IMMORTAL was forced to stop playing guitar due to a horrifying hand-injury. Thus he was forced to leave the frozen winterdemons....But he is now in the band DEMONAZ (??) where he plays synth (!) However, this will be a proper band with guitars and everything so it might be cool. But to get to the point, this was the last IMMORTAL interview Demonaz did for IMMORTAL. IMMORTAL is heading towards new adventures with new line-up. But anyway, DEMONAZ didn't seem to talkative during this last interview, we are however very impressed by our questions. (As always)

How's the weather today?

"The wind blows harder now and I can feel the Winter coming our way."

We all know that your tour was cancelled due to your arm infection. Was it frozen or what?

"No, it was not cancelled because of my arm infection, it was frozen because of your arm infection." (??? Did it freeze a bit of your brain as well? ED)

When you listen to the IMMORTAL albums in retrospect, which album/song chills you most?

"It's the first recording of 'Unholy forces of Evil' on our 7". (Yeah, with that awesome scream! ED) That night there was a curse because after we recorded the track a great Winterstorm changed the weather into a true Winter. Oh fuck (!) it was so cold that we arranged a photo session later that night. It was so cold that it took hours to get undressed, but it was no big deal really. (I'm still concerned about your brain - ED)

What would the ultimate stage who be like if you had unlimited recourses?

"You wouldn't believe me if I told you."

What's your view on CD versus vinyl?

"I think vinyl is the coldest and that also goes for the records I bought when vinyl was the only thing to get hold of. CD's lack emotion and it's not such a pleasure to put it on. I think that the best bands died together when CD production started, so a great time is gone."

What's the best lyric inspiration except your mind? Frozen car windows in the morning?

"My own frosted mind in the morning mist. I find great inspiration in listening to Abbath's riffs and great compositions. Frozen car windows in the morning is better than overheated useless cars that never starts."

When you were kids, did you parents force you to make evil snowmen?

"No, actually I started to make them myself. But that was before the whisky was invented and things started to happen."

In Norway we have a nice weather girl called Siri M. Kvalvig. Do you fancy the way she presents the Winter or do you prefer the colder Kristen Gislefoss?

"I prefer the colder Kristen Gislefoss and the true NRK channel. I am indeed a true worshipper of the originators and spit on the competes. In my eyes there is no place for a nr. 2."

Rumours have it that you and Abbath used to drink whisky in the forest during mid Winters to get inspired in the early days, any comments?

"Yezzzz, this is true and it will not be the last time."

Do you see alcohol as an important issue in life?

"I find music most important, but alcohol is great entertainment too."

What is the ultimate merchandise item?

"The ultimate collectors IMMORTAL item is the spike clubs we used on the back cover of the 'Diabolical...' album. And Abbath's spike boots..."

What is that you hate about the Summer?

"The Summer has nothing to do with music."

IMMORTAL has always put pictures of themselves on the album covers, any defrosted idea for a change in that or what?

"Drawings and paintings are for fantasy people! (NO!! IT IS FOR METAL PEOPLE!! ED) We are for real and present ourselves along with the album."

You don't actually have a dark sound, rather a truly aggressive one. How come the amalgam in your teeth freezes when you put on an IMMORTAL record?

"Because our music is cold and your teeth is rotten."

All right! Any stormblown words at the Gate of Blashyrk?

"Into fame and torture ride. Fasten your frost belts."

DEMONAZ WITH CORPSE PAINT ANNO '91

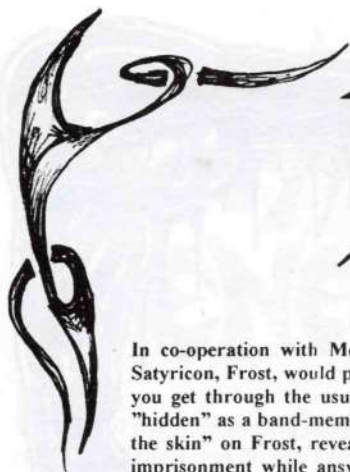


These were the last words by the frozen Winter demon himself, Demonaz!

THE GATE OF BLASHYRK IS HEREBY CLOSED!

Ali Gator with assistance from Metalion





FROST

- THE MAN BEHIND THE MASK -

In co-operation with Metalion I found out that having a small talk with the drummer of Satyricon, Frost, would probably give us a more nuanced and vivid picture of him than the one you get through the usual media-channels. In my opinion, Frost is a little bit neglected and "hidden" as a band-member and that's the mere reason for this interview, trying to get "under the skin" on Frost, revealing his true identity and personality. Questions were made in total imprisonment while answers were thought out in total freedom. Besides, Slayer mag has no responsibility whatsoever for people killing their neighbour, their family and eventually themselves after reading this 'view. Read and learn suckers...

What has always been obvious to me is that while Satyricon has taken care of most of the promotion concerning the band, being basically a spokesman, Frost has been put mostly in the background within the band. I was eagerly wondering if this was a conscious move from Frost's side or a partial agreement between both of them and does this bother Frost at all?

-- "Satyr is the frontman and driving force in Satyricon" Frost replies and continues: "He creates the music, the lyrics and the concepts/ideas. Because of this, he is the most suitable to answer interviews and the natural contactperson. Then, he has always spent a lot of time taking care of the business and promotional side of Satyricon. He has been doing a good work on these fields and actually I haven't had neither the time nor the interest necessary to take care of promotion and that type of stuff. I am therefore happy with things as they are, but I think Satyr would like to do less promotional/business-related work... Somebody's got to do it, though. Then, I do answer some interviews from time to time".

So, how do you view Satyricon's development until today, when analysing each release you have made? Which one of them do you prefer the most and how much do you think you as a person and your work as a drummer have influenced these albums?

-- "When analysing the releases, I will concentrate on the full-length albums... On "Dark Medieval Times" we weren't exactly skilled musicians, and our studio-budget was extremely low. But there was a lot of good ideas, a lot of good material and there was strong Black Metal spirit - and iron will. I think the album turned out very well, we captured a very dark and mystical atmosphere and even with their faults, the tracks stand out as strong Black Metal songs with a certain medieval and Norse touch at times. My drumming on this album was mostly primitive and simple, not too well executed, but it was the best I could do back then. Some ideas were quite OK, and Satyr created the drumarrangements on many themes. The musical improvement is easy to hear on "The Shadowthrone". It is a faster and more aggressive album, maybe not as dark as "DMT". "The Shadowthrone" is characterized by on one hand intensive and grim themes and on the other by majestic and epic themes. It bears evidence of remarkable composing skills. However, it is my opinion that the sound is a bit too weak, even if I know many disagree. I would prefer more distortion on the guitars and more bass. But the vocals are the grimmest ever! The drumming then, it clearly shows I have been getting better. Still, I am not at all satisfied with the drumplaying when listening to it today. I guess everybody thinks like that, it is hard to be satisfied with something you have done in the past that you could do ten times better today. But again, I presume it was the best I could do when recording the album and then there is no reason to complain too much about it. "Nemesis Divina" is by far our greatest effort till now, and it shows that we have been putting a lot of hard work into that album.

Between "The Shadowthrone" and "Nemesis Divina" there had been a vast advancement in our musical development and that was also necessary to make "N.D." such a hard hitting Black Metal explosion. It is alot faster and rawer than previous albums, and more complex and technical. An intense, evil mood distinguishes tracks like Forhekset and Nemesis Divina, while Mother North and Immortality Passion are more epic and harmonic. The sound is very compact with high guitars, making the music hit you like a torpedo.

What really made "Nemesis Divina" such an outstanding release (at least in my eyes) is the massive amount of really great killer-riffs, the Black atmosphere and the absence of musical limitations. It is not a technical album, it's just that we were capable of playing very fast and complex when that suited the music best, as well as more slow and controlled when that was due. The drums... I strived to make the drumming suit the music and be aggressive, violent, powerful and even evil (this may convey no meaning to some... what I have in mind is "playing in a fashion so to make the music sound even meaner and... more evil"), and to some extent I feel I succeeded. No doubt I have improved a lot since the recording of "N.D.", and I could do it much better today, but still I am satisfied with my effort, as I worked really hard to make the drumming as suitable and powerful as possible at that moment. Two exceptions, though: Something wrong happened with Mother North and Du Som Hater

Gud. They are most unprofessionally played from my side, I don't know why I did so bad.

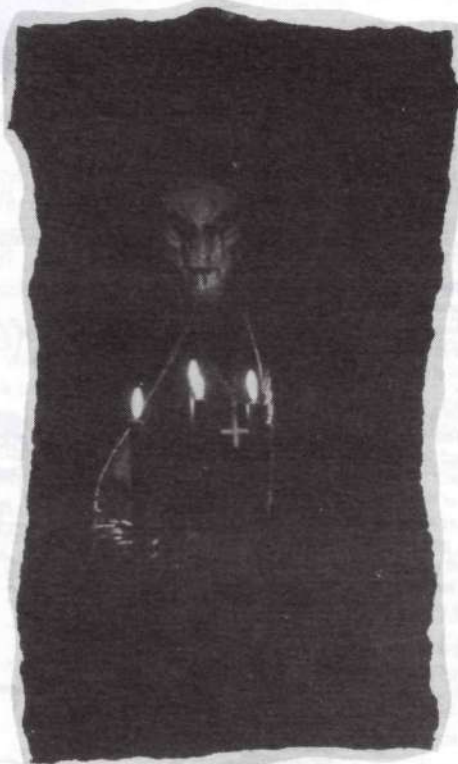
You also ask me how I as a person have influenced on Satyricon's albums, and then I would say that my only channel of direct influence must be the drumming, as Satyr creates almost all the music.

"Nemesis Divina" is without doubt the album I prefer the most. Unfortunately, most of the audience seem to misunderstand the whole album... Some even think it's... COMMERCIAL! (Because it's professional, I guess). We have been compared to Emperor, Immortal and even Dissection. What have you guys got EARS for, uh? I don't know whether to laugh or cry when hearing such comments, but I guess it's a sign of the general stupidity among people. Then I think that the demo-tracks (Necro B.M.!) + "Night of The Triumphator are barbaric killersongs!".

What I have learned in the many years I have known Frost is that he is very steady and in my eyes he is one of the few people who still holds on to the original Black Metal-spirit. I was curious to know his views on the so-called scene today compared to, let's say, 6-8 years ago, and Frost, does it bother you that people seem to change according to the trends?

"The 'scene' today lacks the discipline that we had in '91-'92. People do whatever they want, and say what they want. There is hardly any unity, and the dark, mystical aura that surrounded the early Black Metal movement is completely gone. The scene has lost its only suitable leader, and the mediaattention brought it down to its knees. Important persons got arrested or murdered, others let the movement down and showed clearly that they couldn't cope with the extreme actions of the most devoted and active people in the Inner Circle/Black Metal movement. But some people are still up and going, and the flame will never die completely. Then there are also made a lot of excellent music these days, just listen to Aura Noir, Gehenna, Gorgoroth, Satyricon, Dodheimsgard, Inferno, Emperor, Mayhem, Thorns and more..." Frost says and moves onto Euronymous' role in the scene: "With a scene ruled by the firm hand of Euronymous, one could not avoid a certain herd-mentality. There were strict codes for what was accepted. Many wanted to belong to the hard core of the Black Metal scene, which meant that they had to please the leader in one way or another. Regardless of what they meant, they said and did what pleased Euronymous. But even if there were negative aspects of an Inner Circle somehow controlling the B.M. scene and setting the moral standards, that was what made it so special and obscure, creating a centre of dark, evil energies and inspiration. Euronymous did well bringing forth the evil in people - and bringing the right people together. If it just had got the time and chance to develop properly, it could have been a really dangerous and splendid movement. But things developed too fast and went completely out of hand.

It may bother me that people change according to trends, but that is what they do. People always change, and as most aren't dedicated to anything, they change according to what is regarded popular or what their friends like - most humans want to belong in somewhere. When Black Metal got all the mediaattention in 1993 it expanded into a sort of hype, and it was cool to be into that musicstyle. A lot of losers found out they could belong to the B.M. - "scene" just by using the right clothes and listen to the right music. But of course, it can't last for long when they have no deep feelings for this extreme form of music and lifestyle; they will get bored after a while and jump on the next trend. Presumably, the devoted Black Metal heads will remain the same before, during and after the trend, this will not affect us too much".



Well, back to Satyricon then again...A new member was recently added in the ranks of Satyricon. This time Richard from the Swedish Death Metal band Dismember. I'm eagerly curious to know how that came around and besides, how would you describe each member of Satyricon?

-- "Some years ago, Satyr was in Sweden and watched Dark Funeral, Dismember and some more bands playing at an event there. He noticed the steady bassplaying and good stage performance Richard did, and after the concert he got to talk with him. It showed out Richard had always been into Black Metal, and Satyr mentioned that Satyricon needed a firm bassplayer...Because of him living in Sweden and having his hands full playing in Dismember, it was no way Richard could join Satyricon even if he showed some interest. Late autumn last year Dismember played together with Dødheimsgard in Oslo, and I where there mainly to see the latter act. I decided to watch how Dismember did live also, and when I saw Richard on stage I remembered that Satyr had talked with him about participation in Satyricon some years earlier. So I grabbed the chance and got to talk with the man after the concert. He told me, when asking him, that playing in Satyricon would be great, but still he lived in Sweden and was busy playing in his band...we decided anyway to stay in touch, and a month or two later he called and said he wanted to quit in Dismember, move to Norway and join Satyricon! We have recently started to rehearse, and it seems to work out fine indeed.

I feel capable of describing myself and Satyr only (and hardly that) as we two are the ones that I have known for a longer period of time...I will be as short as possible. Satyr: Great composing skills, manipulator, talented businessman, misanthrope, organizational talents, haunted by diseases and pains of various kinds, belongs in the Norwegian woods, Nord-Trønderskmentalitet, anti-Christian, expensive taste in clothes and garments, social intelligence, non-conformity, N-Trønder-humor. Frost: Black Metal-head, absurd humour, dark soul, satanic, rationalistic approach to all subjects, adaptability, social intelligence, always short of time and money, increasing musical skills".

What has reached my ears though, is the rumours of an eventual new album this year. Will it be a continuation of the "Nemesis Divina" or are you guys into a different approach this time around?

-- "We will most probably enter the studio late autumn this year. The album will show Satyricon's development since "Nemesis Divina", and it will be something new and different from its predecessor, as is always the case with Satyricon. Our music will irrefutably bear some trademarks, but no two albums will be alike. A lot of new material is made, and I am very enthusiastic about it, to put it mildly. There are lightning fast material as well as slow and heavy themes. Bizarre, freezing parts, you will get music darker than death, evil as hell itself, and you will get majestic, epic and sorrowfilled themes. Satyricon moving ahead - always moving towards the throne!

It seems like there will be a few mid-paced parts on the coming album, and some ideas new to Black Metal are likely to be presented. I am sure it will be the best Satyricon release ever!"

As a response to my question about what music Frost listens to these days and if he is still "Black Metal only" or if he has opened his mind to other styles as well he says...

-- "I listen mainly to old Black Metal and to the newer quality B.M.-released. Right now I am waiting with eager to get my own NECROVORE-tape that Richard has promised me! I guess 95% of the music I listen to is Black Metal, but there are some non-B.M. music of dark character that I also appreciate, like Diamanda Galas (especially "Saint of the Pit" and "Divine Punishment"), Klaus Schulze, When, In Slaughter Natives, Ordo Equilíbrio etc. Then there is some classic music that I like very much".

So, moving onto a "deep and personal" level then...Do you have any personal philosophy or any "message" that you feel need to be spread and most important, what do you want to achieve with your life?

-- "It is a part of my philosophy that I and my brothers/sisters in spirit deserve better than the rest



of humanity, so there would be two different messages. To the stupid masses I would send this message: Kill yourself! And kill your neighbour and your family while you're at it!" Frost says without hesitating and takes it up again: "At least that is what I want them to do. To those that is up to something good, keep up the good work, and may Darkness and Evil be victorious!"

Speaking of the near future, my main goals in life is to get better at playing the drums and improve my physical condition and abilities. I am currently working on the case. Then, I hope to contribute making Satyricon a great Black Metal force.

Concerning a more distant future, I hope to master magic well, and to be able to live my life more fully according to my dark nature. I want to spread my ill-will and insane hatred, as well as good-will whenever that is due. This requires a lot of both psychic and physical strength, which I will work to get. I want to grow old and grim and cruel, and to retire somewhere in the woods or mountains".

Further on...from where do you take stimulation, motivation and inspiration to continue?

-- "My main inspiration and stimulation is Black Metal, my main motivation is my own feelings and moods. Everything that evokes a Dark or Evil mood is inspiring...Books, music, movies, murder, nature, the moon at night..."

Does that mean you have a "hidden source" of energy somewhere?

-- "Everyone has a "hidden source" of energy somewhere, but it is not likely to be unleashed. The subconscious must be given the chance to get to work. Also, it is very much a matter of *not wasting* so much energy on worthless activities".

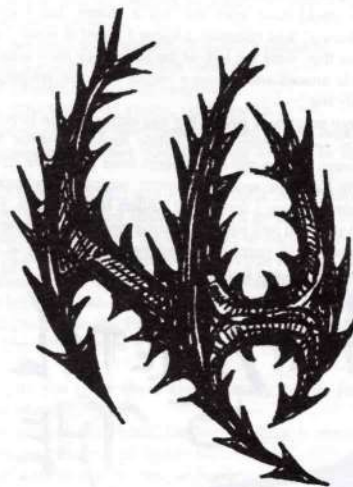
For the end...what actually convinced you that this particular way of life was *your* way? Do you ever put a question-mark with what we are all doing?

-- Frost explains: "First of all, I started to listen to Black and Thrash Metal at a quite early age, without caring that much for any ideology and lyrical containment. I just loved the music, and was fascinated by all things grotesque. I drew some inverted crosses on my jacket and stuff, but that was only because of the band's use for symbols. I had no idea whatsoever of what they represented apart from being something I liked identifying with. Not until several years later did I begin to get *into* Black Metal as a lifestyle. The most remarkable moment took place seven years ago: I had heard about a shop in Oslo called "Helvete" that sold Black/Death/Thrash Metal records, t-shirts and that kind of stuff, and I also got to know that it was run

by Euronymous, whom I had been writing with for some years. So I went to Oslo and found the shop and then, when I entered the dark room inside the door, I felt like this was the place I had always dreamt about being in. It was a kick in the back. The black painted walls, the bizarre fitted out with inverted crosses, weapons, candelabra etc. And then the downright evil atmosphere...it was just perfect. I knew then that *this* was for me, it could not be doubted. It accelerated a process that would otherwise have taken some more time. I suddenly found new depths in Black Metal music, and I found the style that fitted me. From that moment on I have developed into what I am today, staying on my path, and it seems like that is where I will stay within measurable time.

I put question-marks with everything! I try to approach every question with a rational mind, but the world is irrational. Why bother to do anything at all? Is anything true or can anything prove to be absolutely true? The way I see it, the only sane point of perspective to have is oneself, what feels right for *me*, and how to get as far as possible. If I am happy when 3 millions people die, should I feel ashamed? NOT. Maybe they exist only in my mind, or maybe death is better for them (most likely!) - it doesn't matter, as long as I feel what I do about it. I feel right about being a Black Metaller with morale standards that most people reject - then that is how I shall be. Well, this can last for hours I'm afraid - I end here..." Frost says and disappear into the night. Well, not literary, but you get the point anyway...

- Bård "Faust" Eithun -



NOCTURNAL RITES

IN THE NAME OF METAL

When this lot released their debut CD *"In A Time Of Blood And Fire"* they didn't really hit the big masses, which is both sad and true. However, they signed to CENTURY MEDIA so things should be better in the future. Anyway, we contacted them for some information concerning this and mostly that!

OK, I thought we should talk a bit about the past first...

"Works just fine"

In the beginning this band was more of a Death Metal band, and I was wondering, was there ever talk of doing a Death Metal CD as NOCTURNAL RITES?

"Sure, we got some offers from a number of smaller labels back in early '90. Unfortunately, looking back on it, I think we were too proud to sign with an underground label. I guess we thought our songs had more class and deserved better attention than that. It still pisses me off that we didn't make at least one album of all our songs. Listening to them today, I realize there were some really good stuff in a lot of those songs that should have been recorded in a proper way and released."

And this progression towards Heavy Metal, how did that transfer then?

"I've got that question in hundreds of interviews and I never seem to come up with a logic explanation. I guess it all just came naturally and gradually. We never decided to go more towards Heavy Metal, and we never even tried. But since we all have been growing up on Metal and always been listening to it, it was rather a obvious step I think. When we started, Death Metal was the thing to play. It took pretty much no skill (at least our earliest work) and vocal ability. But when we developed as musicians our music did too, obviously."

When your music changed, why didn't you also change your band-name?

"We thought about it a long time ago, and we sure had some ugly suggestions like METAL FIST... Luckily we never changed our name... I wouldn't like to be known as METAL FIST. Also, we had been around for quite some time and received a lot of mail and attention, so changing our name would be kind of like starting all over again. I guess NOCTURNAL RITES can be a bit misleading concerning our musical direction, but we have grown into it and we will keep it for as long as there is a NOCTURNAL RITES."

I guess another important thing must be recruiting Anders Z. (EX-GOTHAM CITY) as your singer...

"Yeah, that somehow closed the circle for us, and above all it took song-writing and inspiration to a whole different level. Anders is a brilliant vocalist with a great sense for melody and harmony, and we were amazed how much of our older material we could use and refresh with the use of his voice."

Did you know him before he joined you?

"No, none of us knew him personally before. But we sure had heard about him. You know, Umeå isn't that big and if there is a good musician you hear about him in some way. However, our drummer's brother knew him and mentioned us to him. We got in touch and brought along some demos that he put vocals on, and instantly we knew that his voice was the missing link in our band."

As far as I know GOTHAM CITY did one 7", one mini-LP and one full-length LP. Especially the full-length *"The Unknown"* was good. What about you? Did you appreciate this when it was released?

"That's quite right. I've heard some demos they made after *"The Unknown"*, and that is even more brilliant than the album. Too bad they split up, I'm sure they could have gone far. It's a shame, but I can't remember when *"The Unknown"* was released. I know I heard it when I was a kid, but that's all. I know they were the talk of the town back then since there were not that many bands around and having a record deal and releasing albums were something really big."

There must be a pretty big age difference in here somewhere...

"It is, we are from 20-23, while Anders is about 30. So there's a few years between us, but still that bothers none of us. We have great time together. We share the same sense of humour, we can party together and talk pretty much about anything. I don't mind Anders being his age. He's been singing Metal for 15 years and he's just an amazing singer. I rather have him 30 and experienced instead of 20 years and inexperienced. As long as we all live and breed that heavy music and live to play it, I wouldn't mind if he was 50."

HEAVY METAL IS THE LAW!

Your first LP *"In A Time Of Blood And Life"*, a masterpiece of real Heavy Metal, but sadly enough not promoted too well. What went wrong?

"I guess around the time we were signed Heavy Metal wasn't at such a peak and revival as it is today. We really had no other option than to sign with a smaller label like DARK AGE, and accept what were offered. They however have done great work for us and helped us a lot into where we are today. If it wasn't for DARK AGE we would probably still be making demos. The problem was, and is I guess MEGAROCK RECORDS, who bought the license for the album. They seemed to offer quite splendid distribution, but by the time of our release they decided to drop their German distributor for some reasons I don't know. Our album was out with no distribution at all in our biggest market. MEGAROCK had to wait for the distribution contract to expire. When our album finally got to Germany all our reviews and interviews in magazines were old. Sadly, but not a lot of people remembered us. I put the blame on MEGAROCK RECORDS for doing lousy promotion and distribution."

Wasn't there a delay with the Japanese label as well?

"The Japanese label's delay was rather a matter of days or maybe weeks. They really had nothing to do with the actual delay."

You also appeared on that Japanese IRON MAIDEN tribute, is the band pleased with that?

"Oh yeah, recording that song was great fun. We did it at Anders' own studio in his own basement, and it turned out really good sounding. Too bad that pretty much all of the other bands sounded terrible. Also the mastering was fucked up for our song. It was really bad compared to the original tape."

What do you think of HAMMERFALL then? Do you get a bitter taste in your mouth? Only because they are promoted so well they are 'superstars' and even if you have better material than them you are stuck on that small label...

"Actually, I have never listened to their album. I only heard a song or two. They are a good band and surely very promising too. We do not envy their record sales at all. Every band struggling to play true Metal deserve every wish of good luck. It is however, just as you mentioned, amazing how much timing and good promotion can do to a debut album. I'm sure if our first album got the same push we would have been selling at least as much as HAMMERFALL."

But that label thing will change, right?

"Sure, hopefully our new album will be selling too. We have new labels both in Europe and Japan that seems to be behind us and pushing us 100%. We have signed to CENTURY MEDIA in Europe. They have proved to do great work with lots of other bands, so we are very pleased. We'll most probably be heading out on some European dates in '98. Also our new Japanese label TOY'S FACTORY is a big label in Japan and seems to be working hard on promoting us. So things seem to be moving our way for a change, and we're coming back with a vengeance."

So, what inspire you to write the quality Metal you do?

"Thanks a lot for those kind words. Actually a lot of things. I mean, none of us listen to Metal only. I am personally deeply into some softer bands like JOURNEY and JOHN FARNHAM. And also good old rock like WHITESNAKE and DEEP PURPLE. So I guess we draw influences from a lot of different types of music and make it all sound Metal. Its actually all in the way you play it, how you phrase the words or how I play the bass. I'm sure we, or any band at all, could make a Mariah Carey song sound like MANOWAR."

What about the Metal lifestyle? Is it easy to live a Metal life in distant Umeå?

"Sure we live just as Metal people in Stockholm or anywhere else. I don't know about you, but Metal lifestyle for us is playing, writing music and just simply having fun. We do fine up here. It's a great city and not as small as a lot of people think. There's about 100,000 inhabitants living here so it's not hard to have fun. There is also a very active scene musically. There's bands everywhere in every category, new ones pop up all the time. Still a bit too few Heavy Metal bands, I think we are the only pure Heavy Metal band. Then there is a band called HOLLOW that plays a bit more technical Metal. Also we have a lot of Death Metal and Thrash bands, like MESHUGGAH, OBERON, NAGLFAR, BEWITCHED... to mention a few."

When it comes to Metal it is always a short step to alcohol and insanity, what about you?

"I fully agree. We cease every opportunity to get drunk."

What about Satanism?

"Satanism, everything occult is surely interesting. But I can't say I am deeply interested. I don't read much or practise any kind of occult stuff."

Your second album "Tales Of Mystery And Imagination"... Tell us about the concept/lyrics...

"I think it's pretty much about the same contents in the lyrics now as the last time. This time we maybe have got a step further and got a bit deeper into the topics. Most importantly both the music and lyrics are improved. We still write about wars and warriors, fantasy, kings and queens and so on. But also about nightmares and just wicked thoughts."

You also have a new guitarist now, but that didn't change your style much, huh?

"He hasn't changed our style of music other than making it better. He's a stunning guitarist and he has a lot of quality ideas. So he's new blood to the band and has for sure improved our sound and song-writing. Fredrik did all the lead guitars on the first album, and to be fully honest - he is no lead guitarist, but has an excellent sense for rhythm guitars. I think Nils N. has made both our music and us as individual musicians to take yet another step further. He is a dedicated guitarist and has made us all practise more."

I must ask this, is this THERION guy involved in that MEGAROCK label?

"He is not involved in the actual company MEGAROCK, other than he sold the license for our first album to them. Christoffer is involved in DARK AGE MUSIC who first signed us, mainly to help us getting a better deal later on. And he did. He got us a deal with both CENTURY MEDIA and TOY'S FACTORY, so he's been great help and support to us."

Can you tell us a bit about some of your fave albums?

"Oh, there is so many. First of all my number one band of all times is IRON MAIDEN. All their albums are great, except maybe the one with Blaze on it... I especially like "Piece Of Mind" and "Powerslave". ACCEPT "Metal Heart" and "Breaker". JUDAS PRIEST "Painkiller" and "British Steel"."

What about old Swedish Metal bands like MINDLESS SINNERS, 220 VOLT, TORCH, SILVER MOUNTAIN, OVERDRIVE...

Do you listen to those?

"Not much these days. I have a bunch of old LP's that I listen to occasionally, but I've heard all those good old bands, some of them are bands I grew up on. I especially like SILVER MOUNTAIN. I know Anders don't listen much to those bands anymore either. But he did back when they were around. GOTHAM CITY did a lot of shows around Sweden in the mid 80's, so he played with lots of old classic Metal bands."

Anyway, anything else?

"I just wanna tell everybody into great old Heavy Metal to buy our new album when it's out and hopefully we'll see ya all on tour."



NOCTURNAL BREED

I'm still very content with this retro-Thrash thing. Another band in the league would be NOCTURNAL BREED. We took contact with Destroyer to get some more information about this lot...

Can you tell us the reason why you formed a band like NOCTURNAL BREED?

"I just felt for making music with more 80's in it. I tried out this idea with ED and BITCH MOLESTOR on our first demo "Rape The Angels" and myself and ED found out this worked out great and formed the band."

NOCTURNAL BREED, a brutal Heavy Metal band with roots in Black Metal. Is that a description you can live with?

"That sounds just great, thanxxx."

Is your fascination for Alco Thrash Metal bigger than your fascination for Black Metal/Satanism?

"At the time I listen to more old Thrash/Speed and Heavy Metal acts than Black Metal. But the fascination hasn't died, and I still listen to my black metal albums."

So do you want to bring back the true Metal identity or what?

"It is truly the time to raise the iron fist again. There is a long time between each killer quality Metal album."

There has been this retro 'thing' with bands like AURA NOIR, DESEKRATOR, INFERNÖ, GEHENNAH....., what do you think of all this and how do NOCTURNAL BREED fit in?

"I think it is about time it happened. NOCTURNAL BREED is right up there raising the fist."

You choose to sign with HAMMERHEART from Holland, what is it with that label?

"They are truly the best label I have worked with. They put in a lot of work for their bands."

When you play live obviously it must be this thing with alcohol. So what is most important, that you or the audience get drunk?

"The most important is to play the show as raw and aggressive as possible. But being influenced by alcohol often helps out." (Of course - ED)

Would you recommend anyone to sit back home listening to your CD in sober condition?

"That is possible!!!"

You did a tour called 'Raping Europe', is that how you see your live shows? A mental rape?

"If we achieve to do that we have succeeded."

Some of your members are linked to quality Black Metal acts....., how serious are you about that? What is most important; Metal, Alcohol or Satanism?

"I don't worry to much about the other bands, as long as every thing works out it is OK for me. The most important thing for me is to do whatever I want."

Another thing I need to know is if it is true that you played on the 3RD SATYRICON masterpiece without receiving credits for it.

"I recorded some songs but it didn't sound to good so SATYR did the rest of it. If he played the songs again or just left my bass lines I don't know."

By the way, do you know there is also a band called SVARTALF?

"If there is FUCK IT! I don't care."

You are also releasing maxi with a W.A.S.P. cover on it, how come you choose W.A.S.P. instead of anything else?

"We had already done a DEATH cover on the album. So we thought it was a good idea to take a cover from one of the best Heavy Metal bands ever. The track "I'm Alive" is released on a 10" EP 300 limited tour picture disc called "Raping Europe '97". And it will also be released as mini-CD with 3 live bonus tracks recorded at Hallford in Berlin."

Is NOCTURNAL BREED anyone's main priority is it just a project?

"It started out as my thing, but it is a established band now."

Can you give us some good advises concerning hangovers?

"Chocolate milk, served in a glass bottle and aspirin, really works."

What is the most amount of alcohol you have been drinking in one night?

And what is the biggest amount of money you spend on alcohol in one night?

"I think this happened in the same time. Me and ED and some other people bought beer for 3-4000 NOK and after four days we had to go out and buy more. And since this was during Easter time we had to go to bars for three days. I think I spent 6-7000 NOK on beer and restaurant food that week."

What do you think of the situation in Norway concerning Metal?

"Norway definitely have the best Metal scene in the world right now. We have got a solid wall of bands. Especially in the Black Metal scene and the more Thrash influenced bands. But still there is a lot of crappy bands here as anywhere else."

We have the Oslo scene....., do you think there are too many people just talking bullshit with no idea of anything?

"Both here in Oslo and other places in the world I've been to there is always people talking bullshit without any reason at all. Ignore those people."

So I trust you will be rockin' with us into the next millennium as well?

"We'll be there, raising the flag."

AURA NOIR

This is our talk with Aggressor coming up. He can also be found in acts like INFERNO and VED BUENS ENDE. Personally I find AURA NOIR to be the best of those acts and therefore put the AURA NOIR logo on top!! I take it for granted that you know about these bands anyway, but here is their biography: AURA NOIR - "Dreams Like Deserts" MCD (HOT RECORDS), "Black Thrash Attack" CD (MALICIOUS) & "Deep Tracts Of Hell" mini-CD, INFERNO - "Utter Hell" CD & "Downtown Hades" (OSMOSE), VED BUENS ENDE "Those Who Caress The Pale" demo-CD & "Written In Waters" CD (MISANTHROPY)...

When you look at two of your bands, INFERNO and AURA NOIR, you can find certain common elements. So I wonder why you have two bands like that?

"Well, with AURA NOIR and INFERNO we are on two different sides of the fuckin' 80's. INFERNO rips the guts out of the period '81-'84, while AURA NOIR hails the more '85-'88 style of Thrash/Black Metal. So it is obvious that INFERNO can, to some extent, identify itself with AURA NOIR and vice versa. But some of their individual elements are, somehow, disconnected. I have been hung up on the 80's style of extreme Metal since my childhood. So, to satisfy all of my musical relations towards this, it has to be two bands. AURA NOIR with its harsh, putrid essence. And INFERNO with all this die hard Thrash Metal surrounding it. One of them just wouldn't be enough, I'm afraid."

I have the impression that you take AURA NOIR a bit more serious than INFERNO!

"Actually, you are right. AURA NOIR is far more personal to me. It is also more artistic than INFERNO, and that suits me fine. It is also much more work with AURA NOIR, both musically and lyric wise. If I want to make a song as ugly as possible, I would spend months mending the result and gathering impulses from the earlier bands, so that the actual finish would suit the concept of that particular song to be done. I adore this process of composing. "The One Who Smite" from the "Black Thrash Attack" album is the perfect example. Have you heard anything uglier than that song? Well, maybe I have, but that is not the point. The point is that it is fuckin' ugly. And that's what I achieved."

The first AURA NOIR CD was released by the Oslo label HOT RECORDS, but wasn't MALICIOUS in the picture already back then?

"Yes, they were indeed. But then MALICIOUS seemed to back out a while by not picking up the phone, so we thought 'fuck it, let's try another label'. Then we got an offer from HOT RECORDS. They offered 10.000 NOK for a recording which cost nothing in the first place, so we said 'yes'. However, we regret this as they refused to print more than 2.000 copies of it even though more was requested. Did you know that "Dreams Like Deserts" was recorded and mixed in five hours? Fuckin' hilarious."

Was there any argument between HOT RECORDS and MALICIOUS?

"Maybe a bit tension, but nothing more. I remember they half heartily tried to ridicule each other, which bore some entertainment value to me."

AURA NOIR also have Blasphemer of MAYHEM in their ranks nowadays, is that also the main reason for the major improvement?

"Of course it is, he is a fuckin' bastard like the rest of us. It also gives the opportunity for us to play live, which is fabulous. He suits AURA NOIR like flesh and bone. And he is the greatest guitarist I have worked with. Fast learner and all..."

If you hear the name AURA NOIR without knowing the music you might take it for an artsy fartsy band, so why did you choose this name?

"Lyrically it suits the band like hell. The poetry of AURA NOIR, especially on "Dreams Like Deserts", has undoubtedly a black aura surrounding it. And with a little help from the shitface Necrodevil of INFERNO, the name just bounced before us. You are maybe right about the artsy fartsy side of the story. But when one hears the music, who would give a fuck anyway?? It is the music that counts in AURA NOIR, no question about that."

I guess things are more straight to the point with INFERNO...

"Yes, baby! Straight to the bone! No walking around the grot here. Just fuckin' Thrash Metal, there is no more to it. INFERNO gives me the opportunity to bang my head in my guitar several times during a song live. Hazardous Pussy Desecrator does that to the cymbals actually. Drunk and stoned as hell, not able to feel the pain of a cymbal drilling its way into his forehead. The real essence of INFERNO is when we thrash the venues we play on so hard that the road manager tells us to calm down the next day. We are not satisfied until someone files us a law suit for thrashing too hard!"

You play in three different bands on three different labels, so what do you think of the business then? Are labels to be trusted?

"I think the whole concept of 'the band versus the label' thing is pretty fucked up to begin with. Think of all those hours spent composing, rehearsing and recording an album. And then some idiot comes along grabbing fuckin' 85% or more of the whole income. When you have recorded your first album, it pays off just by holding the finished result in your hand. But when you have released five fuckin' albums and still have to do more than a shitty day job to put food on the table something is wrong. I know my bands don't sell well, but fuck..., it keeps the labels going, that's for sure. I can not call these people fuckin' bastards because this is just the way things are. These are business people, I'm an artist. Try to unite us, you'll see the difference. We've had no problems so far with any label. Some of them are a bit slow when it comes to upholding the contact when it is needed one could say, but that's all. I think they are doing a good job with us."

Do you think VED BUENS ENDE is too weird for people as people really don't get it? I was expecting the band to be much bigger.... are you disappointed?

I really anticipated this reaction towards VED BUENS ENDE from the audience. We have a few dedicated fans, and that is fine by me because VED BUENS ENDE will always be very obscure and a really uneasy band to relate to. But on the other side, I think you're right. People just don't get it. But the positive aspect of the whole conflict is that those who are into VED BUENS ENDE are people who really understand music as a whole, people who can listen to and understand a variety of broad horizons. I'm the type of guy who can listen to "Fear Of Music" by TALKING HEADS just after "Reign In Blood" by SLAYER, and at the same time be totally into both styles, that is no problem for me as a musician. It's obviously a problem for people who can not relate to anything but Black Metal, for instance. That's OK, but their main problem is that they think people who are able to are fakes of some sort. That is so fuckin' totally wrong! But mainly I think you are right, people just don't get VED BUENS ENDE."

The VED BUENS ENDE demo was released on CD as well, with a bonus track. But that was bit rip off I think, that bonus track...

"I think the whole CD is a fuckin' rip off. I think the songs are bad, and our fans don't deserve this. I disagree with you when it comes to that bonus track. That's the absolute best on the album. You should rather look forward to our next album "Half Visible Presence". That one is really far ahead from now, but the ideas are growing. And the best part is that it will be thrice as complex as the "Written In Waters" album, says I, the pretentious one."

Back to Alcotrash again, is this maybe a reaction against how the Black Metal scene has become? I mean, with all the forest poetry and shit, what do you think?

"It is of course totally natural to most of us. But I also think it is partly a reaction towards the kvazi poetic plastic forest shit mingling within the concept of Metal, an act of self-defence really. What's happening when people add synth to their cover versions of the classic "Hell Awaits"? WHAT THE FUCK HAPPENS, METALION??? How could they do that??? (I totally agree!! You can say what you want about CRADLE OF FILTH, but they were definitely out of line when they did this cover version! ED) If it wasn't for the fact that this song means world to me, these idiots could have ruined it totally. This irritates me so badly. It is no wonder at all that some people play this Thrash related style of Metal, when all the alternatives of the 90's are just loads of crap."

So do you think AURA NOIR is more of real Metal than many Black Metal bands?

Definitely! AURA NOIR comes straight from (hell) the heart of us. There shouldn't be any doubt about that, should it? (NOOOOO! ED)

The 2nd AURA NOIR album is called "Black Thrash Attack", what do you mean by "Black" in this sense?

"Black Thrash Attack" is as easy to define as in example "At War With Satan". It's a picture of the ultimate Hell, and the downfall of Heaven. It's a vision of the Devil on the throne of God. I'm not a Satanist, I just like the images Satanism creates. The title represents a new era of pain, of Hell and all this relates to. "Black" is pain, war, the Devil, rage and death in all scenes. Oh fuck, I'm getting evil here, ain't I?"

What's the cover of the album anyway?

"The front cover is the worst thing about the album. The guy who made it misunderstood us completely. The vinyl version of the cover was supposed to be on the CD and vice versa. But..., look what happened. It turned out bad. It didn't turn out terrible, but bad. That's it. Anyway, the cover is a picture of a fence on a graveyard with Blasphemer standing behind it making faces. If it had turned out the way we wanted, it would have been representable for the album and its title. But what the fuck, man får jo ikke både i pose og ransel, visstnok (fy faen så tort)."

All of a sudden I came to think of something, why do you think VOI'VOD is much underrated...

"VOI'VOD had/have everything I want a band to have. I totally adore them, and I always have since I bought *"War And Pain"* a long time ago. I love everything by them up to *"Nothingface"*. I haven't seen a development as unique as on the VOI'VOD albums ever. The two first albums with their putrid Thrash influences alongside their completely own thing, followed by three marvellous releases, *"Killing Technology"*, *"Dimension Hatröss"* and *"Nothingface"*. I almost drool listening to this band. And, you are right, they are as underestimated as VED BUENS ENDE."

If you look back in time, what was the thing that brought you closer to Metal? How come you found out that Metal was for you?

"Monsters of Rock" on Sky Channel was the portal to the world of extreme Metal music for me as a kid. I remember skipping school for the sake of watching re-runs of this fantastic music show. I think *"Seven Gates Of Hell"* by VENOM was the first real Metal experience I had. It is now the first time in my life that I am grateful towards a TV-station."

I can't find any address on any of your albums, that is a bit strange, isn't it?

"When you mention it, maybe it is. But how in the world can a working person like myself be able to answer so much mail? If I was under more bohemian surroundings, maybe. I somehow get far too much mail anyway. I regret to say that most of them go straight into the garbage can. I just don't have the time or energy."

I noticed that all of the AURA NOIR members play in other bands as well, how do you put your priority towards this?

"Right now the priority lies 100% in AURA NOIR. But when VED BUENS ENDE starts rolling again in near future, I will be fully focused on that. Blasphemer will always prioritise MAYHEM of course, I don't blame him. But I actually don't know where Apollyon's priorities lie. You know, he plays in both DÖDHEIMSGARD and LAMENTED SOULS already. And the last mentioned band he has played in for ages, so I don't know. But we were all extremely serious about AURA NOIR, that's for sure."

AURA NOIR is definitely a live band, will you play much in the future?

"That's the one thing which disappoints me a bit with AURA NOIR, we don't get to play enough gigs. It is the best feeling ever, being on stage with AURA NOIR. But somehow we just never get on tour. It is actually the main reason behind AURA NOIR's existence to play live. And in the three years we've been around we have only played a few gigs. That is such a total waste. Any opportunity that comes along now will be taken. Even if that means warming up for ISTROLLSKOGMÖKKDRITTPISSHELVE!"

You played in ULVER ages ago, was that your first real band?

"Actually my first 'real' band was SATYRICON. But they threw me out due to my laziness, and my fascination for playing drums was really bad! I was a total shithead. Then I founded ULVER which I fled from in favour of VED BUENS ENDE. Both these bands grew into something I kinda disliked, or couldn't face myself playing. No mockery from my side at all here, I think both these bands are great now. And they really deserve all attention they get. It's just not my style, that's all."

Almost all your releases with all your bands are also released on vinyl, is that a demand from you?

"Yes, indeed! Especially when it comes to Thrash releases. It's a pity that *"Dreams Like Deserts"* never got released on vinyl. It is maybe not so important when it comes to VED BUENS ENDE, but I think I would protest if not! Vinyl rules in hell."

Should it be allowed for Metal bands to come across with a political message?

"No, music is art, not politics. I really hate it when bands who have all my respect in the world start leaning drastically towards some kind of extreme political view through their music. My political views shall never be exposed through my music. But now I must say that for instance extreme right wing politics is stupidity in its purest form. It is nothing else but weakness to fear people from other cultures. Because that is what it is, fear of something alien. It is as pathetic as the radical left wing feminists. It is no longer the 70's! FUCK OFF TO THEM ALL!"

Did you every see the true MAYHEM live?

"When I was about 15, I asked permission from my parents to go and see the Jessheim show '88 or '89 (?) but when they heard the name of the band, it was strictly forbidden for me to go there. Some of my mates from class went to see them. And I got the full story the day after. I was so unbelievably pissed you wouldn't believe it. I'm still, it was the opportunity of a lifetime."

Do you listen to SODOM's current releases?

"Every release by SODOM after *"Expurse Of Sodomy"* is piss. *"Obsessed By Cruelty"* is the best SODOM release ever!!! *"Persecution Mania"* can go rape itself!" (Well, I really don't agree with this! Even the newer SODOM stuff is cool. Like *"Masquerade In Blood"*, *"Get What You Deserve"* and *"TILL DEATH DO US UNITE!"* ED)



All those retro bands, how can they progress musically? How is it possible to make more than one or two albums? Wouldn't stagnation come fast after one album?

"Yes, but that wouldn't be a problem if you don't want to progress. AURA NOIR didn't want to until after the recording of the *"Deep Tracts Of Hell"* mini album. Then I started to thinking about the album as a symbol of the *"Black Thrash Attack"*-era. We want to do something a bit different in the future. Maybe you can call it progression, I don't know. Anyway, AURA NOIR will change, but we'll always be as intense, aggressive and grim as we have been 'til now. And if we unwillingly develop apart from that we will quit or at least change our name. When you do something as firmly rooted in the 80's as AURA NOIR is, you will sooner or later be confronted with this problem. But now, I haven't looked upon it as a problem, rather as a challenge - and it really is. How can you maintain your status if you change drastically? I think you just have to find a path in between. And keep your roots intact!"

None of your bands have proper distro here in Norway, isn't that an annoying thing?

"It sucks of course. But the people we want to reach out in Norway are very aware of us in the first place. So they always find a way to get hold of our albums. The most important thing for us is to have proper distro down in Europe, and I think we have actually."

Also, isn't there one more project you do? Far away from Metal?

"That's just something I do together with Maniac. No plans for releases yet. It's surrealistic enough, that's for sure. Real psycho stuff."

And at last we would like to know, is it possible to play Metal with short hair?

"The vocalist in INFERNO cut his hair a few years ago. But he looks so fuckin' mad in the first place so he doesn't need it long. Apart from him? No." (Well, the name 'Ripper' Owens struck my mind... ED)

THRASH 'TIL DEATH

✠ FIGHTING FOR HELL ✠

MARILYN MANSON

The Voice of Generation Hex
An interview with MARILYN MANSON

Imagine a science project were the cells of serial killers were genetically spliced with the DNA of sex symbols. Then, raise the children on sugar coated breakfast cereals and all day marathons of Saturday morning cartoons. When they grow up, teach them how to make music and what would you get? Why, none other than a group of cross dressing super freaks known as MARILYN MANSON.

Mr. Manson appears a cross between the movie *Chitty Chitty Bang Bang*'s the Child Snatcher and goth punk complete with nightmare tattoos and pierced lip. "I'm here to call Christian America on their bluff", he says proudly. Marilyn Manson stands for freak supremacy and he isn't about to let the morals of normalcy stand in his way.

Despite their controversial approach, the band was signed to Trent Reznor's Nothing/Interscope from the beginning. Since then, they've released three CDs- *"Portrait Of An American Family"*, *"Smells Like Children"*, and their latest dark vision, *"Antichrist Superstar"*. It should come as no surprise that Mr. Manson is a reverend in the Church of Satan appointed by Anton LaVey himself. Regarding such matters, he says "MARILYN MANSON represents the ideas of Satanism put into effect rather than just posturing about them. After all, MARILYN MANSON is bigger than Satan."

Why do movies like Chitty Chitty Bang Bang and Willy Wonka and the Chocolate Factory fascinate you?

"I like how they can be interpreted from an adult point of view. I think when you go back to a lot of movies like that, and Saturday morning shows like H.R. Puffenstuf, Lidsville, and all those other Kroft Super Shows, you'll find that they're very adult oriented. When you were young you didn't pick up on the innuendoes and references that were being made. These ideas were implanted in your head at an early age. I'm fascinated by that. A character like the Child Snatcher from *Chitty Chitty Bang Bang* wouldn't be acceptable by today's standards. It's too politically incorrect for somebody to go around stealing little kids and luring them with candy. It's unfair that they fed us these great violent cartoons with no concern for the repercussions. Now, they've decided that it was all wrong and they want to take it back. They have to give kids this bland, boring bullshit that tells them the proper decision to make every step of the way. America's gone to great lengths to create MARILYN MANSON and now they want to deny that they've done so. They've failed to recognize that the monster they've made is going to eat them. I think MARILYN MANSON stands for anyone of our generation because we are a product of the sixties and seventies. Now, everyone is concerned with every little problem in the world on such a greater scale than they were back then. It's almost like prohibition. They want to control guns. Control drugs. They should just open up the gates and let everybody do whatever it is they want. Then the people who are strong enough to survive will. People too stupid to live will be crushed under the wheels of progress."

What's your fascination with serial killers? Do you have any favorites?

"My fascination is similar to that of people stopping to look at car accidents or wanting to go to an amusement park and get on a ride that says "ride at your own risk". People love their fear, whether they realize it or not. People are afraid of death but love to get closer to it vicariously through serial killers, horror movies, the O.J. Simpson trial, Lorraina Bobbit, or whatever it may be. I think that's why there is a need for MARILYN MANSON in America. America has created that demand. I've always been fascinated by cult leaders like Charles Manson or David Koresh and their followers. The relationship between that and rock stars and their fans. As far as serial killers, I think Jeffery Dahmer is one of the more interesting individuals. His story is probably the most fascinating that I've heard. The chocolate factory aspect made it very interesting for me. Just the fact that society made him feel so shitty for his homosexual impulses that he reacted violently. This goes back to my feelings that the American family has become a very masochistic structure that kids are constantly made to feel shitty for who they are. If they don't conform to conservative America's fascist agenda, they're made to feel guilty for it. That guilt is what spawns America's serial killers and teen suicides."

Why are you sick of politically correct America?

"Because its not willing to admit its hypocrisy. People are too blind to see its phoniness. All the political correctness now is just another reason to sell a product. I can see them starting a race war just so they can sell a "Free Your Mind" t-shirt. They don't want the problem to go away because then they won't have anything to complain about. People don't want to fix problems because problems are what people thrive on."



Why do you like Anton LaVey?

"I think he's probably the most powerful writer that you can find today. Probably because he's so extreme. He's the one I can relate to the most. One of my favorite books of his is *THE DEVIL'S NOTEBOOK*. I like what he has to say about society. I also like Nietzsche and Crowley. These guys have always been pointed out as being wrong and evil. I would encourage anyone to read LaVey. I like an idea that he alludes to, the great Satanic Unconsciousness. That everyone is really a Satanist. They just haven't realized it yet. Christians are some of the greatest Satanists because they've managed to pull off such an amazing scam that its almost respectable."

Do you follow the philosophy "the strong over the weak"?

"Most definitely. I don't think it is the strong people's responsibility to constantly be cleaning up after weak people. Its always weak people that come up with statements like "everybody's created equal". I've worked for what I have so why, can't you? It's not my responsibility to wipe someone's ass. There's too many people in America. In the world. I think it's nature's way of striking back with all the new horrible diseases that are fucking everyone up. It's nature's way of saying "use some discretion".

THE VOICE OF GENERATION HEX

Tell me about your lunchbox collection.

"It started about four years ago when I resurrected my Kiss lunchbox out of the attic. It reminded me of the period in my life when I went to a private Christian school and I wasn't allowed to bring it. They said it was satanic and that it would somehow corrupt the other kids. At the time, I use to get my ass kicked by all the kids in public school. Then I got kicked out of private school. Thinking back, I really wanted to get kicked out but I didn't realize it at the time. The final straw was when I got caught stealing money out of girls' purses during prayer. I think it was pretty poetic in a way. Then, when I went to public school I got my ass kicked some more. I was the punk kid. So, I grew up not being accepted too well by the other kids. I found later that I could relate to the kind of mentality that a lot of serial killers fall into. That "Someday, I'll show you" attitude. I think that a lot of serial killers want to show the world. They want to be a star. All these things inspired me to write the song, "Lunchbox" on the CD, and with my re-interest in lunchboxes I started to collect them. Some of my favorites are Land of the Giants, Lidsville, H.R. Puffenstuf, Land of the Lost, Bugaloos, and Dr. Doolittle. I got a Gomer Pyle lunchbox around the time they were having all the fuss about gays in the military. It has Jim Neighbors on the front. He's in this really suggestive pose getting sprayed in the face by a garden hose. I thought it was really appropriate. The last lunchbox that I bought was Lancelot Link and it cost me \$75 bucks. I use to carry around my lunchbox to clubs and all these jock guys would want to fight me. Once, I actually got into a fight and hit this guy in the face with my lunchbox. Metal lunchboxes do come in handy. It's kind of funny, because lunchboxes were outlawed in Florida in 1976. A kid bludgeoned another kid, not to death but into a pulp with a metal lunchbox on the playground. We can only hope that when we make MARILYN MANSON lunchboxes that the same thing happens."

Were there any particular bands that influenced some of the remixes on "Smells Like Children"?

"Some of the things that we were thinking about when we recorded the three cover songs on the CD were the Stooges, Bauhaus, and the original Screaming Jay Hawkins. The three covers we picked were songs that I thought were very powerful and had pretty much gotten overlooked in their time. "Sweet Dreams" by the Eurythmics was a song that had some really dark lyrics. I wanted to represent that in a way so people could really focus on the words. This song tied in together with "Dope Hat" and that's really how the birth of the EP came about. Both songs deal with use and abuse and how they relate. Another one of the covers, Patti Smith's "Rock and Roll Nigger", we had been doing live for a couple of years. That song is an anthem for the 90s- a big "fuck you" to political correctness. I think it de-mystifies the word "nigger". The song is not about racism but about being an individual."

Tell me about some of the other songs on "Smells Like Children".

"May Cause Discoloration of the Urine or Feces" was a conversation that I ease dropped on. I thought that it really dealt with another aspect of how drugs play into people's lives. This is a conversation between two members of my family. These are the type of people who raised me so I thought that it might be an insight to share with our fans so that they could see where I came from. Dave Ogilvie from SKINNY PUPPY did the remix "Dance of the Dope Hats". He also did the "Kiddie Grinder" remix. Charlie Clouser, the keyboard player for NINE INCH NAILS, did a remix of "Cake and Sodomy" called "Everlasting C***sucker".

This is Your
World in which
we grow and
we will grow
to hate you

What is a subject that you feel strongly about?

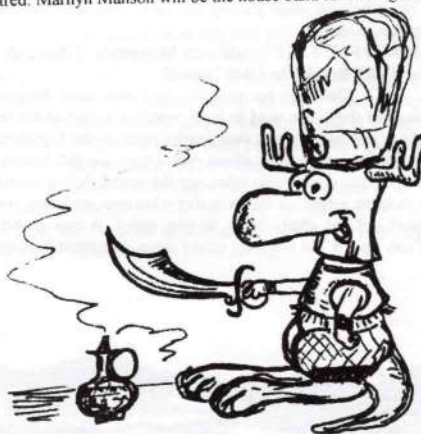
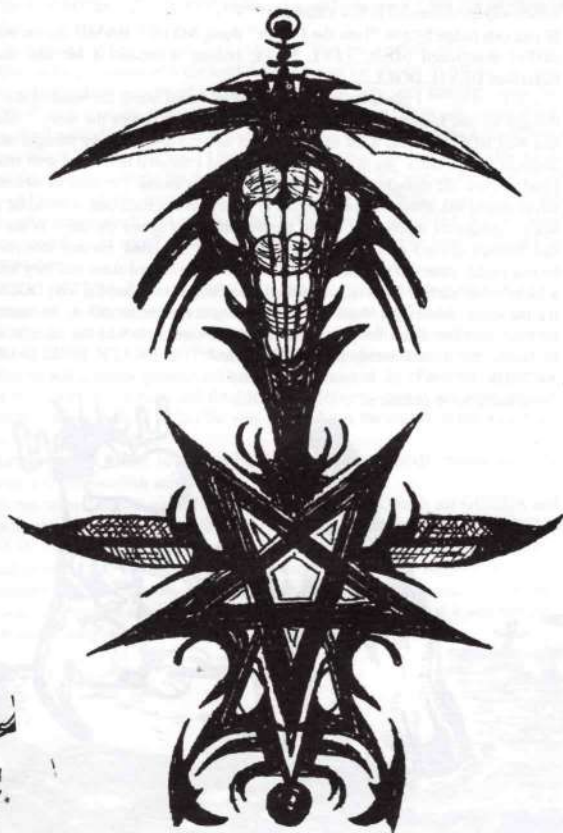
"I feel strongly about the movement of what MARILYN MANSON is to be. The Antichrist is the embodiment of people who disbelieve in Christianity. With the release of "Antichrist Superstar" it's time for me to stop debating; to stop arguing about who's right and who's wrong. It's time for me to assert myself as a leader to this generation of people who agree with what I have to say. We are unsatisfied with being told who to be. We want to be ourselves. I think in a quite fascist way, "Antichrist Superstar" needs to overwhelm America. We will create a larger and larger group of like-minded individuals who will decide for themselves what's right and wrong. We shouldn't feel ashamed to say "We think we are superior to the people who are too weak to think for themselves." It's not about sexism or racism. It's about ethics, not ethnics. If you are intelligent enough to acknowledge that you are an individual and you are your own god then you are superior to some asshole idiot who wants to go about his everyday job being a sheep that's too weak to stand up for himself. I think it is a perfectly acceptable ideal. If MARILYN MANSON becomes as big as I think it's going to be, America has a lot to be afraid of."

The band lived in New Orleans while you were recording Antichrist Superstar. What was the most perverted experience that you had while living in this city?

"Some of them are more extreme and the statute of limitations would prohibit me from commenting on them. But I think many of them are very cliché with regard to New Orleans. We went on grave digging expeditions on several nights near Metairie. It was kind of like a ghetto cemetery. I don't remember all the cemeteries but everywhere we went the ground was so eroded that we found bones just sticking out. Twiggy got into it a lot more than I did. He started picking out bones to put in his hair. He took it on as a hobby. As a whole though, living in New Orleans wasn't that much different than living in Florida. So I was accustomed to the usual idiots we would encounter on any given day. But there are a lot of one-legged people in New Orleans. The track "Dancing With The One-Legged..." is about drug use involving the band. When you are using certain types of drugs you are dancing with the one-legged man. That man is the one-legged black man that's always hopping around by the interstate begging money. There is more to the story than that but I did want to take his artificial leg. Some stuff that happened in New Orleans may appear in a home video we are doing but I'm not sure. The problem that we ran into was that New Orleans is a very nocturnal city. I met all of the heroin junkie strippers that hang out in the French Quarter. It would be about 8 a.m. when we would really get crazy. One night, on Twiggy's birthday, a bunch of events occurred. We were performing a tribute ritual that involved the one-legged black man, an incredible amount of cocaine, and Jack Daniels. We ended up running around our neighborhood near Terpsichore Street at 10 a.m. completely naked wearing wigs and cowboys hats. Twiggy had a lipstick drawn swastika on his chest and was singing an acoustic guitar songs to a homeless guy named Joe who we gave a bottle of Vodka to. I never met any of our neighbors but I pissed on a couple of their doors. One time I took a shit on a plate and left it in front of one of their doors. I think they thought we were either in the circus or a cult. Which are both true."

What direction do you think society is heading?

"I think it's heading for a huge explosion that will probably resolve things. Hopefully, we'll end up with a better way of living. But, "Free Your Mind" attitude and the whole hippie Woodstock mentality is doing exactly what "Just Say No" did in the '80s; nothing. Its causing more racial tension. More intolerance and hatred. Marilyn Manson will be the house band for Armageddon."



SNOWY SHAW

Most of you have probably noted that this blond drum demon has been found behind the kit in legendary acts like KIND DIAMOND, MERCYFUL FATE, MEMENTO MORI und so weiter. We though it would be interesting to have a little talk with him about things and thangs. And also some information about his new Horrorgothicevilcirkus Metal outfit NOTRE DAME.

Hello Snowy, ready to do the interview?

"Uh, ready as hell - or what am I supposed to say?" (Something like that - ED)
First of all I need to know what is going on with the ILL WILL album, it's been well over a year since you send me the advance tape.....

"Well, I'm pretty tired of complaining and making excuses for the extreme delay. Our debut album was supposed to be released in late '94/early '95, but it turned out to be the beginning of '98, since we are now putting it out ourselves through OLE BANG (The manager for both KING DIAMOND and MERCYFUL FATE). The label DZYNAMITE never got their shit together to release the album. They broke every single one of the promises they kept giving us, they were always under negotiation with different investors or lawyers and business shit like that. I don't fuckin' care, just give us our money and release the album. I got sick of waiting and started to send out lots of tapes to other labels and then later on to magazines all around the world. And then you received one of course. I wanna use this opportunity to send out a warning to all the bands who is just dying to get signed up with a record company. Whatever you do, stay away from TORBJÖRN JØRGENSEN and his shit label DZYNAMITE. They manage to fuck up more issues than you can possible think of. For instance the album cover that I spent so much time making. We now have to do it all again from scratch. They refused to give us back the discs, and discs were missing etc. But after all, ILL WILL "Evolution" album is out now."

Was ILL WILL meant for one album only?

"No, I thought we would have our third album out by now if everything would have worked out properly. I have a lot of new material for a new album just waiting to be recorded. If we can agree on the direction and a more original sound/style this time around. I really hope so....."

I was a bit surprised with the style of the album, it sounds a bit modern if you know what I mean.....

"You mean we've been kissing ass and hooked with the trends of the time...that's correct."

You also spend some time with MEMENTO MORI, why did you leave them?

"I took too much space. I thought that we could develop something unique, but me and Mike Wead had different musical goals. Before "Life, Death And Other Morbid Tales" I had written a lot of really great songs with a certain concept in mind, but Messiah refused to sing the melodies even before he heard them, and the songs were in fact based upon those melodies. After he had left I hoped for a new beginning and had ten songs besides the ones I took away from "Life, Death..." recordings album cover, a full concept, titles - the whole works actually. And usually when I write songs I don't leave anything open for the musicians. I exactly tell them what to do - or do it for them. Yes, I'm a real pain in the ass. The bubble between me and Mike had grown very big and was about to burst. He asked if I couldn't consider backing off a bit. So I looked deep into myself and saw that I didn't really like what MEMENTO MORI represented anymore, and that I wanted the band to go in a different direction, so I decided to leave the band."

And you ended up in MERCYFUL FATE, it must have been weird to play in a classic act like MERCYFUL FATE.....

"No, not really since I had been in KING DIAMOND since '89 and knew the other members of MERCYFUL FATE already. But when I brought Sharlee along for the U.S. tour, I remember thinking: WOW, this is awesome. We who used to play our fave tune "Black Funeral" in the rehearsal room when we were kids - now we stand here on stage playing the same song with the original band, is this something or what?"

Do you think MERCYFUL FATE would ever be capable of doing classics like the timeless "Don't Break The Oath" again?

"In my opinion - NO! They can not possibly have that same hunger and rebellious thinking that they once used to have, which is a part of the reason why I left. I believe that bands make their master piece in the beginning of their career, on their second or third album, when they are still hungry and naive enough to think that they gonna take over the world, before everything goes on routine. Another aspect or theory is that when you are young you are more open minded and can easily adapt to new styles. It may sound like prostitution the way I put it, but that's not what I mean, in general I am against reunions."

Just recently French label LISTENABLE released a MERCYFUL FATE tribute, you also appear on that one....isn't it weird to play on a tribute to your own band in a way?

"Yeah, it may seem a bit weird that I choose not to be with the actual band but is happy to contribute on a tribute album to them, it pleases me hailing my teenage heroes - and I never felt it was my band although I was a part of it for a couple of years."

Have you had any comments from KING concerning this release?

"No.....maybe he has cast a spell on me for destroying his songs, but Michael Denner said that it is the ultimate and greatest proof that you have achieved something, he was honoured."

I guess you can tell us a bit about the SNOWY SHAW track on the same tribute.....

"Like it says on the pages of the booklet it was recorded live and you can't believe how hard it was to play all the instruments at the same time, but the huge crowd seemed to like it as you can hear." (Yeah, right - ED)

I think you manage to do it quite well, putting something brand new into it still keeping the eerie MERCYFUL FATE feeling.....

"Okay, thank you then. I regretted pretty soon that I picked such a great song as "Evil" because I think it is perfect the way it is, and the whole idea of doing a cover version is to do it your own way or differently somehow. Unless you can do it totally identical, production wise etc. I plan to appear on more tribute albums in the future, always with a different intention and approach."

What about more SNOWY SHAW releases?

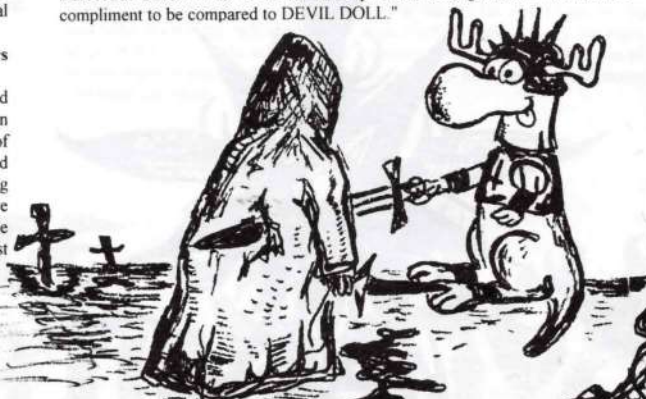
"I have lots of songs written with a special concept in mind together with songs which I wrote for the third MEMENTO MORI album that I intend to record sometime and release under the name SNOWY SHAW AND THE SEVEN DWARFS." (At a supermarket near you - ED)

And then we come up with NOTRE DAME, tell us a bit about the concept behind that?

"OK, where should I start? First and foremost it is very theatrical, atmospheric horror soundtrack music with bizarre stains of Vaudeville and French carnivals, with a comic book touch. It is easier to say that the title of the coming album is Musique From Le Theatre Du Vampire & Vaudeville Le Devil, that pretty much says it all. And the music and the image goes hand in hand, like I'm always trying to do. In fact, both Jean Pierre and Mannequin (related to the world famous Marquis de Sade who gave a name to sadism) have worked within the theatre and travelled with both circus and Vaudeville acts since they were kids, which has definitely influenced and shaped them as persons. For instance Mannequin used to be a juggler and does incredible tricks with his drumsticks. You see, in NOTRE DAME I play a double neck bass and guitar and so does Jean Pierre. I also play keyboards and sing and Vampirella moans, talks and sings. But she is by profession actually a dancer, which will be witnessed in live situations."

If you can judge by the "Into the Coven" thing NOTRE DAME did on the earlier mentioned MERCYFUL FATE tribute it sounds a bit like the notorious DEVIL DOLL.....

"DEVIL.....who??? I guess I could say I've never heard about the band. Like I thought no one had but thank you very much and here comes the story.... Me and NECROLORD had a lot in common in several areas, so we thought we ought to form a band. We were jamming out and I showed him some stuff that I had written. He thought it sounded like evil circus metal. The bizarre vibe of circus music has always fascinated me in a way. We agreed that it could be a scary ingrediance among the horror themes and blast speed rhythms. When I had finished about 5 or 6 songs with that in mind, he called me and said that he had found some CD's in the obscure section of the record store and they had a lot of what we had been talking about. The band was called DEVIL DOLL. It's the most interesting music or whatever you choose to call it, art music perhaps, that I've heard for years and years. We obviously had the same kind of vision, but I used bands like SPARKS and THE CRAZY WORLD OF ARTHUR BROWN as a source of inspiration, among others. But it is a compliment to be compared to DEVIL DOLL."



So what happened to NECROLORD?

"Like I said we were talking about forming a band, but it appeared that he wasn't half as devoted as I was. He spent more time painting album covers for other bands. I pretty soon realized that it wouldn't work out and since I had already done so much and was passionate about it I dedicated to look elsewhere for companions. One day I ran into an old girlfriend who had since a few years back lived and worked in Paris as a dancer. I told her about my situation and she said that she probably had exactly the kind of people that I was looking for, she convinced me and I went along to Paris and met the sadistic brothers."

And the female singer is.....

"She is known as Vampirella."

What about the visual aspects of NOTRE DAME? I heard you were planning photo sessions before any actual music was created?

"Well, that was actually just a statement we joked about, just to emphasize the importance of the visual aspects. I've already told you that the music and imagery is going hand in hand, I also talked a little about circus. But we sure ain't gonna look like clowns. Don't want to reveal any details right now, but thank god for the death of the bum look era and the extinction of the angry political awareness shit"

Would NOTRE DAME be classified as Black Metal?

"If people are so eager to put music into categories I don't know where NOTRE DAME should be placed really. But I think it has lots of stuff that could be classified as Black Metal - whatever that means. I definitely strive to avoid some of the stereo types in Metal. For example, in some kinds of Metal, especially in the '80's it had to be a show off guitar solo after the second chorus in every song, at least - says who? In ILL WILL I wrote seven songs on the album, but there is only one guitar solo. While Andy's songs include at the very least one long solo in each and every song - there I was again losing track! Yes, NOTRE DAME could be classified as some strange sort of Black Metal I guess."

Are you serious about Satanism?

"Never said I was, and I'm not going to pretend I am either. I don't write about Satanism. I'm more into mystique and horror stories among other things."

Do you reckon NOTRE DAME has something new to offer?

"Absolutely, but nothing is actually all new. It's a hybrid of two or more components melted together I think."

Since you have always been involved in so many different projects I was wondering how serious we should take NOTRE DAME.....

"I am 100% devoted to NOTRE DAME, it's my highest priority. Count on it."

I believe you also played on some recordings with a band called WHIPPED CREAM?

"We did a four track EP that never was released. And twice we had to cancel the studio recordings (one day in advance) after being rehearsing and preparing for weeks. I guess the label couldn't handle their new style of music. Now the deal is off with that label and the band has split up. But we are probably going to do it under a new name that I can't even spell yet."

Back to MERCYFUL FATE again, you said you were a big fan of them in the early days.....

"Yes, I was. When they released "Melissa" they became one of my fave bands, but I wasn't as much of a die hard fan like I was for MANOWAR for instance. I remember how impressed I was that they could play such complex songs like "Evil" with so many changes etc., and how we always (especially when drunk) walked around competing with each other who could scream the highest notes just like KING. By the way, I have to tell you a true story: JONAS - the singer of ILL WILL - bought the first MERCYFUL FATE EP and on the label of the vinyl it said 33, the speed I mean. So he listened to it on that speed for several weeks until some friend told him that KING doesn't sound like that, it should be played on 45 speed. And he got so disappointed that he sold the record the next day."

When you played in MERCYFUL FATE, did you feel like a hired musician or did you feel that you had something to say?

"I felt like some kind of tool with no say at all. I had to fight really hard during the recording of "Time" to get some of my drum arrangements through. And Sharlee stood up for me which I am eternally grateful for. There is always one or two masters in a band and then a bunch of sheep, there is not room enough for five strong wills. It is just the way it is and it is the way it is the way it has to be, but I'm no sheep."

Anyway, it is pretty interesting how KING DIAMOND choose to work with a lot of Swedish musicians.....

"It has been like that since Mikkey Dee played with Danish act GEISHA and later got hooked up with KING's new band after splitting up MERCYFUL FATE. One thing led to another and he recommended Andy as a solo-guitarist and so on and so on. They were by that time based in Los Angeles and in the summer of '89 they auditioned over 40 drummers from everywhere before me. I was very excited about it and I got the job, I like to think that it was not only because I was Swedish."



Would you say there is a unique music climate in Gothenburg?

"If it is the Gothenburg sound you are getting at. It is easy to refer to what was going on in Seattle some years ago. I read somewhere that the bands didn't really grasp was going on or what the big deal really was about. In a smaller scale here maybe, but I think it is cool anyway. If I go back to the previous question in connection to this one. All Swedish musicians that has been in either KING DIAMOND or MERCYFUL FATE comes from Gothenburg except for Mike Wead who is from Stockholm. So there might be something here in the air from the VOLVO factories or something... (Or else everybody have to strive real hard so they don't end up there....)"

Also there is this ever popular Gothenburg sound with bands like IN FLAMES and DARK TRANQUILLITY, are you into that scene as well?

"I don't know, but if that would help me sell records the answer is 'yes'."

What about earlier bands like EF BAND, DESTINY, ICE AGE. Do you think they had any kind of influence?

"I wouldn't think so."

What about the Metal/Punk shop DOLORES?

"That's more likely, and I think DOLORES has been a good help too. But I honestly don't know what this Gothenburg sound is. I've been told that it is more melodic Death with MAIDEN harmonies. I know a lot of people in those bands but I've never bothered to listen to any of them. I feel awful about being so ignorant, but I'm just not interested. I don't buy any Metal records at all nowadays, I also think that STUDIO FREDMAN has a lot to do with the Gothenburg sound."

Are there any periods in your life that you are totally fed up of music and refuses to listen to anything but silence?

"I just got out of a six weeks period where I didn't touch any instruments or anything with music. I usually spend so much time writing songs, playing different instruments all day long or something else in connection to my own music that I don't listen at all to other peoples music. I just plugged in my tape recorder yesterday because I had to listen to some stuff I did with a band in the studio this weekend. Before that it had been disconnected for over six months (Just like my phone! HAHAAHA! ED). But the reason I've been taking a break is not that I was fed up with music itself. More likely all the shit around it, and all the stupid people in the music biz."

EMPEROR

Since EMPEROR keeps on releasing class A BLACK METAL there is no reason why you should not read about them in SLAYER. Samoth is answering my questions!

When you look at the "Anthems To The Welkin At Dusk" CD, don't you think it is a bit short? I mean, with one song already on the "Reverence" EP as well as intro and outro tracks...

"No, not really! It's more than 40 minutes long, which is a perfectly normal running time for a full-length album. The "...Nightside..." album is only about 5 minutes longer, so the difference is minimal. I guess it's "Alsvatr (The Oath)" and "The Wanderer" that might make the album seem short, because without these somewhat unusual songs, the album is reduced to six 'ordinary' songs only. To release an EP previous to the full-length album is nothing unusual, maybe in the Black Metal scene it is. Back in the Heavy Metal days lots of bands would always put out a pre-taste of the new album a while before, with some 'goodies' on side B. That was the intention with the "Reverence" EP."

What about the cover? Did it turn out the way you wanted? It is a bit hard to see all the details on the CD cover...

"We're very satisfied with the cover, even though the print could maybe have been a little bit better. It's of course impossible to see all details on a CD cover format..."

Why didn't you use Necrolord again?

"Well, we didn't want to use Necrolord again because so many else was using him. All of a sudden there was so many blue-toned Black Metal album covers, all looking somewhat similar. He's a great artist, no doubt, but we wanted something that was 'ours', if you know what I mean. The "Anthems..." cover is partly old Doré (He's a French painter, illustrator and sculptor who lived in the 18th century) illustrations, which is altered together with some photographs and stuff through a computer."

The intro track on the album is called "Alsvatr (The Oath)", wasn't also Alsvatr the name of a project you had previous to EMPEROR?

"There was some idea of using that name on a project once, but nothing happened really. I kept on to the name, because I really like it and its meaning. It's actually old Norse for 'Total Darkness'. In Icelandic folklore you apparently find a very similar word, meaning 'The Devil'."

And we need to know about the track "Ye Entrancemperium" with the Euronymous written part...

"No big story really. Ihsahn once got a video tape from the MAYHEM vocalist Maniac (this was before he started in MAYHEM again) with some MAYHEM rehearsal with Dead, as well as MAYHEM's first live appearance. Anyway, on the rehearsal MAYHEM was playing one unreleased track, trying to at least. The song did not seem to be finished, but the opening riff was totally killer. I just thought: I WANT TO USE THAT RIFF, and I talked to Hellhammer, who was kind enough to give us the permission. Also the drum opening of the song is belonging to that riff, so I guess Hellhammer partly formed the theme as well. I don't know why they didn't want to use it for MAYHEM."

Can this also be seen as a tribute to Euronymous?

"I guess in way, but we mainly wanted to use it because we thought it was a great riff, and that it would be interesting to have a riff from the old MAYHEM days."

You have been playing quite a lot live lately, do you feel that you got the hang of playing live now? Do you feel secure on stage?

"Well, we're getting there. I think we have a quite good live performance, but some nights are not that good, some are perfect. It all depends on a lot of things, such as audience, stage, atmosphere, equipment, sound, heat, and so on. If everything is acceptable and we ourselves are in a right mood and the playing goes smoothly, then it's really great to play. It was really great on the last night on the mini-tour, when also guys from LIMBONIC ART and AETERNUS came on stage on the end of "Inno A Satana" and were singing along. The crowd went crazy. It was also an experience to play in Greece with VENOM. We had a terrible sound, and did not play perfect due to that, but we had a very big crowd, which was cool. In October we went on a European tour with BAL-SAGOTH and NOCTURNAL BREED. We also have offers to tour in both America and Australia."

How is Ihsahn progressing with his studio?

He has bought a lot of equipment. He has a hard-disc recorder, a good mixer and other stuff. However, so far he just has all the equipment at home, so it's not open for bands to come and record yet. At the moment he's recording his long awaited THOU SHALT SUFFER album. Hopefully with all the equipment he will come around to finish this album in the not so distant future. Judging from what I've heard so far, it will be a great album."

On the "Reverence" EP there is a classical version of "Inno A Satana" called "Opus A Satana", what's the reason for doing a version like that? Is this a sign of what might will happen with EMPEROR in the future?

"Ihsahn tried out some classical arrangements, and it sounded great. We thought it would be a very interesting and original thing to do and that it would function as a great plus on the "Reverence" EP. We're all fascinated by classical music, especially Ihsahn is very influenced by such music. EMPEROR will always be a metal band! If you really enjoyed the "Opus..." track, then you should really look forward to the THOU SHALT SUFFER album."

I was wondering if you had used any guitar samples, especially on "The Loss And Curse Of Reverence"?

"No, we haven't! Also UK's extreme music magazine Terrorizer said in their review of the "Anthems..." album, which by the way was the album of the month, that they suspected alternate tunings and 'a ton of brilliantly-deployed effect pedals'. The only guitar effect used on the guitars is a delay box, and the tuning is completely normal. We just have lots of weird riffing going on. What you probably refer to as a guitar sample, is a guitar track with a more atmospheric 'guitarsolo sound'. This guitar is only playing on certain chords or melody-lines. I wonder what band that will try to do something similar next?"

Also the vocals have changed a bit now as they are not so screamy as on the previous releases, did that just happen or was it something the band found out?

"It was something we kind of found out during being in the studio. I think you'll find a variety in the vocals. On the "...Nightside..." album you'll have the really screamy vocals going more or less through the whole album. Also, this kind of darker vocals is a bit more aggressive, which fits perfectly to the new material. Anyway, it still very much sounds like Ihsahn."

There is also much more clean vocals, do you see EMPEROR in a not so very distant future using clean vocals only?

"No, I don't see that, but we'll for sure continue to use clean vocals, and maybe even try some more experimental things. But the extreme vocals will always be there one way or another. We'll never go away from our basic foundation." (Didn't Tom Gabriel Warner also say something like that? ED)

Are you happy with how the new line-up has worked out?

"It's working fine so far. The drawback is that we all live so far away from each other. We really should rehearse much more, but it's not possible. It feel really great to actually have a full line-up again and not having to wait for imprisonment's and such shit."

You played a few rehearsals with Dirge Rep (ex-GEHENNA), why didn't he join the band?

"Good old Dirge was just up here visiting me. We had an offer to join on this CELTIC FROST tribute. We spontaneously got the idea to go down in the rehearsing room and record an old HELLHAMMER classic in a raw and primitive way, just like any old HELLHAMMER demo. That's was all, one evening of playing "Massacra". At that time he was happy with GEHENNA I think, so it didn't really come to a point where we actually asked him to join."





Do you think IMMORTAL did right when they left Grieghallen for their last album?

"I haven't heard the new Immortal enough to really give a honest opinion on the production. My first impression of the production wasn't that good actually. Anyway, I think it's good that bands try out new things. As far as I know, IMMORTAL has done very well with their new album, and I think they deserve it."

In the past you have been involved in so many projects, but now is it EMPEROR and EMPEROR only? Will you do another ZYKLON-B CD?
 "EMPEROR has always been my main band, but at a certain period things went very slow with the band, and then I got involved with lots of other bands. Now that EMPEROR is totally back on its feet I must put all my energy into the band. I might do some project in the future, maybe Z-B, but the music and line-up might be different. I have some ideas lurking in the back of my head."

You have also been more active with your NOCTURNAL ART label/mailorder, what about the future? Will you concentrate more on the label?

"I'm putting a lot of time, effort and money into the label. I work from morning to evening with the label, as well as with administrative work concerning EMPEROR. We're now running the label on a pretty serious level, but we just need to get a bit bigger. So far things has been doing quite well. I managed to sign a great band like LIMBONIC ART. They did very well with their debut album *"Moon in the Scorpio"*. We also did their second album, *"In Abhorrence Dementia"*. Also the mail-order, which is only for the Norwegian territory, starts to go well. We're getting more and more customers. We'll definitely work more on that. I just wish the days could have been a bit longer, so that I could fit everything in. We've just signed an American band called CHORONZON - Blackened Electro Metal. We'll put out the debut album *"Magog Agog"* in '98."

Does all this mean that you realize that you will never make a living out of EMPEROR?

"No, I do actually earn some money on EMPEROR. We had good sales on our previous album and we also sell a lot of merchandise. With NOCTURNAL ART, I put a lot of the money we get in back into the label, so that we can strengthen our business."

Through your work with NOCTURNAL ART you must listen to a lot of stuff released these days, what is it most of the bands today lack?

"Individual creativity and talent."

You have a keyboard player as well, used in live situations... Is this how it will work out in the future as well?

"We use Charmand Grimloch of TARTAROS on keyboards. He's a very talented guy. It works very well to have him in the band. However, Ihsahn will still do the keyboards in the studio, but I hope Charmand will continue to play with us on a live basis. He actually play the keys on a MERCYFYF FATE cover song we just recorded for another tribute album. Check out his TARTAROS MCD *"The Grand Psychotic Castle"*, it's very special!"

In Norway there has been quite a few bands making videos with very different results, also EMPEROR. How do you feel about your video?

"To me the video is not unique in any way. It's more or less a straight forward Metal video. We had greater ideas then what's shown on the screen. It turned out that this David Palser guy wasn't as competent as he had expressed. Anyway, the video is OK, and the response has been great. But I tell you, with a larger budget and a better film-crew we could have done something much greater. I'm not a total fan of neither the IMMORTAL nor the SATYRICON video. They are both okay for what they are, but neither of them are any unique. I just saw the ANCIENT video. It was absolutely terrible! It gave me a good laugh though. It's funny, they signed a big label like Metal Blade, and this was all the managed to produce. Fucking ridiculous! I also heard HECATE ENTHRONED (Encloned...?) did a terrible video. We did actually plan to make a live video as well, and put it out as a retail video together with *"The Loss and Curse..."* video. It was planned to be a actual live recording as well, but the tape didn't sound too good. And for some reason Candlelight booked the same guy to film the UK show we did with BAL-SAGOTH at the Astoria in June, as did the video. I haven't seen what he did yet. The usual stuff happened, the guy promised lots of shit that didn't happen, like 3 camera men, but apparently it was only him. We might do another video for *"Anthmes..."* with live-shots from different shows as the basic 'story' in the video."

I heard something about your amp blew up or something during the recording sessions of "Anthmes To The Welkin At Dusk", what was that all about?

"It was during the first real guitar sessions that we discovered a hole in my new guitar amp. I don't think I blew it. It was either something that was already there when I bought it, you see, this was a brand new amp, or it might have been damaged on the trip to Bergen as well. It's the usual EMPEROR luck. Anyway, I got another amp, that in the end turned out to be better."

Again you recorded in Grieghallen, what makes you stay there?

"We know the studio and what to expect. We know Pytten and have a good relationship to him. But this is was the last album at Grieghallen I think. We need to try something else."



It seems like you spend a lot of money promoting your mail-order/label. Does it work out well? Is it worth it with all those ads?

"Yes absolutely! I just wish we could do more. It's fucking expensive to place big advertisement, but I feel it's really important to promote the bands as best as possible. The flyer thing that was very popular before does not seem to be that effective anymore."

Did you find out who did the "Wrath Of The Tyrant" CD bootleg? Since you now also sell it...

"Yepp, I did! He paid us some money and gave us a few free CD's."

Do bootlegs bother you as you once did that statement about them?

"Yes, I was a bit bothered, because all of a sudden there were all these lousy bootlegs appearing, and several had a connection to me. It was two EMPEROR CD's, which one was this lousy live CD. And done by the same person I suspect, was the TORMENTOR and MORBID bootlegs. (At least MORBID and TORMENTOR were done by the same guy! ED) They were all really bad looking. It's obviously that they guy only wanted to earn a few extra bucks on it. That's what I don't like. Okay, if you put out a bootleg CD and put some effort into it, and do it to honour the band, then it's not that bad, but if it's only done to "get rich" on our artistic expression, then it's really annoying. We also appear on another bootleg with an old rehearsal version of CELTIC FROST's "The Usurper". However, the main bands on the CD are BATHORY and CELTIC FROST/HELLHAMMER, so it's kind of a honour for us to be put in the same league as such classic bands. Just recently I saw a 7" EP bootleg of the "As the Shadows Rise" EP, with totally different & shitty artwork of course."

You have done some cover versions of i.e. HELLHAMMER, BATHORY... How do you approach doing a cover song?

"As said before, the HELLHAMMER cover was done very primitive and spontaneously. The BATHORY cover "A Fine Day to Die" has still not been released yet. It will appear on Hellspawn's BATHORY tribute "In Conspiracy with Satan". It better come out soon! We were rehearsing that song for a while, both to get it perfect and also because we like to play it. When we feel like it we also play that song live. We're really satisfied with that cover. It's very close to the original, almost to close. Recently we did "Gypsy" with MERCYFUL FATE for another tribute album. This was also done quite fast, but the result turned out quite good. I don't think we'll do more covers for a while now. We thought of doing a W.A.S.P. cover a while though, just for our own pleasure, but what's a W.A.S.P. song without the voice of Mr. Lawless?"

Do you think that a lot of the bands of today will disappear in an empty void or what?

"Definitely! There's way too much bullshit in the scene. Most bands will not make it at all. However, Black Metal as genre has still not reach its peek yet I think, but only the strong will survive!"

Is there a lot of old EMPEROR material which have never been recorded?

"No, not really! We had some half-made songs between the demo and the "Emperor" MLP that we didn't use. Well, one of these songs is partly the "In Longing Spirit" track."

In which aspects of the Metal world today do you find the most original bands? Do you feel that there is still a lot of creativity amongst the Black Metal bands?

"I listen more and more to older Heavy Metal releases again, as well as Power/Thrash like SANCTUARY, METAL CHURCH, HELLOWEEN, and so on. Of new bands, I think a band like NEVERMORE is a really good and interesting band. There are still Black Metal bands with originality and creativity, but there's way too many bands that offers nothing new. I guess each genre has its originals."

What I really like about EMPEROR is that you are still as aggressive and brutal. Isn't you or Ihsahn tempted to do this ever popular Black Metal style with a lot more melodies and softer parts?

"No, not really! We do what we do, and care less what other might think. "Anthems..." is the most aggressive album we've done, but still, we never decided that we wanted to do an aggressive album. We just followed our musical instincts."

Do you think EMPEROR has already recorded the album you will be remembered for or do you feel like you have just started?

"Yes, I think so, but I hope we can create even greater musical monuments in the future."

What do you think of the Black Metal image? Do you think that will change?

"I think that it so some extent has changed a bit. People and bands are more individual and honest. We follow our own path with the basic in the Black Metal imagery. I think more bands will do that, and that's perfectly normal. I mean, why should we all do the totally same thing just because 'it's the Black Metal way'. We're not bowing down to so-called underground rules!"

Stating the obvious we see that EMPEROR left the corpse-paint behind... But in your live situation you sometimes have these black lines under your eyes, what does that mean to you? You know that OPTHALAMIA does this as well?

"People make so much fuzz about this thing, for us it's no big deal really. We haven't used the full corpse-paint thing since early '93. There's no strict decision behind this, we just go our own way. It's not like we now look like some ordinary assholes just because we left out the paint. We just don't use the out-worn corpse paint anymore. There's a million ass-bands that hide behind some amateurish corpse-paint, thinking that they are something special. Fuck them all! If they even can't play their bloody instruments, then the last thing they have to think about is their image. The tribal war-paint we use live at occasions was actually also a rather spontaneous thing, and we kind of kept to it. Yeah, I'm aware that OPTHALAMIA have used something similar, and so did the native Indians hundreds of years ago." (And so do American football players! ED)

There are (sometimes) a pentagram in the EMPEROR logo, everyone has a different view on what it means to them, so what does the pentagram mean to EMPEROR?

"If you would ask each individual in the band you would probably get a different answer from all of us. For the entity of EMPEROR the Pentagram is a symbol of 'The Dark' I would say."

You must receive many requests for interviews, how do choose which to do or not do?

"Yes, way too many! Ihsahn is usually taking care of all the telephone interviews, and then he just receive a interview schedule from our label, or license labels. I take care of most of the written interviews. I get a lot of them. We usually select out interviews with a certain promotional value, because we don't have the time to just do interviews for charity reasons. Of course it can be cool to do some special interviews for legendary underground mags, such as yours for example. A lot of interviews we get are never answered, simply because it's not enough time to do them all."

Takk igjen!

"Cheers to you Metalion!"

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EXCITER

It is kinda strange to have such a legendary band as EXCITER in here. I think very highly of this band, especially the three first albums ("*Heavy Metal Maniac*", "*Violence & Force*" and "*Long Live The Loud*"). Then I lost track (as well as interest) but anyway, a lot of things happened to EXCITER since that. As we write '98 EXCITER is signed to OSMOSE and have released one helluva album in the shape of "*The Dark Command*". Heavier and more aggressive than ever, keeping the trademarks of classic EXCITER. I was privileged to interview original guitarist John Ricci.....



- When the band was originally started I believe it was originally called HELLRAZOR, why did you change to EXCITER? And was the new name influenced by the JUDAS PRIEST track 'Exciter'?

"Yes, we were called HELLRAZOR back in '78, that name came from my pervious local band I had in the mid '70's. That name kinda carried over, myself, Dan Beehler and Allan Johnson (original EXCITER members) got together. Then after a couple of years playing under that name, we grew tired of it and one of our roadcrew members suggested the name EXCITER from the JUDAS PRIEST song. We thought it was a great name and we decided to stay with it."

When you released your debut album "*Heavy Metal Maniac*" back in '83 it was a milestone in brutal Heavy Metal. What influenced you to write so Heavy music back then? Did you realize your music was much more before it's time?

"When we wrote the songs for "*Heavy Metal Maniac*" we were trying to capture the same energy of bands that influenced us greatly. Like JUDAS PRIEST, BLACK SABBATH, MOTORHEAD, SAXON etc. We had no idea we were writing Metal that would change the term Heavy Metal, to us we were writing the best Metal songs as we could."

The label who released your debut (SHRAPNEL) mostly released guitar oriented bands, but also some heavier stuff like HAWAII, THE WILD DOGS..... Did any of those bands inspire you?

"When US Metal Vol. 2 was released on SHRAPNEL, featuring our song "World War 111" in '82, some of those other bands on the record like THE WILD DOGS, HAWAII, we had never heard of until the record was released. They definitely did not influence us in any way."

For me there were three classic albums, the first three. ("*Heavy Metal Maniac*", "*Violence & Force*" and "*Long Live The Loud*") I kinda lost track after that. Do you feel you made an impact on the Metal world with those releases?

"The first three EXCITER LP's are all time classic Metal LP's. A lot of journalists and fans always tells us, how those first EXCITER LP's changed the world of Metal and created a legion of fans world-wide."

I understand you left the band after this, why was that?

"In the summer of '85, after an EXCITER/MEGADETH tour of the USA, I quit EXCITER. The reason was I felt the band was making some band business decisions that was affecting the success of the bands career."

So I am a bit confused now, how many times did EXCITER really break up?

"In '85, EXCITER broke up the first time, when I left the band. At that time, I was replaced by guitarist Brian McPhee and they released "*Unveiling The Wicked*" ('86). Then in '88, EXCITER added a new lead singer, Rob Malnati. And released "*Exciter*". Then that line-up broke up. In '90 myself and Dan Beehler got back together with a stand in bass player Dave Ledden, and later replaced by Jeff McDonald. We released "*Kill After Kill*" and "*Better Live Than Dead*". This time Dan Beehler quite and never came back. And now I've put the new EXCITER together as of March '96."

About the "*Kill After Kill*" album it was a great album with a somewhat strange sound, would you agree? And what happened to EXCITER after this?

"After "*Kill After Kill*" we released a live album called "*Better Live Than Dead*". It was a live record of our early material, recorded during a European tour in May/June '92 which was a EXCITER/RAGE tour. The sound quality on "*Kill After Kill*" wasn't the best because it was recorded over a short period of time, therefore we did not have so much time to concentrate on production."

Now it is time for "*The Dark Command*". Is it really recorded at the same place as "*Kill After Kill*"? It sounds so much better....

"The "*Dark Command*" was partially recorded at the same studio as "*Kill After Kill*". The basic tracks were recorded at DISTORTION STUDIOS (Ottawa, Canada) and the overdubs at LS PRODUCTION which is our producers studio. Plus we had a lot more time to record and mix the album."

A special thing for EXCITER was the drummer/singer Dan Beehler. Did you approach him when you started to plan "*The Dark Command*"?

"When Dan Beehler quit EXCITER, I just thought he was going through a phase of frustration and I waited for two years for him to change his mind ('94 - '96). At this time I hadn't written any songs for "*The Dark Command*", it was after I realized he was never coming back. I don't know what Dan thinks about "*The Dark Command*", we haven't spoken in two years."

Also, has there been a copyright problem concerning the band name? I mean, you once were out of EXCITER and now you are using the name ... So has this been a problem?

"Basically, whichever member of EXCITER continues the band, the name belongs to that member. That is an understanding that the original EXCITER members have."

Did you ever consider to use another name than EXCITER?

"Another name we were considering back in '80 besides EXCITER was HELLHAMMER."

I think your new line up works great, especially the singer Jacques Belanger. It sounds really like classic EXCITER. How did you find him?

"Jacques and myself played in a band called BLACKSTAR in '87 (When I was out of EXCITER). We wrote some songs that were more progressive Metal, but the band only lasted for about a year and then broke up. When I decided to form the new EXCITER I called him to consider joining me and he said yes. I'm glad he did because he has such a wide vocal range."

In a way it is strange (in a cool way) that you are signed to OSMOSE now, how did that happen?

"Hervé, the label manager at OSMOSE, called me for about one year trying to talk me into signing with them. I resisted because in the past we had some problems with European record companies. But after checking some references in the music industry, we agreed to sign with OSMOSE. They are the best record company in the entire EXCITER's career."

If you compare OSMOSE to the other labels you have been working with, would you say there is a huge difference in the attitude?

"Hervé at OSMOSE is a die hard Metal fan and a huge EXCITER fan. He is very dedicated to his bands and he promotes his bands all the way."

So do you think the odds are on your side, do you think it will go better for you now than earlier?

"The odds are definitely on our side, this new CD has got the best reviews and exposure out of all the EXCITER albums. OSMOSE is a great label."

Did you sign a long term deal with them?

"Our deal with OSMOSE is for two albums."

Is there any chance that your old material will be re-released now?

"Re-releasing our old material is a possibility we have been talking to OSMOSE about. But right now it is something we could consider in the future, in the meantime we are concentrating on "*The Dark Command*"."

Have you checked out any of the other bands on OSMOSE?

"I've heard all the bands on OSMOSE, I like them all really."

Thank you for your time, good luck.

"Thanks Metalion for the interview."

ADORIOR

ADORIOR is a bunch of people from the UK creating some extremely sickening Violent Metal... Check out their album now!!!! Bassist Chris talks to us...

Many of us fuckers don't really know a whole lot about ADORIOR, is there anything you could tell?

"ADORIOR began as the result of myself, Chris (bass) and Melissa (vocals) being fucked off with the lack of originality and commitment being shown within Metal. This to us was unacceptable, we knew we could do better and we have. ADORIOR is here to fuck you up."

So did you play in any bands previous to ADORIOR?

"ADORIOR is the first band I have ever played in. I have always had very definite ideas about the sort of music I wanted to create and until I met Melissa I never felt that I had met anyone I could really work with. For us it was very important that only exactly the right sort of person could be in ADORIOR, that is why even though we started the band at the end of '94, it wasn't until the start of '96 that we completed the line up with Tony (guitar) and Paul (drums). Paul is the only one of us that has ever played in another band previously to ADORIOR as he used to play in a Grindcore band."

So did you move from Northern Ireland to England to form ADORIOR?

"Yes, this was a necessary move as there seemed to be no point in Melissa moving to Northern Ireland and us trying to build the band there as it would have been a lot more difficult for many reasons. I know if I hadn't moved to England ADORIOR would probably never have come into existence, and for me was not an option."

Do you feel that ADORIOR is the band you will be known for? Would you form a new band if ADORIOR broke up in say two years?

"Definitely! ADORIOR is everything to me. I believe we have created something very unique and fuckin' furious. I have put so much of my fuckin' self into ADORIOR that I see it as nothing less than an actual part of me. ADORIOR will be the band I am known for. I'll make fuckin' sure of that. And don't worry about us splitting up Metalion, I have a feeling that you will be stuck with us for a few years yet HAHA. (A pretty good feeling actually - ED) But if for some reason we were to split up I don't know if I would start another band or not, because for me ADORIOR is exactly what I want to achieve and I can not think past it."

You have chosen a Latin name for your band, why is that?

"The name was chosen purely for its meaning - TO RISE UP AND ATTACK. I also find it a very striking word and Latin is quite a stylish language so it all works well. I think it is a difficult thing to find a name for a band that represents the concept and the music properly. We are fortunate enough to have done this and in my opinion that is important."

When we look at the musical side of ADORIOR it is somewhat disturbing. Is that a goal for the band? To fuck peoples mind up?

"Metal in its essence is disturbing. Metal is not supposed to be 'nice' or 'comfortable'. Although this ideal seems to have been lost on many of today's bands. It is central to our writing. True Metal is an experience that should be devastating and this will always be our goal. We make our music multidimensional so the listener can drink, fuck, get fucked up to it and embrace insanity simultaneously. I think our music is best described as insidious and twisted, and to understand it you must allow it to fuck with your mind."

When I say something like VOI'VOD and drugs must be some of the inspiration to write this wicked music would you say I am right?

"VOI'VOD are an influence to but not in the way that I would consider trying to sound like them. VOI'VOD influence me in the way that they managed to capture a twisted uncomfortable sort of schizophrenic feeling within their music and I try to capture that sort of feeling within our music. Drugs have certainly had an influence on the writing of the music and especially within Melissa's lyrics. Alcohol, solvents and a general hatred for mankind also played quite a convincing part. Our music is just the bastard son of all these things."

What about gigs so far? Do you feel that you can get that negative energy out and truly effect people?

"Well, so far we have only done five gigs and I don't think we have ever been given a good sound but we surely got through to some people. The main problem is because our vocalist is female, we get a lot of people just standing thinking how the fuck does she sing like that? Then after a couple of songs they seem to get over that and start getting into the music as a whole. It seems the people who get into us the most are the older Metallers who were into Black/Speed Metal from the start. The newer Metal fans are the ones who seem to have the most trouble understanding us. We are now practising hard to become a totally fuckin' vicious live outfit and we will be playing some more live shows soon, so if any promoters out there are interested get in touch."

Playing this music, being from England.... Is any of this positive or negative for the band?

"The only positive thing about being from England is that there are less preconceptions made towards us because people don't know what to expect. England doesn't have much of scene so it has hard for anyone to say any band has an English sound. But playing the sort of music we do I don't think it would make any difference where we were living. We still wouldn't fit in."

But where in the Metal scene do you fit in then? There can't be any bands doing the same as you but is there any bands you feel close to?

"I have no interest in fitting into any scene. People will either accept us or they won't. I don't give a fuck as I am sure there are enough true Metallers out there who are not interested in trends and will support us because we do what we do. I couldn't say I feel close to any other bands but I think it is better that way. If you look back to the mid 80's the majority of bands sounded very individual and that is when Metal was at its strongest. I would hope to one day see that again."

Would you be 'happy' to be classified as Black Metal?

"NO! It would be naive to describe ADORIOR simply as Black Metal. I don't give a fuck people can classify us as whatever the fuck they want, but for me violent disturbing Metal is the most accurate description."

What are your musical ambitions?

"To create great fuckin' Metal albums that will stand the test of time. I want to push boundaries in Metal. I despise all the shit we have to suffer through today. All of this gothic/ambient inspired faggot Metal. It is my ambition to stamp on the ashes of such trends and help to revive the principals of True Metal."

Almost every band in the world manages to release an album nowadays, what do you think of that? Is it still a special thing to get an album out?

"It is definitely a special thing to release an album, as it is something I always wanted to do. The only thing that would make it better would be to see our album coming out on vinyl (hint hint HAHA). It makes no difference to me how many bands release album as I know our album destroys the masses."

When you did the album what was important for you soundwise?

"We wanted to get a really strong sound on 'Like Cutting The Sleeping', it was just a case of trying to get the best sound we could. I think thin sounding albums generally sound weak and boring. We wanted to get a sound that had quality but still held the nastiness of a more raw sound. One of the things we did to achieve this was to record the initial guitar track with a cheap guitar that had a rawish sound and when it came to doing the overlay it was done on a Jackson that has much more of a quality sound, this mixture gave us a good balance and has worked effectively. But really getting as good a sound as possible on everything was what was important. Because the bass is so prominent within our music we had to work hard to find the right balance between the bass and the guitar, but I think it sounds pretty cool. The biggest problem we had was that the studio didn't have enough microphones to mic up the drum kit the way we would have liked, this took some work. However, we overcome all the problems and we are pleased with the results of the album recording. As I'm sure all who hear it will be."



I believe your drummer is writing a book about Satanism, what is that all about?

"Paul is currently writing a book on Satanism aiming to examine Satanism from the inside so to speak. He is aiming to dispel myths perpetrated by the media and the church, and explain exactly what Satanism is about. He has said because there are so many different groups, philosophies and traditions it would be inadvisable for reasons of accuracy to unite these and infer all groups hold the same world view. Groups he does examine range from the O.N.A. (Order Of The Nine Angels), The Church Of Satan to Ordo Deorum Fyrm, Friends Of Hekate and the Society Of Dark Lily. Topics covered will include sacrifice, sex magick, the Satanic temple, deities, initiations and the abyss. A predecessor to this book will soon be available on the internet. I think it will be within the internet Satanic syndicate."

What is the other members stance towards the subject of Satanism?

"Melissa has her own personal Satanic beliefs and philosophies which she only discusses if and when she feels like it. Tony doesn't really give a fuck about anything apart from the almighty god Alcohol. And I would describe myself as a Satanic nihilist."

You have also played some session live stuff for DEMONIAC, how did that come about?

"I met DEMONIAC during a drinking session and a month or so later they called and asked if I would play bass for them on the WORLD DOMINATION TOUR. They have asked me to record their next album with them but I have not made a decision about this as yet....."

Aren't you afraid that this could give you a less serious image due to the somewhat humorous aspect of those guys?

"I can't see why this would give ADORIOR a less serious image as the music between the two bands are completely different and anyone who hears our album will know that we are totally serious."



What does being Metal mean to you?

"I don't think being Metal is something you choose to be, it is simply what you are, it consumes your being. I remember the feeling that ripped through me when as a nine year old I heard those first Metal riffs and from that moment I was obsessed and I had changed forever. I fuckin' hate cunts who come up to me and say shit like 'I used to be into Metal' etc. It is totally fuckin' crap. In my opinion if you were ever really into Metal you still would be. It is far more than a style of music, it is a lifestyle and a state of being is forever. It pisses me off to see Metal being run into the ground by so many bands playing commercial trend crap that would be better suited to a Goth faggot drinking soft drinks and smoking clove fuckin' cigarettes. I mean, what the fuck is going on with these fuckin' queers. Metal must be defended, this I am completely committed to. We can not allow something so great to be torn down. All of us have been into Metal for over a decade and ADORIOR exists to play true fuckin' Metal. 14 years ago Metal created me, now I create Metal."

Over the years Metal heads have always been ridiculed and thought of as less smart.... What do you think of all this?

"In past years many intelligent Metal heads were accused of being stupid just because they banged their heads like fuck, drank like fuck, and didn't give a shit about anything but Metal. Today many Metallers don't do anything like that. All they do is pose, talk shit and try to sound intelligent but obviously most of them are stupid fuckwits. You find stupid people everywhere and sadly that includes Metal."

Do you have any opinions on an organisation like HEADBANGERS AGAINST DISCO?

"I did buy the HEADBANGERS AGAINST DISCO '7 inches and they are pretty cool. But I don't actually know anyone who is involved with H.A.D. but if they are serious I think it is a cool thing. Something like this is sure to become a trend with new Metallers but even this would be quite acceptable. I mean, it would be great to see loads of people getting pissed and beating up queers, rather than wearing make up pretending to be a vampire or any number of that stupid shit things people get up to these days. If H.A.D. can show people what it really means to be into Metal then it should be supported, but if not, forget it."

What about Black Metal in the UK? Is the scene pestered with kids in CRADLE OF FILTH T-shirts?

"HAHA, considering England is the home of Metal, I think someone must have evicted all the Metallers. The underground here is nowhere nearly as strong as it is in most other countries and a large number of the fans have no real commitment. I actually believe many of the true Metallers in England have stopped going to gigs simply because of the hordes of kids in CRADLE OF FILTH shirts getting on like they are at a pop concert, it is fuckin' grim. I mean we even have MISANTHROPY RECORDS making MAYHEM and BURZUM girlie tops. Basically that says it all - unfuckin' believable. But who knows? Maybe things will change?"

Would you say you put much thought into the visual aspects of ADORIOR?

"We have no image as such, we just look as we always do - like Metallers. Live we will just be as furious as possible and we will always aim to get better and better at this. But for us the most important visual aspect of ADORIOR is to be seen on our album cover which as you know Metalion carries stunning artwork. Everything we will ever release will have great art on them and everything will be done with a lot of style."

Can you end this interview by telling us a story which is completely out of space here and makes no sense at all?

"I know a guy who took a trip to Thailand. While he was there he was approached by a man asking if he was interested in getting prostitutes/kids or whatever he wanted. Instead he asked the man to take him to the most fucked up show in town. He was taken to a barn in the middle of nowhere, on entering the barn he saw a large cage with a young boy in it. The cage was surrounded by tables with men drinking at them. Next a large demented looking mental retard was brought in and put in the cage where he raped the boy to death, to the delight of a cheering audience. EXEUNT."

HAIL METAL
HAIL SLAYER
HAIL SATAN

ADORIOR
13 Glenrose House
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ENGLAND

VIOLENT DISTURBING METAL

I'm sorry we could not
publish the original
ADORIOR logo here due
to space problems...ED



THE DARKSEND

An awful rumour has reached us concerning you, Tony - leadsinger of THE DARKSEND, that you don't drink alcohol(!). Can you tell us why you took this drastic choice... Has it anything to do with your personal health, or are you a so-called straight edge?

TONY - There is absolutely nothing awful with that rumour. It's true that I don't drink liquor, but you make it sound as if it's something I should be ashamed of, which is not the case. A lot of people seem to think that I'm less of a Metal head just because I don't drink. I assure you that this is not the case. The choice was made because I simply don't like to drink liquor, do I don't do it! (Try beer instead... hehe! ED) I don't like watching gay movies, do I don't do it. Do you understand what I mean? (Well, yeah, OK... ED) And do not ever suggest that I should be one of those straight edge jerks again! I hate those rebellious pimple faced teenagers who run around and want to save the world all the time. You can't do this, you can't do that, you can't do that blablabla. FUCK OFF TO THEM ALL! The world is dying and there is nothing you can do about it.

BERGMAN - I would like to point out that the remaining members of THE DARKSEND drink booze. I spend so much money on booze that it would be a shame if someone thought I didn't drink." (Tell me about it! ED)

THE DARKSEND has had a quite varied line-up since the early days, what do you look for when you recruit new members? Are you a tough guy to work with Mr. Tony Richter?

TONY - We look for good musicians and people that are dedicated to the band. The ones that have been forced to leave have either not been good enough or have lacked the dedication we have demanded. There has been only one who left by his own will and that was our most recent line-up change, the drummer Vires. It was no surprise to see him leave, 'cause his heart has not been in it for a very long time. It's probably the best as our new drummer, Magnus Hoff, seems to have the dedication we want. Which goes for the new bassplayer, Anders Stigert, and the new second guitarist, Stefan Stigert, as well. I don't see myself as a tough guy to work with, but as for the other original member, guitarist Mikael Bergman... Well, that's a different matter! HAHA!

... SEND BY THE DEVIL....

Recently you have appeared on a compilation CD released by BLACK MARK. Has this gained the band in any ways?

TONY - It didn't gain us in the way that we have hoped. In other words, BLACK MARK did not sign us. But it did of course help us in spreading the name THE DARKSEND a bit more, which of course is positive. It's a pity that there was only one Black Metal band on the compilation, and that was us. When we agreed to be on the compilation it was understood that there was going to be more Black Metal bands in there as well. We could never have imagined that bands that play the 'Gothenburg style' would be considered to be Black Metal just because they musically are a bit similar to today's Black Metal bands. I think that a lot of people who are into real Black Metal therefore did not buy this compilation, thus they never heard us and could vote for us. The people who bought the compilation probably thought we were a bit too extreme for their taste. BUT WE WILL RETURN, WE ALWAYS DO.

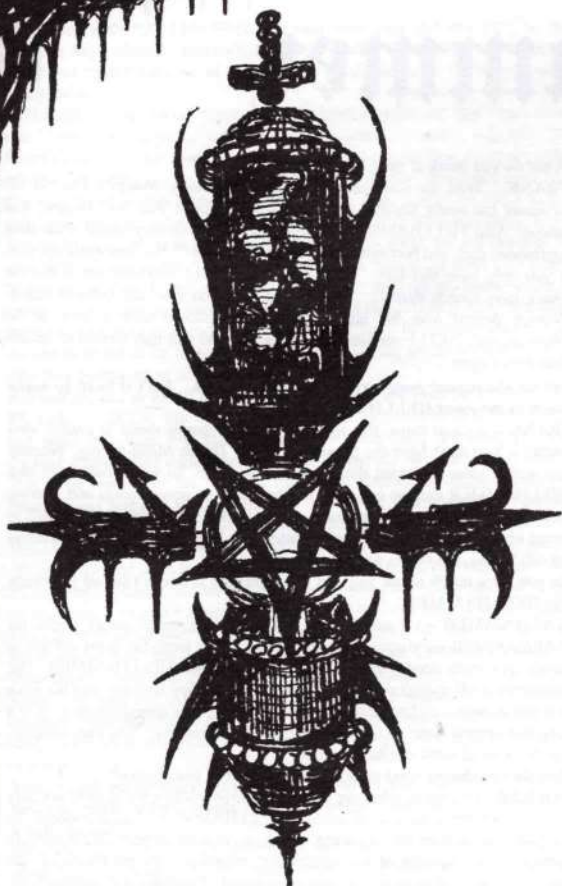
In Sweden there is more and more people going for the Thrash-party alcohol thing than for instance Black Metal, what do you think of that attitude concerning the underground?

TONY - Trends are always annoying. Sometimes I wonder what happened to a lot of the die-hard, true Black Metallers who roamed about a few years back. Are they keeping themselves busy drinking alcohol and ripping off old KREATOR or what? I'm not at all amused by the current 'old style' trend. At first, when it all started, I thought it was cool that there were Thrash bands coming back, due to me growing up with Thrash and as I love that music. But as soon as I heard the new bands, I was kinda disappointed. Most of them aren't doing anything creative or even good. All they do is to rip off the old KREATOR, DESTRUCTION and SODOM albums. It's not innovative at all. I even think it is disrespectful. Norway has a great example with INFERNØ. If I was any of the old DESTRUCTION members for example, I would sue their asses off for "Infernal Invasion", which we all know is DESTRUCTION's "Bestial Invasion" with new lyrics.

It must be annoying for you then, with all those alcohol people and yourself not drinking...

TONY - It's not annoying for me that most of the underground people of today are drinking. In my area there is no serious underground people whom you hang out with anyway. Most 'Metal Bands' around here are pretty, short haired mama's boys who would be out boozing every weekend anyway. I don't go out and normally I don't associate with anybody. I think any human is stupid, in one way or another, myself included. Those that drink are no exception.





Hmm, should we take a band like GEHENNAH serious?

TONY - The question is rather, should we take a band like CRADLE OF FILTH seriously? I have met one of the guys of GEHENNAH and he seemed to be just like he claimed to be. In my eyes that make him more 'true' than a lot of other image bands that ridicule the Black Metal scene. Then as for the music of GEHENNAH goes, I don't exactly think they play in the same league as for example DISSECTION or EMPEROR."

As a zine editor yourself you must have a pretty good insight on what is going on in the Swedish scene... Do you see any changes going on now? For instance, DARK FUNERAL & MARDUK are the biggest Black Metal bands in Sweden - right? Are they bigger than the acts like IMMORTAL, DIMMU BORGIR or EMPEROR? In Sweden I mean...

TONY - The popularity of Black Metal bands have died down a bit and there are mostly those annoying 'old style' bands or bands who play the 'Gothenburg style' starting up now. But I still think Black Metal has a pretty large following. It's the process of wedding out the weak that are currently going on. Just as it did with Thrash Metal and Death Metal earlier. Only the strong will survive? I guess you think 'where are THE DARKSEND in all this?' Well, I can only speak for myself, but I did Black Metal with Mikael Bergman and Vires in THE DARKSEND before it became a trend and I'm hoping to continue to do so. But Vires for example has wimped out and left the scene. A sheep in wolf's clothing, eh? I only hope there will always be dedicated people around so that we can keep THE DARKSEND alive for many years to come. As for which bands that are most popular in Sweden, I thought I had a pretty good idea about it until a while ago. I then asked the guy who's running Helsingborg's best records store which bands that sold best. He said that bands that always sell larger quantities when they have just released is DISSECTION and SATYRICON, bands that sell pretty good all the time are MARDUK and IMMORTAL. Bands like DARK FUNERAL and EMPEROR don't sell very much and bands like DARKTHRONE and MAYHEM pretty much don't sell at all. But this is of course only locally. I would say that overall the biggest Black Metal bands are the ones I mentioned. Some that I think have the potential to be very big too are DIMMU BORGIR, SACRAMENTUM and LORD BELIAL. CRADLE OF FILTH is probably very big too, but I don't count them to be Black Metal, they don't count! The same goes for BURZUM.

So what about you then? Are you 'here to stay'?

TONY - As I said before, we have been here a while and we hope to still be here when the trend is all gone. Still, I'm perfectly aware of that we are not that known. Much have to do with us being pretty lazy in our early years and of course our first CD "Unsunned"... what was it now the label was called... HEAD... NOT... FOUND? Isn't that a Norwegian label? (Don't think so! ED) Well, seriously... We hope that we will be able to make our second album an album people can't ignore. We will also try to play live as much as possible in order to make ourselves better known.

BERGMAN - We like it very much here in Sweden. It's better to be a Black Metal band here than it is in Ulan Bator.

Your next album is going to be called "Hellward", tell us a few things about that?

BERGMAN - It will be very good!! It will crush everything else!! We have progressed a lot musically.

TONY - It is not 100% sure that the album will be called "Hellward", but it's the working title for it. We had hoped to record it in early '98, but as BLACK MARK did not sign us, I guess it will take a bit longer. We'll have to do a new promo-tape first. Perhaps it is only for the best as I am personally only satisfied with five of the songs we have written for it. This way we can write more and better songs and replace the ones we are not 100% satisfied with...

How serious do you take your lyrics?

TONY - I take my lyrics very seriously. Perhaps a bit too serious sometimes. If I write lyrics that I'm not 100% satisfied with, I come to not like the song they are written for even if the music is good. The lyrics for "Hellward" will surely be more blasphemous than the ones on "Unsunned", that's for sure. To truly understand my lyrics I guess you need to be in my world. I know this sounds cliché, but I think it is true. 'Normal' people are probably appealed by some of them. Sometimes I use symbolism in my lyrics. One of the songs is probably easiest interpreted as the story of a demon who tries to leave Hell, only to find out that the light is deceiving and that is killing him. This is actually only symbolic. The song could also be interpreted to be about a very depressing time in my life when I wanted a 'normal' life with a steady job, a girlfriend and all that. But it was not meant for me. My life is meant to be in darkness. I am a messenger of the Master and only when his kingdom come I can feel really at home.

How big part of the band is Satanism?

TONY - I don't normally use the word 'Satanism'. 'Satan' is the name the Christians have given my Master. To call myself a 'Satanist' would for me be like saying that what the Bible says is the truth. It happens though that I use the name 'Satan' as a symbol. After all, it is a name people use for my Master. But so are a lot of other names. My Master has a lot of names... I simply call him... the Master. What I do to serve him is between me and him. But my lyrics is one way of preaching His word.

BERGMAN - I'm not a Satanist. I'm more of an atheist. But there are some things in Satanism that I agree with. Just as there are some things in Aesir belief that I agree with.

TONY - We haven't really discussed these things in the bands. I have kind of taken it for granted that the others shared my belief. If they didn't I hardly think they would aid me in my quest to bring darkness where there is light. As for Bergman though, I know he is more of an atheist but he is an excellent musician and we have walked the hellward path together for quite some time now. He is a true brother in arms even if he is not as dedicated to the wiles of the Dark one as I am. I think it is a common thing though, that not every member in every Black Metal band is what he is supposed to be. But it really doesn't matter to me as long as they help spreading the Master's word. And on that glorious day when his unsunned kingdom rises, we will see who will reside upon the thrones and who will serve as slaves.

As I mentioned you are also a zine editor, do you think people like us pay too little attention towards each release as we listen to much more music than the average listener? Do we get the wrong perspective of music?

TONY - I think that can happen. I always try to be objective and give an honest review. I think some people take it too hard what we think though. Our opinions are nothing but one man's opinion. If you disagree, so be it! Don't cry to me about it. People who send me death threats because I don't like CRADLE OF FILTH is a good example of people who have a lot to learn in life.

Tell us why you think people should check out your band!

TONY - Because I'd like to think that we can offer then good Black Metal music. Our debut album "Unsunned" is out on HEAD NOT FOUND and our 7" "The Luciferian Whisper" is available for \$8 from our address. Hopefully the second album "Hellward" won't have to take long time either. And that will be a treat! A misanthropic, blasphemous orgy in pure violence.

Thank you!

TONY - Thank you, Metalion! No matter what, SLAYER MAG. RULES! ONLY THE WEAK WILL NOT REBEL!

THE DARKSEND, P.O.Box 9048, 250 09 HELSINGBORG, SWEDEN

Warhammer

Whenever you hear about a band who have been playing since the 80's you get a bit sceptic (because so many claims to...), but with you I believe it was different... So tell us about your early days...

VOLKER - Metal was the first music I listened to intensely. Before that, I was very much into film scores. Whenever I saw a movie, which featured music I liked, I bought the record. I still do that sometimes. But metal made me go deep into it: which band members were featured, where have they played before, how many records does this band have, ups, they also have a demo out, where can I get that? So I invested a lot of time in that, traded many demos/tapes and was lucky to be a metalhead when Speed/ Thrash got big in Germany and world-wide. I think, I still have a few tapes in my account, that a lot of the new kids don't know. Germany had a lot of bands that got big, but some didn't (although they were good and would have deserved it) like OUTRAGE, MINOTAUR, POISON or ANGEL DUST. Hey, if anyone from these bands is reading this, fuck what some assholes may have said, you were great!!!!

Was the band formed because you heard HELLHAMMER?

FRANK - Of course, it's our aim to continue Ain's and Warrior's mood and concept, which they've created with "Apocalyptic Raids"; without the originators HELLHAMMER, WARHAMMER would never exist in this form! But it's more than just an inspiration.... We feel the same for it's unique form of expression like they did back then. This sound and energy (also lyricwise!) perfectly fits our goals to create more of the most extreme, heaviest and radical Deathdoom since the legend HELLHAMMER had come to the end with "Raids"!

So it was always the intention of the band to be a HELLHAMMER band?

WARHAMMER - Definitely! We don't have any other influences (maybe also other people will find similarities to Hardcore-Punk formations like DISCHARGE or CRUDE S.S., whose influences couldn't be denied on HELLHAMMER's sound/music). We're still impressed by the ultimate cult band's way of thinking about terms like the forthcoming damnation or certain Armageddon while recording the most brutal deathnoise ever known!

What is it with HELLHAMMER which you can't find in any other bands? (Tell me about the first time you heard HELLHAMMER...)

FRANK - Before HELLHAMMER I also listened to MOTORHEAD, EXCITER, SLAYER and even VENOM! The first time I heard about HELLHAMMER was a short review in the Shock- power-magazine.... The editor Alex Gernandt send me the "Triumph of death" demo- tape (late '83), which really had a horrible soundand it didn't really impress me! It had nothing to do with HELLHAMMER's last era of course, it sounded raw and dirty, but at that time no one could expect how much they would change their sound/riffing and imagery.... So, months later (April '84) I saw the first add in Metal Hammer-magazine featuring the cover of "Apocalyptic Raids" and a few lines by the label Noise Records....

Days before A. Gernandt had told me that HELLHAMMER had recorded a 12" EP, which would make SLAYER, VENOM and any other band sound like total wimps.... and he was right! Really, I remember the most exciting moment in my life when I heard the incredible, ultra-heavy doomnoise of "The Third of the storms (Evoked Damnation)", the all-crushing tunes of Warrior's guitar, the fast, deadliest bassdoes by Ain with it's bulldozin' timbre and the most grindin' riffs ever created....

Each track of this 12" EP seemed to be made to shock the world-wide metal scene.... and it fuckin' did!! With this masterpiece HELLHAMMER created something new; rawer than any other band before, they conquered the throne of darkness with a concept (Exception: "Triumph of death") far away from ordinary, often stupid Black Metal. You still feel its dark mood about the certain damnation and the horrors of an evoked Armageddon....

What is your ultimate HELLHAMMER favourite? Why? (Mine is "Triumph of death"....)

FRANK - For sure it's "The third of the storms" in the "Raids"-version!! It's the ultimate Doom-speed-Corer and the main rhythm-riff (beginning with the first vocal-lines) emerges with such a destructive energy you've got to hear to believe.... The bass-noise by Martin Ain at this riff is pure ultra-heaviness!!!! The lyrics tell us about the forthcoming damnation/end, with lots of comparisons to the old-aged revelations.... Really weird, but it perfectly captures their whole aim.... a warning to those who are blind and don't face the truth....

How do you feel about the demos contra the 12"....?

VOLKER - I love the "Satanic Rites"-demo, but I'm not too found with "Death Fiend" and "Triumph of death". To listen to "Death Fiend" in one take can be very much a test of patience. "Satanic Rites" features a lot of tracks not recorded on vinyl, that I like very much, but of course the production could have been better. But I must admit that "Apocalyptic Raids" is my HELLHAMMER-favourite. Still, tracks like "Maniac" are killers!!!!

What do you think of the CD version of "...Raids"?

FRANK - Well, the cover artwork really sucks (Sorry, Martin!). The old 12" EP-cover has really become a trademark for them; it was very original and unique! Also HELLHAMMER brought forth the nugatory mood with their aggressive, dark and horrifying band member outlook!!! But you won't see that, if you only have this CD.... even the sound on the vinyl-version is heavier (Ain's bass sounds darker).... But all those of you who still believe that T. Warrior doesn't love his old band anymore, should take a look at his "Revelations".... (CD-Innersleeve). And it's very sad that they missed to include their lyrics again....

Tell us about your song writing progress/process... Isn't it hard to make music in the exact HELLHAMMER mood?

FRANK - As you know, this form of primitive, simple music is always very limited.... You don't have the possibility to use Thrash Metal-riffings, because you would loose the main thing...crude heaviness! To play deathdoom like HELLHAMMER did, we only use the main full-hid powerchords and 1-string basslines!! Fuckin' simple, but heavy as hell!!!! But sometimes it's very hard to create new riffs.... Some trax were written in a few minutes (after completing the riffchords), and others were done in days....

Do you have much music you can't use because it doesn't sound too much like HELLHAMMER?

WARHAMMER - Of course not!! When we're going to create tracks for WARHAMMER we always concentrate only on this term! So, every riff has to satisfy our own needs and it always sounds like HELLHAMMER. But sometimes a riff doesn't come down with the necessary brutality and we have to throw it away.... and sometimes we have to make new arrangements to give a song this special note; or to make it sound more exciting! You may imagine, that this kind of work can be very hard....

How do you choose what topics to write about in your lyrics?

VOLKER - Of course, when we started WARHAMMER, we wanted not only to sound like them, but also to continue HELLHAMMER's lyrical concept. So the path was set from the beginning. The lyrics contain subjects like mankind's damnation, the coming of the apocalypse, religious criticism (featuring the negative aspects of it) or man's ignorance towards the chaos that surrounds us. To expand HELLHAMMER's horizon, I include certain movies into all this, if the themes fit into the complete image. But the words Frank and I choose are very important, because the topics have to be handled with a significant use of speech.

You know how Tom Warrior denies HELLHAMMER... Why, do you think?

VOLKER - One possible reason may be that he doesn't like it, when attention is drawn away from CELTIC FROST or nowadays APOLLYON'S SUN. But that would only be a explanation, not an excuse! A musician asked about a former project should give information, I think, and not throw the interview into the garbage can! I also find it interesting, that his CD-innersleeve-"Revelations" and statements, that HELLHAMMER was shit, are pure contradictions!

But with Martin Ain it is different... how did you get in touch with him? (Would you ask him to appear on your LP?)

FRANK - I've been in contact with Martin Ain for a long time and he really knows what WARHAMMER is all about! He's a dark, strange, but friendly person and in the beginning I've just phoned him to ask for old HELLHAMMER-photo material. Later he told me about the "Apocalyptic Raids"-sessions and he gave me much information about the used equipment, his goals at the last era and the whole concept of HELLHAMMER! Everyone into this cult band should know about his strong influence on HELLHAMMER's frame of mind; his dark appearance, his devastating bass-heavy sound and his sophisticated terms of interest (always the occult side and the darkest forms of expression....); he's the doom-merchant!! I'm really proud that he likes WARHAMMER's sound/concept.... He never wimped out and still adores his all time-faves like CHRISTIAN DEATH, SHEER TERROR and of course, HELLHAMMER's "Apocalyptic Raids"!!!

VOLKER - Of course, Martin Ain will appear on our LP as he did on the demo, with special thanks for information and influence, but we don't want to ask him for a dedication.

TOWARDS THE CHAPTER
OF CHAOS

One thing with HELLHAMMER is that they only did this 12", so the name is kept sacred - eternally... That's good I think... the Celtic Frost name got ruined because of some not so good releases... (Your comment on all this!)

VOLKER - What you say about HELLHAMMER is correct. But I don't think that "Cold Lake" if you're referring to this release especially, was CELTIC FROST's first mistake. It may be their biggest, but not the first. From my point of view, "Into the Pandemonium" was full of experiments that didn't work out! The new direction was already set, and it was a shitty one!! CELTIC FROST didn't have enough potential, so the road into the blind alley was there. I like "Morbidity Tales" the most, "Emperor's Return" was good, but the material on their first EP was better. "To Mega Therion" got boring in parts with fewer highlights. They got weaker with every release, and we all know where it ended. I think, Tom will have a hard stand with APOLLYON'S SUN, but what the fuck, he's already spending too much time for a full-length release. The tracks I've heard so far feature absolutely awful vocals, so I'm not interested in what he's putting out or not. I don't care.....

But you are not so fond of Celtic Frost anyway, are you? (Why not)

FRANK - CELTIC FROST consisted of two HELLHAMMER-members.... and that's all!! Tom and Martin wanted to reach other horizons, but they couldn't change their own personal views completely in such a short time.... That's one reason for the repeated use of the Heptagram-design (remember where it was featured for the first time...), and that was a mistake! Tom and Martin saw FROST as another, new and different band compared to HELLHAMMER, but those days were the birth of Death Metal and people often fall into the same trap: they're not able to realize the difference and often try to compare things that have nothing to do with each other. Must be a sign of the times... To make a long story short: FROST was their new band after HELLHAMMER; a total different music (a riffing like the one used for "Into the crypts of rays" has got nothing to do with the one for HELLHAMMER's "Massacre".... take your guitar, play it and soon you will know what I'm talking about... for sure !!!). And a fantasy-inspired concept makes it impossible to compare these two bands and why should it be necessary?? In other words: HELLHAMMER was ultra-heavy, brutal and raw as shit.... CELTIC FROST was not!!!

You should tell us more about your fascination with HELLHAMMER - how you relate to their music, lyrics and image... Do you listen to them on a daily basis?

FRANK - HELLHAMMER simply are one reason for my personal views about life and death! They've expanded my mind more than any other act (DEAD CAN DANCE, KATE BUSH or the Crust-Core bands, which obviously have their own opinion about the destructible circumstances around us all) has ever done! They're still the most bizarre and radical outfit that has ever existed and their sound makes my head bangin' to dust!! Only death is real.....

VOLKER - I like to add one more thing to this. All the incompetent fuckers back then who wrote, how bad HELLHAMMER were, hadn't noticed one important thing: how original they were!! They deserve major credit for originality, and that's an objective standpoint. You can hate them, but then hate them for the right reasons. Calling them "the worst band that ever existed" has got nothing to do with criticism. To the other part of your question, I don't listen to any band on a daily basis. That can ruin a good record, and they only have one!

What about your debut LP? Why did you choose Frank's label? (when is it out, which tracks...)

WARHAMMER - Our debut full-length-LP is called "The Winter Of Our Discontent". It will hopefully come out at the end of 1997. Frank (Stöver) is a nice guy with lots of credibility within the scene and he loved our demo, so we choose him. The LP will feature a lot of new tracks, that from our standpoint are better than our demotacks. So everyone that liked "Towards The Chapter Of Chaos", will be satisfied. We try to reach every HELLHAMMER-fan and every metalhead, who's into simplistic, brutal and raw metalsound, that is missing a lot today. Everyone's invited to our sound, that's definitely more original than a dozen of Black Metal-trendies claim to be.

Who will do your album cover by the way, and what will it look like?

VOLKER - Frank has made it, and he's done a fantastic job!! You can look it up in German "Snakepit"-magazine No. 1, because I hate to describe it with words that may not fit.

Do you know that the drummer of MAYHEM (Norwegian band) is called Hellhammer? (He he) What do you think of that?

WARHAMMER - We don't have an opinion to this, sorry! We don't care....

Germany had some great bands like SODOM, KREATOR, PROTECTOR, DESTRUCTION, POISON... Did any of those bands have any major impact on you in the early days?

VOLKER - Of course I listened to all of them, plus tons more like DARKNESS, ASSASSIN, DEATHROW, VIOLENT FORCE, SCANDIUM, THE GERMAN MAYHEM, SEMEN OF SATAN or WARRANT. And of course the ones I mentioned earlier. It was a great time, and a wonderful one to spend your youth with. When I look back there was so much fun, and the people were all excited when something new came up. It was like: "Hey, have you heard, there's a new band from Canada, they're called VOIVOD? They sound like nothing you've ever heard before!" Everyone got crazy, when an Advance tape arrived, but, hey, what am I talking about, WARHAMMER is here to send all you old-school-guys back in time. So give us a chance and check us out!!

Did you know about the other WARHAMMER from England (which featured Shane of NAPALM DEATH! This was in '86 or so)?

VOLKER - I have their Demo without song titles. I think, one track is called "Halloween". I didn't know Shane was in it! I think, it's time to put it out again and have a listen to it. Regarding our bandname, I can't tell if the knowledge about this formation influenced me by choosing our bandname. Maybe subconsciously. I just wanted a name, that reminded people of the Swiss gods, and as you see: HELLHAMMER - WARHAMMER.

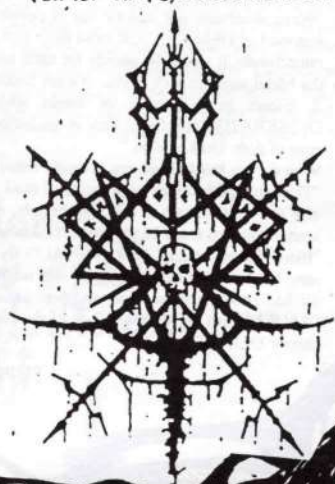
So how do you think people will react to your sound now?

WARHAMMER - That's difficult to say. Maybe we will get a new movement in motion. Right now a lot of metal bands hardly sound like metal anymore (PARADISE LOST, TIAMAT, THE GATHERING, METALLICA). Other bands use keyboards, folk instruments, female vocals. Not everyone likes such stuff, and those people won't find it with WARHAMMER. We hope that there are enough people out there to support true metal without sometimes strange, new influences. Our debut-LP will show where we stand and what is to be expected. Maybe there's a glade for us, where we fit in. We worked real hard, so that would be a great reward!!

To you, Metalion, lots of thanxx for this interview. We all know, SLAYER-magazine has been around for a long time now, and we're honoured to be featured in it! Thanx!!!



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DESEKRATOR

There is no point trying to describe the music of DESEKRATOR, it is everything - or nothing. See if you get a bit smarter after this small talk with Mr. Totalsleazer or whatever you would like to call him! (Call him whatever you want but please don't call him 4 o'clock in the morning - ALLRIGHT?)

Actually, I have been in touch with you for many years (actually, he was one of the few who bought the Harmony Dies vol. 1 CD when it was released, but who cares for that now...), but it wasn't until '97 I heard any music from your behalf... What have you been doing all these years?

"Well, not that much when it comes to music. But I've been around! (Yeah, I know about that - ED) My creativity works in kinda wavelike frequency, so I guess I have been riding this big fuckin' wave of creativity the last year."

So DESEKRATOR is your first recording band? What about BLOT?

"YEP! DESEKRATOR is the first band I've been in studio with. With BLOT I only recorded 4 track stuff. It's not much at all, ten complete tracks maybe. 50% cold black holocaust and 50% Metal (slow 'n' heavy). Some of them are cool though, I'm gonna release them some day."

I understand that you have been to the studio a few times with DESEKRATOR...

"We've been in Grieghallen a couple of times. The first time was with Panzerschwanz and me. Dr. Love helped us out with the vocals the last night. The result was fuckin' great! We made 20 copies of this evil 2 tracks tape which we sent around, and suddenly people started praising DESEKRATOR all over the world. The songs will be featured on our first full-length. The second Grieghallen feast was done in May '97. Some more days of total holocaustic drunkenness together with some allies. Alligator was a member this time. All DESEKRATOR releases will be very pretty. It's a 7" picture disc on its way + nice gatefold LP. Support vinyl for helvete! No demos."

The line-up is always quite interesting, tell us about it...

"Since DESEKRATOR is doing all kinds of stuff we'll need loads of musicians. The politics of DESEKRATOR is to improvise a lot, give a shit in rehearsing and bring in people that can help us. We've got thousands of ideas just begging for a little space on that Grieghallen master tape. The only permanent members (pr. i dag) are Alligator, Panzerschwanz and me, Totalsleazer. Additional musicians are Dr. Love, Prof. Powder, Pytten, Tom, Roy +++"

A bit like 'worse' BORKNAGAR... (he he)!

"Well, can't find too many similarities actually. (I do - ED) A hail to them by the way, their debut is so fuckin' great."

Tell us what your true aim is with DESEKRATOR!

"Aaccchhh! (An interesting comment for our German speaking readers I believe - ED) That's a hard one... Hmm... Well, first of all, it's a 100% serious band and we want to present our thoughts/philosophy/satanism this way. This is the way of the true Metal Gods: VENOM, POSSESSED, CELTIC FROST, HELLHAMMER, SLAYER, KREATOR, DESTRUCTION +++++. DESEKRATOR is putting those attitudes to the extreme, some places to the absurd. We have no limits, we do exactly what we want."

Is it possible to describe your music?

"Nix!"

So, is this pure love to a genre of music or are you making fun of people?

"We're absolutely not making fun of people. This is deadly serious. All the members of DESEKRATOR (also those just participating here and there) have other bands. It would be suicide for each and one of us if we started to mock the Metal scene in such a way. We are fuckin' Metal! It is more like a big hail & cheers to a handful of bands who started the snowball rolling. DESEKRATOR is a flying kick in the bollock of JAHRE. A head butt in the nose of goth. Goth = jäleri."

Why do you think there are so many retro bands these days?

"This retro thing comes quite natural, I think. People wanna listen to something else and start looking at their old records. And then the retro bands enter the scene. Some of those bands are so fuckin' great. Just listen to AURA NOIR's "Black Thrash Attack". That's METAL!!! By the way, DESEKRATOR is not a retro band. We'll records anything that we find cool. The very first rehearsals we had (Panzerschwanz and me) was actually influenced by SARCOFAGO ("I.N.R.I.") and BEHERIT ("Oath of the Black Blood")! It was primitive and chaotic DEATH/BLACK."

SUPPORT ALCOHOLISM!

Anyway, some might call you fashionable...

"We fashionable? Come on... Some might get a fist in their fuckin' face." (And some might shut up here... ED)

When I last met you a million years ago you had short hair, are you afraid of being accused of being a nazi?

"Nix, I'm not afraid of anything actually. I haven't had any problems with that, though I've felt some vibes now and then. (Yeah, short hair and army wear have that effect on certain people! ED) It doesn't bother me."

If DESEKRATOR was a car, what kind of car would that be?

"Without doubt a VOLVO 244 '78."

DESEKRATOR on stage?

"A total pyro hell, with fire, smoke and wunderbaums all over the fuckin' place, and chicks of course. And guns, and liquor raining from the ceiling. Guitar smashing."



I must congratulate you with the most brilliant logo by the way... What other logos do you like?

"Thanks, Metalicus! BEHERIT's first logo is cool... I like them readable, but necro. MAYHEM got the rawest logo."

What about releasing CDs? I wish that DESEKRATOR would be like sore throat in past days when every label interested would release their albums...

"One day you wish might come true, Metal fellow."

OK, let's move on to GORGOROTH... How did you get involved?

"I've been knowing Infernus for quite a while, and after working together with DESEKRATOR I guess Infernus wanted to try out with two guitarists in GORGOROTH. It worked perfectly live, and in the studio as well. We've been touring in Germany etc., and our shows were total holocaust from the very first day."

But you don't play on the "Under the Sign of Hell" album?

"No, I'm on the fourth release which will be called "Destroyer". It'll be necro."



RUNNING WILD launch their new album, "Rivalry", this february, after a two-year break from the scene. So why don't we dig into the past, and check out what this magnificent band have done in their career so far?

The name RUNNING WILD is really more or less a cover-name for the musician Rolf Kasperek, also known as "Rock'n Rolf". This artist name alone has proven enough for a lot of metal-haters to ridicule the man and his music, and their image and stage-clothing, inspired by the pirates and sea-piracy, hasn't made it easier for the band to break outside the borders of Germany. But RUNNING WILD has a strong base of fans all over the world, and even though they almost never tour outside Germany, Switzerland and Austria, you will have no problems whatsoever to find dedicated fans all over Europe, the United States, Australia and the Far East.

According to Rolf himself, the saga of RUNNING WILD began already in the mid-seventies, when Rolf founded a band together with some friends in school. Still, the first known live-photos of the band using the name "RUNNING WILD", dates back to 1981. The first demo was put out in 1982, and about a year later, the band gets their vinyl-debut with two tracks ("Iron Heads" and "Bones to Ashes") on a vinyl-sampler named "Death Metal". This release has become a real collector's item, and in it's original form, almost impossible to find. Actually, the former fanclub-leader for RUNNING WILD, Swiss journalist Dane Kurth, found 20 copies in 1990, and sold them to just as many lucky fanclub-members. (Hrmpffhhh...a friend of mine got the last one, instead of me - but at least I got to buy a video-recording from 1985 (financed by Noise, but was never released, as the band wasn't happy with it) instead of him!!!)

The first solid line-up of RUNNING WILD consisted of Rolf (vocals, guitars), Preacher (guitars), Stephan Boriss (bass) and Hasche Hagemann (drums). Behind the beard and the name "Preacher" was a man called Gerald Warnecke, and the original drummer, Hasche, is now working for the live-club "Rockfabrik" in Ludwigsburg, just outside Stuttgart in Germany. Another weird note on "Preacher": he quit the band in 1985, in order to finish his theology-studies...

This line-up released the a 12" maxi-single, which almost everyone refers to as "Walpurgis Night". Well, that's one of the b-side tracks - the name of this 12" is actually "Victim of States Power". This 12" was a very limited pressing - Noise Records mean that they printed 8000 copies, but other sources maintain that the number pressed only was 5000 copies. The master of this 12" was destroyed after bad storage, so if you get hold of one - don't hesitate! Following this release, the band entered the scene for real with their debut album "Gates to Purgatory". A real classic, with lots of metal-gems on it.

In 1985, the band put out the follow-up, "Branded and Exiled". An even stronger album, and the band hit the road with Sinner. They also played the legendary Loreley-festival, together with Tyran Pace, Wishbone Ash, Venom, Nazareth and Metallica, to name a few. The new guitarist in the band is Majk Moti.

The band continued the road-work in 1986, supporting Mötley Crüe, and going on the road in the USA. This is the only time RUNNING WILD ever played in the States.

We move on to 1987, and the release of "Under Jolly Roger". Recorded with the same line-up as "Branded and Exiled", this album gained even more success for the band, and the band got to tour Europe properly on this album, including parts of the former Eastern Europe. The whole rhythm-section of the band was changed before the tour though, and with Jens Becker on bass and Stefan Schwarzmann on drums, Rolf was the only original recording-member left in the band. They recorded some concerts from the touring on "Under Jolly Roger", and put it out as a live-album in the beginning of 1988. The line-up of Rolf, Majk, Jens and Stefan recorded the fourth studio-album, "Port Royal", but before it was released in the end of 1988, Schwarzmann was replaced with the British drummer Iain Finaly, as Schwarzmann teamed up with Udo Dirkschneider and U.D.O. Iain didn't tour that much with the band on "Port Royal" though - he broke his arm, and Jörg Michael had to fill in on several shows.

1989 - and the tour of "Port Royal" is another success, and the band record their fifth album, "Death or Glory". The band gave a special warm up-concert for their fans in the Düsseldorf Tor 3-venue, and this concert was later put out on video by Fotodisk, entitled "Live - Death or Glory tour". I talked to Jens Becker about this, and he confirmed that this was a mistake by Noise Records: "The show had nothing to do with the Death or Glory-tour, it was only a warm-up show, and that's very clear when you see the recording, too: we hardly move on stage, and there are very few stage effects in there." Anyway, the day after this show, Iain Finaly was kicked out of the band, and Jörg Michael joined the band for the upcoming tour. In the beginning of 1990, the band released a mini-album, "Wild Animal", in order to get more time to work on the next studioalbum, and to get a new line-up working, as Jörg Michael only was a session-drummer for the tour, and Majk Moti has decided to leave the band. The band's former drum-roadie, Mr. AC, has already entered the band when Majk decides to leave, in order to spend more time with his family. Jens Becker told me in 1991 that Majk worked with computers in South-Africa, but I don't know what he's doing these days. A new guitarist is found in Axel Morgan, and in spring 1991, the fabulous album "Blazon Stone" is released, together with the "Little Big Horn" maxi-single. RUNNING WILD faces some contractual problems, between EMI Electrola and Noise Records - EMI Electrola releases the "Little Big Horn"-maxi with two bonus-tracks ("Billy The Kid" & "Genocide"), stating that these songs are exclusive only to this release. Well, Noise also have these songs, and they put them on their first edition of the "Blazon Stone"-cd...RUNNING WILD sticks to EMI Electrola for a couple more albums, but they also release a kind-of collection-album for Noise, entitled "The First Years of Piracy", including new recordings of songs from the first albums. These recordings are the last done by the line-up consisting of Rolf, Axel, Jens and AC, as Jens and AC leave the band. Rolf and Axel keep going, together with Thomas Smuszynski on bass, and they welcome Stefan Schwarzmann again. Thomas and Stefan both come from U.D.O., as Udo Dirkschneider himself has put U.D.O. on ice in order to reform Accept. Yet another line-up of RUNNING WILD, and they record "Pile of Skulls", an album which a lot of fans found weak, even though it included some great songs. The working-situation in the studio wasn't the best, and gone were the great bass-parts of Jens Becker. The tour went fairly well though, but when the studio-work for "Black Hand Inn" starts, Axel Morgan and Stefan Schwarzmann have left the band.

Axel teams up with Jens Becker and Stefan Schwarzmann, and the British singer Frank Knight, and they found the band "X-Wild". Jens Becker has since done session-work for Kingdom Come, and is now a permanent member of Grave Digger.

Rolf gets Jörg Michael to join as a permanent drummer for the band, and the new guitarist is Thilo Hermann, from German melodic speedsters Risk. "Black Hand Inn" is a much stronger band effort, and the tour is a big success - again. This album is their last for EMI Electrola, and Rolf teams up with the Noise people again, for a final recording for them - 1995's "Masquerade", released as three editions: the normal cd, a wooden box-cd, and a "treasure-chest" box set. Before the album is released, the band headlines the first Summer Metal-Meetings in Germany, together with bands like Gamma Ray, Rage, Iced Earth and Glenmore.

And as we approach the release of "Rivalry" this february, we can enjoy the fact that Rolf finally has found a line-up of musicians he can work with - this is the first time ever the band is to release three albums in a row with the same line-up, and having in mind that this mark of the RUNNING WILD-personnel has given us "Black Hand Inn" and "Masquerade" prior to the new one, I think "Rivalry" will be a great way to open the new year. The band will definitely hit the road again after a two year-pause from live-action, and be assured that we once again will witness the skull drum-riser, pyros and a fantastic light-show. RUNNING WILD is loading the cannons again - the Gates to Purgatory will soon re-open!!!!

we are right, praying metal tonight
the message from hell and its spell
even Satan wears leather, our souls to it forever
so let us pray our rules tonight
Chains & Leather
forever



Daemon of Norwegian twosome gruesome lend us some times and politely answer our questions...

First of all, you used to play in a band called INFINITE DECAY, didn't you?

"It is correct that I (Daemon) played in a band called INFINITE DECAY, but Morfeus didn't. We only recorded one demo during our two years (or so) of existence. We was supposed to record an self-financed album after the demo, but things worked in different directions for us, so we just dropped the whole thing."

So what did you do in between INFINITE DECAY and LIMBONIC ART?

"I formed LIMBONIC ART right after that along with the bass player of INFINITE DECAY. There were also two others involved at that time, but again the musical interest divided after a while and we didn't succeed in anything else than a couple of live-shows and a live recording."

When you first started LIMBONIC ART, what was your goals and what are your goals today?

"When I formed LIMBONIC ART I had the same goals as I had when I formed INFINITE DECAY; to play extreme Metal music straight from the heart. Even if the sound and style has changed from the 80's to the 90's the goals are still the same. Since LIMBONIC ART today is featured by only two members, we have to cheat on some levels by using the modern technology to back us up musically. But that makes us getting the unique soundscapes that we have today."

Are you satisfied with the progression of LIMBONIC ART if you compare it to the time when you have played together?

"After the signing to N.A.P. things have worked out quite fast. Before that I can recall a couple of years with a lot of struggle and problems with bad equipment. Some of these problems have now been eliminated, but we are still plagued by an old back line that from time to time is defective. Except from that we are very satisfied with what we have managed to do so far."

Let's talk a bit about your debut LP then, I was wondering how you feel about it now since it was released some time ago...

"More than a year has passed since we recorded *"Moon In The Scorpio"*, and in the meantime we have released another one. It has been a lot of involvement in the new stuff, so when we listen to the debut album now it is a bit strange actually. As musicians we are always a step before our audience, so when our music is well played or enough played and consumed by the listeners, we have almost forgot the first chapter because we have already finished the second and began on the third. But the *"Moon In The Scorpio"* album is for sure one of my personal faves."

Do you think that the debut CD maybe got a bit to pompous for its own good?

"Even if the sound is kind of modern and the lay out is very exclusive in the matter of speaking, I don't think so. There are so many releases of albums in these days, so one have to score as much points as possible, to make the listener choose your album instead of another, without selling our soul of course. The product one deliver must be more unique than others, in the right way and I believe we manage that."

What about the studio where you recorded, was it the first time ever a band like you recorded there?

"No, we used the same studio as MYSTICUM did when they recorded their debut album *"In The Streams Of Inferno"*. We were told by them that the guy at this place was very much familiar with drum-computers and synthezizers. And he could give us great support with that kind of stuff. But Metal was far from his knowledge and interest."

Somewhere I read your music was labelled as Wagnerian black Metal Art, do you listen to other classical composers as well?

"A lot of classical composers are rather boring and too happy in their tunes. But every composer that has a gloomy and dark minded reflection in his music is for sure interesting. Wagner is one of them, and I can also mention Grieg and Orff as favourites. Either it's classical or not, I would also like to mention MR. DOCTOR of DEVIL DOLL, VANGELIS and SCHULZE as great composers."

Do you listen to LAIBACH by the way, they are a bit Wagnerian as well.....

"I haven't bothered to listen to them." (You should! ED)

You have been into the Metal scene for years, what attracts you to it?

"I have sworn a dark oath to Metal music, and even if I've learned to like other types of music as well, there will always be a Metal warrior in me. I can't explain why or whatever..... It is a desire."

What was your first experience with Metal?

"Like many others at my age I started listening to KISS, and they were my idols for quite some time back then. But then came the 80's with VENOM, IRON MAIDEN, MERCYFUL FATE, CELTIC FROST, DESTRUCTION and so on....."

Some parts of your music is quite ambient as well, how come? Do you think that you could do an album without any metal parts at all?

"I know for sure that we have potential to create a totally ambient album without Metal parts, but that wouldn't be LIMBONIC ART in my opinion."

Do you like MORTIIS or any of the stuff released by COLD MEAT INDUSTRY?

"The music of MORTIIS isn't that great. (No kidding - ED) But there are COLD MEAT bands that I totally worship. Take for example IN SLAUGHTER NATIVES - *"Enter Now The World"*. It is more dark and evil than ABRUPTUM. And that should say a lot."

About your future material, do you think it will be more complex? Are you able to create the music exactly how you want it?

"Perfection takes a lot of time to achieve considering musical art. One create the songs and maybe add some intro's or outro's and then you rehearse on the material and see and feel if it sounds right. When you think it's time to enter a studio to record, one have a small idea how the final puzzlework will be. But when the time come and you have finished an album, there might be some changes in the sound picture. It is hard to judge if these changes are better or not, but one thing I've experienced, it is difficult to capture the same raw and extreme sound that one have at the rehearsal place on a studio tape. But for each LIMBONIC ART release there will be an improvement."

We have to talk about your drum machine as well, do you have name for it as well?

"In the sequencer program it is named as HELLBATTERY, but we try not to make a big deal out of it."

You have played live with it as well, is it working well?

"We haven't played that much live yet, but so far so good. There has been some scary moments during rehearsals that it has begun to operate on it's own. Mysterious changes in the program etc. (One reason that makes me prefer to play not that much live)."

So would you have a real drummer instead?

"We tried to locate a real drummer when we became a duo some years ago. But today I don't think a real drummer will join us ever."

Isn't it fucked how most Black Metal gigs in Norway are pretty dull when it comes to audience reactions? Here is what I think..... most of the Black Metallers today don't have the right metal background. Black Metal people is not headbangers, therefore it is more violence and action at normal metal gigs than Black Metal gigs.

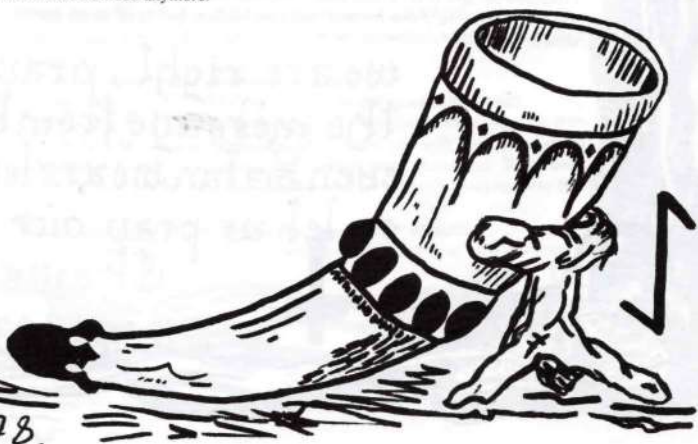
"I do agree with you Metalion, but whatever music style....., a headbanger is more welcome than a stage diver in my opinion."

Was it a special demand from the band to also get your work also released on vinyl?

"I guess me and Morfeus wouldn't have taken this deal with Samoth's NOCTURNAL ART if he wasn't into vinyls as well. The sad thing is that it is so fucking expensive to make vinyls in these days, so there is only a limited edition of 500 copies. We choose to have a bonus track on the vinyl to support these old and mighty desires we have for the subject. As long as we have one copy each it will do, I hope....."

By the way, what's the highest price you paid for a vinyl in your own collection?

"I hate to deal with people that demands sky high prices for vinyls, and it must be an extremely rare album before I bother to pay the price. I believe I paid around 60 dollar for a SLAYER bootleg once, but that was something like ten years ago or so. Fortunately I bought most of my albums in a time when they were easy to get and for a cool price as well. So I don't need to seek and hunt for oldies that much anymore."

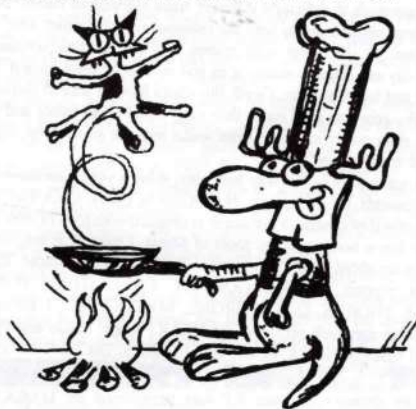


Another vinyl question, would you sell your "Apocalyptic Raids" vinyl if someone offered you 100 dollar?

"If I had it on vinyl, the answer has to be NO..... I only have the CD version with two bonus tracks." (And the ugly cover! ED)

What's your view on the mail thing now? I think it's pretty fucked now...., who do you choose to write to and do you think it's important to gain connections in the so called underground?

"Well, some connections are valuable to have in the underground scene, especially when it comes to people with the same interest as your own. But we don't have that much time for replying letters, so I wouldn't recommend all our listeners to write us."



Demo classics reviewed by Ali Gator

SLAUGHTER - "Surrender Or Die" DEMO '84 (CANADA)

Oh, lucky me. This is one of the truly great early demo's. You might have heard their great LP "Strappado" from '86, and it is a pity that it didn't contain more songs from this demo (Though the LP rules in hell). It starts off with a brutal chainsaw (a JOHNSERED I think) cutting some bones, then it fades over in a guitar, but you will hardly notice, because the guitar sounds like a chainsaw as well. And the production.....It reminds me of the almighty HELLHAMMER demos 'Triumph Of Death' and 'Satanic Rites'. This is older than old school. This Canadian band trio certainly knew how to fuck up your mind. The primitive and in your face aggression just grows on you. My fave tracks would be 'Incinerator', 'Tyrant Of Hell' and 'Tales Of The Macabre'. An excerpt from their lyrics: 'LISTEN TO MY TALE OF MAYHEM THAT MY MOUTH DOES SPEW, A HORRID TALE OF GRUESOME HELL, THAT S IN THE FUTURE FOR YOU!' instead of counting in the songs like 1-2-3-4, they count 1-2 FUCK YOU. These boys were not the palest sheep of the family. If you are into primitive DEATH/THRASH the old school way you have to get hold of this demo. If it should appear on some trading list..... Trade or sit there with your beard in the mailbox. If you have heard SLAUGHTER on the tribute to CELTIC FROST, ignore that. This is far rawer. LET THE TYRANT OF HELL TORTURE YOUR SOUL. To bad this band didn't get more attention than they did. Someone please press this on vinyl!!!!!!

IMMORTAL - demo '91 (NORWAY)

Do you know what Death Metal is? Give this tape a playing and find out. If you think you will get holocaust full speed ahead winter demons and ice coffins exhuming from IMMORTAL's great first demo you will think again. But then again, who gives a floating fuck about that as long you will have three brilliant tracks blown in your face.

"Suffocate The Masses" is first one out which definitely is a high class piece of anger. Track nr. 2 is "Left On The Stake" holds a quite unstable temperament as well. And it folds together with "Enslaved In Rot". Perhaps ENSLAVED would get inspired to make a record called that? DEEP PURPLE did "In Rock".....All right, joking aside 'cause IMMORTAL didn't. It's really a pity that they didn't record one of these tracks for "Diabolical Fullmoon Mysticism". Especially "Suffocate The Masses" does deserve proper attention.

It was recorded in an 8 track studio in Haugesund, Norway in quite a hurry, so the production could have been a bit more kick ass.

An interesting point on this demo is that it carries a couple of OLD FUNERAL riffs which Abbath made when he was playing there. Compare for example "Left On The Stake" with OLD FUNERAL's "Haunted". The riffs were of course put in a different context, but still....

The other appealing thing on this tape is the cover. It was done by "Dead" from MAYHEM, and the demo wasn't released until after his death.

Abbath's vocals are also rather different than what you would expect if you listen to more recent IMMORTAL records. It's somewhat very time-typical. Abbath didn't just use his dark growling but his delicious high-pitched "WOOHWWAAHH" like we know from for example "Call Of The Wintermoon".

This demo is cult. What a debut!

Do you think it is something special to be signed to NOCTURNAL ART or do you see it as just a label?

"It was something special in the beginning I suppose, since both of us was quite fans of EMPEROR. But now we release quality albums ourselves and we have toured with EMPEROR, so the great mystique is now unveiled, for our sake."

So a few words about the 2nd album, how is it different to your first album?

"The 2nd album which is called "In Abhorrence Dementia" is much more aggressive and faster than the first album's material. In my opinion there is much more destructive energy involved in the second recording, and from that view I place this album on a higher level than the first one."

So why should people check you out in the jungle of bands?

"We believe that we make quality music and we will keep on doing that until there is nothing more to give. We offer the listener a long mental journey into the limbonic spheres of darkness. Dreamscapes and soundscapes that we have created from the depths of our hearts and souls. Our goal is to mix Metal with synthesizer and orchestral arrangement. We want the Metal parts to be as extreme as possible, but there is also sad and dark romantic themes performed in ambient and classic form of music. This is a matter of taste and desire and maybe curiosity. The easiest thing in this case would be for the public to find out by themselves. BUY OR DIE....."

SUPPORT NOCTURNAL ART AND INVEST ALL THY MONEY IN LIMBONIC ART MERCHANDISE. THEN WE MIGHT SURVIVE FOR A FEW MORE ALBUMS....."

ON BEHALF OF LIMBONIC ART

DAEMON

AMPUTATION - "Achieve The Mutilation" DEMO '89 (NORWAY)

Allright!! This is one of the truly legendary tapes from a time when music was raw in the underground. The line up was Demonaz from IMMORTAL (Don't misunderstand me, AMPUTATION has nothing to do with IMMORTAL) on guitar and vocals, Jørn, now HADES on drums (!) and Truls from a later shitty band called PARAPLEGIC on guitar. Demonaz dubbed the bass although the demo cover say it's Padden from OLD FUNERAL playing bass. (He appeared on bass at one gig only) It was recorded on a 8 track recorder at VERFTET, BERGEN in early '89. And fuck, what a demo this is. This is aggression and beer! Even though the drumming is a bit sloppy sometimes (it was for the best that Jørn picked up the guitar later) you can sense a genuine aggression. These bastards were truly angry at this stage. The vocals by Demonaz are just intense. The simple, catchy Thrash/Death riffs combined with the vocals, it is filled with a rawness we very rarely are presented with these days. Listen to the titles: 'Plague Of Death', 'Merciless Slaughter', 'Death Is Not The End' and 'Intense Torture'. No talking around here, just die in hell. This demo is the definition of how a kick ass underground demo should sound like. The sound is as good as it should be, the musical abilities are not that well developed, the production seems a little rushed due to low budget. But fuck, I would like to hear any of the new bands in the Black Metal scene do anything near this genuinity. This was one of the pioneers, the ones who were aggressive and angry to the bone. Not the ones thinking it is cool or evil to be aggressive. Like the primitive cover tells us: ANYONE WHO FUCK THIS TAPE, AWAIT A SLOW AMPUTATION. If you want it the underground way.... THIS IS THE ONE....



HEMLOCK

Unholy Black Metal

HEMLOCK IS UGLY! HEMLOCK is not for those of you who prefer nice music. This is as devastating and ugly as you can get it. HEMLOCK is a Black Metal hailing from N.Y. and we find that highly interesting. Seldom you can find Black Metal as raw as on the HEMLOCK debut EP "Crush The Race Of God". It is understandable that some of you might have a problem with this but that is why we love it. The following is an extract of an conversation with Mouth Of Satan himself, DESECRATOR....

Greetings Desecrator, everything all right?

"At the moment, things are crazy here in N.Y. His Eminence (our drummer) and a couple of his friends recently beat up a couple of junkie losers to a bloody mess. It was on the news on TV as well as the police have been looking for him and his pals. We've also just been fuckin' shit up as far as bar room antics. TOTAL ALCOHOLOCAUST!! We hate techno fags!!!! FUCK OFF!!!!"

As earlier stated you are the singer of Unholy Horde HEMLOCK from N.Y., how come you got the idea to play Black Metal in N.Y.?

"It was a result of just listening to records I really 'freaked out' to. You know, like pulling out the first BATHORY, SARCOFAGO, SAMAE..... And just getting into this trance like state. Getting drunk and stoned having some cutting sessions. Destroying the holy was my main mission besides musical reasons of course. And of course N.Y.C. is naturally one of the most extreme places in the world, so that had something to do with it."

Obviously N.Y. has a different climate than most other places in the world, so how do you reflect about Black Metal?

"As I said N.Y. is extreme. Everything is in your face/space 24 hours a day. All kinds of scum plague this city, all kinds of Christians, Jews, Muslims. They all want to take over you. So yes, I definitely think that these pieces of shit along with over populated city streets, junkies and other 'over ready' fucks influence us to want to kill them all. Violent is not the word I would use to describe the driving force behind HEMLOCK, just good of hate!! OK and violence and desecration."

Is N.Y. really that violent?

"N.Y. is your worst nightmare. It would be really funny to take one of those 'forest' clowns you know, one of those major label mature Black Metal pop stars and put him in the middle of the lower east side for 30 minutes and see what happens... That would be funny."

Crush the race of god

Your approach is most different than the Norwegian bands...

"Yes, our approach is definitely different from Norwegian bands. Because A) We have more confrontations with the religious right (christen, Jew, whatever) They are out on the street with stands. On the subway screaming about judgement day and finger pointing at us and we just let them have it. I'll usually throw, spit and laugh at them. (Well, this could happen here in Norway as well - ED) B) We rehearse a lot more than most Norwegian bands and play more shows etc. Also our lyrics come from walks thru the graveyards, magik books and general intoxication."

You spent some time in Norway last year, what's your comments?

"Norway reminds me of upstate N.Y. Oslo is pretty much like Manhattan minus the crowd of course. Your scene is plagued with tons of over rated child bands who know nothing of the roots of Metal. I think it is pathetic actually, they care more about image than music. That's incredible stupid. Bands that I enjoy and support are: GORGOROTH, CARPATHIAN FOREST, old MAYHEM, THORNS, DARKTHRONE, MYSTICUM.... I guess that is it. 'Majestic' crap can fuck off!!! So can HEART cover bands and disillusioned skateboard Fascists. HAHA. FUCK OFF POSERS. TECHNO FAGS SUCK."

Most of the reviews of your EP has mentioned an DARKTHRONE influence, do you find that justified?

"I think it is strange that they say that.... Maybe it is because we are both influenced by the same bands? Maybe we are competing to be the worlds ugliest band? Maybe because the guy in NORDIC VISION is extremely retarded? Maybe he should learn how to speak English (ordie)?"

How do you react when your work is slagged in the press?

"I generally hate the press. They are (for the most part) failed musicians and cry babies looking for attention. They are nothing. We stand beyond them. I guess it would be fun to punch them in the face or hit them with chairs etc."

Your bass player Balth is pretty known for his work in other legendary N.Y. acts, do you try to make a issue out of that?

"Balth hides in the shadows. He holds the chalice of HEMLOCK high. HEMLOCK has no interest exploiting each other. Fuck Off to RELAPSE!!!! Grindcore posers!! HAHA. Hang the pope."

Will we ever hear HEMLOCK with a cleaner sound?

"Fuck that. If people want clean sounds then they should listen to MADONNA. Black Metal is and will always be the worlds ugliest music. HEMLOCK is proud to destroy the holy with our ugly sound."

What about your Satanic beliefs?

"All of HEMLOCK are completely devoted to Satanism. (I'll speak for myself on this particular thing) The Satanism I believe in is not the Christian traditional one. I follow own rules. I ignore western or Christian if you like, culture. By studying the herbal arts using products made of organic construction. Secondly, I do not eat the flesh of any animal nor do I eat any by products from animals. And use the phases of the moon for different rituals as well as trying to 'sabotage' Christian meeting grounds with constructive methods. The devil wishes he had friends like HEMLOCK more often to wipe out the real enemy - man. Satan is nature and nature always winds."

Do you see HEMLOCK going for a long time?

"HEMLOCK will continue our crusade against Christ for as long as we humanly can. We work extremely hard against Christ and our 'actions' prove our hunger to continue..."

The over all US scene is pretty confusing to me, what's up over there? What bands should we be aware of?

"Fuck that new shit! Well, Raif likes bands like CRIMSON RELIC, VALARAKER, DECEASED, OCT. 31, USURPER, CEREMONIUM, IRON RAINBOW, ANGEL CORPSE, TERROR OF THE TREES, UNCREATED, WOE IS ME, SLOGUN.... Too many to mention. Some of the bands I mentioned are noise bands for those of you who fetish WHITEHOUSE, SPK, NURSE WITH WOUND, NON...."

Well, thanxxxx for your time... End this by giving us a run down on your upcoming full length....

"Our second album is pure, ugly, monotone, evil - TOTAL METAL. TOTAL BLACK METAL ROCK. If you are looking for airbrushed record covers, eyeliner make up, photos in the forest, keyboards, female vocals, and wind sounds - FUCK OFF! Hail the ancient ones, the rise of the serpent awaits."

Präst höggs ner av djävulsdyrkare

PARIS. David Oberdorf, 19 stack ner hyns omtyckte kyrkoherde med 33 knivhugg.

- Satan gav mig order, sade ynglingen när han häktades i går.

De 33 knivhuggen motsvarar för sa-

tisterna Jesus ålder när han korsfästes.

Dramat inträffade i den lilla franska orten Kingersheim (11 000 invånare) nära tyska gränsen.

Bengt Michanek

motorhead

It was on Christmas Eve 1945, in Stoke, England the man who was later to become the definition of a rocker was born. His name was Ian Fraser Kilmister. Nineteen years later he joined his first proper band called the Rockin' Vicers, and the snowball has been rollin' ever since. The Rockin' Vicers was a band influenced by The Who, Kinks etc. In 1966 they released a single through CBS called "It's All Right".

This was a cover version of the Who's "The Kids Are All Right", but they changed the lyrics a bit. The interesting thing is that Lemmy was the vocalist and the guitarist on this 7-inch, and it has later become a highly sought after collectors item among MOTORHEAD collectors.

Lemmy had already been called "Lemmy" at this time. The reason was that he was always broke and needed money for his daily amount of pints. He always asked "Lend me a fiver, will you?" and he's been drinkin' ever since.

The Rockin' Vicers split up in 1967, and Lemmy headed for London where he teamed up with the Jimi Hendrix crew as a roadie. This led to the foundation of a band called Sam Gopal's Dream which had a strong following in the London underground scene. They eventually released an album in 1969 named "Escalator". Lemmy did most of the vocals on this one.

It wasn't until he joined Hawkwind in 1971 Lemmy found a band he could seriously work with. The problem was that they needed a bassist and not a guitarist, and Lemmy had never played the bass before, but he bought one nevertheless. Lemmy had a job for the next 4 years. It was during his Hawkwind period the name MOTORHEAD saw the day for the first time. It was the b-side of a single Lemmy had written, and when he got fired in the first months of 1975 he brought the name with him. The reason he was fired was that they claimed that he was smuggling dope on the tourbus. The real reason was that the other members of Hawkwind were jealous on him because of his increasing popularity in a live setting. Pretty strange situation really, 'cause Hawkwind had the reputation of being the worst dope band in England at the time. And this went for all the members, not just Lemmy. Anyway, Lemmy didn't care. He was searching for new members for his new band, and this time he was going to be the frontman! No more foolin' around. The original idea was to name the band Bastard, but ended up with MOTORHEAD. Anyway, 18 years later MOTORHEAD released an album called "Bastards". All right. The idea was to form a kick ass power trio, so he found drummer Lucas Fox and guitarist Larry Wallis. They did only one gig and one recording with this line-up. You can hear Lucas fox on ZZ TOP's "Beerdrinkers" and "Lost Johnny" on the "On Parole" album.

Lukas soon quit the band as he wasn't happy with the line-up. Lemmy then called up Philty animal Tailor who was a hangaround friend of his. The chemistry didn't work out well, so Wallis just walked out during a rehearsal never to return. But this led to the line-up which we all know: Lemmy, Philty and Fast Eddie.

This was the trio who deafen you. The first single they recorded was "White Line Fever", released by Stiff Records in 1977. But it didn't take off as the band didn't have proper distribution, no management, no money, no nothing. They decided to split in April 1977. Suddenly a label called Chiswick wanted them to do a single and a studio was booked. The result wasn't only a single, but a whole 11 track LP!! The outcome was the almighty "MOTORHEAD" album. The sales went up like prices at Christmas. It peaked at nr. 43 in England, and that wasn't bad at all for a dirty, speedtakin', beerdrinking loud badass motherfuckers.

From this point the percentage of deaf people in England rose. No one was louder than MOTORHEAD. Their next album was the hardest of rock ever to be pressed on vinyl. It was the masterpiece "Overkill" from 1979. Seen in the perspective of time this was an atom bomb of music. But the bombing was to start a year later when the fuckin' AARRGGH!!! LP "Bomber" hit the charts. Ain't no hope in hell nothing was gonna bring them down! Actually it was released in Oct. '79, but didn't hit 'till May '80. When the bombs were away the explosion came once more with "Ace Of Spades" in Nov. '80. This was the song they will always be remembered for. When you ask a person who is only halfway into music and you ask him if he have heard MOTORHEAD, he will answer: "Ah, their the ones who has this ace of space, right? It's "Ace of SPADES" you lowlife piece of shit!! you have to answer. Anyway, MOTORHEAD didn't sleep until they had played the Hammersmith Odeon and while they were on it they released it on an LP, which is by many held as the best Heavy Metal/Hard Rock live LP ever made.

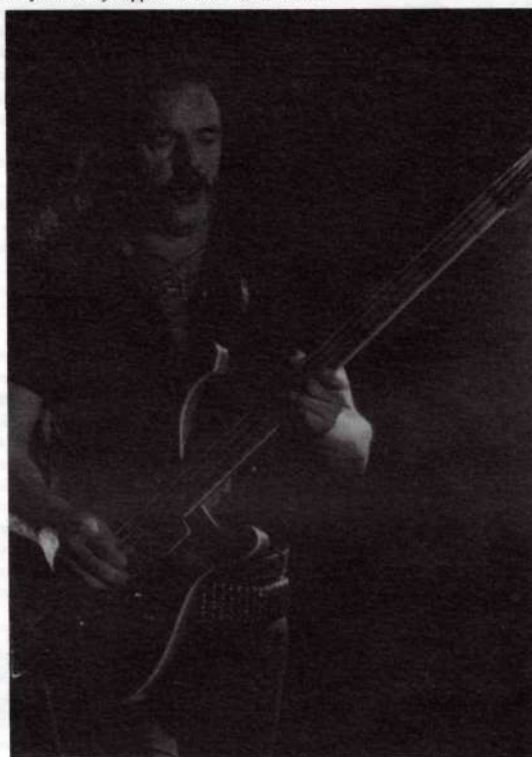
I could have gone on forever with each MOTORHEAD album forever. There are countless of them (42 if you count all the live albums and compilations, Dec. 97).

I'd rather go on about how MOTORHEAD has been such a great inspiration to many other bands. Especially the Thrash scene of the eighties had elements of motor in it. Just look at a band such as Sodom. Tom Angel Ripper is almost wearing his MOTORHEAD T-shirt every day (as he is a dirty bastard). On their "Persecution Mania" album they even did a great cover of "Iron Fist". It's also no doubt that Venom listened a great deal to MOTORHEAD before they entered their throne. One thing that pisses me off is that there are snot nose kids jumping around in their bathing shorts thinking that "Orgasmatron" is a Sepultura song. I tell them it's MOTORHEAD, and they don't understand shit. Even as recent as '97 Satyricon did a version of it too. And which one is the best? MOTORHEAD's of course. And look at The metal scene of today. Everybody is wearing bullet belt right (that includes me)? Who did that first in music(not in war)? It was Lemmy. He did that 12 years before Tom Warrior! This leads to great songs and songtitles like Swedish Gehennah's "Bitch With A Bullet Belt" He. He.

One of the reasons why I started collecting records was MOTORHEAD. First you like the music then you start collecting all right. The good thing about MOTORHEAD is that most of their back catalogue is not impossible to get hold of at reasonable prices. You can for example get the original singles from '79 to '83 from 3 to 10 GBP. Of course you have to pay around 60 to 80 GBP for the previously mentioned Rockin' Vicers 7 -inch...if you find it. As you know Lemmy has been around. He's been there, done that, smoked it... Twice! He's naturally been involved in several projects. As a collector, these project and guest appearances are always interesting. For example the most famous one with Girlschool. I'm talking about the EP "The St. Valentinsday Massacre" where Girlschool does a rather dull version of "Bomber". A dirtier and more whisky smelling project is the single with Weny O. Williams where they sing the lovely romantic song "Stand By Your Man" together. But when they sing it is necromantic. It seems like they are growling with Southern Comfort going down their throats! Another curiosity is the single released in 1990 when Lemmy sings "Blue Suede Shoes" with the Upsetters. On the b-side there is something really strange coming out your speakers. It's a nice, yezz, nice ballad with Lemmy on vocal called "Paradise". Bleeearrrgh! Not my pint of beer but still interesting and funny if you have that kind of humour.

No, I rather prefer MOTORHEAD live. This is an experience you will not forget soon. The buzzing in your ears lasts several weeks after a gig. I promise you it's something else when a long haired, bullet-belted, cigarette smokin' dude well over 50 enter the stage and burst: "Good evening Oslo! We are MOTORHEAD, and we ARE rock'n'roll!". I wont argue with that. It's strange to say this, but I think MOTORHEAD is better live now than they were 15 years ago. Lemmy is older, and the older he is, the cooler he looks. Also they have Mickey Dee (formerly King Diamond) on drums and he kicks ass. Not a bad word about Philty. He looked much cooler than Mickey Dee (and had a cooler name too). Anyway, Phil Campell told me that last time he spoke too Philty, he was trying to jump through a mirror, because he thought it was a window!! He has played too much with chemicals, so he won't play drums again. Sky high six thousand miles away. Allright. Lemmy and MOTORHEAD is without exception the only band who has played the same kind of music for 23 years without getting boring. And I mean the same kind. It's been "in your face" all the way. According to Lemmy it will not end until he dies. He claims that MOTORHEAD is his life, but will also most likely be his death.

Many artists have said so about their band too, but failed to live up to it. Lemmy is a down to earth honest man who buys beer for his fans if he meets them. All these legendary artists have straightened up and live a normal life. Lemmy is still smoking cigarettes, still drinking beer, still on the road playing his Rickenbaker like there is no tomorrow. There are not many bands that I bang my head and throw my fist in the air for these days, but MOTORHEAD will always have my support. DEAF FOREVER!!!



I'M THE GUY YOU ALWAYS
HAD NIGHTMARES ABOUT.
BLAME ME, BLAME MY ASS.
WHATEVER IT WAS,
IT WAS ME.
LEMMY

BORKNAGAR

Well, BORKNAGAR is an all star project which we really do appreciate here in our world of horrors... Check out their epic hymns of Metallic Art! RULES! Now we talk to Øystein - brain of BORK!

When the first BORKNAGAR album was out I got the impression that it was just a project intended for that album only, but it has always been a band - right?

"Well, I can't really say that BORKNAGAR always has been a band regarding to the classic definition of a band. But the intention behind BORKNAGAR has always been 100% serious, and I have all the way been very focused at what I wanted to do. And as people might have noticed it was definitely not meant to be a project intended for just one release. Actually I got the idea about BORKNAGAR in the beginning of '93 and at that period of time I must admit that my basic plans was to make a kind of solo project. But the whole situation have developed a lot from the first actual rehearsal we had in April '95 until now, that's for sure. These day's BORKNAGAR has a really stable line-up which rehearse almost every second day. Except for Garm who is no longer in the band as a permanent member."

So how come you choose this all star line-up for your band then?

"The whole thing with this line-up is really just a big coincidence. Somehow it just happened due to a kind of musical selection, which was actually not a part of my intention, things just happened... when I realized that I had to do something serious with my ideas regarding BORKNAGAR. I had a discussion with Grim whom at that time didn't play in any other band on permanent basis. He got into my ideas and we joined for one rehearsal which made us continue. Along with this Grim also got involved in GORGOROTH, so blablabla after a few weeks Infernus was playing bass in BORKNAGAR as well. Now the snowball really started to roll and in September '96 our first album was out through MALICIOUS RECORDS, with Garm and Ivar Bjornson as members as well."

Obviously with a line-up like that you can't really have a proper band feeling - right?

"Well, I must admit that there wasn't so much 'band feeling' in the first year and a half of existence, but as I said the situation has changed drastically. So especially after the recording of the second album things have taken a new turn on the personal level of the band and things have become much more stable than before. We have a really constructive and enjoyable 'band feeling' these days."

I must ask this, did Gerrit of MALICIOUS sign you without hearing your music?

"As far as I know, that's right. At least I did not send a single tape before the album was finished and the contract signed. But I have to mention that we got this contract due to Infernus and I guess Gerrit did trust in Infernus... since he signed us before he heard the music."

So you write all the music - right?

"Yes, so far you might say so. Besides some instrumentals composed by Ivar Bjornson all songs are written by me, music and lyrics. But of course when it comes to the final arrangements of the songs I have to say that the others have been involved as well so I can't take all the credit myself. When it comes to the process of making the songs, at least how it worked for the two first albums, I create most of the riffs at home with my acoustic guitar. Then I do some arrangements and structuring with my 4-track recorder still in acoustic versions. Then I go the rehearsal room with the material and we start to adapt the songs step by step till we reach a final and satisfying result. Somehow this has worked really good so far! But due to the fact that things have changed quite much lately, I have to say that we these days work much closer regarding the whole creative process. We have made three new songs for the next album and one of them is co-written by me and Ivar so I think people will notice a quite major progression regarding our next release. Progression is essential for the aggression of creativity! Beware..."

What happened to your other band MOLESTED?

"After the recording of the 'Stormvold' MCD in March '95 the whole thing with MOLESTED started to fall apart. Personally I felt totally fed up with the whole thing and one day I just woke up knowing that I had to do something new and different. So by the Summer of '95 the whole thing was practically dead. The rest of the members had some plans to continue, but the band was doomed and for over two years now the whole things has been dead and buried. And a re-union is totally out of the question as far as I'm concerned."

Wasn't MOLESTED signed to ARTIC SERENADES?

"With MOLESTED we did one CD ('Blod Draum') and one MCD ('Stormvold') through EFFIGY RECORDS. When it comes to ARTIC SERENADES, I have to say that we had nothing to do with that label. There was some co-operation between EFFIGY and ARTIC SERENADES, something I actually was very much against, so there was no link between MOLESTED and ARTIC SERENADES! Whatsoever, both EFFIGY and ARTIC SERENADES turned out to be a tragic joke! No further comment..."

Does this mean that your Death Metal days are over?

"Well, my days as an active Death Metal musician is for sure over. But from time to time I listen to some good, old Death Metal. Maybe due to nostalgia I still find some Death Metal albums extremely appealing."

Back to BORKNAGAR, your 2nd CD 'The Olden Domain' is something very special... I was wondering how do you feel about your new label (CENTURY MEDIA) promoting it as Black Metal?

"Well, I think we still have to live with the term Black Metal for a long time. It's not that I have any kind of aversions towards Black Metal, but personally I can't justify this term regarding BORKNAGAR at all. In my eyes the band has few actual relations to Black Metal both musically and lyric wise. So of course it feels a bit wrong being promoted as a Black Metal band, but this is definitely not my biggest concern."

Maybe you can tell us a bit about the lyrical concept you bring forth?

"First off I have to say that we don't intend to bring forth any special message, no propaganda so to speak. My lyrical concern is more based on revelation of feelings, thoughts and slightly some philosophic reflections. And quite obvious the whole expression is framed by basic elements like nature, basic forces and some relations towards mythology, which all in all forms the profile of the band. In few words you might say that it is a very pure form of art, which I hope people get some feelings and associations towards. When it comes to the lyrics contra the music I feel that both these elements are of some importance in order to create the final expression. But the music is of course the most fundamental thing because the band is above all doubt a channel for the 'audio media' so to speak. So the music comes first but it isn't right to say that it is more important than the lyrics. A kind of symbiosis I guess."

So, what about the whole music thing then? How serious do you take it?

"When it comes to the music I create and perform I for sure take it deadly serious but I have enough self irony in order to have a natural relationship towards the music. In my opinion it is a musical 'dead end' to just go around intending to be a musician all the time. So for me it is very important to have a professional but still heartfelt attitude towards my own music. As a listener I have a really open mind and I mostly respect whatever people/bands do. But my concern of what other bands do and gain, I honestly don't take it too serious even though I fully respect it. I am too individualistic to really get affected by others music or supposed impact."

Regarding to my own holding point when it comes to music I sometimes think someone takes it too serious the wrong way. As I said I take my music deadly serious but that doesn't mean that I intend to be a kind of character based on my own lyrics and music. In my opinion there must be a limit between the core of the music and the core of myself. It's definitely something deeper in music but that's just my personal view. And I think it is very much up to the individuals of how they choose to focus on music in general."

Isn't it easy to get a big head when you receive praise for your music?

"Well, I think I am too 'close to earth' type of guy to really get a big head because some people choose to praise our music. But of course it feels good to hear some good words regarding our music, sometimes even flattering. I guess that it quite natural..."

There was some talk about a video when your first album was out, what happened?

"Together with MALICIOUS RECORDS we had some plans about doing a video for one of the songs on the debut. But during the discussions of the whole thing I got the impression that we were not able to get enough money to do a proper video. Or you can say that making a proper video was too expensive related to the size of the band and the label. Economically it made no sense. And I definitely don't want to make a video that is so bad that it can only harm the band. So I kinda lost interest and the whole thing was put on ice..."

I'm still very interested in doing a video but I guess we have to wait and see how things turn out with the second album. If things go well I guess CENTURY MEDIA wants us to do a video at least for our third album. First now we focus on doing a tour and then we'll just have to see."



Were you also contacted by the label INVASION RECORDS to be in their video project 'Return to Norwegian Hell'? Weren't you going to sign with that label at one point as well?

"I was really never in touch with INVASION RECORDS. A friend of mine was in regular touch with the INVASION guys and on behalf of them he told me some things about this video project as well as that the label was interested in BORKNAGAR. As far as I know this video project stopped due to money problems, simply too expensive I think. There was some plans to release our album through INVASION, but because of some basic disagreements nothing really happened. When it comes to the financial situation of our first album that was a kinda risk I guess. But in the end of the production we signed to MALICIOUS and they paid the whole bill."

I see that BORKNAGAR will hit the live scene as well, do you think your magic can be performed on stage?

"Yes, that's right. I guess we will go on tour in a not too distant future. BORKNAGAR has not played anything live yet, but I have a good feeling that it will turn out cool. WE have got a new guitarist and some new equipment so I think we will be able to somehow recreate our sound live. To me it's nothing but a challenge so I think it will work... I can't see any reasons why it shouldn't."

Your logo is made by this Christoph Spajdei guy who also made logos to about 100 other bands. Don't you see a risk in that?

"Yes, that's right! Our logo is done by Christoph, the same guy who has done the EMPEROR logo and tons of others as well. Actually he did our quite many years ago so at that time it was just cool to get a professional logo for free. But soon there occurred many logos which looked similar to ours and I realized that Christoph did logos for every band in this country... Obviously there is a risk related to this, but I don't actually think that we have lost anything or so because of this. Personally I think our logo is one of the best Christoph has done, and I must admit that I really like it. And that is of course the reason why I use it. But actually I have had in my mind that we should get a new logo, we'll see."

I read somewhere that you are fascinated by Norwegian nature. What do you find so fascinating about it?

"Well, these days it's so popular to go around claiming to be a son of nature etc. So I really don't feel so comfortable revealing my relationship towards the nature, somehow it just sounds pathetic anyway. What I can say is that nature for me is the basis of everything, on the physical level as well as the psychological level. The seed of all dimensions. Folklore is a nice way to study the 'thinking patterns' of our forefathers and how they did focus on their environments. A lot of wisdom as good entertainment."

Do you find a lot of people in the scene thinking like you or are you more of a lone wolf?

"So far I haven't found anyone that really is thinking like me. Of course there are some that have similar ideas/thought about things. But so far I haven't found anyone that I really can identify myself with. But for me that's of no interest either, really... I don't see myself as a lone wolf, it's more in the sense of being an individualist."

That's it, thank you for your time!

"Thanx a lot for the interview, Metalion. The interview was really good, indeed! Also I would like to welcome our two new members, namely Jens and Ilder, HAIL! We are now a six piece band and will hit the road soon. See you there..."



METAL FUKKIN' HOLocaust

GORGOROTH - "Under The Sign Of Hell" CD (MALICIOUS)
Excellent Grim cold Black Metal!

RAGNAROK (UK) - "To Mend The Oaken Heart" CD (NEAT METAL)
I dunno about this one. You can hear that this band has some good ideas going on somewhere in the back of their minds, but when it comes to putting it down on tape the band is in major trouble. The production is not good at all, the violin parts sound really bad as well, performed with no conviction... At best this band sound like SKYCLAD with a hangover or something.

MEPHISTOPHELES - "Landscape Symphonies" CD (ADIPOCERE)
Words can not describe how average and boring everything is on this German lots debut CD... Standard Black Metal.

UNLEASED - "Warrior" CD (CENTURY MEDIA)
I dunno, when a band like UNLEASED keeps on releasing lousy albums someone should take away their working permit or something. The vocals even sound hardcore - FUCK THIS WEAK SHIT.

IN BATTLE - "S/T" CD (NAPALM)
AGGRESSION, VIOLENCE, SPEED! Raging Swedish Black Metal - get this!

ASHES - "Death Has Made Its Call" CD (NECROPOLIS)
An evidence of a band who has great inspirations doesn't necessarily make great music - BOREDOM HAS MADE ITS CALL.

FORSTH - "Helvetic War" CD (LAST EPISODE)
Here we usually refer to this album as HELVETIC SHIT!

SOLEFALD - "The Linear Scaffold" CD (AVANTGARDE MUSIC)
This is another high aiming duo which doesn't really deliver yet... The changes are too drastic for its own good, you just get confused. When they do so called typical Black Metal this is cool, but... Also there is some sort of ballad which is funny if nothing else, but this might be interesting some day.

TRIAL OF THE BOW - "Rite Of Passage" CD (RELEASE)
I HATE THIS! Can't believe that someone in this band once played in the extremely Heavy outfit DISEMBOWELMENT!!! Now they are playing some ethnic, new age Arabian folk shit music. Avoid this and stop promoting crap like this in a Metal world!

BABYLON WHORES - "Cold Heaven" CD (MISANTHROPY)
I tried not to (for some reason...) but I was really amused by this Suomi lot. They are playing this ever popular Death and roll style inspired by the likes of DANZIG, TYPE O'NEGATIVE and so weiter. What we have here is catchy, emotional death'n'roll with far more interesting lyrics than you expect from a lot like this.

NIDEN DIV. 187 - "Imperium" CD (NECROPOLIS)
Hateful Aggressive Metal! DEATH TO THE WORLD! KILL EVERYTHING! Very distorted, very violent, very good!!!! METALHEADS WITH MACHINEGUNS!!!

CASKET - "Tomorrow" CD (SERENADES/LAST EPISODE)
I find this release very amusing! Not in my wildest imagination can I understand how people can actually like this. I guess bands like MOONSPELL and CREMATORY made some impact, especially in Germany. So you know what you get here, but where for instance CREMATORY can be OK once in a long while this is just crap. It is a mix of male and female vocals, too bad no one could sing.

SOULSEARCH - "Gwynedd" CD (SERENADES/LAST EPISODE)
See above! But this is slightly better, male and gruffy vocals...

MYSTIC CIRCLE - "Morgenröte" CD (LAST EPISODE)
Post Black Metal from Germany, for those who buy everything and lost the capability to think for themselves...

AM I BLOOD - "S/T" CD (NUCLEAR BLAST)
METALLICA?

GARDENIAN - "Two Feet Stand" CD (LISTENABLE)
Swedish Death metal in the vein of AT THE GATES, very good!

DARK ANGEL - "We Have Arrived" CD (AXE KILLER)
This is a re-release from this classic brutal Thrash offering from '85. This is very fuckin' excellent! However, the band went to even higher highlights with their 2nd album "Darkness Descends". That one was released by MUSIC FOR NATIONS/UNDER ONE FLAG here in Europe, I'd like to see a re-release of that as well!!!!

DIABOLIQUE - "Wedding The Grotesque" CD (BLACK SUN)
Necrolord decided to put LIERS IN WAIT on ice for a while and is instead concentrating on his dark project DIABOLIQUE. (LIERS IN WAIT will hopefully do an album in 1999) Anyway, this is very dark and extremely uncommercial.

SADIST - "Crust" CD (DISPLEASED)

Another past great band going to the dogs... I remember I quite liked their first album which mixed Death metal with some progressive stuff. Now on their 3rd effort (I missed the 2nd one) they experiment a lot and everything is horrible. So called industrial shit, fuck off! HAIL NECRODEATH!

MORTIFIER - "Darkness Is My Eternal Bride" CD (BATTLE GOD)
Italian Black Metal on an Australian label. Well, it is nice that music cross continents and so on... But MORTIFIER is very bad, boring and shitty!

GIRLS UNDER GLASS - "Firewalker" CD (NUCLEAR BLAST)
This is actually an old German goth band signing to NUCLEAR BLAST. I dunno about their past material but this is pretty bad... They even try with this trendy 90's Metal sound... Fuck it!

PURGED - "Form Of Release" CD (METAL BLADE)
BORING MODERN DEATHTHRASH FROM AUSTRALIA.

DISSECTION - "The Past Is Alive (The Early Mischief)" CD (NECROPOLIS)

This is an interesting collection of early demo material, EP's and even a few SATANIZED tracks are featured here. It is interesting to see the progress from the early days for this classic act, This is a must!

BELPHEGOR - "Blutsabbath" CD (LAST EPISODE)
Violent Death Metal from Austria with a very dark, MORBID ANGEL like approach! It is good to see some interesting Death Metal out there!

AS DIVING GRACE - "Lumo" CD (AVANTGARDE MUSIC)
Even if this lot perform beautiful doom music, also with female vocals, it tends to bore you after a while. A bit like THE 3RD AND THE MORTAL with Kari and not so strong material...

HAWAII - "The Natives Are Restless" CD (AXE KILLER)
Another re-release! I remember the debut of this band with was a frantic Speed Metal release back in '83. On this album a few years later they kinda calmed down and do mid paced Metal in the PRIEST/MAIDEN mould... Also Marty Friedman, now in MEGADETH, plays here... Cool stuff...

TORMENT - "Spermatized" CD (REMEDY)
This is actually the old German Thrash combo, with Jörg Bock (EX-MINOTAUR) on drums!! So this is German cave men Thrash! Very ugly, very good. I think that no one will ever bother about a release such as this but... People will call TORMENT retro, but TORMENT, wouldn't know what retro is. They have always been there! THRASH 'TILL DEATH!

TWISTED TOWER DIRE - "Triumphing True Metal" DEMO-CD
This band used to be a pure doom style outfit I think. Then they recruited a female singer and the music style was changed more towards Power Metal - US style! Yesyes, HEAVY METAL might be the new trend in our scene blablablah, but I get a kick out of this. Reminds a bit of some of the better CHASTAIN albums.

FROST - "Contemplating Upon Changes In The World" CD (SELF FINANCED!)

Yes, I hate this title! No, it is not the drummer of SATYRICON and his solo project! Nor is it Black Metal... Honestly it is not so very good either. At best they sound like Norwegian Thrashers EQUINOX but still not so good!

HYPOCRISY - "The Last Chapter" CD (NUCLEAR BLAST)
This is not their last CD, I'm sure!!! This CD is in the vein of the last CD "Abducted" which means strong, emotional Death Metal. Great! I hope Peter would concentrate on making music like this instead of the not so very happening PAIN project. Cool RAZOR cover also.

CHRIST AGONY - "Darkside" CD (HAMMERHEART)
I reckon this is the last CHRIST AGONY CD but I'm nor sure. This CD is more varied than the previous releases I think! More Dark Metal, but that techno version wasn't that lucky, but it's OK.

VADER - "Black To The Blind" CD (SYSTEM SHOCK)
I must admit that I lost track on VADER. I've never heard the album they did, for EARACHE for instance, but I really liked both their demos! Pure cult!! So what about this new offering then? Yeah, it's cool! You can hear traces of MORBID ANGEL and stuff like that. But this is still VADER, bloody fuckin' VADER!!!!



ANDRAS - "Die Rückkehr Der Dunkelen Krieger" CD (LAST EPISODE)
It is not that I hate all these German Black Metal warriors, it is just that they are so standard, so average... It's like ZZZZZZZ all the time! ANDRAS will be remembered for their Donald Duck like singer - interesting!

DEMONIAC - "Stormblade" CD (EVIL OMEN)

Catchy Rock'n roll Metal with speed tendencies!

NOCTURNAL RITES - "In A Time Of Blood And Fire" CD (MEGA)

This is a CD which is very hard to find unless you live in Japan or something. While HAMMERFALL gets all the attention for being the stars of Heavy Metal there is less attention towards fellow Swedish NOCTURNAL RITES. A shame really because they are actually superior when it comes to Heavy Metal art. NOCTURNAL RITES sound somewhat older, more towards HEAVY ROCK than METAL... It is really worth looking for!

SIEBENBÜRGEN - "Loreia" CD (NAPALM)

OK Swedish Blackened Death with female vocals once in a while.

ATANATOS - "Assault On Heathen Forces" CD (LAST EPISODE)

Here is another one of those German bands again...

DE INFERNALI - "Symphonia De Infernali" CD (NUCLEAR BLAST)

Shadow's project! This is a mix of techno/ambient forever dedicated to the darkside. And with true dedication you should take this serious. Cold and dark.

ALGAION - "Enmity" CD (WOUNDED LOVE)

Well, this is a Black Metal band and I always read that they were more in the league of Greek bands like ROTTING CHRIST and THOU ART LORD and those guys. Well, this is the first CD I have heard with them so it seems like they changed a lot now. This is musically more in the Power Metal vein, with vocals like QUORTHON when he tries to sing! (At least I think so!)

ANGIZIA - "Das Tagebuch Der Hanna Anikin" CD (NAPALM)

Uhhhhhh! I remember some of this band's earlier releases. Their mix of classical and Metal was really horrible. You can't do projects like that on minimum budgets and with people who can't sing properly. This is slightly better though, but still... NOT APPROVED!

NON SERVIAM - "Between Light And Darkness" CD (BLACK DIAMOND)

Well, maybe a little too much light here? You know, it is a Swedish band when you listen to it... This melodic Death thing. It is not bad but it could have been better. Also, I think some of those guys are doing the TWILIGHT 'ZINE (Well, I know that actually...) which is really, really good!

SILICON HEAD - "Bash" CD (DSFA)

This sounds powerful, but it is too modern for me, the MACHINE HEAD thing or something! But sometimes it is nice to listen to something like this because of the proper production...

MALIGNANT ETERNAL - "Far Beneath The Sun" CD (NAPALM)

I'll admit I don't remember much of their CD "Tårnet" which was first released by themselves and the re-released by HOT RECORDS. But I think this must be better, this is recorded in the SOUND SUITE STUDIO and that is very evident, it is more than three times I can hear hints of GEHENNA in their music. Still this is enjoyable and some parts are really original as well, this is nice!

DESTROYER 666 - "Unchain The Wolves" CD (MODERN INVASION)

AUSTRALIAN & ANTICHRIST! This lot is probably the biggest Metal act in our scene hailing from Australia, besides SADISTIK EXEUTION of course. This is their 2nd cd and this time around Keith Warslut is playing with a proper band, which seems to be a good thing as this sounds so much better! I mean, the debut was nice but it was nothing compared to this. Everything is stronger here, the production, the songs, the playing... If you need references you could say there is very much DESTRUCTION over this, a dash of RAZOR also. You got your TOTAL THRASH songs and you got your more epic hymns. You really should give this a try.

FACE DOWN - "The Twisted Rule The Wicked" CD (NUCLEAR BLAST)

Modern chugga bugga PANTERA shit.

DRILLER KILLER - "Fuck The World" CD (KRON H)

KILLER ALBUM! This is for those of you who want something really grinding shit, owing much in musical respect to EXTREME NOISE TERROR and the likes and with proper production this just devastates your brain! And there is no preachy lyrics about vegans either!

DISMEMBER - "Death Metal" CD (NUCLEAR BLAST)

No more fuckin' around now, this is it. You can't really call this a comeback album but it really feels that way. It was only their '91 debut "Like An Everflowing Stream" which was really flesh ripping Death Metal. Even if they made some other interesting stuff you kinda lost interest in them. But then all of a sudden in '97 they hit you so hard with this "Death Metal" opus. I would say this is the strongest DISMEMBER so far!!!

OBTAINED ENSLAVEMENT - "Witchcraft" CD (WOUNDED LOVE)

Finally this was released, it took the label ages to get this out but now it is finally there! I must say it was worth waiting for, with the roots in Death Metal/Aggressive Black Metal they play some really intense stuff, with insane keyboard parts. For once keyboards are done extremely well. Singer here is Pest who also was in GORGOROTH for a while.

ENDURA - "Great God Pan" CD (ELFENBLUT)

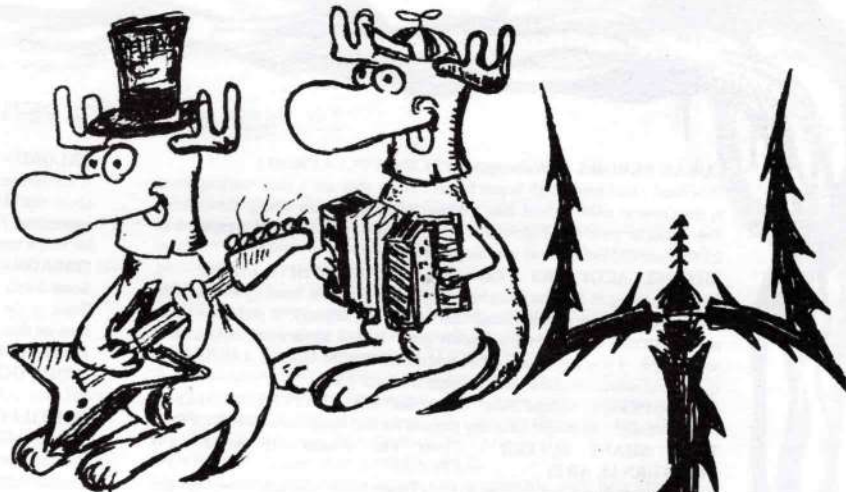
Ambient mixed with more traditional goth stuff.

DREAMS OF SANITY - "Komödia" CD (HALL OF SERMON)

Boring goth with two female vocalists.

OLD MAN'S CHILD - "The Pagan Prosperity" CD (CENTURY MEDIA)

Well, even if this lot plays so called melodic Black Metal I must say they are much better than others doing this style. Also there is a Heavy Metal touch in their music which is cool. And the music is performed with such class that you must get impressed.



MATUTINA NOCTEM - "Anima Meam" CD (ADIPOCERE)

This should be interesting, a band, an album and a label and you don't know how to pronounce anything. But anyway, after this review I will pay no interest whatsoever to this hopeless band. This lot has an medieval style which sometimes can be enjoyable. In this album everything goes wrong, you just get extremely annoyed... Especially the female vocals are... yuk!

CRACK UP - "From The Ground" CD (NUCLEAR BLAST)

I think these guys want to be like the 'new' GOREFEST or something, in my book that is a very bad thing to be...

EMPYRIUM - "Songs Of Moors & Misty Fields" CD (PROPHECY)

Well, you know what to get with a title like that. This is a good progression from their pretty lousy debut in '96. You get Doomy Goth Metal with a singer who definitely should practise A LOT more before he sang with his clean voice. That is the biggest problem in the Metal Goth scene, people can't sing!!

LOST IN MISERY - "Carousel Of Memories" CD (HAMMERHEART)

This starts pretty promising, a nice Metal song, with female vocals and a cool double lead attack. Anyway, I don't think the whole CD is that good but there are some interesting stuff here. The label mention that they sound like an early THE GATHERING or something...

NOCTURNAL BREED - "Agressor" CD (HAMMERHEART)

A lot of well known personalities from the Norwegian Black Metal scene appear here but let's not worry about that now. The actual music on this albums stands very well alone... What you get is ugly Blackened Heavy Metal with rough vocals. If you want you could compare this to AURA NOIR in certain parts but that wouldn't be really fair to any of the bands. But you know what you get, Metal for beerdrinkers and hellraizers!!! They even try to do a cover of Chuck Schuldiner's "Evil Dead" - interesting!

SETH - "By Fire, Power Shall Be" MCD (ANGG)

This CD was actually sent in hope of getting a deal on H.N.F. Well, I don't know about that! Why is it that I got the feeling that I have played this CD a 1000 times but every time I look at the cover there is a new band logo? Fast Black Metal with keyboards!

KAMPFAR - "Mellom Skogklede Aaser" CD (MALICIOUS)

I was very disappointed with this. The production is very bad and it makes everything sound fuzzy. The demo was OK so it is a bit of a let down I must say. And then the postcard cover! MUST!

DAWN OF TIDES - "Source Of Tide" CD (SELF FINANCED!)

For 70 minutes you can listen to utter boring Gothic Metal.

HAMMERFALL - "Glory To The Brave" CD (NUCLEAR BLAST)

Everyone should know this release by now. The most hyped band of '97 I believe. But great Heavy Metal is still great Heavy Metal. HELLOWEEN meets WARLORD meets RIOT meets STORMWITCH.

ETERNAL SOLSTICE - "S/T" CD (DISPLEASED)

You should think that a long stay band such as ETERNAL SOLSTICE would be able to deliver an interesting album, but how wrong I was. Just boring to me sadly enough.

NECROPOLIS - "End Of The Line" CD (NEAT METAL)

I got a bad feeling when I hear that this is a project featuring members from ASIA, HAWKWIND etc(!) decides to play Death Metal to show the world how it should be done. Not a good idea, those guys wouldn't know Death Metal if someone stuffed it up their asses. Even Metal heroes like FAST EDDIE CLARK, ALGY WARD etc. appears on this but it doesn't help much. A stupid idea!

UNDISH - "...Alta Est Fabula..." CD (MASSACRE)

Polish wanna be gothsters! NO!

BURZUM - "Daudi Baldrs" CD (MISANTHROPY)

This is the Count's so called ambient album, and to make such music entertaining is very hard, and to compose/record this in a prison cell you can say the Count has every odds against him... And yes, this is pure rubbish!!!! SHIT!!! There are other 'bands' in this world doing far more interesting stuff...

TIAMAT - "A Deeper Kind Of Slumber" CD (CENTURY MEDIA)

I remember when TIAMAT was actually good, I remember when Johan Edlund called himself Satanic Slaughter, I remember when TIAMAT was at the forefront of Scandinavian Black Metal... This might sound strange to the younger generation but it is really true. Nowadays TIAMAT can never reach those past glories. Johan Edlund nowadays look like something out of a German concentration camp... The music???? Artsy fartsy PINK FLOYD cloning! Edlunds is too ambitious and pretentious, this suxxxx bad!

EASY LISTENING FOR
THE HARD OF HEARING... 85.

OLD, NEW & TWISTED REVIEWS!

LUNAR AURORA - "Weltenganger" CD (VOICES PROD.)

This band I had kinda high hopes for as I know they are a hard working band in the German underground. But I dunno, something went wrong somewhere. This is not as good as I expected it to be, but they have potential. I rather wait for the next CD before I say anything more.

THE HELLACOPTERS - "Payin' The Dues" CD (WHITE JAZZ)

Everyone living in Sweden must be pretty fed up with this band by now as they pop out everywhere in the mainstream media. But anyway, if you want some pure rock'n'roll aggression this is really great. It is all about nasty, ugly, catchy rock'n' roll. If you are among those who think that the likes of LOUDPIPE are a bit too much HELLACOPTERS might work for you.

MOONSPELL - "Second Skin" EP + "Sin" CD (CENTURY MEDIA)

I have decided I no longer have any passion for this band. Now FUCK OFF.

THOU SHALT SUFFER - "Into The Woods Of Belial" CD (NOCTURNAL ART)

If you want to check out Samoth & Co.'s Death Metal past you should get this CD. Maybe a bit confusing for the Black Metal kids of today but this is pure cult which shows us how great potential they had even back then.

WATTAMEZZ - "Kinky Bastard" CD (SCHNAVEL RECORDS)

UGLY POWER THRASH WITH A HIGH KARSK INFLUENCE.

RAZOR - "Decibels" CD (HYPNOTIC)

I just love all those old bands who refuses to die and comes back time after time with great, new offerings. Yeah, we adore new RAZOR. I believe I missed a few of their albums since their so called heydays. Aggressive Death Thrash. Also 10 points for the amusing promo shot.

EWIGKEIT - "Battle Furies" CD (ELDETHORN)

Nothing much besides average Black Metal from this one man project.

FALKENBACH - "...Magni Blandinn Okk Megintiri..." CD (NAPALM)

More Metallic Viking hymns/chants, pretty cool. Slightly better than their debut CD.

UNHOLY - "Rapture" CD (AVANTGARDE MUSIC)

I thought this band was dead ages ago but here they are with their third full length. I must say I like this. While many Doom bands easily gets very boring there is something disturbing about this act which keeps your attention.

MØRK GRYNING - "Return Fire" CD (NO FASHION)

This is actually a very good CD, much better than I expected it to be. They recorded this at SUNLIGHT so it is pretty interesting to hear a 'Black' band like MØRK GRYNING with a SUNLIGHT sound. But it works out cool. But at the end of the album they did a SLAYER cover which was OK until I heard the keyboard - puke.

THE ROCKING DILDOS - "Horny Hit Parade" CD (OSMOSE/KRON H)

Anyone, please tell Mika, Herve, whoever: THIS IS NOT FUNNY ANYMORE.....

DELLAMORTE - "Uglier And More Disgusting" CD (OSMOSE/KRON H)

This is not bad, like new ENTOMBED but 'uglier and more disgusting'. Problem is that it is a bit short (26 minutes) and that doesn't really justify a price of 25 dollar which is the average CD price up here.

DISFEAR - "Everyday Slaughter" CD (OSMOSE/KRON H)

See above but this is more Hardcoreish.

KRISIUN - "Black Force Domain" CD (G.U.N.)

A very brutal Deathlike sounding act from Brazil, with 'black' lyrics. Not to bad....

BEWITCHED - "Pentagram Prayer" CD (OSMOSE)

More Black Speed Meta Hell with a dash of rock'n'roll. It is like a better version of their debut.

EXCITER - "The Dark Command" CD (OSMOSE)

This is insanely good. EXCITER has come and gone a few times, but with signing to OSMOSE I think they did a pretty clever thing. This is as good as their early classics, only heavier and more aggressive.

SADISTIK EXEKUTION - "K.A.O.S." CD (SAD)

KILL KILL KILL KILL! FUK FUK FUK FUK! KILL KILL KILL! SADISTIK RULES IN HEAVEN!!!! WE ARE SADISTIK! Now fuck off!!!!

GOTHIC KNIGHTS - "I" CD (SENTINEL STEEL)

This CD is released by the guys doing the excellent Metal bible SENTINEL STEEL!! So I must say I was slightly dissapointed with this as I had such high hopes. It's pure Metal of course, a mix of N.W.O.B.H.M. mixed with some epic parts. I think what is lacking is power.

IN FLAMES - "Whorale" CD (NUCLEAR BLAST)

I think this sounds pretty much like "The Jester Race" album, but still different enough to not loose interest. It is safe to say that you know what you get... Melodic Speed Metal rooted in the German tradition. And as we know there is nothing wrong with that, but you get a bit worried when you find out that one of the best songs on this album is a DEPECHE MODE cover. Pretty scary!

SIX FEET UNDER - "Warpath" CD (METAL BLADE)

I don't like this! Slow Death Metal with a very 'wrong' sound. I don't care if this is so called veterans, if you suck, you suck.

EXODUS - "Another Lesson In Violence" CD (CENTURY MEDIA)

I just have to say that this rules!!!! If you ever liked the 1st EXODUS album this is a must... I don't hink this is a proper live recording as GARY HOLT admits tings have been fixed up. But it doesn't matter, it still rules!!!!

AGGRESSIVE THRASH AT ITS BEST! Also very funny to hear Paul's confusing stage raps... CLASSIC!

UNLORD - "Schwarzwald" CD (DISPLEASED)

A mysterious band from somewhere in Northern Europe... hmmm... I wonder about that! UNLORD has something to them which makes them slightly more interesting. Fast Black Metal, yes, we heard that a million times before but this lot keeps you interested. A bit like DARK FUNERAL. Slightly above average!

OBERON - "Oberon" CD (PROPHECY)

Some kinda weird accoustic ambient folk shit with 'clean' vocals. No, I rather listen to the likes of DEATH IN JUNE or CURRENT 93 instead of wasting time on this!

FOREST OF SOULS - "Contes et légendes d'Efeandayl" CD (ADICPOCERE)

SHAFT!

SORTILEGE - "Sortilege" CD (AXEKILLER)

More goodies from AXE KILLER. Very cool label. On this CD you will find the bands MLP from '83. Then as a bonus you will find three of the songs in English versions plus three more English versions from the bands full-length album "Metamorphosis". Actually "Metamorphosis" is an better release but this is still classic Metal. Yeah, you know what we are talking about. And how can you not love a band with a drummer which is called Bob Snake - Classic!

BRUTAL TRUTH - "Sounds Of The Animal Kingdom" CD (RELAPSE)

When an ancient GRIND band like BRUTAL TRUTH keeps on releasing stuff it is bound to be some weird shit. I'll admit that they are not my fave band but this is so fucked you gotta love it! GRINDHYSTERIADRUGINSPIREDINSANITY. At first the sound might sound very baffled/muddy but it really fits in. Also check out the "Kill Trend Suicide" mini-CD, worth to have just because of the name.

THY PRIMORDIAL - "Where Only The Seasons Mark The Path Of Time" CD (PULVERIZED)

Sometimes i wonder if it is smart to release a CD with such a long title? Well, this Swedish band is not bad at all. A bit EMPERORish, but OK.

TARTAROS - "The Grand Psychotic Castle" CD (NECROPOLIS)

Charmand might be more known because he is the session keyboard player in EMPEROR. I reckon that is good promotion for this project as well. It starts off really brilliant with supreme bombstic keyboard intro, this might be the best thing with the whole CD... Well, not to say it is bad, but.... Very keyboard oriented Metal music with the roots in darkness! Charmand will deliver greater pieces of art in a not so very distant future!

SWORDMASTER - "Postmortem Tales" CD (OSMOSE)

FUCKIN' METAL!!!! TOTAL THRASH!! If you liked early violent Thrash like KREATOR or SLAYER you'll dig this!

GUILLotine - "Under The Guillotine" CD (NECROPOLIS)

A Thrash outfit in the vein of old DESTRUCTION led by SPIDER which you also can find in NOCTURNAL RITES. I heard they wanted to have SCHMIER himself to take part in this album but.....Nice enough anyway.

BEWITCHED - "Pentagram Prayer" CD (OSMOSE)

Actually, I like this band better than GUILLotine and I think they also share some members. EVIL ROCKIN' METAL DELIVERED BY THE HELL PATROL!!!! HELLCULT ATTACK!



OLD, NEW & TRUE REVIEWS!

WITHIN TEMPTATION - "Enter" CD (DSFA)

PARADISE LOST like Doom Metal Goth.

NOCTURNAL - "S/T" CD (DOMINATOR)

Hailing from Australia this sounds very much like Northern Black Metal, but with no identity whatsoever. At its best this is very boring.

TRIVIAL ACT - "Mindscape" CD (FACEFRONT)

This sounds like DREAM THEATER but less interesting.

MELANCHOLY CRY - "Lacryma Christ" CD (FAITHLESS)

It says in their bio: FOR MY DYING BRIDE FANS. Well, I thought MY DYING BRIDE fans would be more intelligent than liking this crap. Boring Goth doom with horrible vocals.

VON - "Satanic Blood" CD (HELLSPAWN)

Finally this was released. This was actually going to be released by Count Grishnackh at one point..... Anyway, here it is released by Blackmoon instead. Very ugly, very raw, very devastating. A fist in the face of Goth doom.

TRISTANIA - "S/T" M-CD (NAPALM)

This was released by the band itself, then re-released by NAPALM as we await their full length. Well, I'm not waiting. Utter boring Doom shit fuck with gruffy and female vocals. I'm sorry, I can't stand this.

THE EVERDAWN - "Poems - Burn The Past" CD (BLACK DIAMOND)

Swedish straight to the point Death Metal. This will be played again.

HAGGARD - "And Thou Shall Trust The Seer...." CD (SERENADES)

If you thought a 16 piece band (or something like that) playing a mix of Death Metal and classical would be interesting you are terribly wrong. Avoid.....

SACRED STEEL - "Reborn In Steel" CD (METAL BLADE)

The first Heavy Metal band from Germany on METAL BLADE. Impressed? When all comes to all I'm kinda disappointed with this. It is OK but not really much more. The vocals are in the vein of AGENT STEEL. Mainly influenced by epic US Metal bands of the 80's.

LIMBONIC ART - "In Abhorrence Dementia" CD (NOCTURNAL ART)

If you checked out their debut CD and liked that you are bound to love this. It is in the same vein but everything is improved on this one. More aggressive, heavier... BOMBASTIC BLACK METAL ART.

HOLLOW - "Modern Cathedral" CD (NUCLEAR BLAST)

Swedish Power Metal in the newer vein, this is around average and not interesting enough to buy.

JAG PANZER - "The Fourth Judgement" CD (CENTURY MEDIA)

This band released an absolutely brilliant Metal album in the shape of "Ample Destruction" back in the stoneage. After that they changed the line-up and also the music which resulted in some not so interesting albums. Anyway, the line up from the first album is back and they did this fantastic album.

COVENANT - "Nexus Polaris" CD (NUCLEAR BLAST)

So this is the new Black Metal all star team with members from MAYHEM, ARCTURUS, DIMMU BORGIR, CRADLE OF FILTH and whatever else. In a way you can compare it to a less complex THERION, but COVENANT is still different. It is good stuff but I think that many of the songs sound somewhat alike, it is hard to keep them separated. And I also think that the female vocals should have been used more and put more in front instead of all this background things you can hear here. Also the guitars should have been more dominant. But in small parts this is absolutely brilliant.

DISMAL EUPHONY - "Autumn Leaves - The Rebellion Of Tides" CD (NAPALM)

It was on time that DISMAL managed to release something with good sound quality. I'm really impressed by this. Powerful, melodic Metal with a good mix of male and female vocals. And the actual songs are very good and catchy as well. But there is a horrible last track on this CD, the "techno"... song "Splendid Horror"... hmmmfff.

NIGHTWISH - "Angels Fall First" CD (SPINEFARM)

A kinda goth band from Suomi, but with a difference. It is rockier and more up beat and not as stupid as most of the releases in this genre.

EBONY TEARS - "Tortura Insmniae" CD (BLACK SUN)

EBONY TEARS from STOCKHOLM plays melodic Death Metal which can slightly be compared to the Gothenburg bands. But they recorded at SUNLIGHT so there is a difference there. Also the use of the violin with the somewhat strange sound.

WHORGASM - "Smothered" CD (AXE KILLER)

A new release from AXE KILLER. Performed by some well known people in the industrial scene.

DOMINUS - "Vol. Beat" CD (DIE HARD)

UGH! Death n Roll.

GRAVEWORM - "When Daylights Gone" CD (SERENADES)

I seen this band getting rave reviews and I wonder why and I wonder why. NO MORE METAL GOTH.

ANCIENT - "Mad Grandiose Bloodfiends" CD (METAL BLADE)

The latest CD from those video superstars.... HEHE. First of all, this CD is far too long for its own good so it is much easier to get bored than impressed. But they have some interesting-ideas and things going around. I think they should have removed a bunch of the songs to gain a stronger effect. Didn't like the MERCYFUL FATE cover either. And the bass player is called Jesus Christ. HAIL JESUS.

HEIDENREICH - "A Death Gate Cycle" CD (NAPALM)

A band project connected to Austrian bands ABIGOR and SUMMONING. It is a mix of hyperblast Black Metal à la ABIGOR and bombastic classical passages.

DUREFORSØG - "Knee" CD (MEGA)

A really fuckin' weird piece of music. It might seem a bit out place here but....It is the just insane humour music. For people into MR. BUNGLE.

MARDUK - "Live In Germania" CD (OSMOSE)

A live album with MARDUK must of course be great. MARDUK performs their aggression cult in the best fashion. This is even more aggressive than their studio albums. At the end we are left with an absolutely ear splintering DESTRUCTION cover. PRAISE HAIL SATAN.

DEVILYN - "Anger" CD (LISTENABLE)

Like most of the death bands nowadays this sounds like MORBID ANGEL.

RIOT - "Inishmore" CD (METAL BLADE)

Veteran Metallers RIOT refuses to give up and deliver yet another classic Metal/Heavy Rock album. It might not be on par with their old classics like "Narita" or "Fire Down Under", but RIOT still has style. A certain Tony Hamel does some background vocals here. There is also an dash of early RAINBOW in here.

DIMENSION ZERO - "Penetrations From The Lost World" M-CD (WAR)

A mini CD of four songs where the last one is a boring/stupid instrumental. The other tracks are in the same vein as the IN FLAMES mini CD.

SADISTIC INTENT - "Ancient Black Earth" M-CD (DARK REALM)

This is just a promo CD they did before the full length they will do for NECROPOLIS. This is as usual sheer darkened Death Metal art.

JAGUAR - "Power Games" CD (NEAT METAL)

This is another fave of mine who has been re-released by the good folks at NEAT METAL. Originally released back in '83 this was as heavy as you could get it back then. JAGUAR being one of the heavier bands in the N.W.O.B.H.M. movement this still stands out 15 years after. Also there is some bonus tracks here. The impossible to find "Axe Crazy" 7" and a track from some comp.

SACRAMENTUM - "The Coming Of Chaos" CD (CENTURY MEDIA)

Just like RAGNAROK this lot walks the fine line between aggression and melodic hymns who makes them absolutely brilliant. Of course with a dark message enclosed.

ESOTERIC - "The Pernicious Enigma" CD (AESTHETIC DEATH)

If you are looking for the absolutely most mindfuckin' album ever this is it. It is like their debut but not really. Disturbing music for disturbing people. DEMENTED DOOM.

CROWN OF AUTUMN - "The Treasures Arcane" CD (ELNOR)

Please save me from this.

GRABESMOND - "Mordenheim" CD (NAPALM)

Ambient Darkness from Austria with Swedish songtitles, wow.

ABIGAIL - "Intercourse & Lust" CD (MODERN INVASION)

Japanese Black Metal warriors with a powerful production, a dash of Thrash and a slightly annoying vocalist.

DIE APOKALYPTISCHEN REITER - "Soft & Stronger" CD (ARS METALLI)

Hmmmmmm, every form of Metal can be found on this CD. It is good value for money but I guess you must be pretty open-minded to enjoy this.

ENSLAVED - "Eld" CD (OSMOSE)

What do you mean you haven't bought this CD yet? (I have of course bought the LP - Roy)

ENSLAVED - "Eld" CD (OSMOSE)

What do you mean you haven't bought this CD yet?

RUTHLESS - "Discipline Of Steel/Metal Without Mercy" CD (AXE KILLER)

I remember I ignored this band when this was first released due to the poser look of the band. Now when I listen to the music I find it OK, Powerful Metal. But nothing special.

VENOM - "Cast In Stone" CD (STEAMHAMMER/SPV)

Of course this gonna rule. VENOM is back with original line up which haven't been recording since the "Possessed" album. This fuckin' rocks!!!!!! When you listen to this you also hear links to old classics. Comes as a limited edition 2 CD set.

GOD DETHRONED - "The Grand Grimoire" CD (METAL BLADE)

Death Metal with a powerful sound. But it is a bit stupid to rip off the whole concept from some lame horror movie.

SETHERIAL - "Lords Of The Nightrealm" CD (NAPALM)

This band only gets better and better. Swedish band staying faithful to the violent form of Black Metal, this rules.

MARDUK - "Here's No Peace" MINI-CD (SHADOW)

Tena from SHADOW PROD. digs into the MARDUK vaults and brings us some ancient MARDUK recordings. It is interesting in a historical sense to check out the more Death Metal orientated MARDUK.

INFERNAL - "Drowning In The Chalice Of Sin" CD

This Brazilian band play the ancient deathdeathdeath style. Like MURDER RAPE and other early Brazilian hordes.

NOCTURNAL RITES - "Tales Of Mystery And Imagination" CD (CENTURY MEDIA)

At least as great as their debut CD, perhaps a bit more rockier, SUPREME POWER METAL.

CRANIUM - "Speed Metal Satan" MINI-CD (NECROPOLIS)

Slightly over rated from the old days, but their drummer is called Necro Nudist so this must be a great release after all...haha.

INFERNO - "Downtown Hades" CD (OSMOSE)

Much better than their debut. More brutal production (and clearer...) And not so typical rip off material. TRAKK TIL DES!!

SCALD - "Born With Teeth" CD (SCALD)

There is something incredible brilliant about this band!!!!!! You must worship this!! In your face Thrash guitars, dual vocals, a very distorted bass and disturbing lyrics. Mix SLAYER and CARCASS and it might not sound like SCALD but anyway.....Just get this!!!!

Pete Dempsey, 19 Dranmore Street, BELFAST BT13 2RU, IRELAND

FUNERAL MIST - "Devilry" MINI-CD (SHADOW)

A CD so frighteningly good it is unbelievable.....Fuck man, it's insane!!!!!! That drummer must be on something...And the vocals, the best I heard in a long time, pure violence. For sure a band in the tradition of the violent, aggressive Swedish Black Metal acts but FUNERAL MIST have that little extra that they might make them one of the bigger Swedish acts!!!! VIOLENCE & SATAN!!!! Also a special credit to the band for signing with TENA - HAIL.

CHANGES - "Fire & Ice" CD (STORM)

I'm sitting here with a CD I really like a lot but have a hard time to review....But since it is so good I must at least try to make some sense. After all, this is not a LAST EPISODE release! HEHE! This is pretty old recordings ('69 - '74) and I can describe it as apocalyptic death folk. It is acoustic stuff and very eerie. I guess it can be compared to other 'folk' bands of that very same time. But this is something more, if you listen to some of the acoustic stuff by CURRENT 93 you might get the same impressions. But there are so much more about CHANGES. Seek and you will find.....



GORGOROTH - "Destroyer" CD (NUCLEAR BLAST)

From strength to strength, this is for sure the best GORGOROTH album ever. There is just so many hidden treasures within this album, it is insane. HAIL!!!!

XYTRAS - "Passage" CD (CENTURY MEDIA)

That dude from SAMAEAL decides to perform SAMAEAL 'classics' in piano versions!!!! HAHAAHAHAHAHA. This might be the most stupid album I ever heard. PUKE....

ENOCHIAN CRESCENT - "Telocvovim" CD (WOODCUT)

When I saw the cover and heard the rehearsal like first track I thought what the fuck is this shajte? But then all hell breaks loose when the first 'real' track starts. Great skilled, powerful Black Metal performed with a certain class you don't really hear much these days....Nice one.

GLUECIFER - "Ridin' The Tiger" CD (WHITE JAZZ)

ROCK'N ROLL HOLOCAUST!!!!!! Sniff glue, drink everything, spit, puke, vomit, fuck, shit....And by all means listen to the bad boys of gasoline fuelled insanity of GLUECIFER.

TURBONEGER - "Apocalypse Dudes" CD (VIRGIN) (What else could it be on?)

The band with the best name in the world is back!!!!!! HOMO DEATHPUNK FROM HELL!!!! Bringing us what might be their best album so far! BRILLIANT!!! A dose of everything filthy in rock'n roll mixed with a dash RAMONES as well as NEW YORK DOLLS and other ugly cock rock!! Also the leadwork is this time outstanding, words can not describe the genuinity of this wonderful album!!!!!! DENIM & LEATHER, our souls to it forever.

VIOLATION - "Beyond The Graves" CD (LAST EPISODE)

Germans trying to sound like HYPOCRISY. For fucks sake this was even recorded at the ABYSS with Peter also on guest vocals, but it doesn't help.....

ATANATOS - "The Oath Of Revenge" CD (LAST EPISODE)

The follow up to last years "Assault....", still not convincing but they are progressing in the right direction. Next time let someone produce your album.

STORMWITCH - "Priest Of Evil" CD (LAST EPISODE)

At last a proper release on this infamous label. STORMWITCH is of course the cult Metal band from Germany and has recently been brought back to attention because a certain band called HAMMERFALL doing a cover of them. So this is a comp. CD of old stuff from the old albums which is of course fascinating. One of the STORMWITCH guys is also doing a new project called RAVENLORD which is also signed to this label.....A wake up call here, LAST EPISODE has brought us horrible Goth Metal, disgusting Black Metal and now they are jumping on the Heavy Metal bandwagon. Well, I don't know, I don't care. At least it is refreshing to see a LAST EPISODE album with good music on it....

DEMONIC - "The Empire Of Agony" CD (NECROPOLIS)

Kinda typical Norwegian release still with a certain quality mark, also the sound is a bit uglier than most GRIEGHALLEN productions.

DAWN - "Slaughtersun (Crown Of The Triarchy)" (NECROPOLIS)

WONDERFUL!!!!!! Finally they made a killer album!!!!!! Great, intense material mixed with a very comfortable production. THIS RULES. Death Metal with class.

DUNKELGRAFEN - "Schatten Der Ewigkeit" CD (LAST EPISODE)

SHAJTE, but they look funny.....

FIFTH REASON - "Psychotic" CD (HEATENDOOM)

Cool powerful technical Metal from this Swedish lot, it has a modern feel but the material is so strong so you have to dig this....

MEMORY GARDEN - "Tides" CD (HEATENDOOM)

MEMORY GARDEN is walking that fine line between Doom and Power Metal and they do that with grace and dignity. Like some of the better CANDLEMASS stuff.

KEEP OF KALESSIN - "Through Times Of War" CD (AVANTGARDE)

Absolutely interesting Black Metal release, a certain eerie MAYHEM feeling possess this album. Check it out.

ABIGOR - "Supreme Immortal Art" CD (NAPALM)

When it comes to ABIGOR you know what you get, nothing more, nothing less.

VITAL REMAINS - "Forever Underground" CD (OSMOSE)

Forever ripping off MORBID ANGEL but still OK....

H-BOMB - "Attaque" CD (AXE KILLER)

Excellent French Heavy Metal of the past.

AWAKENING - "Females In Extreme Music" CD (DWELL)

I think this is wrong, your music shouldn't be judged upon what sex you are but about the quality of the music you perform. Like all comps. there are both good and bad bands here. Best ones are without doubt WITCHES which really deserves some support for their life time achievement in the Thrash Metal world.....

BAL-SAGOTH - "Battle Magic" CD (CACOPHONOUS)

Third release by this band and it sounds surprisingly awful. Fuck those stupid keyboard melodies + drum beats. It is horrible!!!! SHAJTE!!!!!! Fuck off, the only proper things here are the vocals who are kinda interesting...

OTYG - "Alvefærd" CD (NAPALM)

It says in their bio that this band was treated bad by H.N.F....HAHA, I wonder about that! This is so called folk Metal and you can compare it to STORM....but less interesting.

WAR - "Total War" MINI-CD (NECROPOLIS)

UTTERFUCKINHOLOCAUSTWARMETAL!!!!!! HUMANS DIE!!!!!! WAR WAR WAR!!

ELITE BLACK METAL ART!!!!!!

TRISTANIA - "Widows Weed" CD (NAPALM)

I was definitely not a fan of their MINI-CD but this is better, I admit that. It is more worked through on this album, certainly not my style but kinda okayish. Plus points for the violin work from that dude from TRAMPS. And besides, a few of those guys look pretty scary so I better keep my mouth shut.

345
88.

BESTIAL

We thought it was a pretty good idea to get an update concerning BESTIAL WARLUST, Australian barbarian Blackened Death Metal horde. We talked with the mighty SKULLFUCKER himself....

A lot has been going on since the release of your last album "Blood & Valour", what happened to the line-up of that album and can you introduce us to the new one?

"Since we released "Blood & Valour" there has certainly been a lot going on. We were set back a bit because of line-up changes and all that shit that goes along with it. In example finding suitable members, auditions etc. Damon Bloodstorm was kicked out of the band for a number of reasons and the others left for other reasons. Now the new line up consists of Skullfucker - lead guitar + lead vocals, Hellcunt - drums, Vanthe - bass and Marauder - guitar. Vanthe was also the founding member of LEVIATHAN and plays in NETHERWORLD and ORCHESTRA INFERNALE. Marauder also plays in GOSPEL OF THE HORNS and ECLIPSED. Both Vanthe and Hellcunt will be handling some of the backing vocals."

So do you think this new line-up is for the better then?

"FOR SURE!!! Things are working well, we have a killer live set and we are still fuckin' WAR CORE." (Good to hear - ED)

Also, it seems like you will use the full line-up only to play live, why is that? Why don't you record with a full line up?

"Before we had the new line up Hellcunt and I already had the new album "Satan's Fist" written and we decided to record it by ourselves before there were any other members in the band. Also we have a three album contract with MODERN INVASION MUSIC and this will be the final album to secure our contract with original BESTIAL members. The new members will contribute to the new album."

Can you tell me a few bits and pieces about the coming "Satan's Fist" album?

"Well, I will be doing all the lead vocals on this album, so they will be more screamy and harsh rather than the Death Metal approach. Also some tracks will be faster and more brutal than we have ever recorded before. We will also still be having double vocals in some songs to keep the BESTIAL tradition going. Hellcunt will be doing backing vocals on "Satan's Fist" and Vanthe will probably do some as well, which will make our live sound more consistent with the album."

So it is still as barbaric as your earlier work?

"Even more!!!! "Satan's Fist" will be totally become an album for Satanists and Metal heads to haul up high. Every track is a spiked fist in the face of god."

Where do you feel your biggest market is? Where do you have your most dedicated fans?

"Our biggest market would be Europe and America. The most dedicated fans would be all over America, Europe, especially Germany and Australia of course. The market isn't as big in Europe because there's fuck all people living here as opposed to the rest of the world."

How is things working out with MODERN INVASION?

"Well, it has its ups and downs, but otherwise MODERN INVASION is excellent distributors and promoters. Sometimes Daniel talks about sex more than music, but that can be a healthy thing anyway. We still fill in the gaps with music as well and get things done professionally. All in all, Daniel is a really eccentric bloke to say the least. We are now in the process of finally getting "Vengeance War 'Til Death" and "Blood & Valour" released on vinyl. "Blood & Valour" will be a gatefold LP when it is released."

What many Australians bands experience is that it is very hard to get a profile outside of Australia, how do you face that problem?

"We really don't face that problem. We promoted ourselves well in the past as CORPSE MOLESTATION and now with MODERN INVASION promoting BESTIAL they have put our albums on just about every corner of the globe, but of course being from Australia, which is such an isolated country with small population, bands have to work harder to break the ice of the overseas market."

What do you want to create with your music? What emotions do you want to bring forth?

"Musically, I want to be fast, black as the night and anger ridden. Emotionally I want the music to evoke hate, war and vengeance against all those who are pious, weak, pathetic, worthless and useless to the world as we know it. TOTAL SATANIC EXALTATION."

How important is the lyrical message in all this?

"It is very important to me personally, to others it is up to them to judge. Everyone is their own god (at least the strong are, the sheep can go fuck themselves with a rusted moose as far as I'm concerned) therefore everyone has their views on lyrics. They can just read them, sing along with them or both and agree with them or disagree with them and that's cool. Everyone has their own choices. I don't give a flying fuck if someone disagrees with my lyrics. All I care about is what satisfies my personal soul and wants in this fucked up world. Death to all the false and weak, let them burn in the sign of true Metal's vengeful fire."

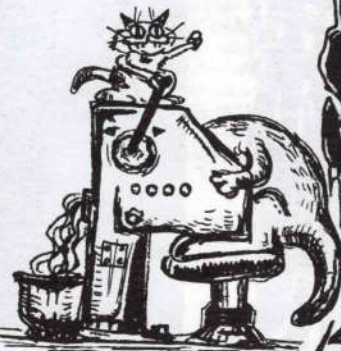
For correspondence include IRC

HAIL SATAN!!

JOE
P.O. Box 3092
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Melbourne, Victoria 3183
AUSTRALIA



SKULL
FUCKER
+
METALIAN
FUCKER
ANNA
1996



Agathodaimon

When you look at Germany today there are not really that many quality acts around... That is a bit strange when you think of the classic acts this country has spawned, no need to mention names here I assume! Well, I might be listening to the 'wrong' bands and 'wrong' CD's. What I'm slowly coming to is that I found one great band!!!! YEAP!!!! Besides WARHAMMER, AGATHODAIMON is the only darkened Metal band from Germany who has blown me away! (DESASTER is pretty good too!) After receiving raving reviews for both their demos they ended up on Nuclear Blast who will release their coming piece of art. Well, we grabbed hold of SATHONY (guitar) for a guided tour through the world of AGATHODAIMON!

You know, there are a lot of bands influenced by the myths of Romania etc., but your singer is actually from there and he is called Vlad Dracul. Can you tell us how you got hold of him?

"Through an ad in a magazine. When we (Matthias (drums) and myself, Sathony (guitar)) founded the band, he was the first who answered on my ad and wrote a letter that he and his friend Marko (bass) would be interested in forming a serious band, too; so we got hold on both of them. At that time, Vlad still lived in Germany (since more than six years)."

Do you feel that the band get some extra attention because of him and the name he has chosen?

"About the extra attention we could get because of his name... yeah, I suppose that some people might think of AGATHODAIMON being a bit stupid? Personally, I feel a bit indisposed that he chose this name for some reason, but he sees Dracul as a symbol of honour and respect. And he despises the picture that many have in their minds when thinking of their version of the historic Vlad Dracul. As he studied Dracul in the past, I don't mind his choice to use this name. But for some uninformed people it could sound a bit bragging. Doesn't matter."



I know you have this promo tape which Century Media paid for, but still you ended up on Nuclear Blast... Why didn't you go for Century Media when they paid for that certain recording?

"Actually, they didn't pay for the whole demo, just a part of the costs. They were interested in us after they listened to our first demo 'Carpe Noctem', but we couldn't afford to enter the studio again that time, so they gave us the amount of money that was still missing to record 'Near Dark' at once. The reason why we decided for Nuclear Blast, well, it simply took Century Media way too long to offer an acceptable contract. It was often very hard to get in touch with the responsible person as everybody is specialised there, so we simply thought they should stick to SAMAEL or MOONSPELL. They made us feel that we're just a small band, you know; and I doubt that they would have given us a good contract. I admired this label for their work since 'Blood Ritual' (although I don't like all their releases, uh!), but if we had signed their contract, we would have been kind of slaves to the poor conditions of their contract for six albums. Nevertheless they're a great label and do effective work for their bands. But as we got offers from various other labels, too, we decided for Nuclear Blast as they're equal to Century Media concerning their possibilities. And they offered a much better contract... We now have the rights to work on side-projects and have better artistic control about our releases. Speaking about side-projects, watch out for the first demo of NOCTE OBDUCTA, a band in the vein of older EMPEROR just to give a clue... Matthias (drums) and myself are playing in this six-piece; I play bass instead of guitar. A first demo should be out in January '98. Be sure that this will be high quality stuff, not the usual average part-time project. Vlad also had a soloproject called Drusus some time ago, he released three demos and a 7", it was dark ambient style, but not such boring stuff as MORTIIS. Our other guitarist Carl is currently also working on a soloproject, but he hasn't released anything so far. Sounds mean, but I hope he won't, as we will have to focus on AGATHODAIMON again after Vlad's return. This band always will have main priority."

I think that Nuclear Blast has gained a better profile the last years, especially since they signed DISSECTION... Is that also a reason why you went for them?

"Yes, one reason, but the other reason is that I know some of their newer employees since quite some time, so I could be sure that they'd do good work for AGATHODAIMON. And they really gave us good support so far, many hints concerning business, distribution for our demos, promotion and so on."

It doesn't bother you that they have released so-called Christian music and the boss is Christian?

"About 'bands' like MORTIFICATION and HORDE for example, well, it showed that they don't sell, so I don't think there'll be a second try concerning this... music. Christianity is one of the plagues of mankind that should be wiped from the face of Earth, AGATHODAIMON despises collectively every religion. Markus Staiger being a Christian... well, if he really would be a Christian, then he wouldn't sell his soul by signing bands like DIMMU BORGIR or us. He's a businessman, so he just doesn't take all this satanic behaviour of the scene for serious and therefore sometimes likes a joke about this topic... so do we, but some people will always get the message wrong. Hail Jesus."

What about the problems you had during recording your debut album? With your singer still in Romania...

"Problems? It wasn't a problem, it was a catastrophe! We had to cancel gigs with DIMMU BORGIR etc. and a European tour so far, our album had to be delayed and will be released half a year later than we first planned, and still we don't know how we can get our vocalist back. All tries failed until now... Communication studio is booked for the last week of February, and if we can't finish our album then, we'll probably have to commit seppuku. You know, we recorded all songs in October, so the guitars, bass and drums are already finished. But still keyboards and vocals are missing, and it's a really shitty feeling to have an album in this constellation, just waiting for its completion. Fuck all those bureaucratic assholes and the immigration board... we'll finish this cursed album, doesn't matter how!"

It is funny about Germany that you always has been producing quality Speed/Thrash/Heavy Metal, but there hasn't really been overwhelming many great German Black Metal bands... Why, do you think?

"I don't know! But it's not limited to Black Metal, at the moment we don't have that many really good bands in general. Bands like SODOM were Black Metal in their early days anyway, but the term 'Black Metal' wasn't that common in these days."

Some bands I really like are BETHLEHEM, LUNAR AURORA, DESASTER, ETERNAL DIRGE (RIP), EMPYRIUM, ANCIENT CEREMONY and others, but the German scene still lacks of more innovative bands."

Maybe AGATHODAIMON are at the forefront of a new breed of quality darkened German acts?

I hope so, but we hate being labelled as 'best German Black Metal band' etc., as I mentioned earlier, music is a matter of taste... and lyricwise we aren't Black Metal, although some lyrics are anti-Christian, but not 'satanic'. Back to your question; at least I think that more and more bands are coming up with us, that have enough talent to become big in the future."



You have all been playing for many years, both in AGATHODAIMON and other bands. Do you think you at this stage are within the realms of creating the music you want? Or do you need more time to reach the musical perfection you are reaching for?

"I think that I feel more than comfortable with the music/style of music that we play, that's why I invest so much time into it! But speaking about musical perfection, we're far away from being perfect musicians. Our musical abilities are good enough, though, and perfection is something that is relative. For sure our second album should be much better as we learned a lot about studio recordings while we recorded our debut '*Blacken The Angel*'. '*La Masquerade Infernale*' of ARCTURUS is an example for perfect music in my opinion, but I know that many will disagree. It's always also a matter of taste, simply being a person that knows how to handle his instrument in a perfect way doesn't mean he's really perfect. Look at all those guitar heroes of recent years, Steve Vai is someone I adore for his playing abilities, but his songs only impress me in terms of playing skill. AGATHODAIMON is a band that is striving for perfection, but that doesn't mean 8-finger tapping and such stuff. It's not necessary, it's the feeling, the atmosphere and aura of music and lyrics which count. We're still a young band that has time to develop and grow. But we already have a certain quality standard, and before we're not satisfied with a riff or a melody we don't use it... the longer the band works together, the more we're able to write 'better' songs. Even the name 'AGATHODAIMON' reflects our search for musical perfection the way we are looking for it; it is a symbol for a steady development instead of slow stagnation.

Bands always talk about films or books which inspire them. But there must be something more? Are you inspired by other things?

"I'm inspired by everything that surrounds me, as everybody probably is. Sometimes we try to form feelings and memories into music, so that the song gets its special atmosphere. About inspirations in general, when it comes to music; I can't exactly say what inspires or manipulates me. If there's a song which needs a little lead melody for example, I mostly try to work it out by improvisation. So the melody grows note for note, if I think it has the necessary feeling, I move on to the next part. The song, its feeling is the biggest inspiration; a single riff can be the base to a whole song. Uh, I think I move to far away from your question... anyway, sometimes there's also weird stuff that gives inspiration, like the rhythm of dripping water from a tap, strange thoughts that come to your mind while you're waiting in a traffic jam etc.

About the other members of AGATHODAIMON, I can't say what inspires them as we're five individual people, sharing many things in common, but not all. But I can give you a clue about Vlad by revealing a statement that he gave for a smaller fanzine a year ago: "My lyrics try to be very different. They can describe hate, love, despair, desire, all kinds of moods and sentiments I got used with. But the main inspiration, the funeral stir that compels my heart to bleed with poetry is the morbid thoughts and the general antipathy against humanity's infantile moral and laws. Each verse must be embedded in poetical madness... I sometimes try to pave the rooms of poetry with elements of a story, not only writing some thoughts down on a blank paper."

I reckon you read a lot of books as well? Can you be inspired by certain books or authors to write music?

"Yes, of course. I read a lot of books in the past, nowadays I mostly don't have time nor money to read/buy books. To reveal something that was secret until now; my pseudonym Sathonys was taken out of a book, too, as a personal homage to a certain author. Poems inspire us a lot, 'Satie Te Sanguine' of Algernon Charles Swinburne had a major effect on me, it evoked so many different emotions... when it comes to lyrics, Vlad is mainly inspired by Romanian poets such as Eminescu, Bacovia or Minulescu, but also the better known artists of the darker side, like Baudelaire for example."

I believe you also are doing some writing for ABLAZE? Is that right...

"Aw Fwkk, who told you? (HE HE! ED) Yes, it's true, but I want to separate Sathonys and Martin Wickler, therefore I decided to use this pseudonym and kept it secret for some time, until we gained a certain reputation. I didn't want anyone just to check us out/buy a demo because he's curious what music 'my' band plays. Officially, I'm just the manager of the AGATHODAIMON besides my work as editor of ABLAZE. And although these persons are physically the same, there's a huge difference between Martin and Sathonys; I'm a bit schizo in this thing."

I believe you are then able to check out a lot of the releases coming out these days, do you think today's musical standard is high or somewhat low?

"That depends. But in general I'd say, that today's musical standards are lower. In earlier days, it was rather quality than quantity concerning bands and releases, and now it's just the other way round. A lot of crappy bands (especially in Black Metal) and just a few genius bands. But these few are for sure more talented than bands were some years ago. If we stick to Black Metal, an album in the quality of '*Anthems To The Welkin' At Dusk*' wasn't released in the past for example."

It seems like more and more bands are going for a more Gothic Melodic kind of Black Metal... Isn't it a bit dangerous that Black Metal starts to sound 'nice'?

"If it's still BLACK METAL, then of course. But some of those bands obviously just see Black Metal as one of their influences. It's the same with AGATHODAIMON, it's our major influence, but we don't want to be limited to some stereotypes and restrictions of this genre. Our aim is to create dark, emotional music; and aggression and brutality is an essential part and always will be. I love Black Metal as it's the music (and its feeling) which is closest to my heart - which doesn't mean that we never will write more melodic songs if we really want to. As far as 'true' Black Metal goes; if a band like MAYHEM for example would start to change their style, that wouldn't work, I'd say. Black Metal in its pure essence can't be combined with soft melodies. It has to be ugly, sick and insane - so it should be."

Thank you for doing this interview! CHEERZ!

"Thanks to you Metalion for this interview. You know it was a honour for us to be a part of these unholy pages! If anybody is interested in one of our demos; they'll be available until our debut '*Blacken The Angel*' on Nuclear Blast will be released in March or April '98. Price of both demos is \$7 each, or get both for \$12 (incl. p+p). Don't forget: Be sure to watch out for '*Blacken The Angel*'. Contact: AGATHODAIMON Management, c/o M. Wickler, Westring 18, 55120 Mainz, Germany."

HADES

HADES is an interesting gathering of musicians performing darkened, epic Metal to the masses, hailing from the very creative Bergen scene which have given us much acclaimed acts as IMMORTAL, GORGOROTH, DESEKRATOR, BORKNAGAR and AETERNUS to name a few. So hereby we supply our readers with some beloved words from main man Jantho!

Hello! What's up?

"Not much... We just came back from USA after having done some gigs over there and in Mexico."

You have by now released two full length albums ("...Again Shall Be" and "Dawn of the Dying Sun") via Fullmoon in the USA. How is it working to have the label over there?

"It is a bit frustrating sometimes. The mail can take forever sometimes crossing the ocean. And you always have to consider the time difference if you want to make a phone call. Apart from that it is no problem, not to us anyway."

So your guitarist went to prison for a while because of some church-fire, while he was in prison you recruited another guitarist, didn't you?

"No.....? (Faen, feil igjen! ED) We got a new guitarist some time before we recorded "...Again Shall Be". Jørn was still a free man at that point. We started up as a four piece, but our first second guitarist had to leave shortly after our demo release back in '93. After that we continued with one guitar for almost a year before we decided to get a new guitarist. One of the main reasons for this was the way it sounded live, we needed to fill the gap."

So what about the songwriting process then?

"So far the process have been that Jørn and/or myself have been working alone for what would be the basic of a song or sometimes just a fragment of a song. Then we all work on it together with arrangements, harmonies, etc. But lately all of us have been contributing more in the writing process itself."

But when you do this, write music, how are you able to tell that you actually write good music?

"It's just a 'gut' feeling or whatever. You just play and then you think; 'Fuck yeah, this sounds right!'. Then you try it out with the rest of the band, and if they like it then we think it's good music. To me it's the atmosphere or the spirit that makes music good, not the amount of notes played per second."

Will you do more and more clean vocals by the way?

"We will keep on using it and I guess more of it will be on our next full length release. I think Remi's clear vocals are quite exceptional. It works excellent with our music, but the raw vocals will still be the main ones in HADES. At least that is how we do things now. Only time will tell what the future brings."

When someone listens to your music, is it OK that (s)he listens to the music only and pay not so much attention towards the lyrics...., or do you feel that the lyrics are equally important?

"For the listener it will always be the music that counts most. When you first hear a band it is the music you hear, not the lyrics. Especially in this genre. To us, and especially me since I write 95% of the lyrics and perform most of them, they go hand in hand with the music. When the listener have heard the songs a few times and maybe read the lyrics in the booklet, (s)he decides if (s)he likes it. And if they do they maybe got a bigger kick of the music."

A few words about your demo "Alone Walkyng", it has been released and re-released quite a few times by Wounded Love Records, hasn't it?

"This is not quite right. When we recorded the "Alone Walkyng" demo it was meant as a demo. First we printed the covers and just make copies of it ourselves with my stereo. But soon the demand for it got so big that we got professional copies made, those are the ones where the actual tape is white. I think there is maybe a couple of hundred of those. Not long after that Wounded Love Records contacted us and asked if we were interested in releasing it as a cassette EP and we said OK. They made new covers, very similar but not the same as the one we first made. Also, those tapes are the black ones. How many they sold of it is unknown to us because it was a shitty deal. The only way it benefited us was the fact that it got widely spread and we got a tremendous response from the underground. Then, long after the "...Again Shall Be" album had been released Wounded Love got back to us and asked if we were interested in releasing it on CD. Since people still asked about it and we thought it was a good enough recording we said YES. But this time we made a proper contract and designed a new cover. That's the whole story about the "Alone Walkyng" demo."

But again you did "Alone Walkyng" on the 2nd CD...

"Yes, that was the meaning all the time, the two first demo songs on the first album and "Alone Walkyng" on the 2nd or 3rd. I can't see why some people make such a big deal about it. When all comes to all we only recorded and released this song twice, with several years in between."

So where does this fascination of (Norwegian) folk music come from? Do you see any common things with folk and Metal?

"It is a part of our heritage I guess. We like the way it sound. In the beginning we didn't try to make it sound like this. It just happened, and when we realized what we had done we worked more on it, to make it sound the right way. By now it has become some sort of trade mark for HADES. It is actually Jørn who is heaviest into the Nordic folk music thing. He listens a lot to this kind of music. Personally I am more into medieval and Celtic sounding music. But by all means, I really enjoy the Norse folk stuff if it is played wild and raw, with a lot of passion. PURE NATIONAL ROMANTIC GLORY! I wouldn't have seen any parallels between Metal and folk 10 or 15 years ago I think, maybe with a few exceptions... (Yeah, like JETHRO TULL, HØST or whatever - ED) Not many bands were thinking in that direction back then. Now, with Norwegian Black Metal the sound has somehow been transferred more or less successfully, for some anyway..."

You are almost always compared to epic BATHORY, is that something you are still proud of when you hear about it?

"Whatever... In the beginning ('92 or '93) I guess BATHORY was one of our main influences. Now however, we are not as influenced by BATHORY as people seem to believe. I think we have found a style and got our own identity far better than the majority within the scene. I'm not saying that we are the picture itself of originality. I'm just saying that we have developed our own sound, and it will most likely continue to do so in the coming years. BATHORY is a great band and if people wants to compare them to us... by all means..."

You must have got some offers from bigger labels as well! How do you feel about that?

"I guess this is just a natural development coming along with the progression of the whole scene. We haven't got any offers from any so called 'big' labels yet. But it doesn't bother us to death or anything. We will keep on releasing records and touring until something happens that makes us stop, and I can't see that coming yet. If we get an offer from some label that is better than the one we have at the time, then we will probably get it, at least consider it. I'm not one of those that claims Black Metal bands shouldn't sign to this or that label. If a band et a good offer they should take advantage of the situation, as long as they can rule the game."

How long can you go on writing music in the same vein as you do now? If some changes happened to you (musically) would you still call it HADES?

"That is impossible to say for certain, but I can see no end to it at this point. I guess we will develop and hopefully progress along with time. To me there is no point to make a lot of records all sounding the same. But we won't make any sudden changes in a different direction all of a sudden. But when this is said we have the FUCkDOFFHADESISOURBANDSOEVERYONECANSHUTUP mentality. We do what we do and if someone don't like it then they can buy some other album. And that is how it should be, don't you think?" (Actually I'm not really sure, I guess Tom Warrior said the same thing when CELTIC FROST released "Cold Lake" so... When a good band release some really classic albums I think they should consider to change name if they alter the music too much... I can see your point of view, but some things are sacred and it was horrible when CELTIC FROST ruined their name by doing that ugly album... ED)

So, how serious are you about HADES? Would you be able to start over again if HADES came to an end?

"We are all serious about HADES. I know that I would start a new band if HADES split up in the near future, or maybe I would join some other band. However, this is not a question to be considered at this moment. HADES is what I do, so be it."

How serious should we take music?

"That is truly up to the listener to decide, I guess each individual can find total different meanings to the same piece of music. Some music is clearly just entertainment, no doubt about that. Other forms of music have a purpose or message behind it and should be taken seriously. I have no clear answer to that question but to me music is serious."

Well, that's all I guess...

"Thanx to you, Metalion, for yet another issue of SLAYER MAG!"

MUNDANUS IMPERIUM

This is pretty strange..... This band (formerly known as NATTEFALL) was a pretty average Black Metal band hailing from Hamar in Norway. They did one demo called "Ode To The Nightsky" (which was also released on CD for some reason....) But anyway, something happened..... The band got in touch with Jørn Lande who is the lead singer of Norwegian Heavy Rock band VAGABOND. And when he was added to the line up things become more interesting. But anyway, Bent (keyboards) will explain everything and I will ask him my hyper intelligent questions.

So the reason for this interview must be the new musical aspect of the band, but let's dig in the past for a while first. As I said I found your demo rather on the average side, how do you feel about it?

"Well, I don't know if there is anything to feel really. I see the change rather as a natural progression and we would definitely not do anything like the demo material today. I guess this is just a thing for a young band to go through. I mean, work your way through a lot of different aspects and directions before finding something you are really comfortable with. I still consider the demo as quite good for that particular style of Black Metal it is. However we've evolved quite drastically and the demo is definitely a finished era in our past, and not representative for the band today."

As a matter of fact the demo was recorded here in SARPSBORG (X-RAY), why did you choose to record here?

"We heard that a lot of Black Metal bands recorded in X-RAY before which we of course liked the sound of. The studio was also quite cheap compared to many others. Back then I was pretty satisfied with the result, but when I listen to it nowadays I don't know if I should laugh or cry. I would definitely not record our full length there, but it is different with a demo."

You also released it on CD, don't you think that was a wrong step if you look at your current musical concept?

"Both yes and no. When VELVET contacted us with this suggestion it seemed like a good idea as we were right in the middle of the name change from NATTEFALL to MUNDANUS IMPERIUM. We saw this as an opportunity to promote the new name far better than we could do ourselves. But on the other side, people who buy the mini-CD and are not aware of the fact that it is a demo will of course get the wrong impression of our present sound."

There was something which happened, how come you choose to do a more a Heavy Rock style?

"Well, it may seem like an extreme direction, but the thing is that neither me or Lars (guitar, bass, drums) were of this drastic evolvement. And with all these bands doing the more HEAVY/THRASH thing these days. It seems even more ironic, at least to us. I think it is a bit far to go claiming we sound like Heavy Rock. We are far to progressive to be labelled only as that. Anyway, we may sound different to each individual which is completely alright with me."

As I said your singer is Jørn Lande is from the most excellent outfit VAGABOND, was it hard for you to recruit him to your ranks?

"He was actually supposed to be a kind of session musicians on the album recording only. But when he started to sing I believe he liked the music so much that he suggested further co-operation between us. We discussed all the details with him and come to the conclusion that this sounded good for both parts."

What about your lyrics? Have they been changed to fit the new line-up?

"No, and I can't see any reason why they should have. Lars and I wrote the lyrics for this album, which we will continue to do in the future as well. It would be quite ridiculous to change the whole concept just due to an extension of the line up."

So what does Jørn think about playing in a band like MUNDANUS?

"The music we perform through MUNDANUS IMPERIUM is completely different from what Jørn usually do with his other projects. So I think he gets a kick out of the concept as well as the music. He have never sung like he do with us, so it is also his debut in this kind of Metal. He have never mentioned but positive things about the situation."

What about VAGABOND now? Are they dead or will they do more material?

"I believe they will release at least one more album but I don't think even Jørn knows when. Both Tekro and their bassist have left in order to give TNT full concentration if my knowledge is right. However I've heard some of the new material and it is actually quite good compared to their old stuff so I actually look forward that that release." (Well, I like those two VAGABOND albums anyway - ED)

So you weren't really VAGABOND fan?

"No, VAGABOND have never been of my fave bands. But as I said, I have more faith in their new material."

Well, you are signed to AVANTGARDE and I was wondering, if they signed you upon the strength of your demo they must have been pretty surprised?

"Yeah, I believe we are the only band on AVANTGARDE which have actually evolved in such a great matter from a demo to a debut album. However, their reactions were and still is only positive. I do also believe that this album will get a lot more attention than most of the releases released by that label in the past."

You recorded at STUDIO STUDIO with Ronnie LeTekro (GUITAR GOD), what was that like?

"I've never had a relationship to him as a person, nor his band... So I don't think the situation was any different than it would have been in any other studio. It was a good feeling though, to have engineers who knew exactly what they were doing. This way, we could all relax instead of worrying which is usually the situation."

Why didn't you ask him to contribute?

"We didn't do that, but that is maybe an idea for the next album..." (for sure ED)

Also the legend MAYHEM has recorded a few tracks there, do you think he has a good ear for heavier stuff?

"It depends on the ear listening I believe. I'm very satisfied with what he did for us even though a few more hours in the studio would have helped even more to create the absolute result. We only had two weeks for the recordings and only three days were spend on the mix. I remember getting quite overwhelmed of what they accomplished through such a short period of time. So I would definitely say that he has a ear for heavier stuff."

Thank you for taking part in this short and effective interview.....

"Many thanxxx for your support Metalion."



'Instead of printing a band photo I thought it would be more iinteresting to publish a photo of Iljosha 'Bad Mongo' (11) looking like a 4 year old....ENJOY!

THANXXXXX TO BAJSMANNEN FOR THIS EXCELIENT PICTURE!

DIMMU BORGIR

A lot has been said (and will be said) about the superstars of Black Metal, DIMMU BORGIR, but what the fuck, I thought those blackhearts of DIMMU BORGIR also deserve some space here in SLAYER. We got hold of alcohol consumer and guitarist Silenoz to tell us a few things...

Before DIMMU BORGIR ended up on the NUCLEAR BLAST label all previous releases had been through different labels. Please tell how the relationship has been with those 'old' labels....

"The relationship with NO COLOURS has been very good. A small label it is, but they have been very honest and loyal towards us, and fundamentally, that must be the most important presumptions if a relationship shall be good between a band and a label, mutual respect so to speak. They have always stuck to the contract I guess, even if the deal was not to much to brag about. The same goes for NECROMANTIC GALLERY who took care of our first 7" release. I can not exactly say the same about CACOPHONOUS, the vinyl edition for "Stormblast" is still not out. And that is of course very frustrating, especially for us and those many vinyl freaks out there who happens to like the album a lot. Another thing is that they have also never been so much into promoting the album. They've got their hands laying on a much bigger money bag than for example NO COLOURS, so the impediment of doing good promotion should, obviously not, be because of lack of money. It is about lifting a finger once in a while. They should be just as interested as us in selling more albums. And if that shouldn't be enough, not sticking to the contract is a lot worse. We gave CACOPHONOUS an opportunity to show how serious they are, and therefore we signed for just one album, first to see how things worked out. And we decided that if they did a great job with the "Stormblast" album, we would sign for more albums. But as you understand we are, obviously, far from satisfied, and therefore we are very glad that we didn't sign for 3 albums right away, 'cause then we had probably got ourselves stuck in middle of nowhere. Maybe they have misunderstood our ambitions. I don't know. Anyway, it is not to understand that we are in a fight with them or anything, but there are certain things that we are very much disappointed with. With NUCLEAR BLAST it is totally different. They are really working hard and they are doing a great job for us and the rest of their bands. Our relationship with them are very open, as it has already been from the first day we got in contact. We have signed for four albums and I must say we are filled with a certain relief, experiencing such professionalism and not have to be anxious about being promoted thoroughly, or that we have to worry about other important matters."

You also did the mini-CD "Devils Path" on Shagrath's label HOT RECORDS..... what kind of an experience was that?

"Devils Path" is a result of a natural development both musicwise and lyrically, and we are very much satisfied with it. At first we were supposed to release it through DAMNATION RECORDS from Holland. But as that never happened, we thought we might as well release it through HOT RECORDS, since everything was ready and the opportunity was there. We had no intentions at that time releasing a full length, we did this mini-CD how we were standing at that time and to brief the listener that there was more in the same vein to come. Even though the mini-CD is more aggressive than our previous effort, it still had some of those slow and dreamy synthparts you also could find on the "Enthrone Darkness Triumphant" album. It has become more like a DIMMU BORGIR trademark, first using slow and sorrowful parts in one song, before then again crush everything with fast warmongering tunes, without any chance of compromise."

So do you reckon you get enough priority on NUCLEAR BLAST? (When I think of it that was a rather stupid question...)

"Yes, definitely. As a matter of fact DIMMU BORGIR happens to be one of NUCLEAR BLAST's main priorities."

Does it bother you that being on NUCLEAR BLAST means they signed you because of business reasons only and that they really have no idea what the fuck Black Metal is all about?

"I guess they must have some kind of idea about what we are doing. After all they have been into extreme Metal for years. Although most of it has been Death Metal. But they probably had their eyes on the Scandinavian Black Metal scene for some years, just waiting for the right moment to strike. Since this extreme piece of art, which it is exactly what it is, has become so damn popular the last few years, there was only a question of time before some of the bigger labels such as NUCLEAR BLAST and CENTURY MEDIA would sign Norwegian and Swedish Black Metal bands. Nowadays there is a lot of money involved, no question about that. But anyway, it will gain the bands also, in the end, as long as they have their faith and trust in what they are doing. Now there is no reason to turn back, and I have to say I agree totally with the man who once said that it is a lot better if 'we' get the money instead of those stupid life Metal bands singing about pollution and how fucked up the world is. We don't need bands to tell us that shit. We need bands which continue to praise death, black arts, the dark and evil side of man."

Isn't boss of NUCLEAR BLAST also Christian? (hail Jesus! hehe - ed)

"We have been told so, yes. But that should anyway be his business. Uansett så vil jeg ikke akkurat påstå at det var en spesielt kristen handling å signe DIMMU BORGIR."



How important is your lyrical message and how important is it that the listener understands?

"The lyrical content is of course very important to us and to some extent it is also important that the listener comprehends. But understanding a lyric can sometimes be difficult if you are not capable of seeing them from the writer's perspective. To some lyrics are just empty words, scribbling with no actual meaning and some people aren't interested at all in reading the lines. We don't care that much either if the listener doesn't understand things fully, as long as we know the meaning behind it and what it is all about."

A few words about the recording of "Enthroned Darkness Triumphant", you recorded in THE ABYSS in Sweden, was it a good thing recording there?

"Yes, absolutely! Some people probably thought that the sound on the album would be suffering from some kind of a new Swedish producer syndrome since we recorded our album in THE ABYSS studio, but that never happened and it never would either. Because we have our own unique style and no matter how Swedish the studio are we would never have got a Swedish outcome. We are very, very satisfied and proud of the album."

So Mr. Tägtgren had a great understanding of your music then?

"Thanks to Peter we got the exact sound that we were looking for. He was great to work with and he understood at once that we were not out to get a typical Black Metal sound. We lived in Sweden for almost a month, far away from civilisation and with second thoughts, was it really such a good idea recording in ABYSS? We actually felt like we had been hospitalized, sleeping in a room with white walls and fences with bars helplessly suffering from some kind of abnormal sickness or insanity. The last few days we only had water and crispbread left, like it was supposed to help us trying to get rid of our lust for alcohol. Maybe it was for our own best.....(Et stort tack til Szöke for spriten....)"

You put a lot of effort into the way you look - right? Do you think the way you look justify to the music you play?

"We have been asked about this many times and I understand what you are pointing at. "What do they mean by looking like that when their music sounds like this?" Well, I have only one answer to that. We feel like doing it, it fits our personalities just great. And even if our music may seem a bit softer than for instance DARK FUNERAL, it is our way of expressing ourselves, figuratively speaking. I think it justifies to our music just as well as other bands. You should probably ask Gene Simmons this question instead." (Well, sorry to break you the news but he isn't really interested in talking to us - ED)

What is the thing you want to do most with your music which you haven't accomplished yet?

"As long as our name and music spreads and reaches new listeners and people like what they hear, nothing would be more satisfying to us. We have no intentions of becoming rockstars or anything like that, we just want people to know that there is more to life than just hope, happiness and love."

Isn't it a bit strange that you at this moment is probably the biggest Black Metal band in the world?

"What a nice thought....Well, I think we have earned our position, maybe not as "the biggest Black Metal band in the world", but as one of the leading acts in the genre of Black Metal of today. There is no secret that without ambitions and hard work, as well as some luck too I guess, we wouldn't be where we are today - and that is no lie."

Do you already now have some hints on how even further future material will sound like? I sense that you are going more in the Doom vein.....

"Yeah, maybe not in the MY DYING BRIDE kind of Doom thing. But yes, some songs are slow, even if there will be lots of fast and grinding parts too. I would say there is more atmosphere in the new material than ever before."

What about the vocals? Do you see DIMMU BORGIR in a not so very distant future using clean vocals only?

"We have been thinking about using a couple of guest artists on the next album, so there might be some additional clean voice performances, but you'll never know what happens next. It is hard to say exactly since all the lyrics are not done yet."

What about female vocals?

"We are open for it but it depends. If so, we will not use female vocals only in the same way as other bands do. But she really has to know how to sing and use her voice properly - LOUD & CLEAR."

How do you feel about playing live now, do you feel you are 'safe' on stage?

"Yeah, pretty much I would say. Of course when you play live you got to have in mind and be prepared that something might go wrong during a show even if it is not supposed to happen. We feel more safe about playing live now than two years ago because the experience we have gained playing on big summer festivals where we had the opportunity to play in front of 15 000 or more and the next day there is a gig at a small club in the middle of nowhere where we play in front of 350. We like playing live as long as everything is arranged professionally and we don't have to worry about anything else than the job we got to do on stage."

Do you feel that DIMMU BORGIR has a stable line-up? Do you think there will be more line-up changes due to the members being committed to other bands?

"I don't think it will be such of a big problem since all of the members in the band have DIMMU BORGIR as their main priority. The line-up we have now is stable and works out really good even if we go on each others nerves sometimes."

On your CD NUCLEAR BLAST decided to censor one of your lyrics, how did the band react to that?

"Well (laughs), we were of course a bit surprised since they knew what they were getting when they signed us. Maybe they didn't expect such a straight to the point lyric which "Tormentor Of Christian Souls" exactly is. You know, it is actually not a read between the lines text. The excuse they had for this was apparently because they were afraid of both us and them getting in trouble with German authorities. (HAIL JESUS - ED) But it doesn't matter that much to us actually. Anyway, it is not that hard to hear the words if you really listen carefully."

Also NUCLEAR BLAST re-released your first album, how do you feel about that? Don't you think that can be of some harm as that album is quite different?

"They approached us and asked us if we were interested in mastering the album and releasing it all over again with colour cover and new photos. This because it has only been available through an underground label until now and they thought that more people should be able to hear it. We own the rights to the album so we thought why not give it a try since they have the opportunity to distribute it to a whole new type of listeners. I don't think it will harm us at all. Because when people hear "For All Tid" after they've listened to the new album, and suppose they may not even like it, and then compare it to the "Enthroned " album they will see how much we have progressed and developed the last couple of years and then they might see the potential we had in our music since the beginning."



SILENOZ

If you look at the years you have spent with DIMMU BORGIR so far, are you pleased with the progression? Are you now at the level you want to be?

"We will always strive for perfection, but I think anyway we have reached a level which is very favourable for us right now and we would like to keep it there for a while. We have no rush, but on the other hand it is important to strike when the opportunity is there. Who knows, you might get one chance in a lifetime and then it is better to go for it and fail instead of sitting home regretting you didn't move your ass when the chance was there."

Can you tell us how seriously you are involved with Satanism....which path do you follow in that sense?

"From my point of view it seems to be quite many definitions and opinions around about Satanism, existing many different kinds of this subject, so I may not have the exact answer. But Satanism to us is not blind worshipping of a goatlike demonfigure. It means basically to do what we want, whatever that pleases us whenever we like. I guess this is very individual and personal but to a certain point we feel drawn and spiritually engaged to the nightshade and the mysticism that haunts us, it feels like if we have been committed or chosen, that we somehow have been obligated to represent the unknown and dark side to the human being in which the images of SATAN that occur might be many and different. We don't use SATAN only as a metaphor, but as the basic source to our inspiration and to awaken feelings and to keep the force alive within the inner territories of our minds. I happen to believe that Satanism is all about intelligence and about those yearning feelings that reach beyond the intellect of the everyday people and it means to do whatever you have to do to be stronger and smarter than everybody else and know that no one else means a damn shit. Although we all wear masks from time to time, it is about being yourself, putting your ego as the highest priority, being your own god. So the conclusion must be that we certainly do not follow any kind of paths since that would be wrong, not to mention weak, meaning that we are not able to think for ourselves."

Would you consider sacrificing animals to strengthen yourself?

"Not animals, humans maybe...."

At this moment we can find one Australian guitarist and one American keyboardist in the band... hmmm... does this mean Norway is not the Black Metal paradise you might think it is and it is hard to find skilled enough musicians here in Norway?

"I do not doubt the fact that there is enough talent in the Norwegian scene, but another thing, which to us is just as important, is also to get along with each other besides just playing together. You can handle your instrument well and all that musical stuff. But when it comes to it, it doesn't mean a shit if you act fucked, if you know what I mean.... But yes, we are a flerkulturelt poporkester nowadays."

CRADLE OF FILTH, I feel you have some things in common with them, do you agree?

"Well, I think, except for the use of synths and choirs and stuff like that, we are very different as bands. You can of course draw certain parallels, but when some smart ass comes up to us and says that we try to be like them and that we have ripped them off or anything like that I get fuckin' pissed off. Not because I don't like their music 'cause I do, but even those with litt mellom øra should understand what I mean and see the difference."



SHAGRATH

What is this split video with you and DISSECTION about?

"It is about 90 minutes and was professionally filmed in KÖLN on the GODS OF DARKNESS TOUR. Additionally to the liveshows of both bands there are also some really funny interview sections in between the songs as well as video clips to "Mourning Palace" and "Where Dead Angels Lie". That's about it I guess..."

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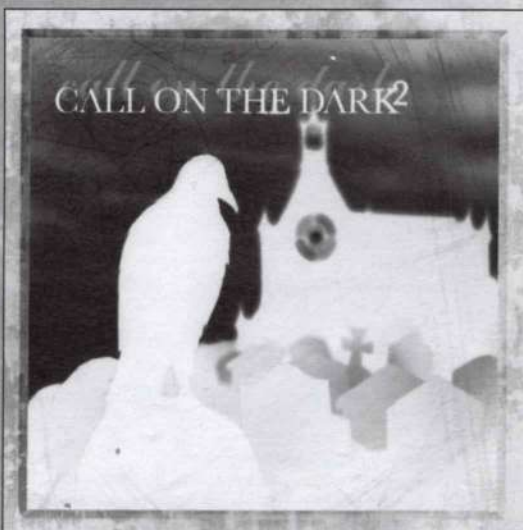
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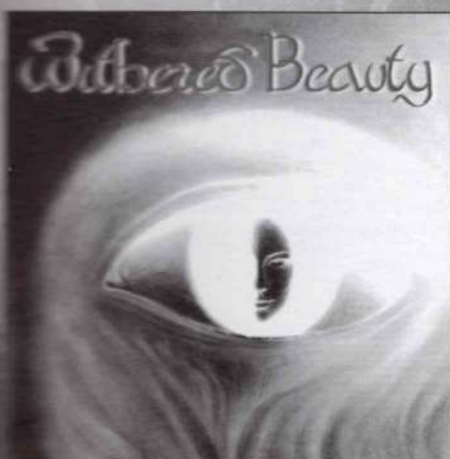
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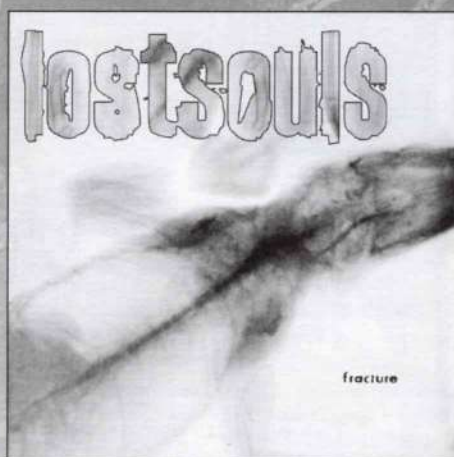
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DISSECTION



We all know what happened to former SLAYER contributor and mastermind of the best Blackened Death Metal band ever - DISSECTION! Due to Jon's imprisonment DISSECTION is put on ice. Actually, DISSECTION broke up in October '97 but that might be a less known fact. But just before Jon was arrested he had a new line up going which included new and old members in DISSECTION terms. So of course DISSECTION will rise again. No matter how, no matter when - DISSECTION will rise above!! DISSECTION IS SUPREME GODZ!! But anyway, some of the ex members (Tbias R. Kellgren - battery and Johan Norman - guitar) has a new band going called SUBTERRANEAN MIGHT which is more in the 'basic' Death Metal vein if you judge by the promo demo they have done. Of course it is simple to compare it to DISSECTION but I'm not sure if that would be right. In a way it is like someone took the darkness out of DISSECTION....Their new material is said to be rawer and heavier. I guess we have to wait for their debut which will be released later this year. On NUCLEAR BASTARD, EARACHE or what the fuck! Also, 'The Might' would like to state that this band is in no way a continuing of DISSECTION. This should be seen as a brand new band. Anyway, we hail Jon for his murder and madness and serious dedication to the darkside! HAIL JON!! HAIL SATAN!!!!!! MURDER SUPREME!!!!

WORLD WITHOUT END, END WITHOUT WORLD

FOR THOSE WHO WOULD LIKE TO KNOW, HERE ARE SOME ALBUMS I WORSHIP:

RUNNING WILD - "Masquerade" LP, NIFELHEIM - "I" LP + "Devil's Force" LP, CORONER - "No More Colour" LP, DISSECTION - "The Somberlain" LP + "Storm Of The Light's Bane" LP, RAINBOW - "Rising" LP, BATHORY - "I" LP + "The Return..." LP, IRON MAIDEN - "The Number Of The Beast" LP + "Piece Of Mind" LP, JUDAS PRIEST - "Painkiller" LP, HYPOCRISY - "Abducted" LP, SODOM - "Obsessed By Cruelty" LP, ADORIOR - "Like Cutting The Sleeping" LP, VOI'VOD - "Killing Technology" LP, MERCYFUL FATE - "Don't Break The Oath" LP, SLAYER - "Show No Mercy" LP + "Hell Awaits" LP + "Reign In Blood" LP, BLACK SABBATH - "I" LP, DESTRUCTION - "Eternal Devastation" LP, VULCANO - "Bloody Vengeance" LP, SACROFAGO - "INRI" LP, SATYRICON - "Nemesis Divina" LP, SADISTIK EXEKUTION - "KAOS" LP, RUSH - "2112" LP, MORBID ANGEL - "Formulas Fatal To The Flesh" LP, VAN HALEN - "I" LP, ULVER - "Nattens Madrigal" LP, GORGOROTH - "Destroyer" LP, TURBONEGER - "Apocalypse Dudes" LP, ARTCH - "Another Return" LP, GEHENNA - "Malice" CD, VENOM - "Black Metal" LP, CELTIC FROST - "To Mega Therion" LP + "Emperor's Return" MLP + "Morbid Tales" MLP, HELLHAMMER - "Apocalyptic Raids" LP, MAYHEM - "De Mysteriis Dom Sathanas" LP, RAGE - "Black In Mind" LP, GRAVE DIGGER - "Heavy Metal Breakdown" LP + countless others!

Honourable mention to MANOWAR, MOTHERHEAD & OZZY OSBOURNE!

OUTSIDE THE METAL WORLD I APPRECIATE: TORI AMOS, NICK CAVE, THE BIRTHDAY PARTY, DIAMANDA GALAS, DEATH IN JUNE, CURRENT 93, STEFAN SUNDSTROM, NICK DRAKE, EINSTURZENDE NEUBATEN, DAWID BOWIE, LORENN MCKENNIT, IODINE JUPITER + not countless others!

ARNE ONLY LISTENS TO NIFELHEIM!!

There has been some last minute changes concerning the content of SLAYER #11. Some bands had to be removed due to reasons known by Arne only! Also we tried to interview some bands which didn't happen like EXODUS, MAYHEM (not really, we just asked 'Blasphemer' and he decided to declare our offer), IN FLAMES & BATHORY... I think it suxxx when a band agrees to do an interview & then don't do it! Fuck Off!!! Quorthon can fuck off too!!!





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