issure 5

cold most industry



editorial

VULLUVL LOUL

Hail. First time with new name, my baby is out, there again, [It's] a fong time since "Brainstorm" #4 bow the light of the moon, but time flew unstoppably, whilst this issue of magazine was lurking behind the curtains of frost and dark. Lknow that many reviews got old, and some interviews either, anyway they are still brilliant in my opinion. I hope you'll

say the same after reading them.

About change of monicker. As you might know we have established here a new organization called LEDO TAKO PRODUKTAI, which takes care on releasing of musical cassettes, radio show holding, underground products distribution and releasing of the magazine So it was naturally onains it under the name of the latel. Moreover that an old idea of kicking the original name out.

It's not just the case of new clothes we try to change the faside contents as well. You can see everal articles written by known underground people in this issue. Later on we promise you quite a few more surprises like that. Music won't be thrown in any corner though it will always remain the base of EFDO TAKAS, to await more surprises from he and read this rag on!! There is enough of interesting things down!!

Write us if you have some comments your optsion is welcomed. Only so nother darkest way to artistic perfection.

TADAS

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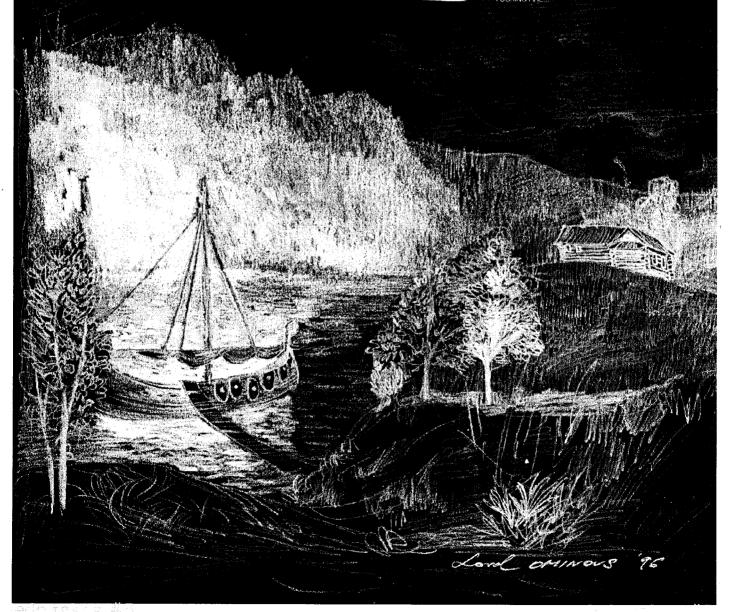
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SVEIKINIMAI: Eglei, mamai, Lord Ominous, Vylui bei

GREETINGS to: everyone at labels, bands, distributions, magazines, radios, who helped me with creating this issue, who spread or bought previous issues, who trusted in me sending promo material, who answered my questions and letters. There're too much of you to mention-YOU KNOW WHO YOU FLICKING ARE!!!





"Ledo Takas" wants to make a statement, which will definitely raise up our actions: this interview with Mortils was made at the time when master of synths was refusing any talks at all - he's fed up with different kind of features right now, but still agreed to make an exception for you, my stoned reader. And don't look at this as a surprise - we work just for you!

Ok, being more serious, MORTIIS, FATA MORGANA and especially VOND have become a new era dark music forerunners - no wonder that they have stuck our musical views as well. Strange or exciting, but the same person stands behind all these projects - Havard Ellefsen, aka Mortiis...

I won't name or comment moreover all his releases, as you know them perfectly. Just recently new albums by FATA MORGANA and VOND have been prepared, so look for them; and surely ask about new double MORTIIS album, which is due out on artist's own label DARK DUNGEON MUSIC.

Finally here is Mortiis himself answering some of the finest questions ever asked!!!

-Hello. What's the world of dungeon darkness in those warmy days down there? You still have some eternal inspiration to get good ideas for your creation flowing?

-First of all, it's not that warm here right now. Seems as if summer just skipped Halmstad this year. Guess we'll be celebrating christmas when the rest of the world is sunbathing. Well, bad jokes aside, I am currently working on putting my live shows together so I think I've still got some inspiration left.

--Which of your projects are you working on meanwhile? Does it have something to do with the season outside? For example, don't you think that FATA MORGANA reflects more this warmer time of the year?

I don't know. You might have a point there, the one FATA record that I have done has got its warmer sides I guess. I would compare it to warm rain if I had to compare it to warmth in the first place. The project I am working on now is MORTIIS, which is basically 90% of what I work on all the time. The others are just side projects.

-To continue with that, how do you decide what part of your creation fits more MORTIIS than VOND or than FATA MORGANA? It comes far before you start composing or you decide about that when a track is finished?

-Naturally I know which project I make music for when I start making it. If I decided that afterwards, then it would all become sort of meaningless because all my musical endeavours (or projects if you will) would carry exactly the same feeling and atmosphere. I think I always find a certain identity for each project, so I know somehow what music to make. The music I have created, the projects I have created is really just the different sides to my personality, light and dark, and the utterly negative and depressed side that sometimes pops up.

-I asked about it as some people say it's all the same or very similar. Don't you feel it starts to repeat itself or it might happen with your new works?

-I think I explained this above.

-Why FATA MORGANA debut keeps in itself even 7 compositions? It was not that usual so for? Does it have anything to do with the band's concept?

-I guess it had something to do with me getting a bit bored with making so long songs. I did it for three records, and also the VOND songs were quite long. FATA MORGANA was a brand new project, I had brand new ideas, and making shorter songs was just one of them. Have a look at the new MORTIS record.

-It's obviously "Crypt Of The Wizard", I guess we've got the point - it contains 10 short (comparing to other MORTIIS stuff) compositions. Everybody thinks MORTIIS is your main project due to the monicker itself and due to the number of albums released so far. How do you think why? Are these things important for you?

-MORTIIS is my religion (if I may use that word) so of course it is my main project. I spend all my time and efforts on MORTIIS, well 90% anyway, the rest goes to other musical efforts I may be undertaking at the time.

-What about "Blood and Thunder" 7"EP - it isn't a part of your

single series? Don't you mind it's released by the label (PRIMITIVE ART Records) which earlier released quite different music than yours (goth/rock/core)?

-I have known Paolo at PRIMITIVE ART for a couple of years. and I am well aware of the music he releases on his label very much different from what I make. Still, he offered to release it as a lim.ed. single on coloured vynil, etc, so I said sure no problem and we did it. Besides we work well together, he is also the other guy behind our mail order company STATIC AGE. The story behind this EP is simple: I was asked to do an intro/outro for a German death metal band. I had an upcomming recording session at the time and figured I could always make something for them. I did, and they ripped me off totally, I did not even received a free copy of the CD my music appeared on. The band was called FERMENTING INNARDS. The music was released as a 7"EP because I figured the fans might want to have the music but not wanting to buy that CD with all the crap music on only for 5 minutes of my own. It is not a part of the single series, however.

-Yeah. About other music. There were some statements that you completely dislike & don't listen to black metal anymore. I'm sure it's wrong. So, tell me what kind of (new) bands attract your attention!

-Well, the statement about me disliking black metal is wrong. However I do not particularly like the current black metal scene, I have seen a lot of trends come and pass, and the same will happen to this trend. That is why I think it is sad with all wannabees whining about how true they are and all that crap, when all they do is to rip off DARKTHRONE or EMPEROR. I enjoy a few current bands such as DARKTHRONE, ENSLAVED, MYSTICUM, GEHENNA, GEHENNAH, IRON RAINBOW, SCEPTRE, ORDER FROM CHAOS (rip), VULPECULA, SADISTIK EXEKUTION and stuff like that. I mostly listen to older shit.. For example yesterday I listened to ANVIL's two first albums, the "Death cuit" session from "85 with CORONER, a single by the MONROES ("Sunday People"), and "The Walking Dead" with SAINT VITUS.

-What music (if any) gives you at least some inspiration for your wanderings? Do you think your works would be different if you didn't listened to that stuff?



-I really do not know what has been inspiring me. I think earlier on I was really into the soundtrack to the first Conan movie. I think I took some ideas from that one. Lately some industrial structures have fascinated me, so I have adopted some ideas from there as well, nothing really noticeable though. Still the same sounds and more medieval/orchestral atmosphere as always I guess. I suppose it might have sounded otherwise if it weren't for there, but then again perchance not, as I think I was heading down this road (musically) anyway.

-What's your point of view to a numerous new born dark/sympho projects popping out nowadays? Isn't it a bit ridiculous having in mind most of them come from black metal background and claim to have black metal believes?

I do not care. But as far as I see it, many of these industrial/ambient groups seem to have the same foundational principles as the black metal kids. The only real difference I have noticed is that the ind/amb. scene is not as trendy + the people are more serious about what they do. Black metal attitudes are usually just passing trend in most cases.

It seems like you wanted to make this music totally personal, to keep it for yourself, but it turned vice-versa, even starting to be a big trend... Maybe you have an idea what's next (with your creation & with all these followers)?

-I guess starting writing books or something. Haha! As you know I am working on mine, which is just a sort of encyclopedia to my own world. So I would not be surprised if there will be a sudden rise in the scale of authors after my book gets out. Really, I have no idea if I am such an inspiration for other people, but in this world being as trendy and fantasyless as it is I guess the possibilities are there.

-I won't believe it, unless so dumb morons would buy books just for they are "evil", not looking how they are written... I don't say that about your write-up, though. Leaving and forgetting the world of EMPEROR, you still keep that andent & magical term in your creation, this time as "keiser". I guess it's your favourite kind of expressing yourself? Has it anything in common with your original band?

-Nothing at all. That lyric was written whilst I still was in the band, that is as far as it goes, and the title of the song is purely coincidental. Of course, while I was in the band, the concept of power and force was burning just as bright as it appears, that it still does within the band today. I think that fact is one of the few that MORTIIS and EMPEROR still have in common.

-l've read quite a few features on you indeed - seems that more and more freaks realise your music reaches many ears. Don't you afraid to be somehow confused if quite far from the underground people start to show interest in MORTIIS? What could be your comment on that feature in Dannish "Mighty" magazine earlier this year (describing Mortiis fave drinks and how he celebrates x-mas)?

-Haha! The article in "Mighty" mag was unusual and anything like that is not likely to happen again, not in the near future. I was in Denmark having a good time and I see nothing wrong in that. The guy on the photo is not Mortiis however. but a bloke called Havard Ellefsen. Loads of people outside the underground enjoy MORTIIS and that does not bother me at all, why should it?

-Are you glad to have your own label and distribution besides your musical projects? I mean it should be cool to keep it all going, to rid off any other stuff which aren't your nature at all? You don't have any other job?

-The idea is that the label, and mallorder is to be my job (already is) and should get me a steady income of money. The royalities I get these days do not finance much for me and besides I'd like to work with something that I know and like, not any sort of stinking factory job or any kind of shit like that.

-So describe your "Secrets of My Kingdom" book! Any appreciable date of release? Won't it be too much for those who'd love to find some sensations in your activity or rummage in your soul's labyrinths?

-I doubt anyone could find their ways in my soul's labyrinths (as you nicely put it), first of all they wouldn't find their way in. The book may appeal as an entrance to my mind, perhaps to some if may be, to most it won't. It all depends on which way you understand and "consume" the book. I cannot and will not comment on its contents, nor I can give any official release date, because I am not ready yet. I think I will be this summer however, and after that we shall see about the release dates.

-What will your next musical releases follow?

-The current release is the hot from the press album "Crypt Of The Wizard" which is a more special MORTIS release. Limited edition CD in 5000 copies. The next "real" MORTIS album will be an album called "The Stargate".

For me like a sensation was the fact that Mortiis agreed to join Swedish blackers ALGAION on his re-beloved bass guitar!! Old times return?! Nevertheless, his synth music remains, and bunch of new releases just proves that. Don't miss them.

"Here In After" was named the sophomore release of death metal veterans, which started even back in late nineties together with such heroes as MORBID ANGEL, DEICIDE and CANNIBAL CORPSE... Look - all of those have done pretty stylish buzz within the extreme metal market, while IMMOLATION had to fight, at least after their scandalous split due to shameful "let's turn our backs" attitude with their previous label. Up to this a four piece did really well, their "Dawn Of Possession" had a tremendous impact on a worldwide death metal scene - yeah, the year was number 1992... Back after four years, this new release sets new standards for IMMOLATION - the band must continue what they started up, and "Here In After" easily confirms that! Surely, METAL BLADE didn't think on anything else - let the wings of antichristian death metal plague their heavy-weighted catalogues... IMMOLATION had some tremendous tourings this year with CANNIBAL CORPSE, SAMAEL, SIX FEET UNDER... During the last tour the band was even invited to the White House to speak to the president B. Clinton about the current gas crisis and how it affects touring bands. As well a new drummer was presented in the person of Alex Hernandez.

Below we have a chat with the band (answers were done collectively), which however took place just after the recordings of "Here In After", on 5th August 1995. It was meant to be included in earlier issue of our mag, yet it's still actual, heading what IMMOLATION were, are and always will be about.

-How are you doing today? Do you feel the second coming of IMMOLATION stronger & stronger with every day? Could you explain in brief why your return was so long & difficult?

-Today we are doing quite well, and yes... the second coming is very close, it actually has already begun. We just got out of the studio and have finished recording our new album. A few days ago we signed with METAL BLADE Records and we will have our new CD out in the next couple of months. We are really looking forward to it.

There has been a long delay since "Dawn Of Possession", but it has helped to strengthen the band. Ever since we split with ROADRUNNER in early '93 we had to work hard to get ourselves into a better situation. We spent most of '93 working jobs and then in '94 we were starting to get things moving again. We went up to Canada and played some shows; we travelled down to Lima, Peru and played a show there; we got Chris Forbes as a manager; we hooked up with Frank Stover for our first official foreign address (IMMOLATION Germany); we recorded our new promo tape for the labels; we put together the "Stepping On Angels... Before Dawn" CD for REPULSE Records; as well as dealing with other needed business which helped the band

Although we weren't in the public part of the scene, we were always pushing to move things forward. It took some time, but we feel that it's going to be worth the wait

-Being in touch for a while I've noticed how your recording date was postponed for several times: at first it was scheduled for mid'94, then - for March/April 95... Why so? And what kind of studio & producer have you chosen?

-Well, we always would figure on a time... and then things wouldn't work out the way we had thought. There were lots of delays, but not anymore. We went into "Water Music" Studios (Hoboken, New Jersey) for 18 days in July. We had Jim Forbes (who engineered our '94 promo tape) and the studio's engineer (Wayne Dorell) work with us. We wanted to record in a local studio so we could put as much money into the actual recording as possible. We actually were thinking about Harris Johns again, but he did not have any time open until September, and we did not want to wait that long.

-Can you name your new material as any surprising comparing to the earlier stuff? Any kind of progression is felt anyway?

-There are no real surprises, the music is very straight forward as it's always been for us. The music is of course different than "Dawn..." because it's a new album, but it is still in the same vein as our first record. The music is very intense and very destructive. There is more emotion and feeling in the new material, but it is much heavier at the same time. The only progression we have had is to make our music much darker and more twisted. No one will

-Do you think your return will be a real bone crushing experience, while the scene is overcrowded with (brutal) death metal bands and is even overfed of it - people choose some other kinds of heavy sound?

-We feel that our new album will be a breath of fresh air into a stagnant scene. We think that people are being over exposed to a lot of bad versions of this style of music. Our music will definitely have a lot more to offer to them, something different than just a brutal sound. It's easy to be brutal, but to nut feeling and meaning into the music as well... that's what people are not getting enough of; and we think they are looking for it.

-Having released your compilation of earlier recordings, haven't REPULSE showed interest to release your new work as well? Is it very important for you - the money thing? Or you try to choose the label which is doing a perfect promotion, arranging gigs, etc?

-Well, as you know by the first question in the interview REPULSE will not be releasing our new album. We think REPULSE is doing a good job with the compilation CD, but we were looking for someone a bit more established for our 2nd LP. As far as money goes, we can tell you right away that METAL BLADE did not offer the most money, but we felt that they were the right label, and that's why we signed to them.

-I guess it was a bit frustrating to leave ROADRUNNER? Have you ever had an idea after that to end everything up with IMMOLATION? Or probably you were just happy to leave that money sucking label at last, which is damned meantime by many of ex ROADRUNNER bands?

-We were very glad to leave ROADRUNNER. They are a good label when they want to be, ...but it's obvious that they didn't want to be good to us. R/C is very trendy and we were just another death metal band to them that they could make money off of.

We never thought of breaking up or quitting. That was far from our minds. We believed strongly in our music and knew that we would get things rolling again. We knew it would just be a matter

-Maybe you can comment the song structures - are there remained the same harsh riffs followed by mind blowing guitar solos & unstopable drums madness or you put on some new polished ideas & emotions? Do you think a good recording can control one or other good idea - does it mean a lot?

-The new album is actually more raw. The structures are what they are they are not planned... we just did what came naturally. It is a very straight forward album. There are new ideas of course, ...only new in the fact that we are not repeating ourselves.

As for production, when you can get the right atmosphere in your recording it enhances the band's sound. Some people prefer to have an unclear production, or a totally clean sound. It all depends on what you're looking for, but the best is when you have that choice

-Earlier this year your historic compilation album was thrown out... Who came with that idea originally? Don't you mind that it features both IMMOLATION and RIGOR MORTIS tracks - weren't those bands two different ones? Are such albums always successful and what about yours?

-Well, Dave at REPULSE came to us with the idea of putting the two IMMOLATION demos onto CD. (Actually, Laurent Merle from "Peardrop"/LISTENABLE Records had originally come to us with the idea in the past, but we just weren't into doing it at that time.)

As we were working on getting the tapes together for the CD we just kept adding more and more to it. We purposely put the RIGOR MORTIS demos on there because we still like those songs a lot, and that is where our demo making started. Before we knew it we out all sorts of things on there and made a great fold out cover for the CD. We figured that we would give the people who wanted to check out our demos something more interesting. Something that gave them a good look back at our early years, and we are real happy with the way it came out.

As for it being successful, it actually is doing very well. That is, it seems to be all over the place. We are not looking for success with old demos, that's for sure. We had just gotten so many requests for the demos that we figured we would give who ever was interested a good quality version of them. It's really just for the underground people

-If anyone told you RIGOR MORTIS was better than IMMOLATION is, what answer would follow?.. Don't you feel any nostalgia for your older band?

-Of course we feel nostalgia with RIGOR MORTIS, we think that the music we made then was great and better than a lot of newer music today. If someone were to say that they liked RIGOR MORTIS better than IMMOLATION that's fine with us. Everyone has their own opinions. To us we like all of what we did and we do not deny it or put it down. It's all part of where we are today

-In one interview Ross was speaking that HELLHAMMER, VENOM influenced his musical taste as well. What about others? How do you react that those bands influenced 90% of today's black metal scene? Can you describe your attitude towards black metal scene in three words?

-All of us in the band were influenced by early speed/thrastv/death/black metal of one kind or another. Some of us were into VENOM and BATHORY; or DESTRUCTION and POSSESSED... or all of those. The first two SEPULTURA releases, old DEATH, MORBID ANGEL, early SLAYER, NECROPHAGIA and countless others had a big influence and inspiration on us.

As for bands such as VENOM and HELLHAMMER influencing the black metal scene, well, who else would they be influenced by? The fact is that our music is different from that of other bands. Just because many bands have similar influences doesn't mean that they are going to create the same music. We think that the black metal scene is good, we like more of that style that has more feeling, than a lot of new bands today who are just brutal. Not all of the black metal bands are great though, but as any trend gets big there will be some good ones, and some bad ones. Three words: The New

-Many musicians of older bands speak they are disappointed with today's metal scene. In their opinion old good days had more of essential moments, more true feelings while today the scene is crowded with cliches and trends. Would you be able to critisize this?

-Yes it is true that there are definitely more trends and cliches today, but there are still a good amount of bands that are really into what they are doing, and doing it well. They're just a little bit harder to find these days because there's so many, almost too many, bands out there now. There are also many bands that shouldn't

-There was a time in IMMOLATION's existence when you were taking less care on your mail & underground as well. Does it mean you weren't that much interested in keeping the line with scene or you were really busy back then? I guess the old habit has triumphed?

-There was a period of time when we were unable to answer our mail. As we mentioned we were working full time day jobs and were spending more time on taking care of other business. We had to $\ensuremath{\mathrm{do}}$ this in order to make more time for the band in the future. Once we got to a certain point, and started writing music and doing mail again, we did in fact write back to each and every person who sent us a letter.

We never lost interest in the underground, we were just very busy. However, because of working for so long, we made it possible to put more time into the band now more than ever before. So it definitely paid off in that respect. We are now constantly up to date with all of our mail and answer every letter quickly. For us it is not a habit, it is something we are into strongly. Now we are just able to give it the time and attention it should have.

-It was mentioned that IMMOLATION became an all time occupation for you. How do you manage to make living then? Is it really possible to get good money for death metal?

-Well, we are not really all involved full time just yet. We still have full time day jobs or weekend jobs. But we have to do this in order to support ourselves. We are not making any money off of the band at all. We never have, but we hope to one day soon. Two of us work jobs all week, and two of us deal with the band all week. Every day we all get together and practise at night. So we are definitely able to concentrate more now on what needs to be done with IMMOLATION. That's our first priority.

We do think it's possible to make a living off of music, but it's not something we count on. All we can do is to work as hard as we can at it, ...that's the only way we are going to find out

-What kind of tour do you plan after the new album is released? De you long for the life on the wheels?

-We love being on the road, and we hope to tour as much as possible in as many places as we can. Once the new album is out we are sure a tour will come up soon.

-Many bands of today daim having any kind of ambience, atmosphere coming from the inner/outer world, etc. Your point of view?

Whatever it takes

-What can you wish to that listener who has totally forgotten IMMOLATION & just throws the news about your new release out of his head?

-Our new album will make him remember IMMOLATION very quickly. We feel that anyone who was into our first album will not be disappointed with the new one. It's unholy!!

-Any dosing fuck offs?

-Ok Tadas, thanks for the interview! Greetings out to everyone who's been supporting us over the years!! The new album will be out soon so look out for it! For info just write us; be sure to send 2 IRCs or a SASE for reply. See you all in the After! CHRIST DENIED!!! DEATH... HE LIED!!!



alburrrggh alburrrggh

ABRUPTUM

"In Umbra Malitiae Ambulabo, In Aeternum Triumpho Tenebraum" DEATHLIKE SILENCE/VOICES OF WONDER

DEATHLIKE SILENCE/VOICES OF WONDER Woooth. Of curse the best platter to start your tortures! If you suffer thru this, you can easily take a listen to any album mentioned further on. Even though "In Umbra.." is recorded 3 years back and released 2 years ago, it doesn't get easier to accept this pure hell - there are no more words to comment it. Not recommendable at all, having in mind how many fakes might read those lines... Your torture will be endless - forget a physical world, ha. ABRUPTUM have already transcended into the inner patterns of your shape, poor fuckin' kids.

Wel, being more serious I find a debut album a bit more frightening, rawer than this - more controlled violence, which already reminds a bit 100X slowed down WINTER or DISEMBOWELMENT/ESOTERIC (not slowed down). Twonder

to hear the newest effort though.

Avantgardistic hell lovers - check this out.

ABSCESS

German EBM/dark ambient project and their second album. No metal, just electronic soundscapes and techno beat. Yet don't get me wrong, ABSCESS ain't that one-sided and even that dance-oriented. You'll hear much more than that, than one dimensional boom boom shit. Of curse, it has some commercially oriented compositions, or to call them - dancelloor atmosphere (not without reason ABSCESS music filled the dancefloors here and there). But various themes are included as well: me caught some MORTIIS (in "Passion and Faith"), G.G.F.H., DEPECHE MODE tones - as far as I recognise such müslic

and Fairth, Guster, berechtle Moule tokes - as har as frecogness south most an attill Sorry, firm not a huge expert of dance/electro, but ABSCESS definitely do it with passion and faith. What about ambient side of music - it's obviously not the ambient you all imagine. It's like a mainstream-adapted form of dark sound, which is consumable quite easily. For an ambient lover this might be too soft, even it's dark enough.

dark enough.
72 minutes of music for a wide scale of listeners. It will be interesting for your younger sister or brother as well. Not extreme at all, but obscure.

ABSCESS

"Seminal Vampires and Maggot Men"

Total punknoise makers are back, or to say correctly - are ready to set their

Total punknoise makers are back, or to say correctly - are ready to set their global doom from now on. The first full length album is a pure sucker of your brainst ABSCESS is a project of ex AUTOPSY psychos Chris Reliert and Danny Corrales, with addition of Clint Bover and Freeway. They had already "Urine Junkies" CD, collected of previous demo materiat. Haha, tities say everything about them: "Patient Zero", "Pinworms", "The Scent of Shit" and so on; there are even 18 songs all in all! And they roll with an uprised mood all the time, of curse being extreme and filled with "don't care" attitude. ABSCESS is quite dose to AUTOPSY in fact, but with more punky edge at times. What you think - all four members take part in vocalizing, and even playing all instruments in some tracks! Are they universals or what?

and even paying all instruments in some traces, are trief universals or what? Besides fact grind tracks there are some slow death songs in pure "Mental Funeral" manner: "Fatfire", "Global Doom". The band and those taking care on production surely succeeded in making this album prinitive as hell, but intelligent either. I mean artwork, sound, attitude, photos inside (gore party!)... Deathgrindpunk metal at its essential way! Cool shit.

ACRIMONY

"Hymns To The Stone" CODHE AD

GODIE AD
Highly acctaimed release of Welsh hippy doom rockers with a progressive
metal feel. Can't say anything wrong, even I'm not into their ideas and into their
music either. Let compare this to new CELESTAL SEASON (the band, which
purely ripped off ACRIMONY, by the way). Welsh doomsters do it with more
energy and grooves, and they are not bad. Even not that rocky and slow as
SLEEP, getting less interesting SABBATH feel, not that expressive as
CATHEDRAL grooves, ACRIMONY still combines both heavy rock and metal
wite nord. If say deficients quite good. I'd say, dedicatedly,

quite good, roll say, dedicatedly. This music makes you either stoned, or makes you dance, ha. Rocky vocals, mid tempo grooves and several out of rhythm psychodelic motions. You still want something more? Then ignore ACRIMONY and all this hippy metal/rock. At time a new MCD is out, so ask about it too, as this outfit is a good example of the other.

of the style.

"And The Dead Will Rise" BULLET PROOF/MUSIC FOR NATIONS

BULLET PHOUP/MUSIC PURI NATIONS
This monitore stands for Anthony DeMore, and he's a vocalist of this jazzy/bluesy hardcore/rap band - a sweet present for your biggest enemy, ain't it? Just think: who the fuck can buy such a wimpy piece of "music"? Definitely, not the reader of "Ledo Takas"! So please stay away from mything like that wan your friends - because hardcore/rap is the worst what can polute the underground scene.

this is music for nations, so it definitely belongs to African tribes and Papua aborigens. Burn those rappers.

ADRAMELECH

34 and half minutes of music surely hasn't disappointed - as it was expected!

The only thing missed on "Psychostasia" is somewhere lost Esa Linder (ex.DEMIGOD), which should have had to appear on this platter with vocals, but if was performed by a drummer Jankko Rantanen, as on prévious ADRAMELECH release. Well, I'm not against his vocals, especially that it have improved a bit (remaining that echoed and mystical), but Esa's growls would have made the band a complete brilliant.
As "Psychostasia" spins, the music is like in demo/MCD "The Fall" - even 3 of

4 tracks are replayed here on + the rest is similar. Cool to hear the Finnish extremity on and on, that pure death metal, which happens to be both brutal/grinding and metodic/gloomy. Acoustics are included ("The Book of The Worm" final part) - wow! One more comparison has just crossed my mind - old old times of AMORPHIS ("Priviledge of Evil") - they had something similar! But "Psychostasia" doesn't even let to be called as old fashioned - it's raw 90-ies

death metal, and while you play it loud it possesses to death, hah.
Plus dark mythological lyrics, completely drawing the audience to the pit of
this in circles going world. The circle turns again to raise Finnish death metal, ADRAMELECH succeed doing that!

AGHAST

ACHAST:
"Hexerel im Zwelicht der Finsternis"

COLD MEAT INDUSTRY

COLD MEAT INDUSTRY:

the name of the label already promises that it's something not that much considered as usual music or known bands (specially for metal maniac). The picked album is just what those weirdos at CMI

for metal martac). The pocked around is just what mose wearros at CMI headquarters are all about gloomy, misanthropic and surely cold. AGHAST is a project of two girls being senously (where is the edge between "serious and not"??) into wictoraft & sorcery - yes, that feet of magic doesn't leave you snee the first to the last song on the album. Nacht and Nebel prefer to keep this thing in a deeply underground level, leaving all noises and background sounds down here, as well as using quite simple equipment and means for their infernal dreams come true.

So, not that sigh of excitement, especially after so big & exagerrating press

response, but rather good way of expressing the outer worlds - the witching circle world in this case. I'm sure AGHAST will attack with a double intensity next

For the end my curious statement about this project (everybody smiles at this) girls wanna be ABRUPTUM...

ALGATON

FULL MOON.

This Swedish outfit has already made some uproar in the unholiest circles of the scene, mainly due to this debut album and also Marten's (vocals) actions against the church. Actually this effort was recorded back in late 94 and released in February 95, so it's already quite old, but still can be an easy representation of what ALGACN is all about.

Even they call themselves as influenced by Greek scene, yet I'd say the music is pretty in Scandinavian black metal vein. Outer monotonous, simple and with a cute portion of melody. Unfortunately, only a drumflucking machine helps. ALGACN here, so it destroys no less than half of melodious charm. The vocals are nuite raw foundal as it comprising middling is warpped in high. are quite raw, brutal, as if copying guitar riffs... and everything is wrapped in high

wouldn't name it as a very successful release, because it simply catch you Invoculon trainer is as a very successful release, because it is improved in the bored just after a month or two of quite intensive listening. Maybe it's a lack of variety - many tracks sound similar. Surprisingly, to the end of the CD this music gets better and better, so everything ends on an energetic note (with "The Last Deusion"). Check this out for \$14 (USA)/\$16 (world).

ALGAION

"Vox Clamentis" WOUNDED LOVE

WCONNED LOVE.

Since then quite much happened with the command. First of all - the change of a labet, and a new MCD, which was recorded back in April '95. Guys have got quite heavy reinforcement in the name and person of Peter Tagtgren, who appears already on "Vox Clamentis", and recently joined Mortifs (!!) on bass - I bet with this line up ALGACN will become one hell of a horde.

On this four tracker a decent improvement is present! Take what you want - the

On this four tracker a decent improvement is present! Take what you want - the songwitting, the technics, the recording. Everything is a head better. Even though compositions remained as straight forward and tast as possible, I can't find any other words that progression, natural progression. Want to note Peter's avesome drumming again and again - forget that machine forever! The rawness of debut album was changed to a neal and thoughtful massmurder. A mainman Mathias Kamijo recently joined HYPOCRISY on the rhythm guitar, and tours Europe, but when he and Peter are back, a sophomore "Reach" album will take a concrete shape. Wait a bit, and order this MCD thus far.

AMORPHIS

"Elegy" RELAPSE

really thought this disc would leave me unmoved as some speculations about I ready thought this disc would leave me unmoved as some speculations about AMORPHIS commercialism were spread, but one single listen returned that trust in the band's abilities and overwhelming creativity! It's like a big ocean, getting stormy and caim after that, with Firnish costline for sure!! Getting down into mythological history, then returning to the present, again bringing back into mythological bistory, then returning to the present, again bringing back into a review and not a poem about AMORPHIS. Tudding great still to hear superb growth of Tomi - they always remain the trademark of evergrowing AMORPHIS But new challenge of Pasi convinces so heavy that you forget to classify "Elegy" - it spins on, avoiding any cliches (though the music seems quite known from various rock and metal hooket!)... Of

curse one helluva job is made by rhythm section and especially those great parts of rhythm gyttar - it makes a deal sounding so cutting, bringing the spirit of the real music of not only 70-les, but also 80-les. Even some likeness with new N FLAMES in those melodic heavy metal shinees!! And last, but not least, kim's mind brought loads of refreshing keyboard originality, which differs from "Tales..." synth charm, but has its own retro grasp!

Wanna some refreshment? You know what to do - it's the biggest AMORPHIS success considering their exceptionality!

ANATHEMA

"Pentecost III"
PEACEVILLE/MUSIC FOR NATIONS

PEACEVILLE/MUSIC PER NATIONS to the scene knew it - with the gloomy guitar laden extremities, earthly surroundings, negative formulas within their compositions and angry inhilistic vocals of Darren. Yep, I mean exactly him, recording "Pentiecost III" as a swan song to the outfit.

Comparing with "Serenades" some definite change, strive is seen, yet

ANAITHEMA were still the same doorny band, not seeking for any extra means, but rather walking their own shoes everybody knew them for. That's why this 41 minute MCD is as classic as their previous releases. Moreover, Darren has put minute MOD is as classic as their previous releases. Moreover, Darrien has put his very best to the overall effort, in my deepest opinion, sounding a head better than on "Serenades". His voice, being quite fulling and immense, here gets more preachy toned, exactly reflecting guitar riffs. I wonder how he will sound in the new formed project with the exc.O.F.'s own Benjamin - THE BLOOD DIVINE! As "Pentecost III" is a bit outdated, I guess every ANATHEMA fan had bought it before my review, so this might just attract some younger kids. If you're into doomy death metal, ANATHEMA is the greatest and one of the very best examples.

ANATHEMA

"The Silent Enigma"
PEACEVILLE/MUSIC FOR NATIONS

One should guess whether I'll start regretting earlier times with old ANATHEMA, or adore the new release by ever progressing band. You've got it I can't give any preferance as the band always was and remains unrepeatable. Clear is that with this longplay ANATHEMA explores the territories of their own

land - doom metal. Gone is death metal vibe, including crunchy vocal tones

doublebass drums and heavy sound in general. New ideas have invaded into their hearts as firmly as Vincent has taken the mic when the situation seemed quite uneasy. Damn, he's a strong vocalist, his whispers are attractive, his screams are so desperate, his growls are supreme...

Music wise four piece expanded into ambient spheres using guitar noises and rhythm consonances, natural voices of Vincent and even longtime supporter Ruth (mindless experience in acoustic "...Aone"!!). So that's no more doom

traditions and desperate iffs, there's a hint to neverending strength, if you want.

To early ANATHEMA add what is described above—you've got "The Silent Enigma", comparable only to what will be released by Brits further on.

ANCIENT

The Cainian Chronicle

METAL BLADE

...and later on, in 1996, black metal doors were opened in METAL BLADE office... No surprise that Norwegians ANCIENT opened them, as their debut album "Svartalvheim" was a very strong release back in 1994. Then was a "Trottaar" MCD, which gained this deal.

"Trottaar" MCD, which gained this deal.

This time pagan prodaimers devastate the ears for over an hour, merclessly providing the consciousness. Outle wondering is to hear rather another sound, absolutely not identical to what they did in the past. Preobably Dan Swano's studio created the other spectre of distortion, but the band itself added new colours to their majestic and monolongius compositions. If say it's not so one sided and mind blowing, but it has more various soundscapes through the disc with shamanistic rifusik, female and maile clean vocals, and as always -acoustics. It means that earlier ANDIENT printity is at least deadened, but it's still great in some tracks ("At The Internal Portat", "Song Of Kajaphas"), it's great to go through conceptual lyrics, based on "The Book of Nod", telling about the darkest side of Came's legend, in general, Lord Kajaphas uses lots of Antique experience to express his ideas...

Obviously the black metal album of the highest level, so why should you miss it?

ANCIENT WISDOM

"For Snow Covered the Northland" AVANTGARDE MUSIC

AVANICARDE MUSIC

Another bin project from Sweden with members of NAGLEAR (Jens and Andreas), even the latter don't mention about their appearance in AW. Music is slow, cutting the edge of pure black metal. In spile of that it's more doorny version of the style without any outbursts of speed, unlike the rest of local pack. Due to this calm mood, an impression of real winter music comes, however

Due to this calm mood, an impression or real willier music corries, numeror typical it may sound.

Disc includes three non aboin tracks - at least they're not named on the inlay card, and that's another riddle to a listener, Judging from a less polished sound that may be demo tracks, which happened to appear on the disc. Then it turns into 12 tracker lasting for 60 minutes, and for some reason gets a bit monotonous to the end. But all in all these songs aren't worse than new ones. Just the style of ANCIERTY WISDOM and that fully expensive, and the band does active time to make it likely. They better leave the songs as they are - orimitive. Just the style of ANCIENT WISDOM ain't that fully expansive, and the band does quite less to make it lively. They better leave the songs as they are - primitive, slow, melodious, melandhold, quite sraight forward.

Some influences of BURZUM, at their skayest, don't make honour to AW, yet it isn't the prior idea - music is worth of listering. Wait for the sophomore output soon.

ANGEL CORPSE

"Hammer Of Gods!

Me loves old records of POSSESSED, SODOM and especially MORBID Me loves oid records of POSSESSED, SODOM and especially MORBID ANGEL! Those hordes surely were metal engines a decade back - who can question that? ANGEL CORPSE thus is the child born of that influence flowing. Born just in late 1995, and already with a record! This is typical for OSMOSE new signed bands though. But this case with American three piece is another story. Pete Helmkamp is fee a magnet attracting the negative forces. I still can't believe that primitive outfit ORDER FROM CHAOS had a sturning carrier, and now again this happers. - ANGEL CORPSE follow the steps of the leader Pete. Gene Pablicki and John Longstreth join him, and hell yes. - they do much better music than OFC did. Not as masterly primitive as POSSESSED, not as harsh as early MORBID ANGEL, but well - in that vain. Only their tracks are as like as two peas. - that's different from ancient proneers! Not the plus for the band, as well as voice of Pete is (in fact I never was his throat's fan - that might be orly my problem). But the idea is cool and complimentary, just some more effort to be extreme and viscous at the same time!

effort to be extreme and various at the same time!

ARCANA

"Dark Age of Reason" COLD MEAT INDUSTRY

Can't understand where Karmanik and crew get those new talents from?! Just two persons in a whole, and make so wonderful refreshing symphonies. To name it music is the same as to call cat tipe mouse. And it is simply one more fabulous work from rotten pigs factory.

ARCANA is formed exactly by Peter Pettersson and kida Bengtsson, both using

their harmonious vocals. As Ida is a professional singer, she brings an entire choir to contribute on some tracks. Damin, her own voice is great, with sorrowth atmospheres, deep tone. They create those magical compositions using medieval melodies and dark approach; which still gives a very own melancholic surrounding to the pack.
Earlier ARCANA had contributed to several compilations and this debut album

is their next step. So the start is more than convincing, just great! To compare it with PUISSANCE, for example, it's more colourful, symphonic and maybe easier acceptable. And that means ARCANA have an own approach to artiblent music. Get the dark age for \$20 (CD)/\$24 (LP).

ASGAROTH

"The Quest For Eldenhor"

NEW GOTIA-PEQUIEW/REPULSE

What a cute surprise is this five song MCD of the Spanish newcommers, even

they use guite typical monicker to shape their musical ideas. Actually ASGAPOTH is formed of only Lord Lupus (voc/bass) and Mythrial (guitars/keys), plus they use a drum machine altogether. In fact it's the first Southern European bm outfit which might get rather

intract its like in irs southern compean of not not what ming get rainer international attention in the nearest future. So far Spanish bands were pretty much trendy and without any slightest hint of originality. What about ASGAROTH—its music is still heard somewhere (guess where), but with an own identity series sense of decent musical format/syet as well with a space to dwell its slow black metal, metodious yet quite, dramatic, with vocals reminding EMPEROR, and some narrative speeches. Music is pretty much in "First Spell" and of CREMENIA but more degreed set involved.

era of CEHENNA, but more dramatic, as I mentioned.

This combination of calm and dramatism impresses, I swear. Surprisingly it's the first recording of them. Recommendable!

ATARAXIA

"# Fantasma dell'Onera"

AVANTGARDE MUSIC

Why the helf I haven't noticed this project earlier?! ATARAXIA is from Italy, creating a beautiful mysterious operatic symphonic music, having in their collection 4 CDs and one 10" P already, but still not gaining the recognition they surely deserve! All material so far was released in two years time, and this fifth

album counts the third year.

Me remembers no other union with such challenge, especially when it's Me remembers no other union with such challenge, especially when it's acoustic/synth music, where you won't lind any metal or heaviness. The main creator Francesca Micoli (known from vocal extravaganza in MONUMENTUM's debut) handless all 'female 'volces' writing all lyrics, fluite and even drum programming while it's included. She has amazing volce, and if you heard MONUMENTUM you'll agree. ATARAXIA emphasize even huger scale of emotional singling, which is supported by the soundworld-of-dreamland. Sometimes it gets dark, but includes the mystery. Get it for your own realization - paint your own pictures of ATARAXIA!

paint your own pictures of ATMATAXAN.
As the fille suggests this is concept arbum based on the Leroux book "Le fantome de l'Opera". Everyone knows pop symphony on that same plot by Ch.L. Webber, Foo. It's possible to compare the two (I like both) — this is darker and maybe more sincere, what means you can't live without it, includes Kate Bush cover "Wuthering Heights"!

"Like nure unawaited Manic

NEW GOTIA-REQUIEM/REPULSE

New GUTA-REQUISIVE PULSE. Black netal from Spain, a debut album of the outfit which name isn't heard before. Scandinavian sorind, guite poorty played materia, technically, wise, and mixed no better... Not the sweetest picture, counting all these thousands of new

Clos, which bring anything new or at least strong.

Can't say ATMAN is a shit, but bandwagon jumping with added female soprano vocals does not grash me at all. It's not harmoniously combined, and the recording destroys everything good left in this creation. Soprano vocals are too loud, blackly screams are lost somewhere in the mist of noisy rhythm massnurder (moreover the screamer is very average, no personality at all). Keyboards create that gloominess, but can't save ATMAN's work from dwelling down into the quickly forgotten albums cathegory... Only "Martyrs, Blasphemizers

and The Sight track is worth of mentioning.

My glance was fixated with more attention to philosophical yet easy understandable lyrics, which aren't any black metal cliche, but more comparable to the mind of dreamy poet or writer with his own world. Worth to go thru. But music ain't.

AT THE GATES

"Slaughter of The Soul" EARACHE

Question; how could they do something not worth of adoring after so imposing

Cuesifion: how could they do something not worth of adoring after so imposing of year career? It's impossible as far as those five masterminds of metal dedicate themselves to the creativity, not the albums making.

"Slaughter of The Sout" was another, fourth matured opus. Like three predecessors it had an own point, real tidentic manner, and that's why 34 minute effort has come out as a pure brilliant in death metal jevelny. You have never heard ATG like this, with direct emotional scream outs, cutting rhythm almost all the time, and (surprise!) so low tuned recording, comparing to the older works. This element thought the connect, mind that besidence fifting has one there's This element troos lit the concept - mind that beeswarm rifling has gone, there's more of traditional raw death metal, while memorable melodies are as always crushingly heart breaking!!! Yep, melodies and hundredth time praised (by me, of curse) Tompa with his unrepeatable chainsaw cries still firmly point it's ATG

The album, having in mind its concept, is completely constructed, as every next song is like a continuation of the previous, being it a fast fuck up, acoustic break or flat death metal following. The end, "The Flames of the End" precisely, has a total meaning of the platter - into netherworld it leads:

So, I was slightly disappointed that Tompa completely has dropped his impresionistic lyrics, and has rather taken over the other topics. But the suicidal concept stands on its own - ATG does not like to repeat themselves. The final comment - PYZDEC.

AVULSED

"Carnivoracity" REPLIESE

There's no need to present the same release for the third time, especially that it sucks more or less. Rereleased on CD, "Carrivoracity" includes eight bonus tracks, recorded live in 1995, already with new members, yet the tracks are old, written before "Carnivoracity" in most cases, AVULSED perform "As I Behold | Despise" of DEMIGOD and "Matando Gueros" of BRUJERIA - those two tracks make the whole record a bit more various and acceptable. But as a whole it's not worth of buying unless you're a fan of AVULSED. Such straight forward primitive death metal makes no sense even to die hard kids. One good thing is that 50 minutes album costs as an MCD - \$10 from the label. Yet wait a bit fil the debut full length is out - it will be a head better

AVZHIA

"Dark Emperors" STORM

Black metal trend has obviously reached the shores of Mexican guif, and no wonder the wave has taken the start in Scandinavia... Simply this form of evilness easily reaches any shores, and only hell knows how long this process will

AVZHA was quite lucky to release a full length album down there, and this might invoke another bunch of new outfits. Moreover the local STORM Productions takes care on the album, so why should it all stop?

I guess the frend can be stopped as soon as the music starts to repeat itself. And exactly "Dark Emperors" seem very very typical release with pure clowning of Norwegian and Swedish bands. In spite AVZHA make it quite cool and the production is surprisingly good, they lask the identity very much. The same known clickes, heard rife and I'm in trouble - to recommend this or not.

To be honest, in "Immortal Spiril" at last some cool ideas do appear and the next, title track has its charm too - that's the point of real creation!! The band must strive for it, not to follow blindly what has been done already.

Anyway, try this CD (\$17, cassette version costs \$12) as I have positive opinion about their future, all in all.

press

BALLBUSTER magazine #1 (5284)

Let's start our massmurder torn/rip/crush criticizing section with American almost the biggest metal magazine, which is distributed both in underground and official markets. That's perfect for the editor and his contributing crew (there are many of them), as the rag gets enough of response from the whole country and also from many other lands. So "Balibuster" takes over metal spectre and covers almost all styles (popular in States) which are not commercial. Many big names, quite a few underground stuff, but the main thing - the biggest attention is given

one at the disastration state, on the main ring the digital entirelities given to hard inheavy music.

Let's see... GRIP INC., JADED HEART THE ORGANIZATION, Joey Vera, ROXX GANG, MASCARA, FIABA, FATES WARNING, STRANA OFFICINA, MY OWN VCTM, BROKEN HOPE; WIDOWMAKER, GREAT WHITE., What would you say?

Very wide and in depth reviews - obviously they are written by masters, only seem turny when they write about the music they can't understand - that which is very usual for you, my readers (death, melodic, golfric, black metai). Then those reviewers make very stilly conclusions. But I'm sure I'd do the same if someone asked me to review any hip-hop metal disc. It must be available for 5 buxx from the editors address

BALLBUSTER magazine #2 (5884)

Next issue which is already available from our distribution service (10 Lt -Lietuvole, 5 USD for the world), and another wall of artists and their works commented. Again it shows how professional this magazine is, and that long time beavy metal buddies, experienced in what they are doing, have written this. ...It's full of various gems and controversial soundscapes. Features more death-metaill IRON MADEN, ANTHRAX, HELLOWEN, TROUBLE, SACRED PEICH, PARADISE LOST, SEPULITAR, GWAR, CRISIS, MASQUERADE, Bruce Dickinson, NAPALM DEATH, IMMOLATION, CANNIBAL CORPSE, BATHORY,

MOVEMBRE: that's not all for sure.

The layout of this is neat, with coloured cover, rice lettering, graphics, even the paper inside isn't the most qualitative. But interesting talks and unheard stories are much more worthy. Order!

BESTIAL DEVOTION zine #1 (76A5)

DEbut issue, so not good out more amaleurish. The questions are quite primitive and they repeat in almost every interview... It kills your wish to enjoy the zine. Only for information taking this is ok, but for deeper look into the music's atrocity and atraction there is no room.

afrocity and afraction there is no room.

Anyway, zine has coloured cover and surprisingly good layout for A5 format, and will give you many ways to choose from dozens of unions featured: NAHASH, APOLLGON, BHAOBHAN SIDHE, EVOL, HYBRIS, DARKSEED, BLACK FUNERAL, DEFLESHED, CEREBRUM, SCHIZO, CENOTAPH, NECROMASS, MORTAL GOO, CALVARY, NEOLITHIC, NERGAL, PUNERAL ORATION, WILL'O'WISP, ESMEGOR, GRAND BELIAL'S KEY... to name but a few, it's available from "Ledo Talvas" address for 10 LV5 USD - try out!

CALMANT magazine #3.(32A4)
For \$4 you get a purple mixture of different kind of sounds, ranging from metal to industrial and even techno music. Features MISERY LOVES CO., GHOSTORM, VENUS FLY TRAP, ALLEGIANCE, CATHARSIS, THE MOBILE MOB FREAKSHOW, Dave Scott, PITCH SHIFTER, MASS PSYCHOSIS, DJ Saga... The writing style of Dave scott, PITCH SHIFLER, MASS PSYCHICSIS, DJ Saga... The writing style of Sadius is personal, with kinda arogant outlook to almost everything (at least the likes something very much - then his sharp stingray turns into sweet kiss). Sometimes the reader might get bored by his angry attitude and neverending reproches. Other than that - editor is innovative with layout graphics, various fonts, semi-tones - it really impresses and can be a good example, especially for those industrial/mechanic layout type lovers. Only the text is very small in some places - it's not very attractive to read it up you know!

By now Saulius finished his new issue, so inquire about it - it might be even more experimental and different from the predecessor.

CHAOS REIGN magazine #1 (36A4)

Not worth of purchaining rag, even it has some decort names inside (DEICIDE, INVOCATOR, MACHINE HEAD, ASSAIL, SLAYER, PROGRESS Records, EMANIZIPATION Productions, DOMINUS, SACRIFICIAL, KONKHRA, FORBIDDEN, IDIOSYNCRASY, AUTUMN LEAVES, MALEVOLENT CREATION). The idea of live interviews ain't bad, but when you have such names and youing zine maker, it doesn't work. Their answers are quite arrogant or at least careless...

What about the review section, it shows even bigger amateurism of the editor, so there isn't any need to go thru them indeed. Layout is terrible - absolutely no packing, so you read the entire magazine up in couple of hours. It's copied, so

photos aren't that full of quality too.

-Can't really recommend this, though the price is \$5. You must do something more memorizable, duys!

DEPRIVED zine #3 (80A5)

A small thicker from feland with a cool writing and arguments. Take notice three people contribute here, and one of them is Antoinette - the right hand of Ms.Tiziana (MiSANTHFIOPY Rec.). Exactly her interviews and especially reviews are special. You can feel the difference between male and female writing style Antonette lays down her dreamy thoughts, giving for the reviewed band another colour, like you can listen and notice what's new from that review is said about the music. Another guy is Brian and he contributes quite interesting material

"Mary bands inside - many good cries too: BURZUM, FLEUPETY, IN THE WOODS... DARKTHROME/ISENGARD, MORPHOSIS, IMMOLATION, DECEMBER MOON, MALEVOLENCE, BENEFITS FORGOT, IMMERTED, FIFTH DOMINION, EVERDARK, DESECRATION, DARK WHITE, CERNIJINOS, ESOTERIC: Many addresses and short into worth of attention; only A5 size doesn't let this zine shine the most brightly. But order it even with this size - it's the choice of editors! We sell it for 10 Lt (Lietuvoje)/5 USD (world).

DESECRATION OF VIRGIN manazine #1 (40A4)

DESECRATION OF VIRGIN magazine #1 (40.A4)
A strange desire of the editor to leature outfits from "exotic" lands as he call
them. He counts Brazil. Colombia, Russa, Singapore, Venesuela, Cuba...
Araway, the concept is rare and original for German freak - he seems to hate
local metal underground. About styles featured - black and death dominate,
though not only. As well not only "exotic" bands appear (especially in reviews):
HELLSPAWN, TRNGS, GENOCIDIC, LOUCYFER, AVERNO, UNCANNY, RINERAL
LURN, PRIMICENIUM, CALVARY DEATH, NECROMASS, AMEN CORNER,
KOHORT, DEATH VOMIT, BESTIAL WARLUST, KRUEGER, MEDIUM...
Yet the layout is very poor - iffs simply amateurish. Moreover strange is that
are is grinted in typography on glossy paper. That may attract some more
readers though, if you also like Brazilian metal - order "Deserration Of Virgin" for
the usual price from "Leido Takas" address.

FEAR OF LIFE magazine #4 (40A4)
Yet another masterpiece from Holland! One of my favourite magazines, as it's written simply, convincingly, decently, and layouted even better!! Arco must get a job in any official Dutch mag, for his neat work, objectivity and dedication to the scene. He manages to find some exceptional bands and artists with their works to feature. From musical side it's ELYSIAN FIELDS, TRISTITIA, ABIGOR, ABSURD EXISTENCE, PAVOR, THE 3RD AND THE MORTAL, NAGLERA; from painters of horror and bizarre - Juha Vourma, Jochem Bult, Deris Grir, Mike, All of them share their mysteries of work/art (call if how you like!), and the editor just puts his best effort to give the whole info necessary for that matter. He also is open minded when you claince at review section (even some part of them are too minded when you glance at review section (even some part of them are too short). To cut it simply - just the excellent effort, and everyone must experience

Get from our address for only 5 buxx, Lithuanians pay 10 Lt. You'll get glossy coloured cover as well

INITIUM magazine #9 (38A4)

INTITION. Inagiant #9 (35A4)
A cool are from France, after a long hiatus again on the stage and the best so far Editor Fabien likes threath, death and grind, and that is left yknowl inside.

ANCIENT BITES, INMOLATION, THEODICY, EXPLINATION, KATAKLYSM, GUTTED, WARLORD, MALEDICTION, DARKSDE, GUTWRENCH, FLESCRAWL, NOCTURNAL BITES, NIGHTIMARE VISIONS, THYENATURE... And many short articles plus tons of in depth reviews. There's also Slovenian scene report, ads and other goodies usual for underground publication. Layout is intelligent, even the mag, is xeroxed it looks nice with clear photos, logos and columns filled with info. Available for \$5/10 Lt (Lietuvoje) from us.

KOD zine #4 (40A5)

Poor Polish fanzine, but not the freshest issue, so maybe it has improved since Frour-rousin larging, out-not their besides basile, so mayore in task improved since then. This four his is, seems like the first "Brainstorm", so if dictier not critisize it. Though written in English and style is better. But amaleurish, half an hour read up. TEMPERANCE, FURBOWL, BRIDELESH, REGREDIOR, ABSURDUS, ASYSTOLE, hish scene report, "PARRICIDE, "PUNERAL CULT, some dozens of reviews. Ask for price if interested.

METAL-CORE zine #20 (4284)

Strange people those Americans are Editor of this zine Chris Forbes (he is a manager of IMMOLATION by the way) stands on his very odd opinion that fanzine must look ugly. He uses no photos, no logos, no graphics, no layout in fact!! Just separate pages of printed material (thank hell, not with typewriter! - or what is the difference?). Wow! Cover page has a photo of HORROR! OF HORRORS!! Unbelievable.

Unbeffevable.

But again and again - if the written material is good, it blows away all layout withins! Chris is experienced writer, so his chats are exceptional. And I really mean that! Not much of them: mentioned HORROR OF HORRORS METAL MERCHANT Records, USURPER." Voices From: The Darkside" zine, ELEGY distribution, WITCH-HUNT, But I never read so in depth interesting talk as in this zine!! Only of that it's reccomended! \$4.

METAL-CORB zine #21 (5084)

Again the same, but with another form on the cover page!! A progress? So cool fucking enjoyable interviews continue! WILD RAGS Records, Jeff Wagner/RELAPSE Records, GODSEND, DEATHRUNE, "Subversive Agenda" zine, "Cursed" zine. Wanna mention in this review the review (there are tons of them) style of Chris. He likes short notes on every record or tape, but in apposite to many others he gets the point very professionally, describing the base. Then you can go thru the record and get further ideas, Just perfect way for those who hate long reviews but want the real hot true info on the music. Try this poorly packed magazine, as it's written wisely. Price - the same.

MIGHTY magazine #9 (24A4)
The first split issue of two Danish magazines "Naguel" and "Emergication", covering AT THE GATES, SEPTIC TESH, THE GATHERIES, ST. PETET UNDER, ORPHANAGE, MORTIIS (quite shameful, hall): IN THE WOODS..., IN FLAMES, SENTENCED, DISSECTION, MORBID ANGEL What about this last, I can't get the position of the editors - if you think initie is answered bad, don't print it at all, but not make clowns from the band. As well I'm still not satisfied with poor reviews (can't name it like that - it's just album little and two words written). No wonder as

both guys never written a decent review. It's a big minus:

But interviews are informative, layout is desirable, many logos and photos, colour cover... A long US scene report is included, which is not usual at all. Only the mag is too thin for my taste. Obtain from "Ledo Takas" address for 10 Lt/5

NEAR DARK magazine #3 (42A4)

NEAR DARK magazine #3 (4/2A4)
Layout is neat, the stuff compiled quite strangely, writing is with humour, but too much personalized. By that I warns say that many inties here are made with friends from the bands, and that's not the most existing thing to read what they have to say for each other about their drinks & tucks. Other than that is pretty ok, informing about many death/black/gothic/docim music. Maybe reviews are too lousy written, and do not explain what to do with one or other material DISDRGE ETERNAL OATH, MELEK TAUS, POCOULS, CHAINED AND DESPERATE. FROFANATUM, VOMITORY, DISSOLVED, ERUG, THE MARBLE ICON, CHITHALAMA, EINHERJER, BLACKSHINE, BURED BENEATH, DAMNATION, LACRIMOSA, BESSECH, Not too much? Maybe not. But that's could be more packed writings. Features "bizar epage" (pomo news) and scene report from New Zealand. Available from our address for 10 Lt/5 USD.

SCREAMS FROM THE GUTTER magazine #40 (52B4)

Editor Dave is an old wolf in the underground scene, making his one for 9 years. That means this is something which can't be missed if you want to know the decent professional cultook to the music you like. Both reviews and interviews are in depth, described with sense, explaining why he thinks in one or other way, Moreover, SFTG has many columns as special write ups: "Hidden Labels" (this time featured UNISOUND Rec.), "Elder word articles" (KING DIAMOND), senal

inter leadared onsolven held, gleen word articles (Make) parawands, senal killiers stuff "When My Brothers Lie Sillent" (Maher Flish). Reviewed material includes a wide range of heavy music, but he sure this concentrates on metal most other, Inties are made with MORBID ANSEL, CELESTIAL SEASON, SOUTHIDE AFTURNUS, THE MEATMINL. Notice that all the latest SFTG issues are distributed by LEDO TAKO PRODURTAL (in Lithuania control DLI Carelland Committee of the costs 10 Lt) - ask about them and buy!

SCREAMS FROM THE GUTTER magazine #41 (48B4)

Next issue is of march'96 - again with all usual materials for this ray - inties include TESTAMENT, DESCENT Mag., C/THEDRAL, THE GATHERING, Trey Azagthoth (very cool long talk with this monster!), FORBIDDEN, DISPLEASED Rec., URI Ent., David Berkowitz as next driller Niller... This issue has a better Lacci-

press

with some semi-tones in background. I bet Dave started to make his mag look better! Still there're many better examples how the neathy styled magazine must look, but not many can compete with this by writing essentiality, what is the most important. For foreign people - get any of later SFTG issues from "Ledo Takas" address for \$5.

SCREAMS FROM THE GUTTER magazine #42 (48B4)

Ha, this issue is still better layout wase and already has those standards of good looking mag.!! don't wanna say again that it's so necessary, but you always like to see a good shaped thing instead of xeroxed poor paper. The editor hasn't lost sharpness of his pen & mind, still noticing what is good and what is not in metal music biz. I sincerelly envy to Dave that he is able to release his every next issue after three months - it's like a miracle for me

willon seems never to come true...
#42 describes what are the news in DISSECTION, MBR Records, MY DYING
BRIDE (coool interview!!), NIGHTFALL, DESPEE camps. Paul Speckman
speaks about his undergroundly spent years, and the article on Ed Gein
summarizes this, reminding this is really SCREAM! Order!!

SHADOWS OF MICHELANGELO magazine #3 (8484)

My first acknowledgement with SOM, the editor of which is Japanesse, but lives in States and likes European metal more than American (as he claims in this magazine). Quite an odd example, so you are right supposing this is not the usual fanzine. Moreover Dai likes to summarize everything about metal movement, and that's quite rare in this zines' sea. Of curse his summaries are rather subjective, but who the fuck doesn't have a right to make his own summaries and then

OUT WHO the IDCK COSSIT THARE IT RIGHT THARE ITS OWN SUMMATICS AND OTHER COMPANY. ON YOU'D EARLY STATE OF THE GATHERING, DEPANGED, JOURNEY INTO DARKNESS, DAMIAN CROSS, MEMENTO MORI, GODSEND, DROGHEDA, CEMETARY, NILE, EDGE OF SANITY, C.S.S.O., MY OWN VICTIM and EMPEROR share their opinions. beside 300 reviews and mentioned articles. Layout, graphics are ok, even there could be more photos for my taste. But anyway - top notch mag! Available from "Ledo Takas" address for \$5 (Lietuvai - 10 Lt).

SYPHILIS newsletter #3 (6A4)

After closing down his magazine Mika still can't breathe without some write-ups and besides his distribution activities this man comes with this smaller. Some hottest news and a bucket of reviews are mixed with neat articles on CRYSTAL

AGE MORTAL AGONY, CALLENISH CIRCLE, and a deep interview with Finnish blackster THY SERPENT. You'll get some info on SYPHIUS distro too, so why not to check it out? Some IRCs will bring it to you. Also a couple of new issues must be out, as this #3 release is of winter 96.

THE UNDERGROUND newspaper #2 (20A3)
Wowl it's something to scream about Maybe the best write up after "Terrorizer"
went commercial from UK. No wonder as many of the latter magazine's
contributors got a new job here. NK Turner, Andy Bennett, Orins Gambold, Russ
Smith, and the editor is Rob Clymo, I'm sure most of you know their writing style and neat materials/reviews from earlier.

This is newspaper, but including many nice graphics comparable to magazine lavour, life released by the biggest UK distributor of independent labels - PLASTIC HEAD. So be sure to read up all the latest into on the highestly ranked labels & bands. It's bimonthly - I hold in my arms issue #2 of Sep'96, and the inside includes ABSU, OPETH, INFERNO, SAMAEL, MERCYFUL FATE, DECAMERON, GEHENNAH, G.B.H., VARGAVINTER and MISANTHROPY Records special. The best underground rag for sure, and take notice it's for free! You need just to write enclosing any IRC and get one of 25000 copies.

pazuzu

second coming of wind

It is a while now when metal market was firmly surprised by a strange It is a while now when thetal market was tirrily surprised by a strange music performed with a help of synthesizers, effects and many vocals only, by mysterious project from Austria called PAZUZU - by the name of Mesopotamian demon of deadly winds... Me is not the only one who said "what ze hell - it's not metal!" back then, and was amazed further on - such music can be no less evil or dark than heavy guitarring and immense drumming. Guess what, PAZUZU has started this all a time before it all got to pop out from every soily corner of the world - ever MORTIIS was a while later begunt Absolutely I don't want to offend Mr. Haward, just wanna say PAZUZU was a new experience for me with all this dark/ambient music two years ago.

A long time I had in mind this idea to speak to them, and the chance appeared after the new corporation, Austrian Black Metal Syndicate had come to the daylight - they released a compilation album of Austrian black/dark bands which features one new PAZUZU track "The first dominion - Renewal of Ages", which is 9 minutes long, as well. And inone other than the soul of the band - Pazuzu, stands behind this lesstalked-about Syndicate. He disclosed some secrets for us, and told first of all that new album of his project is almost ready - the artist supposed to antier the studio in April, yet to our knowledge the album is still not out (end of November). According to Pazuzu, ABMS is not a label, and he works for DARK MATTER Records, which is a sublabel of SING SANG works for DARR MARTER Records, which is a solubled of India Salva Salva

PAZUZU album. GOLDEN DAWN also works on the album for his label.

So further on read up please the thoughts of Pazuzu himself... I've caught him on one gloomy moment of eternity.

-I feet pretty well, it's pretty early in the day and the sun is shining through the veil of the cold. Thanks for asking, how are you?

I was asking how he's doing, so that's his contraquestion. I was doing ok by that time, too... Now I'm not that sure as I'm thinking on all those troubles which delay my magazine's release... Anyway, the time between debut "And all was Silent..." CD and recent activities of PAZUZU wasn't a waste - a band was strong enough all that time.
-"And all was Silent..." was the first CD release of an ABMS band, so

we were pretty unexperienced. In those days, anything sounded allright to us, we were eager to release a CD as quickly as possible. Now of course we are more experienced, we have more knowledge and therefore, we look back at those times and smile. But I am still proud of that release... it has become a legend. I'm not sure what you mean by max release... in has decome a regend. I'm not sure what you mean by the second part of your question, but PAZUZU has always been a band founded on strength and dark emotions...

At some point they can be labeled as a project or blasphemous gathering, while on the other hand PAZUZU is a band. The fretster relations...

explains

-PAZUZU is my main band. Protector and Silenius, the other two members, are both active in their own bands, namely SUMMONING, ABIGOR and the mighty DIE VERBAINTEN KINDER EVA'S. For me PAZUZU is a union of us three, who, when the time comes, get together to unite their dark tunes and lyrics. So you see, to me it's a full time band and to the others a kind of project. PAZUZU has always been a bit

Next thing is surely about the compositions of new PAZUZU - that specific darkness, created by the black souls

-Sure, the music will be partly in the vein of the first album (4th track), very bareque and partly medieval. But I also composed some songs that sound a bit like AGHAST or the "Eraserhead" soundtrack. Total dark feeling. There will be about 10 tracks. This time I will make sure that I get a good sound, seeing that I will use the DARK MATTER/SING SANG Studios, which are really professional. Lots of classical musicians like Jose Carreras (!!! - T.) have recorded here. I will include lots of effects and samples, etc, and naturally there will be a female vocalist. It's still uncertain if Empress Lilith will appear again... Of course the lyrics and

concepts will be in the dark vein. I think our fans won't be disappointed.

Austrian Black Metal Syndicate sounds threatening, but is it really another inner circle, political, occult or religious organization? Frontman tells about its activities

The ABMS is just a monicker under which the Austrian Dark Hordes have gathered. We are not another inner circle. We all have our ideas and we all live our lives. The ABMS is in the same time the contact address for PERVERTUM, PAZUZU, TRIFIXION, VUZEM and KNECHTE DES SCHRECKEN, I lead the ABMS, and I keep an eye on the Austrian underground and help to promote good bands.

It's time to step back for learning history, but not Austrian history, yet rather PAZUZU small development, since the start

-PAZUZU was an idea that was born about 2 years ago. Silenius, Protector had composed some songs, and asked me if I wanted to do some tyrics and vocats. I agreed. The main idea behind PAZUZU was to create a completely new genre of music within the black metal scene. I think we succeeded since PAZUZU was the first band to do this type of music within the bm scene, long before MORTIIS or WONGRAVEN, etc... The ABMS within the birt scelle, long decide MOPHIS or Workshaved, etc., The Abund will always offer something new and original. We then recorded the first and only demo "The Urilia Text", which we sent out to just a few labels. Metallion then contacted us and offered a deal. He loved PAZUZU's music, although the demo quality was really bad. We then recorded "And all...", the rest is history. The second album is now ready to come out on DMR. I decided to change label, because I can keep an eye on everything, since I work at the label

(promotion, sound... etc). It remains strange to me why Metalion decided to sign the band, as HEAD NOT FOUND didn't have any band like that anymore!! It must have been some kind of exception.

-I think I answered that in the last question. Metalion is a great and important guy in the metal underground. His label is a great label, and I never had problems with the distribution, VOICES OF WONDER. Hait Metalion! I'm not really informed about the musical taste of Metalion, but I don't think he minds noth bands.

Even 6 vocalists appeared on the album, and it was a new thing too. Vocal variation obviously gave a huge ambience to the whole. So all ideas were expressed, trying different styles of singing.

The vocals never were really planned. We recorded the music and then

when we recorded the voices, we let ourselves lose. We interpreted the lyrics just as we felt at the moment. That was the best way to do it. That was the closest I ever felt to being possessed. It was weird. I think the voices make up a lot of the ambience.

Another part of expression within the band are keyboards and effects. There are plenty of them, each sounding as a helluva special thing! There should have been not just the modern equipment, but ideas to fulfill that experience.

-PAZUZU's first album was very loaded with effects and sounds, whereas the second album will be done with a lot more metodies and harmonies... I use a Korg X5 keyboard and a computer sequencer by Steinberg to compose the basic music. The sounds and effects come partly from my keyboards soundbanks, my own creations or samples that are stored here in the studio. So the facilities I have are pretty modern, yes. Effects are and always will be very important. Fam influenced by mainly myself. When I feel like composing, I

just do so, it comes out of my soul through my fingers into the keyboard.
PAZUZU support & continue black metal philocophy. As well Pazuzu itsef should have been a true inspiration. The main man of the band shares his outlooks on that matter

These days one can't really say what bir philosophy is. To me bir must be an antireligious music, maybe even a bit sataric. But not in the common sense. Satarism to me ion't a religion, it's just a way of living and feeling. Satari is a metaphore, symbolising all the obscure things in man. I grew up with a lot of the Chinese mythology and occultism, since my mother is Chinese. So I had a very proad source of influence throughout my life. To me bm has nothing to do with stupid earthbound politics.

As mentioned Pazuzu takes part in another project as well. It's a different experience for him!

-Yes, indeed I play in a band called KNECHTE DES SCHRECKEN, together with Necros, the guitarplayer of PERVERTUM. There I play bass and handle the vocals. We do black metal from our souls. It's music influenced by the older woods, we do back interfact our sous its industrial interface or or or other other acts. It's pretty cool playing there, since Neoros and me are the best buddles. We released two tracks on the ABMS compilation CD, namely "My Empire in Eternity" and "The Wrath of the dying Sorcerer". Check it out... It's different to PAZUZU, since I can give way to my feelings by means of the typical bm style. It's nothing really original, but it's from the heart.

Me wonders why the lyrics weren't printed with "And all was Silent...", as it

must have been an utilimate experience - they're written in several languages. Maybe they wanted to keep them only for themselves?

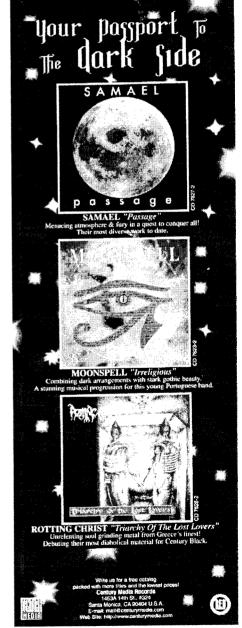
The booklet of the first CD is another thing. It was made really quickly without thought. I wanted to print the lyrics. The second CD will feature the

tyrics, since they are an important part of the mucic.

I asked also about contacts with ancient powers whilst meditating & performing those bewitched chants and incantations. Yet this answer did disappointed me..

 Not really. One more time glancing at Empress Lilith I can swear she is one of the most beautiful ladies I've ever seen (Egle, ka pasakysi?!), at least in photo! It might

have been a reason they decided to depict her on the CD steeve... -She used to be my girlfriend. Truely she is very beautiful. We decided to depict her probably for that reason. You don't find pretty women in the metal



Well, that might be a topic for discussion, though... But we with Pazuzu leave it for other time as that's already the end of this chat. So my collocuter states about ABMS and related things:

-We will always try to create good music and stay original. Till now! think we succeeded. Behold our new releases and check out our compilation CD. Here's the address: DARK MATTER Records, Lothringenstr. 20, A-1030 Vienna, Austria. Thanks for your support and all the best... ALL IS

the gathering

strange emotional machines

Their comeback was done coupla years ago, with the release of a well known D.S.F.A. Records compilation album "Parade of the Underground", where once legendary & popular outfit presented its new track "In Motion (part I)" together with a new female vocalist Anneke van Giersbergen. At time it was quite surprising to see THE GATHERING without any male voice, but as far as "Mandylinn" showed itself the idea worked perfectly, so this band did returned the old blown away fame - all this year after the "Mandylion" release was a pure success with album's great reviews and not that small tours flowing... Take a look to THE GATHERING's inside through the views of Anneke herself - the newest person in their ranks...

-Helio Anneke! How are you doing personally & what's up with THE GATHERING since the beginning of 1996?

-Hil Well, personally I'm doing very ok! Most of my time of course I spend with the activities of THE GATHERING... Since the beginning of 1996 everything has gone so fast! We're doing all

the good things and we play a lot, and we learn also a great deal in this weird "music world"

-Did you have any tour for "Mandylion" support? How was it like for you? It was the first time with heavy touring?

-We did a lot of shows in Holland to promote the "Mandylion" album, about 50, but our first tour (with MOONSPELL) was through Germany, and that was good, but we all got very tired, both physically and mentally, very heavy for us.

-What was the aim of "Strange Machines" MCD? You had some unreleased tracks & wished them to have on CD? Or it was just a promotional release to spread a word about your latest full length?

-The single "Strange Machines" was indeed meant to boost up the selling of the "Mandylion" album, and it had also two tracks live, but they were also songs from "Mandylion". The single actually made it into the Dutch charts!

-You're the latest person to join this quite old outfit. How was it like to begin working with those musically matured guys? Did you know them earlier?

-I didn't know THE GATHERING before I joined the band, but musically and personally we're on the same level so it all went very naturally and good

-I'd even like to ask: have you listened to heavy music, let's say, five years ago? How do you like THE GATHERING first two albums? Which one is better?

Yes, I've been listening to heavy music before, actually I was in a speed metal band called SEVENTH EPISODE, but also in a lazz/blues duo, but I like metal - METALLICA, SLAYER, FAITH NO MORE, that kind of stuff... And I like THE GATHERING albums also especially "Always". I think that "Almost A Dance" is good but I don't think the voice fits this music, but it is good also on its

-You're the fifth person in the band behind the mic! Aren't you afraid to be not that long-time vocalist as well? Or it simply doesn't bother you? What do you think on earlier singers of the band?

47m not going anywhere!! We like it now as it is... luckily! Thev have a new sister and I have five new brothers!! I liked the singer Bart Smits from "Always" - he's good, and the female Marieke

Tell please, did you have any musical development earlier? I believe you used to sing in charus or somewhere like that.

-live had music/vocal lessons for 10 years now and I've been doing various things with music, and yes - I began to sing in a

-One more question about your vocal duties. Do you think they ideally fit the music of THE GATHERING - it's still harsh & heavy enough! Wouldn't you like to make something very own, to release your own album or just to make some your own songs?

-Making music with THE GATHERING is very satisfying for me now but there is so much more music than metal or whatever we make. So for now it's great, and all the members (although we don't have much time left) are involved in other projects, just to live out there are other musical sides... I make my own music

-Where do you consider the band to stand: In metal row or in more

-We don't really think about and care where we belong in music. As long as you feel you're making good music that makes you feel better. What I'm saying is: If you put us in a corner, that's ok, but we don't focus on that.

-I really wonder by the light, kinda flowing manner of your lyrics! You should be really dreamy (but I won't say pensive) person. Maybe that's only your contributions to the music? Tell us what's the process of writing the lyrics all about!

-My lyrics are my everyday life, and what I feel is what's on paper... Sometimes I dream it, and I wake up and write everything down, and sometimes I see, hear, smell something and get inspired. It's wonderful! If you feel rotten, and you write all that stuff down, you lose some of that shitty feeling and you

-To continue with that, I also find out some basic topics in your poems: dreams, wandering, love, unknown dimensions & wish for them! It makes me think you're so usual & thoughtful person as other chosen people, but on the other hand - so individual & unrepeatable.

I feel, and everybody has feelings. It's just - how deep are your feelings, and what do you want to do with them. I like to explore what's inside my head, cause there's definitely something in it. It also makes it sometimes hard for me to comprehend it all, but...

-Please tell some words on album cover concept - you use some ancient pictures & ornaments as well as those masks in the background - what do they represent? For me it's like another side comparing to your lyrics - I dunno why, ha..

-Well, the artwork is used because we're simply interested in this stuff. And it's beautiful. So that's it actually, we picked the most beautiful ones out of a big book and the ones that would fit the best with the lyrics.

-It seems like this period in THE GATHERING's history is real fantastic How do you think it can influence your later creation? Will it take some other form or you have those patterns laid a while ago & don't want to step aside at all?

-Everything influences us, so of course this relative success also. What we won't do is to make songs that we won't back up and for just making money! Whatever happens, we will go on making our own thing.

-What is your opinion on the bumper thing which is such atmospheric music nowadays, mixing any possible metal style with some much more emotional stuff and even classic passages? Do you consider it as a new musical dimension? Does it have a real potential?

-You can mix everything with everything if you like. If you listen to different music styles, you will obviously hear it back in the music that you make, so yes, it's a musical dimension which also can change very quickly...

-For the end give same expectations to the future... And make us sure that you read and support underground publications!!

-For the future, we would like, no, we're donna make a new album, hoping you all will like it again!!! And good luck to the makers and the readers of your magazine! Thanks for having

It was Anneke with her own world and unique THE GATHERING character, so let you give the necessary credit to the band's



the pentagram

by vytas stankus



Who has appeared the first on earth: this sign or the man? It was thought of by man, or it existed from these times when time and space started to develop?

The symbol of great universal harmony, arrived up to our days thru historic dust and will be flying thru lines of darkness and light into

Good or evit light or darkness, order or chaos, victory or death, mind or insanity, day or night, devoltion or profanation, Eastern star or Western order Lucities or Venus, Mary or Lilith, Satan or Holy Trigity, microcosm of macro, at last rulling universal powers wizard or mad religious famatic?

All these oppositions and many answers to fundamental questions are within-this mightly pertagram symbol of wizards. Ancient Judeus called this sign, The star of Science, thus paying honour to this king, which, according to them, was as pertect as it's possible for a man, in ancient Greece five pointed star was a symbol of wise men and mathematicians of Pithagor school, Later on, when mason lodge was establishing which was let uniting universal builders of wisdom temple, the pentagrem became the symbol of this brotherhood. Worth is not to forget the red star of Kremlin (in Moscow T.) Either.

So what's special in this symbol, used up to now for magic rituals,

rites of satanists and attribution of many musical bands.

Many authors de not explain if they involve any subjective position Many authors de not explain. They involve any subjective position towards the answer of pentagram binderstanding. The essence is, that we can't look into this start without a subjective position of man onto it. As only other man possesses the pentagram or it possesses hinty either he acts with a help of pentagram for he's upon effect of pentagram. Our this sign, as we'll see later, as well symbolizes the man, The sense of possition is that pentagram can symbolize as macroeosm (the world) as well as microeosm (timer world of man), and also the inferoouse of them both? Ever practically used as ablue infertional for microeosm has several aconcis.

and aso the intercourse of them both. Even practically used as at the instrument of magic, this symbol has several aspects.

Philagor, who has created the magic numerology, has expanded the bentagram into such combinations of numbers: 5-2+3, 5-3+2, 5-4+1, 5-1+4. There s a basic philosophy of occult pentagram thress collections. We'll analyse each of them briefly. The first combination 5-2+3 means maybe met for reader many times negative pentagram. Having two acute apices above, it is decided.

idealically places in itself so called head of goat Mendes, which symbolizes Satan. Two horns directed at the sky symbolize a

rebellious idea of this demon.

Taking macrocosmic position, which means pentagram circumscribed with circle (circle symbol of universe), there are two apics (number 2) raised above, what means dualistic perception of the world and conferent of holy traitly (number 3). In this position the world is underslood as the equality of light and darkness, and trinity as the interaction of two opposites, which results the creation of lower end matter, universe, life.

This world doesn't have a monotheistic god; religious submission and principles of belief. It is ruled only by opposites' interaction of natural powers. And it doesn't provide the principle of universal governing by one power.

Taking the combination 5-3+2 we have so called positive pentagram, with one apex above. Macrocosmic position has an obvious monotheistic or holy trinity rulling base. The rulling of divine trinity reflects in all religions, where one highest power rules and holds in a balance the powers of light and darkness. That's a religious perception of the world. It's a symbol of monotheism and hierarchy. Just remember the Kremlin (which hasn't accepted any

universal religion except communism) red star.

Expanding the microcosmic pentagram into 5=4+1 and 5=1+4, as well we get positive and negative pentagrams, but they mean a

Number 4 in occult philosophy symbolizes the nature, consisting of four elements: fire, earth, water, air. Number 1 symbolizes the

ledo takas

highest origin of consciousness, will, intelligence, ego, pure consciousness or spirit. In that way the man consists of these five

Taking man as positive pentagram 5=1+4, we get will, rulling four natural elements. That's a man which is the master of his own desires and senses. His motive power is only will, consciousness or mind. It's a man, who acts by his own will.

Taking in opposite way negative pentagram, we get an impulsive man, which behaviour is rulled basically by external influence on his physical origin. It's a man without will, cast by circumstances and outer influences or directions. Cuz negative pentagram from

microcosmic position means unrulled madness.

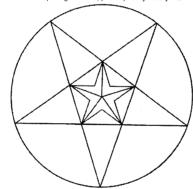
Man is by its inner will selfdetermining creature, and he reacts to the world as to the outside. Both good and evil he accepts as only

the world as to the outside. Both good and evil he accepts as only the reaction to outer actions. Man can take grinning as much as possible about evil and "cultivate" (le-until evil doesn't touch him. But when it happens, he shuts up the same moment and starts resisting by all means in the name of survive.

The pentagram, both positive and regative, can be good or evil, depending on the position you leak upon it. Important is one thing: if a person got in negative microcosmic position of pentagram in his life, the end approaches for his freedom at personality. He gradually fails and diginalates. A man subconsciously leets the essence of pentagram. That was shown his a temposis franch madician of XXXII. pentagram. That was shown by a famous Frenct magician of XIXth century Papius, who was experimenting with hypnotic clairvoyance. For a subject, lead into hypnotic somnantialistic state, different

signs were showed, painted black on white, and things. The reaction and impressions were observed. The pentagram was among them. Positive pentagram was shining with a pleasant reflection and attractive azure shine. Negative pentagram was shining with an unpleasant and repulsive red shine. We can make an unequivocal conclusion that a negative pentagram symbolizes threat and evil, and positive rest and good.

The most interesting is to analyse deeper the man's intercourse with the world from philosophical position of this sign. It's seen that a microcosmic pentagram of opposite polarity ideally fits in the



middle of macrocosmic pentagram. It can't be another way as microcosm and macrocosm are the opposites, the intercourse of which makes the balance

Taking the case of 5=3+2-4+1, it's seen a fundamental position of man's life. A furious religious fanatic or energetic worker of society can reflect the extreme type of such people. Most often they are grey persons or submissive professors of monotheistic religion. They've got in the state of negative pentagram, rufled by positive macrocosmic pentagram. Their wills and thoughts are rulled "from above". Feeling quite safely in this state they lose the most Important freedom of personality. And got caught into nots of etemal sweet slavery service for "the supreme". Most often a person who was in negative pentagram state for a long time and hasn't found another way out, simply delivers his own will for higher, finding shelter and warmth

On the other hand, taking the 5-2+3-1+4 case, completely another view is seen. Of positive pentagram, acting by his own will, person stands in the middle of negative macrocosmic pentagram. Out of that clearly is explained the fact that in front of a person who chose freedom and who raised his will above everything, the world tums its frightening dualistic horns.

There isn't any rulling or taking care will anymore. But a man stays lonely in a severe opposed and threatening world for him. For survival he must fight for himself and rely only upon himself.

Yes, that's actually freedom, but who said that it is easy accessible? Only the warrior can withstand on the way to freedom.

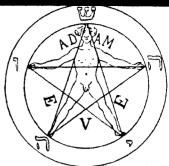
A man can't be free when he's overruled by common religious or social mind, which is called eghregor in occultism. He plunges into the masses and the will of his personality melts in common will, but

it's considered as good for society.

And in opposite, if a man gets free and rise his own will above everything, he by his mind and state has to isolate himself from society and religion, but it's considered evil in society. Freedom and

loneliness are two inseparable one from the other things.

It's not hard to notice in the middle of microcystric pentagram fitting pentagram either. Some occultists explain that there's a hope to salvation even for degradated madman too. Or that in highly intellectual person we can find faults and bad characteristics, which basically are consequences of personal past or personal sterve oppressing him. In this case the ideal symbol of magic warrior, who



rid off his past and seeks for freedom, would be a negative macrocosmic pentagram (circumscribed with a circle), in the middle of which there's a five pointed star, the rays from its ends going into

This five pointed pentagram with rays from the centre symbolizes the magician who rid off his past and bad characteristics.

All magic traditions as Eastern as well as Western assert that a man seeking for freedom can hold on against dualistic position only in such condition, rid off his past.

in such condition, rid off his past.
Using the pentagram for practical use in magic, it serves a special role of conductor or insulator. Passed or heat back is the energy concentrated by a help of will. Here offect and destination depend on the position of pentagram either.

Positive pentagram is a conductor of positive (azure) energies,

analogs of them can be sympathy, love benevolence, friendliness though. Yet it surely is unrepeatable insulator for negative energies. Negative pentagram is a conductor of all negative (neg) energies, such as aggression, anger, eyl, hate, yet insulator, is positive. A positive pentagram is used for entering into contact with defies and creatures of high intelligence, as well with a man. But most often it's used for protection from negative energies and negative creatures of the dark. Yes, positive pentagrams protect from various enchantments and attacking aggressive natural powers during rituals

Different thing is a dangerous negative pentagram. With a help of it it's possible to get in touch with dark creatures either. But besides, it has offensive characteristics. That's why sometimes it's called the offensive perlagram. As a brillian condictor of negative energies this sign can change all the negative energy of operator (magician who fulfils the ritual) into another person. In this case the imagician writes the hame of that person in the cantre, even better if he puts into the contre small things or body balls (fair, clots of blood, etc.) belonging to that person and visualizes him. Talking incantations he invokes evil powers and when his late and aggressiveness reach the culmination stabs with agger into the centre of pentagram, cutting the entire pegative energy into the object. If the magician is strong we shouldn't talk about the results. The weak side of this method is that negative pentagram can cut through the evil in opposite direction too. Also may be that magician won't stand invoked by himself dark powers. Or if the victim is stronger, either protects itself, all the energy and powers which haven't found where to realize itselves, will return thru pentagram and will attack with a double might that operator.

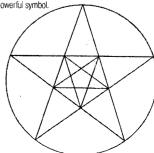
That's why for example wisaring a negative pentagram on the neck, if above described conception isn't given te'll, a decent attention should be paid to this effect of reflection and opposed penetrability.

Besides it's worth to mention that elemental lorces obey to the magician, seeing the pentagram in positive hostion. As I've mentioned this sign symbolizes the supremacy of will against four elements. Microcosmic positive pentagram expresses the will of magician and elemental forces feel that

Turning to the end I'd like to mention one more thing. As far back as Leonardo da Vinci was fascinated by one intercourse of sides, which is 1,618. It's so called "golden" section. Everywhere where this intercourse is dominant the man feels harmony and beauty in sounds, colours, dimensions everywhere he can find "golden" section. It's an unarguable index of harmony, directly connected with life forms.

The essence is that in our analysed pentagram this "golden" section dominates absolutely. Whatever sides and their intercourses we'd take, we'd find it everywhere. If the centre of gravity of man put into the pentagram conforms with the "golden" section, such a person looks very harmoniously developed.

So shouldn't a thought foists that pentagram is a symbol of great universal harmony? That it's the most beautiful symbol. That it's the most powerful symbol.



Iedo takas #5

BATHORY

"Blood on Ice" BLACK MARK

Difficult to understand WHY this masterpiece had to lay in the dust and

Difficult to understand WHY this masterpiece had to lay in the dust and simply keep the scene without elever fabulous gens. Does Mr. Outorthon know how much interested people have never heard this either being renounced of the metal music or simply ended the days on this earth?!! mean, this abum might have made a big impact on the scene back in 1989... Moreover it's not exactly the same innovative music as on "Hammerheart", as it has something to do with earlier BATHORY, too!!! Take the epic slow tempo songs of "Blood Fire Death" and even "funder" in Sign..." (f) and mix them down with the simplicity of "Hammerheart" - still you get only a part of the pictural. the picture!

"Blood on 'lce" includes even such compositions that BATHORY had never played before: "One Eyed Old Man" and "Gods Of Thunder Of Wind And Of Rain" are mid tempo tunes with heavy metal background, sounding so fresh

and acceptation:

But most of stuff is surely in a more epic vein, with usual immense composing great choruses and Quorthon's voice. Highly catchy material, with a decent "Blood on Ice" saga as a concept. "The Lake" and title track must make you stoned

An EVENT in the metal world - for YOUR pleasure. Great layout with K. Wahlin's artwork and five page BATHORY story written by Quorthon is included! Get it!

BENEDICTION

"The Dreams You Dread"
NUCLEAR BLAST/RELAPSE
An impressive cover art and inner sleeve, nice packaging, colourful photos that's what you get from the latest British deathers' album. And this somehow makes you putting the platter on the player immediately!
Unfortunately, after 45 minutes just a few pukes come out off your heavy

head. Imagine the worst copy of street metal mixed up with soveral BENEDICTION hooks and foud preaching vocal of Dave. To sum it up the abum sounds like bullshit put on CD player, Forget all "Transcends..." and "Grotesques..." as it's not already BENEDICTION, it's a bunch of crappy tracks, made with an altitude "god, I wish it'd sell good"... Not only the live piece slower down but also added some vitics of nowadays modern hatecore... So

there's no other way - just straight to EMI or VIRGIN ranks. Congrats. Indeed the title track is out of this shit, it still reminds old BENEDICTION, so it's a pity it is put together with so shameful material - I'd wish to hear it together with earler recordings.

Look for something else - it's a 20\$ off your pocket.

BENIGHTED LEAMS

"Caliginous Romantic Myth" (adv.) SUPERNAL MUSIC

SUPERNAL MUSIC
The only creator under this intelligent obscure monicker is Alex Kurtagic, who is known as an artist which painted some cool covers for DIMMU BORGIR, NATTVINDENS GRAT, TORMENTOR, TROLL and some logos as well. Last but not leash the decided to try his musical abilities, and they're worth of being

mentioned!

Alex decided to do it with a firm base, founding his own label and releasing the very first recording in CD format. This album counts of 5 compositions, laying in 32 minutes alltogether. Even he used drum machine, the music sounds quite lively, adding that charm. Moreover, BENIGHTED LEAMS is pretity difficult to describe, the only word which fils can be romanticism. It melts between harsh black/death waters and progressive gothic metal interfuces. Music creates shapeful forms in the air, which calch writle you listen carefully. To get into BENIGHTED LEAMS ain't easy as these compositions breathe of some oddity, and no other English or whatever band can be as an example. Forget all other black/death music from Britain as well. BENIGHTED LEAMS are much more original (but sometimes you feel troubled to accept

Alex uses his growly and normal harmonious vocal duality, adding some

echo effect - again it makes you draw pictures in the air.

If you wish to try new musical thinking - try BENIGHTED LEAMS! Costs \$16 (EEC), \$18 (Europe), \$20 (world).

BEWITCHED

"Diabolical Desecration" OSMOSE

OSMOSE
From all new born classic 80-les metal followers wanting to be evil and true, but still rocky and thrashy, BEWITCHED is the most successful. No wonder glancing it's all around master Blackheim (KATATONIA, DIABCLICAL MASQUERAND) and Varigher from ANCIENT WISDOM. Then it's clear this can't be a sith, com the music is heard many times before it's being revived Yea, BEWITCHED make it old way, but with stealy influence of 90-les darkness as well. Easy going thythm, speedy outbursts, good work of background engines (I mean rhythm section). Black metal goes around in slow breaks and sometimes - in up tempoed velocities.
But other than that - pure speed metal maciness, with heavy kicks, fronish leads, ACCEPT & DESTRUCTION magic. Moreover, Blackheim's touch to things is obvious - listen to "Firetynin" and remember KATATONIAL One sure difference from ancient bands is a far better production, which couldn't be reached ten yrs ago.

reached ten yrs ago.

To name this album as a pure successor I can't and wouldn't dare to - for the perfect result BEWITCHED still must find the neat pack of tracks, not just to put 13 tunes logether for the number of them. Early thrash bands had that flowing of tunes—each after other. Order "...Desecration" nonetheless.

BEWITCHED

"Encyclopedia of Evil"

OSMOSE

Another hot release from Blackheim, Vargher, Reaper and Wrathyr - a pure tribute to what BEWITCHED is all about - old true helf metal! Don't be surprised to see only one track of the band itself (an older version of "Hellcult" surprised to see only one track of the band itself (an older version of "Hellcult" which sounds as if it was recorded with the equipment CECTIC FROST used in 1986h), as this MCD release has another meaning. It's a pure covers' release of 80-ies metal, including "Warhead" of VENOM, "Civit" of MERCYFUL FATC, "Sacrifico" of BATHORY, "Come To The Sabbat" of BLACK WIDOW and of curse "Ozicle of the Tyrants" (of whar?). Five tures of pure sound, 100% metal and darkly great music. I bet REWITCHED perform them well, with one "but": screamy black metal vocals don't fit the cover tracks that good in all cases. If CELTIG FROST, BATHORY and VENOM fit lot, then RLACK WIDOW (with its progressive/gothic louch) and especially MERCYFUL FATE tunes sound a bit too much standartized to the Swedes' sound.

In general, MCD stands on its own - ancient spirit is more than humanly felt 1ed to 12 and 19 a

and you obviously lose feaving this music without attention! I just wonder why the original idea to feature a new BEWITCHED track "Blood on the

BEYOND DAWN

'Pity Love'

CANDLELIGHT

CANUCECION
One more crawling effort from British label, this time presenting a debut full
length of Norwegian nihilists (after their 7°EP and MCD on ADPOCEEB). Not
a bad work, exploring some hidden wall of sounds, transcending from metal
genre as such to rather avantgardistic soundscapes. Yeah, BEYOND DAWN

genre as such to ratine avantigardistic soundscapes. Yeah, bit YUNDI JAWAN were alroady famous due to this direction and their own attitude to deadly melancholy, so "Pity Love" is like a natural development more or less. Their audionoses contain both calm and harsh patterns, which sometimes fix itselves for a while and you afready guess it will last forever, but then again everything goes vice versa, while you can only expect whatever

possible continuation.

Maybe that's this avantgardistic feel, yet it won't be so altractive to everyone - it's like a philosophy which must be realized. And not everyone is capable for that. Sincerely I can't say "Pity Love" is my favourite, but Irombone sliced avantgarde doom is not that boring at all! It only requires a

BEYOND NORTH

"The Dark Is My Father IMPERATOR MUSIC

I bet the name of the label is straight to the point - if the next releases on IMPERATOR are gonna be as thick & neat as two first platters they will go big. Michael Pielkowsky is fully responsible of this one man project, and besides, he's drumning in technical death metal outfit PAVOR (see review elsewhere). Having in mind he's been drumming since 1983 me and you can only guess how many years Michael is practising both guitars and infernal voice overtones..?

To keep it short - SEYOND NORTH's debut is totally well played five song

album, which simply can be performed by a genius only. Great sound quality & cool presentation.

And the most important is still man's thoughts & ideas involved. You may be skillful & perfect player, but that's rather smaller part of a job. So Michael manages to get some dark ideas & put them into his compositions, mixing narages to get some dark loses a put them into its compositoris, mixing both externity 8 majesty, depression 8 darkness, showing his different moods. You'll find here some pure death metal, black metal rawness, some gothic, atmospheric 8 acoustic parts as well. Don't think it's just a mix of different cuts as the entire album is like a unique blend of those. Simply a must! \$22 (Europe)/\$26 (world).

Ask about the next album, which should be available already

BLACK LODGE

"Covet"
HEAD NOT FOUND/VOICES OF WONDER

Another outfit in the pleiad of Norwegian emotional atmospheric doom death metal appears on the target of our sharp critics. After the great music and obvious success of THE 3RD, PARADIGMA, THEATRE OF TRAGEDY it's natural to see some new names in the rooster, yet that's a question how long those new bands can remain individually original and still pleasant for

listening.
Those six Stavanger inhabitants actually mix the both: pretty polished tradition of slow riffing, sleepy structures, helerovocal duality and harsh, near the edge uptempo breaks, sometimes touching death metal, sometimes -hardcore, and later on - industrial sources. Even it's far from "progressive doom", I agree that BLACK LODGE ain't that typical outfit to please the masses. Though their effort is not very attractive for my taste.

The doorn laden structures hardly carry the same atmosphere as the following death metal swings or industrial experiments. Call it a weak composing, too much of avantgardism or experimentation, but it's difficult to

follow this up, to catch the idea.

Please try BLACK LODGE as their stuff might act differently on everyone, but I'd better recommend the albums of bands mentioned some couple of inches above.

BROKEN EDGE

French thrashers still haven't found a decent label, so they release their products on their own - firstly two demos (in '92-93), then - two MCDs (including this). Haven't heard their earlier stuff, but this is modern thrash, and that means BROKEN EDGE include groovy rhythms together with mid-tempo atlacks - that's not innovative or exceptional in 90-les scene. More than that - pienty of kids fried to copy opoular sound, but only few of them attracted a bigger attention. Those self releases as if show Frensh four piece have troubles like that, and their music proves that.

rave incuries like trial, and their music proves that, thirto plus three this are performed. First of the pack still breathes of energy, when title tune is mostly shift for silly jumping (?!) - I won't recomend it (jumping) to yeu. Vocalist Thierry handles his vocals in guttural raw form making me even sicker. The last track leaves me poking out due to massive he influences - no way to love it out... Hate it! For \$6 only you can hate it

BURZUM

"Filosofem" (adv.) MISANTHROPY

Alas the finishing conclusion for idolaters was released and I'm sure some hasses have grabbed it blindly without any thinking... The name says it all. I want to dissociate from any comments of Varg's actions and thoughts as they are not worth of being commented in "L.T." Let's take a look at the music itself & overall presentation of the album.

Indeedy wonderful visual picture, meamerizing artwork and additional booklets make a deal already. Though enter please into the inner world of the album - obviously you'll be released only after the last distorted Mass

Quite a surprise to hear those unreleased tracks so strong structure wise (if Outle a surprise to hear those unreleased tracks so strong structure wise (fill's possible to name them "Structured"), having in mind some were written back in 1992 and even 1991. Still the same ferocity, turbulent spirit and pure halted to the worlds below... "Filosofern" brings everything you might expect from BURZIM. Immontony, sleving toturing buzz and even screamy vocals got thru headset mic. Moreover, an epic synth composition makes think of "Hvis Lysct...", yet here "Rundgang..." is even more trippy. So, nothing special, but no one definitely was waiting for anything else than pure BURZUM...

Service and a service CADUCITY

"The Weiliann Wielder Ouest" SHIVER

This five piece outfit was announced as one of most promising European dm

bands with a very own sound and specific lyrical approach.

What I've heard of the platter was nothing else as another death metal music with a firm psychedelic feel and a bit of thrash influences. Musically it's definitely nothing superior, at least for international death metal scene. CADUCITY compose their tracks in another way than others, every next riff is unexpected or surprising. But that doesn't mean it sounds interesting. For me it sounds as an overdone technometal. Don't expect another ATHEIST or CYNIC though. CADUCITY is much more primitive, only the musical structures

are mastered in the same vein.

Sound quality does not let the album shine any better: everything would be ok if not a bad snare sound and lousy cymbals. The only thing that I'm positive about is the concept of this album, laid down in the lyrics. Obviously Guy Mirion has some imagination to write story like that! Yet music always plays the main role and it's pretty average with those Flemings

CANNIBAL CORPSE

METAL BLADE

It was a spit in the face to leave CANNIBALs after so long cooperation but wind has simply blew the spit out of the face. I'm speaking about Chris Barnes, who's departure made the rest to postpone the recordings of new

And with addition of Corpsegrinder the band passed this unexpected exam very easily. When you get such a growler all the troubles must go out. MONSTROSITY were occent, that's a pity this band hasn't gotten enough of wondermoon the decarm, mass a piny into data learnt gotter randig or attention. Surprisingly George is more Chris Barnes like on this platter, circa "The Bleeding", with all three vocal types. Hopefully he'll return to his own manner later on?

manner later on?
What about music, my appliause for brave step back to the roots! It's not anything like "The Bleeding", but more like "Tomb..." with phenomenal guitar outbursts of Rob Barrett. Brutality is strenghened by Paul's clasts, which are more than crushing on "Wile". Once in a while (wile?) it seems a bit too much straight forward, but some progressive elements do deny this thinking.

To sum this up, a good kick in the butt for chattering press, and a good album for showing clones that real CC might be only one. Music wise - no news, but it's performed without mistakes.

CARPATHIAN FOREST

"Through chasm, caves and Titan woods" AVANTGARDE MUSIC

AVANTGARDE MISIC
To ignore this MCD is a big mistake - for black metal fan who listens to old
stuff like CELTIC FROST, VENOM and all pleyad of outfits which follow the
ancient way of the style. CARPATHIAN FOREST on not blindly reper's what
they do or done, but combine old school and new vibe of black metal.
Especially its fet in "When thousand monon have circled": thresty guite in
prefect neat way - smoothly! Other compositions of these Norwegians
range either in old or new thinking of the style, but are done powerfully and
with cold genuinity. Vocals support the musical part - they are "pure
Norwegian", but good as wel!.

This is old material and the label is going to release even older demo.

This is old material, and the label is going to release even older demo "Bloodlust and Perversion" soon, but what Nattefrost and Nordavind are doing nowarlays? That remains unclear... Anyway get "Caves..." and new rereleas as soon as possible - cutt is here!

CATHEDRAL

"The Camival Bizarre' EARACHE

Actually me recollect never to be a lover of Brit rockers, neither of their debut platter, nor moreover of the sophomore release, which was totally distilked not only by me.

Might guess that a new album fits the taste much more than both predecessors together! Well, yeah, this time boyz worked out some very attractive compositions with a permanent interst in a whole hour, being it that attractive compositions with a permanent interst in a whole hour, being it that typical SABBATH warnahee or more ambient, even atmospheric point of another track. Indeed each of most tracks are thought out with a different basis, but of curse still remaining of good rock metalt. The problem with "Ethereal Mirror" was so repetitive song structures, whilst "Kamiwal..." is really various, sometimes turning a bit bizarre for trendy ears (yet not more than thist). My respect for Mr. L. Doriant on his attempt to sound different in each vocal part - a frontman uses not only his lungs but voice chords as well!

To cut it is thort, if you look for a decent docoon album the way it's meant to be under the structure of the

be - stop at this. Surely, your look will be fixed on a sarcastic album artwork first of all, which is but impressive empire of bizarre...

CELESTIAL SEASON

"Sonic Orb" DISPLEASED

What could change this outfit so drastically?! What happened with their earlier charm and naivity! "Sonic Orb" sounds like a farewell with what this band has been making during all three years... Unfortunately, it's cossible only to say "bye".

Me is absolutely disappointed of that progressive attitude, poppy structures and hippy image. Maybe the change was too unexpected, who knows...

Yeah, this time it's pure street-side doom, which you can play down the street and nobody will tell you to shut up or something... Not the stuff for a deeper exploration. It's simply not heavy enough! BLACK SABBATH was 2x heavier!! A shame

COALESCE

"002" EARACHE

The third release of "New Chapter" series presents a new hardcore outfit from Kansas City, Missouri, which is no more than a typical straight edge learn yet is as brutal as possible with both attitude and recording, it's doubtlessly much more brutal than loads of metal bands, and this heavy weight adds some metal colours to this purely hardcore music.

Vocalist Sean is very extreme, bleeding almost insanely into the mic. And

pounding riffs add to the overall pressure another tone of soil. The product sounds rather special. As I guess it's too strong for some his kids. It'd be furnity to see them disappointed with this release.

to see than deappointed with this release.

Only three tracks are featured, but that's a CD single, so look out for it with a relatively small price. Not for dreamers. Nice & scheezy cover artwork.

hades

the beginning of the end

Who doesn't know "... Again Shall Be"? Maybe not everyone had a chance to hear demotape "Alone Walkyng", yet it's released on CD as well nowadays. Someone said HADES play traditional old fashioned black, but I'd rather call them the top notch creators of the slow form of this genre. HADES manage to compose every smallest piece of their songs so damn neath that the finished result gets just great - totally tight and professionally put together, making some kind of hateful masterpiece.

Here follows a talk with Janto, who plays bass guitar besides his main vocal duties. As my memory reminds it was late spring when I got that chance, so first question naturally was asked about rising spring sun and Janto's feelings towards it. No wonder was to learn that it didn't evoke any brighter feeling in

his frozen soul. "No, not really" - says Janto.

Some hottest news in HADES ranks is the next album, which will be produced by FULL MOON Productions again and contain the next dose of underworld experience. My interest is complied: "Yes, we have composed our second full length album, but it is yet to be mixed. The difference between composing this album was that a lot had to be done without Jorn who serves time in jail for arson, he could only participate 100% the two last months before we had to enter the studio. Since he is one of the main songwriters in HADES it was hard to work without Jorn. We also had to rehearse the songs in the worst dump of a rehearsal place you can imagine, so the conditions before the recording of "...Again Shall Be" were way better than before the new one. Anyway... the new album is called "The Dawn of The Dying Sun" and will hopefully be released during September/October." I'm sure those troubles still make those compositions even harsher, grimmer or whatsoever, yet it must be the same HADES I hope! "Well...
"The Dawn..." is definitely a HADES album. The music is very much in the same vein as on "... Again Shall Be". It turned out more or less like we predicted. Some stuff such as "Awakening of Kings", "Pagan Prayer" and "The Tale of a Nocturnal Empress" are filled with medieval atmosphere the way only HADES make it. Other songs, such as the title track, are more intense and heavy. I think "The Dawn..." is more varied than .. Again Shall Be" but this is basicly up to the listener to judge."

But why "The Dawn of The Dying Sun"? Maybe this title has anything to do with the previous album and lads try to make some kind of sequence of that? "The dawn of the dying sun can have a lot of meanings but to us it means the beginning of the end. It is not linked to "...Again Shall Be". I came up with this title after I wrote the lyric for a song. I named it "The Dawn..." and we chose to name the album the same. It describes very well the message of the album. The lyrics are quite different than they are on "...Again Shall Be". Much more destructive and

As I remember HADES was the first band for me of those mid/slow tempo bm which I really liked. I guess it was not so easy to try new patterns (especially in Norway!) while most of the scene "inhabitants" accepted faster compositions & rather used style. Janto contradicts: "In fact it was quite easy, for the same reasons you mention. We had other ideas than most of others. Me and Jorn just mixed our ideas into the song "Unhoiv Congregation". Before I joined HADES he also had the song "Alone Walkyng". These two songs are basicly the two first HADES songs (which still exist) and out of those songs we had a good pattern, or concept if you want, to base our music on, which we still follow to a certain extent." As well me was interested if Janto considers his band as purely original and innovative. In my opinion it's even a good example for others inspiration - that means something! "We don't consider HADES as 100% original, but I dear say that we have found our own style which holds a strong identity. If people copy us is their problem, not ours.1

When you get a new album of the band take notice at composition "Alone Walkyng". Yes, it's the same legendary demo track, and four piece decided to feature it again, like new version. "As before mentioned "Alone Walkyng" is one of two songs we based and formed our concept upon. I guess a trademark is a good word to use. Everyone who knew our demo expected us to have that song on "...Again Shall Be" and that is the only reason why we saved it. To piss people off and make them ask "why". I have no number of how many letters and interviews which ask "why did you not put ."Alone Walkyng" on the CD?" Anyway... Yes, it is a rerecorded version we put on The Dawn...

Listening to HADES compositions comes the conclusion that they totally know the goals with this art of expression; how to handle things from A to Z, they're sure to put all the best to that... "We do try to make things as good as possible, but it's not always easy to find ways to do that. We have different opinions about loads of things and we discuss our work to pieces sometimes. I guess we dumped 3 or 4 songs in the process of making "The Dawn..." All of us have to be at least 95% happy with something before we use it. Sometimes we

make two songs a week and sometimes we use months on one particular song. It is a lot of factors playing in during the process. But when it comes down to the very basic we do know what we want, and we form our music out of that.

The union was formed by Jorn in 1992, when he finished his experience in IMMORTAL. Musician wanted to create a music style that was both filled with melancholy and atmosphere to please his lusts of memories of old Bergen... Remi who was a member of legendary DARK previously, joined him. Soon Janto and Stig completed the line up to start a deadly combat... Yet thus far it was unknown if latter twos had played earlier and where. "I think Stig also played in DARK if I'm not mistaken. I have been in various bands since I was 13-14 years old. But the band I played in before I joined HADES was called SCAVANGER - we only kept it going for a year or so. I played guitar and did the vocals. I guess it sounded like a crossover between BOLT THROWER and early CELTIC FROST. Anyway SCAVANGER splitted up in July 1991 and I didn't join HADES before November 1992. The only experience I took from SCAVANGER to HADES was some live experience I guess.

Those paganistic wanderings within the lyrics are quite convincing & surely are born after the true clashes with ancient memory. How are they transformed from the dwelling thoughts to written lyrics? "When I do the lyric it normally starts with a thought or an idea I've had for a while and I write a first outcast. Then I go over it one or two, some time three times before it is finished. Then I name it. Lyrics are something that always will change a bit from album to album. Sometimes I feel stuck and I have no ideas. Then I realize that I do but it has taken a new form. It's hard to explain so I can't be bothered to try.



My sight especially got caught on "An Oath Sworn in Bjorgvin", where a concrete place (Bjorgvin/Bergen) and date (21st December) are mentioned. It has anything to do with history or something in common I believe. "An Oath Sworn in Bjorgvinii is a product of my imagination. The story itself apart from the time and place. Bjorgvin is the ancient name for the city we live in (Bergen) - it is surrounded by seven mountains. One of these (Lyderhorn) is believed to have been

the place for pagan rites. Some say that's where the witches gathered in sexual orgies with Lucifer. These are all myths and tales spread around this particular mountain. Much like the German Blocksberg. The date is the darkest night in the year. It is a well known date. This time of the year have always been celebrated in various ways. Nowadays it has been moved a few days and it is called Xmass and have been christianized like everything else but in ancient times it was usual to make sacrifices of various kinds to the elder gods. And so feast upon mead and meat, and out of that I wrote the lyric "An Oath Sworn in Bjorgvin".

Even though HADES don't sing in Norwegian their music is strongly influenced by local culture, folklore and tradition. wonder how it's possible having in mind that neither quitars nor drums were national instruments of northern Europe cultures (including Norway and Lithuania, by the way), Isn't it a kind of paradox? "No. Because whatever you like to call our music it will be metal and to play metal you need guitars with distortion and a drumkit. We are a metal band, not a folk music group." Ok with that, yet digging deeper, maybe we simply can't understand that modernism takes more and more room deadening the ancient manner of expressing oneself? Or we, with our modern means, can even enlarge the entire expression, to make kinda another dimension for the forgotten realms of the past? Janto starts to hesitate: "Both yes and no. Music has existed as long as mankind and through all times people have made up new instruments and new music forms. We like metal. We play metal. We are also partaking in the future development of metal. This happens to all kinds of music forms: classical, folk, requiem pop... whatever. Someone might find the seventies heavy metal so cool that they choose to play heavy metal in the DEEP PURPLE/BLACK SABBATH style. Some like modernistic classical music, others prefer Beethoven. Some play folk/medieval music with help from synths etc, some play it the old way using traditional instruments. Things develop, If you find what you seek in the music it does not matter what it's played at. If you see what I mean." Yep, I must admit man has some reason down here.

Speaking about Jorn, like Janto mentioned he had some problems with police due to ancient church arson back in 1994. Janto comments this further on and says his opinion about actions like this - really brave form of expressing oneself. I tried to provoke him like it's a showing oneself and is worthless against asshole society... "Jorn was accused, put to trail and found guilty in participating in church arson. He was sentenced to three years in jail, of which he has seven months left to serve. I do support those kinds of direct actions against the church as an institution and its congregation. It scars and it hurts. It is a fist in the face of society!" As well a frontman was asked to tell some words about ballance of image and music of bm bands, and recommend some new promising outfits for "Ledo Takas" readers: "I do agree with you, musically most of the new bands don't seem to care too much. If they can take some "cool" photos and find a "cool" picture for their demo/CD cover it does not seem to matter too much how it sound when they play. I did find SWORDMASTER quite interesting but I'm not sure if they go under "new" bands. To be honest I don't pay much attention to every thing going on."

Some older diehards must remember once famous technothrash outfit HADES, the fame of which has faded away later on. Anyway, I won't choose the same used menicker for my band. "They contacted FULL MOON Prod. and claimed royalties for us using "their" name. That's how the "Norway" under the logo came on the reprinted CDs. It was annoying but necessary. On "The Dawn..." we will just have a small sticker in the corner of the cover, informing that we are the Norwegian HADES and so on...

One of the latest my interests was to know why they don't play live shows, but as you can see from the picture it's a pure mistake, so Janto's wonder is obvious: "We do indeed play live. We have played several gigs here in Norway. The most reason one was on the 23rd of May this year, along with GORGOROTH and GEHENNA. We even made a live recording of it, which we might release in the future. I don't see anything wrong with touring. We will most likely go on tour ourselves as soon as Jorn is released from jail. Some time in February/March'97."

Well, here the talk stops, everything you could learn from it is written above... Be sure to survive til the dawn of the dying sun era, when total devastation begins... "Our mighty "Alone Walkyng" cass-EP is now released in CD format with new cover + lyrics etc, order it from the band address for 12 USD.". Check out HADES reviews as well as some releases information down there.

melechesh

spewing assyrian pride

Unholy intrigue has started since "As Jerusalem Burns" demo was released - it seriously grabbed my attention in spite of some mistakes and pretty underground level. That's no problem as MELECHESH sorcerers admit that either and it's natural to see the band in process of improvement on its first recordings. The main thing is that wall of negativeness, which a mentioned demo tape is full of; moreover - seems like MELECHESH originators have kept their secret silent til the day X, and it has arrived in late 1995... That day started the next plague, in the centre of holiness - Jerusalem. Hardly believing that and being wondered by MELECHESH Mesopotamian heritage, I've conducted an interview with the main

mind behind soulful black metal union - Melechesh Ashmedi.
He told me about the start in late 1993, when this fiery musician supposed to have a solo project, but in early 1994 Lord Curse (dr). joined the band, and then it was a turn of Moloch (g), Thamuz (b and Cimeries (keys) to fill the rest vacant places. Meanwhile both last members are kicked off and that was my first interest to know

why it has happened and who replaced both...

-Haif to you Tadas. Yes we had some line up changes but the heart of MELECHESH remained the same. Late 95 Thamuz had to leave the band, being the only Israel member in MELECHESH. He had some military obligations which forced him to leave the band. Thamuz was a great member and we were very satisfied with his musical abilities & performance, and his evil attitude, he is still arbrother of MELECHESH. However the case is not the same with Cimeries, apparently we misjudged Cimeries, he was not true to our cause nor were his musical abilities satisfactory. Now we have found a new bass player Uusur and up til now we find him very suitable for us. He is active music-wise & has deep occult studies, so he has the dark attitude for MELECHESH. And I take care of the keyboards now

Quite a time has passed since the first demo was recorded, and it wasn't any empty gone days for the band. Frontman compares some new tracks to earlier ones:

-Since "As Jerusalem Burns" recordings we wrote newer songs which, in my opinion, are better structured & sounding than the older songs. I'm not sure if we can compare the new songs to any of the demo tracks, the new songs are different and show what MELECHESH tend to produce. Other than that, I realized an idea that I had, which actually is my side project, also entitled after me ASHMEDI. It is Mesopotamian/Arabian ambient cosmic desert synth music. I recorded a couple of tracks and it sounds very dark Besides that we're working on a journal for our order efficiency of Mesopotamia. It is a journal that discuss Mesopotamian myth, satanism, occult, etc... So since our debut demo MELECHESH have kept busy & dedicated.

well... as there still should be more info on the band itself, I must add MELECHESH have recently got a 7" EP deal from German DEVILISH MUSIC PROPAGANDA label, and meanwhile that record is out. It's entitled "The Siege of Eachish" and limited to 666 copies. You can get it for \$7 from the band's address. For the same price a first single of ASHMEDI must be available either - it's limited to 333 copies! The main news remain a rerelease of "As Jerusalem Burns" demo in CD format, with two bonuses. It will be done by two American labels: BREATH OF NIGHT Rec. and PULVERISER Rec. in latter part of the year. And it might be pressed in Europe by PROGRESS Records

Knowing that it's easy to come to an idea that demo has got many decent reactions. Maybe the band thinks it's not worth of it, or they

aren't that pleased with it nowadays?

"As Jerusalem Burns" got very good reactions. lots of the dark souls around the world enjoyed it. It got good reactions from zines, distributors and general fans of black metal. I think the demo deserved its response because the music was plain simple good black metal, music-wise, & dark emotions filled the demo. As for myself, I'm not very satisfied with it because I always say to myself I can do better, besides I had then the vision of creating mid eastern black metal. I enjoyed "As Jerusalem Burns" but I knew I could do better. By the way it is sold out.

Here a man has in mind demo tapes. To the point is noticing that both progressive black metal and emotionally evil violent black metal terms are used describing the music MELECHESH perform. Me was interested how it's possible to combine those two totally

unrepeatable sides of emotions.

Our music is black metal, Assyrian black metal or Mesopotamian metal. We have progressed our style so now it is more or less a new style with the exception of a couple of traditional black metal songs. Some of our songs contain those evil emotional sounds; on the other hand they contain violent riffs. We use now more than one style of vocals - for instance we added some normal vocals in some songs, we also used more Arabian/mid eastern drum beats &

As always me asked if MELECHESH did any promotion with the demo, bothering record labels to listen to that music... Ashmedi was kind to comment his views on black metal bands doing promotion and those which do not do that

-Naturally we sent off some demos to labels, but it wasn't like a mass promotion. Not every black metal band needs promotion because it also depends on which part of Earth you come from Soon we will record the new songs so we will be sending it to labels

Anyone should wonder that mentioned demo tape was recorded live in studio to DAT - it should have some influence on final result. Music sounds quite raw, yet it has some primary charm, unpolished 3 original idea... What about trying live recording again?

-h like recording live to DAT for it catches some feelings that would be hard to get out on track recordings. The sound was produced by myself. But then I did not know as much as I know today about sound so there were a couple of mistakes. Our new recordings will be on tracks but in the future we will definately do live recordings even if they will be only for us.

I was sure my collocuter wouldn't argue the influences of traditional Scandinavian black in his music. He argues that it's hard to do without it, and here I also agree

Yes we also have Scandinavian sound, no band in the scene is 100% original, every musician on Earth has drawn influences from somewhere else, but good musicians add to their influences and try to make something new. Mid eastern folklore music, also Armenian music, which influence us, has similarities to some Scandinavian folklore music. In the new songs we have some Scandinavian residue in the music, of course depending on the song.

What about oriental sounds, they reminded me a bit those SALEM and ORPHANED LAND use. However MELECHESH never has anything to do with jewish music, so my mistake was more than evident. Assyrian pride is clearly representated here, and that's the

tonic of those darkos

-There are no jewish traditional music because we are not jews and we never were!!! Our families are of Mesopotamian origin and like all of the cases in Europe, Mesopotamians in the last millenium or two were forced to be christianized. So we were born in Mesopotamian christianized families, but we have denied christianity for it is a lie. We have purified ourselves with true evil. So our music is Assyrian - fuck jews and their music. What you heard in our demo is Arabian music, not Israel jewish. SALEM & ORPHANED LAND create great music but I do not like their lyrics.

Later on we've plunged into satanic & pagan theories, which might be a topic for entire encyclopedia, though I believe a frontman explained his views clearly, considering my protest about mixing both ideologies. Melechesh Ashmedi told us more about Assyrian

cultural knowledge as well.

-Here you have to understand Mesopotamia was the place where black magic, sorcerers, geniuses and evil were born. The true satanic faith come from our origins. We do not worship that Satan of judeo-christian formation. We believe that Satan is a powerful negative energy - entity that is crawn from evil, hate, death, pain and spirits of darkness. We line our daily lifes with satanic codes but we come from a pagan nation "Assyrians". If you know about our Assyrian gods you would know that they were not those angel like peace loving gods but they were filled with fiery emotions, ruthless to our enemies, and negative evil energy did exist in all of them. If you heard about the "Necronomicon", well, it is taken from pagan Mesopotamia, and it is one of the most powerful of books. You are right that pagans got nothing to do with satanism and that is the case everywhere in the world, except the middle east -Mesopotamia. Mesopotamia & ancient satanism are one!! If people are interested to know about Mesopotamian/Assyrian heritage, they should write to us with a small fee - they would receive the journal of the Order of Mesopotamia, which has a lot of into about our heritage, but also has practical magic, too! The fee is strictly for covering the costs - this is non-profitable for us. I can't describe all about Assyrian wisdom in a few lines though:

To continue with that, polemics reached the interpretation topic, when I stated that's the case of finding a key to any ancient book or experience. Everyone should find his own acceptance, not

cothering about the same way of interpretation...
In satanism it is very personal. This energy has different effects and values for the individual. Also occult is very personal but there are a few basic ritualistic methods which are unified and agreed upon by most occultists and they are made to assist the individual in his own private path. About the ancient cultures, especially of Mesopotamia - they are proven fact in a historical sense but to some individuals the scriptures and books may have some personal links and interpretations.

The one and only fact that MELECHESH is a unique gathering of blasphemers in Jerusalem makes some sense to respect those guys... Quite sarcastic is to imagine them as any forceful organisation down there, ignoring all the other small (in that case) sects like christianity or muslims. Floubt if that would be a wanted event, yet more like a religious paradox

This is not a sarcastic idea, but more a living proof of the power of evil for it now exists in the heart of the holiest city on Earth - the home, of the three major religions of this pathetic god (judaism, christianity and islam). For the first time ever satanists exist in Jerusalem. And that is power, we are not legal, we are an underground secret order. The police tried to arrest me but they couldn't find me because they only knew my black metal name, not my birth name (what about po box address then? - T.). And to correct you furthermore, christians and muslims are not small sects - they are very powerful (I haven't stated that, I've just said "if it would T). Now we haven't got enough power to legalize our order and go on the open, but in the distant future we see it coming. This order is not for the general public - it is for us, we spread through it the message about Mesopotamia/Assyria and only the true and powerful may join, the general public are only weak sheeps of God Besides our existence did prove to those religious sects that found out about us that their reign of god's will is dying and evil is stronger.

Lignore all the politics, and who knows me can simply confirm it twice as firmly, but meanwhile my mind makes me think about MELECHESH homeland... How do they feel among all those wars and what solution they can get across?!! Those bombs on near-by street must invoke any reaction inside satanic minds!! But Jerusalem is

already burning..

-It is great - let the sheep of god kill each other while Satan in us watch with a cold sarcastic smile. Only one thing is - we are worried to loose one of the band members in those bombings. We are not afraid to die, but it is not our time yet. There is no solution for this country has always been in war because of god. Jews steal lands from the muslims - muslims kill jews - jews kill muslims etc etc... the only probable solution is both nations should die out or simply abandon this pathetic "god". Meanwhile we enjoy all of this - it is truely inspiring. We have put a curse on Jerusalem

Finishing with those geopolitical topics I'm sure we've got the same conclusion that war should never stop, especially if it helps our Earth to be cleaner. Back to the music, I was right to notice MELECHESH members don't ignore other types of it, not only black metal. Just take that Ashmedi project, for example. You know, it's different from

other black outfits, which ignore others.

-We like and respect all music which is evil and cold. But we also appreciate good musicians. Those good non-black metal bands we listen to with our ears and mind, but the black metal bands and other satanic music we listen to with our souls and black hearts. Besides black metal we like ambient, atmospheric soundtracks, classical music, old speed metal, some death metal and generally nonmainstream dark evil music + medieval + folk. Some black metal fans don't appreciate music and some true black metal warriors do appreciate music. Some can't stand anything besides black metal because they cannot find their need and lust for evil music anywhere else and some do

So good for anyone appreciating different styles of music - I hone MELECHESH will be discovered by many serious music worshippers as well. Let their visions of unholy come true. Ask about T-shirts from the band with logo and pictures designed, don't forget you can obtain some newly released material as well. We'll wait for new MELECHESH recordings too.

-Thanx for the deep interview, we'd like to hail the Lithuanian scene for being active, and we enjoy lots of Lithuanian bands. Hail MERESSIN for keeping the old flame burning. Look out for our upcoming T-shirts + upcoming releases. Mesopotamia, Hail Sorcery, Hail the Black Arts! Hail Satan, Hail



COMECON

"Fable Frolic" CENTURY MEDIA

COMECON is fike a whore who waits for the next client - the richer, the better. First, L.G.Petrov, then M. van Drunen, and now M.Grewe. Hm, not a bad collection, yet these are three different personalities who simply make the whore do what they want... So, what kind of identity such a band may have?!! COMECON simply will never grow up as a band, they will remain as a four

piece to get some money (of curse, if they'll change the screamers further on). On the other hand, for how long is it possible to follow any new trend or

and on? Well, Martin van Drunen is an exception due to his wonderful skills. He was able to make one helfuva brilliant of even such an outfit! But Marc Grewe just brings back in memory COMECON first album, where Lars Goran Petrot stayed as a puppet in commercially addicted music, "Falle Frofic" yet Ind a new MOREOTH rip-off, though Marc's style is absolutely the same as on

If you think hardcorish death metal is what you like, you still should think again before stealing this - get a listen! If it's your first and last listen to "Fable Frolic", you can suppose this review has some reason.

C.S.S.O.

"Nagro Lauxes VIII"

C.S.S.O. stands for CLOTTED SYMMETRIC SEXUAL ORGAN and perform a brutal kind of music named as grind/gore. If I said they come from Japan you would oraw a purely right picture recollecting GORE BEYOND NECROPSY &

tones of likes - I suppose dapan can supply lotsa more grind outfits.

Unfortunately it's quite problematic for me to judge about their abilities comparing to others as I simply am not a big enthusiast of grind/gore. I dare combaring to others as I simply am not a loig entitissast or gindrogors. I date to say C.S.S.O. aren't that I 100% typical in their musical diseas, yet I mean just those intro-like effects, samples & other schizoidic sounds. "Real" music wise it's quite difficult to be original - the stuff is played and overplayed. By the way, some likeness can be felt with German grind school (BLOOD, DEAD). The orily thing which outstands is swinging rock'n'roll drythm in several tracks - it does makes a record bearable to listen to the end... for the person not

adored of gore/grind.

Recommendable only for fans

DAMAGED

"Passive Backseat Demon Engines" BLACK HOLE

A very extreme outfit upcomes from sunny Australia, and you'd better believe they grind it roughly!! This MCD release is the third in their collection after a demo tape in 1992 and a debut "Do Not Spit" album one year later. Can't say where they have gone since those times, but on this five tracker DAMAGED proove themselves being very extreme and dedicated outfit. The songs can surely apply to the laiss of BRUTAL TRUTH, early MAPALM DEATH and fixes. It's more deathy grind, but some hardcore influences appear. By the way recording was done live, so the skills of DAMAGED are surely high. Maybe a desperate voice of Chris is a bit irritating, but I can't see why it shouldn't be

Wanna hear a grindcore version of "Equimanthorn"? You'll get it here - it convinces, even having in mind nobody will do it so majestic as the original On the other hand, it's pleasant to hear that the art of Quorthon and Co. is evaluated in Aussie lands too. Get this launching release if you like BRUTAL TRUTH and check out another review of DAMAGED somewhere.

DARK TRANQUILLITY

"The Gallery"

OSMOSE

So, highly expected album from Sverige's own masters of pure melody is here, starting the next OSMOSE era, I guess. A sophomore release (excluding "Of Chaos..." MCD couple of months ago), which must have been done in a perfect manner, is it actually?

periect manner. Is it accuracy.

1 bet "Skydancer" was a total mindkiller as it was the first melodic death album on the bill, and it was so fresh plus crushingly tight that it did extremely good. Today we have 1000 various copies of DT sound, and some of them manage to discover unknown paths even overrunning the beginners (ergh... see IN FLAMES review).

see IN FLAMES review).

"The Callery" is not that blowingly smashing, at least concerning how talentful.
& thoughtfut the guys are!! It surely is the first rate LP, but the band simply couldn't do something no less wonderful. Slowing actually down, taking even more I IM influences, rawing Michael on vocals and not lorgetting usual hooks they cause some heart blow- just go thru opener "Punish my heaven", epic "The one brooding warning" or rabid "The emptiness from what I fed ..."

Still gods, no doubt, but I expect more next time!

DARK TRANQUILLITY

"Enter Suicidal Angels

OSMOSE Rolevant correback? Yezz, mes dammes + monsieurs! Some kind of that... Actually it's a pre-release to one more album initially titled "The Mind's I" - this MCD should make people hold their breath, attentively looking for a new album. Includes one album track "Zodijackyl light" (look for its video version in springl) & three tunes never to be published anywhere else!

I like it more than "The Gallery", And don't be mistaken, thinking me started.

I liko it more than "The Gallery". And don't be mistaken, thinking me started to like short MCDs of Gothenburg area phenomenon more than full lengthers... It's just a coincidence with IN FLAMES, nothing more... (welf, maybe they really started to repeat themselves finally?) or like that.

DARK TRANDUILLITY suddenly got a clue that with strict extreme compositions they stilf are thicker and better! As far as that melody and melancholy goes, it comes and runs away, but no more than in "Skydancer" as much as needed! More of power and more of ambitions, take that album tune or follower "Razorfever" - it surely rocks, thrashes and kills! D.T. at its best, without any take forceful elements to soil purity of neodeath metal. And rave party music as welf. No, I wouldn't be glad to hear one more hit like "Archetype" on "The Mind's I"! Buil it surely won't limit that place down there-it's occurried by the melodicies music already!! Compliment it's occupied by true melodious music already!! Compliments

DARKWOODS MY BETROTHED

"Autumn Roars Thunder

SOLISTITIUM

Sophomore album of Finnish pagan/black formation, which left out far east label and ravelled better to not that far but firm country as Germany. SO STITUM does all the best to promote their bands - Finns have not missed signs to them Especially when they're a bit acquired to handle things down-

both musically and promotionally. So musically DMB improved without any doubt. Still the same Scandinavian black, but much more polished, neat and technical - nothing comparable to the first album. A difference are these calm atmospheric tracks with very specific vocalizing of Pasi. You should remember his manner from oebut album, and I'm speaking about that operatic voice. Maybe there are too much of such gothic bm songs, so first record stands higher on rudeness point. But I see it as a natural progression of guys - they want to extend the bm possibilities, so why to ban it?

passarimets, so why to ben it?

Only lyrical ideas of Teemu sometimes seem very funny - pagan primitivity is read within them. Can't say they're as tame as MORNINGSTAR ones, but in some songs it's a pure fun. Maybe they want to be natural, but don't say anything special - that's clear for every self respecting free man. Anyway album is recommended!

DAWN

"Sorgh Pa Svarte Vingar Flogh" NECROPOLIS

They call it blackened death metal - maybe the best way to describe this "Swedish" music, known so well during past two years. "Sorrow flew on Black Wings" is the title of this MCD following, after a successful debut album of this band two yrs ago. Improvement is obvious, as polished material is always much more listenable than worse done stuff. So, technically it's better, but music wise also. Style of DAWN is formed meanwhile, sounding catchy, evil, fast and extreme. Of curse it's in the same manner as many other Sweoish black/death, yet having enough of proof to be labeled as supreme music.

tribs only liven 7 minutes tracks, supported by an acoustic intro and majestic cover "Night of the Living Dead", originally performed by thrash legend INFERNAL MAJESTY. Otherwise every track here is individual unlike other blackened death music, and that's very important if you want to be own in this occan of sounds. Costs 10 USD (USA)/12 USD (word) only, so pretty worth of obtaining, especially if you like their "Naer Solen Gar Niber for Evogher"

DEEDS OF FLESH"Trading Pieces" REPULSE

Label's type of band - from California, managing to play 11 tracks in 30 minutes, so it's nothing else but American fast as hell brutal death metal. Three piece is called even faster, more powerful and technical than other bands of such kind (PYREXIA, INTERNAL BLEEDING, CRYPTOPSY). But who wants it still faster, more grinding and becoming one poor monotonous album? Are there still not enough of them wanting to be the fastest in the world?!! They'd better take care that every of 11 songs are grey, repeating the same on and on... I respect the skills of guys, but they should take care on some own face in music scene.

If someone played me tracks of DEEDS OF FLESH, INTERNAL BLEEDING in someone payed me tracks of DEEUS OF FLESH, INTERNAL ISCEDIANA and PYREXIA it would be impossible to separate them. They all play the same stuff which is possible to listen for 10-12 minutes, no longer, And I'd better get on BROKEN HOPE or INCANTATION - those who have some originality, variety and don't wanna be the fastast or brutaflest for devil's sake.

NECROPOLIS/REPULSE

This legendary album was recorded back in winter 92, just a few months after DEMICOD's one and only record was immortalized. Then DEMILICH were signed to American NECROPOLIS, but due to limited distribution it was rereleased nowardays in Europe. No wonder about REPULSE Records, and no wonder to hear that brutal quality those bands were famous for. I can't say DEMILICH simply follow what DEMIGOD had been started, but it's

I can usy DEMICLE simply rollow what DEMICLO had been started, but its definitely the same line, those majestic rifts, fast tempos, sullen sound. Cood quality if you ever liked Finnish death metal! I dare to say DEMILICH weren't that gloomy, that terribly light, even their vocalist Antif sounded quite lousy with his gastic gargling style in my eyes, but "Nospithe" sill remains one of the classic death metal albums. The purest form of intensity!

As a bonus this rerelease contains a four track demo(91, so you will get a complete discography on one CD for \$16 only. What about the song title "The Planet That Once Used To Absorb Flesh In Order To Achieve Divinity And Immortality (Suffocated To The Flesh That it Desired)"?

DERANGED

"Rated-X

You know, with this ten track debut CD Swedish extremists make a huge progress towards catchiness and tightness. Their earlier works were still immature, with an awful garglings of Per. Can't say he's perfect on this platter, but at least it's bearable to go thru this killing spree, which contains of 10 try

As I mentioned earlier DERANGED's music has some kicks in the ass and it's improved with powerful drum madness, guitar blizzard and overall intense attitude. To call it grind would be too strong, but grinding death metal is the best description.

best description. About originality. Well, forget it. When the musicians play real heavy and tight, it sometimes is not necessary. "Rated-X" still isn't the perfect example of the style, but definitely not bad, in my ears the band has grown up. Maybe that's a help of Dan Bengtsson (formerly INVERTED member), who took the bass duties from now on? CD = \$16.

P.S. One more question: what's common between DERANGED and ROLLING STONES?

DESASTER

"A Touch Of Medieval Darkness"

unificence. Unlike many of newborn black metal releases this debut album of Cerman DESASTER was firmly promoted by the band's earlier stuff, and was a pleasant welcome to the scene. Even their debut demo "The Fog of Avalon" was not had good, the sophomore offort "fust in The Ages" had a doze of charm within angry compositions. Later on a split 7"EP with UNCOD, and now - an album, born by the small label.

Like on the previous releases DESASTER remain loyal to the tradition of the style - they perform black metal in a raw straight forward form, sometimes being fiery as the autumn storms, sometimes calming down to the dawn-like twilight. Can't name their melodious parts melancholic or wandering - it is still the same dramatic music, only not that extreme. DESASTER smell of the 80 ies as weil, thrash'úeath influences make them sound quite ofd waved, with today's technology. And what a tribute track "Devil's Sword" for DESTRUCTION! Very immense. Also check out "Visions in the autumn Shades" and the last composition "Into A Magical Night"

market was an income

Get this highly matured piece of strong traditional black metal! Both LP and CD cost the same: \$22.

DESIRE

"Infinity... A Timeless Journey Through An Emotional Dream" (adv.) SKYFALL

SKYFALL

Maybe the third Portuguese band to rise up from the local heavy
underground, following MOONSPELL and INHUMAN - the latter is still rising
as well. Oh yeah, DESIRE sound quite interesting and scentful - they play
doomy death metal, and it's possible to say "doomy" in this case, even it's

todard death metal (in its slow formula).

I remember INCARNATED (the prename of DESIRE) as quite boring outfit of the same style described, thus this first full lengther is an appreciable improvement. Ah, it's three yrs between those recorrings, so that really matters. But DESIRE surprisingly remained the same - sorrowfull metancholic but rough trutal music. This form of crawing ceath metal was popular 3 yrs ago - CASTLE pops up in my mind. For me and such people who like that flowing/moving motion it's a cool follower of what was started and just fully forgotten. As well golfic metal fans shourd accept this - it has some variety, female choruses, acoustics... Male vocal department is shared between CASTLE rip-off growts and screamy bm type (both performed by Tear) -

CASTLE ripror grow to a constanding.

All in all, my thumb up, yet DESIRE will actually gain respect on those who like not just to listen, but to think together as well. Not for wirings! Available

DIABOLIC POSSESSION

"Ripped To Pieces" GROUND ZERO ENT.

Originally those four tracks were recorded back in 1993 and released as demo tape of another American dealthrash outfit with a brutal approach. Later on GROUND ZERO ENT. rereleased it as an MCD, which is available for \$12.

What it's possible to hear on the platter are four straight forward compositions, with no originality at all, yet performed oretty ok in the frames of the style. Quite catchy, with changing speeds and several kinds of vocals (from guttural growls to thrashy screams). Every tune is hardly different from the other, but in general it's listenable. And if you accept some other American deathrash (there are lots of shifty outfits), this might seem pretty intelligent. Though to make a big deal with such the music was impossible even 3 years back. Or DIABOLIC POSSESSION prepares anything mindblowing? Hard to believe, fistening to this extend.

DIABOLOS RISING

"Blood Vampyrism and Sadism" KRON-H/OSMOSE

As far as this synthetic black experimentation is not a new thing already, the As far as this synthetic black experimentation is not a new thing already, the ploneers of the sound had to work seriously to get the similar kino extremity as was firmly used in "666". In my opinion this sophomore work yet isn't that tight and brilliantly arranged as the predecessor. Ok, DIABOLOS RISING a bit stepped into other circle of pain - they have tried more ambient synthetic music, logether with extreme industrial madness. But for me personally it isn't that convincing, sounds like another project for that matter. Moreover, yellow dyed piece of laser includes some compositions being pretty ordnary for industrial straight lorward music, but not DIABOLOS RISING. In general Mika and Magus remained as dark as possible, as fribitations as never before and extreme court the ericle. Martie of linar children and many court be ericle. Martie of linar children are present before and extreme court the ericle. Martie of linar children are present before and extreme court the ericle. Martie of linar children are considered to the court of the cou

Photovick in general winds allot way to entain the above the edge. Mantle of funds culti-frightering as never before, and get you over the edge. Mantle of funds culti-Yel for the perfection of "666" this time some strokes should fixed been necessary. Maybe for those who like more ambient stuff than beating industrial/core this will be quite a discovery. A gem for vampires?

DISGRACE

"Superhuman Dome"

MORBIO

Audition of the second, unreleased to leafure some unreleased tracks from the second, unreleased DISGRACE album "Volume Two - Black Lizards Cry", but as it spins on, I find only new typed tracks, and no death metal at all. For band it's easier to say and to follow the path they all are into in 1996. Let's hope the idea to release at last that legendary album won't die (Davo Rotten, what are you waiting for?!!).

Not much can be habbled on this eleven tracker, especially if you know my opinion on the previous MCD. The same haterockmetal with dancable grooves, rock'n'roll rhythms, industrialized vocals and (more clear than earlier) sabbathesque sound. The last thing is now in DISGRACE everchaging spectre of influences, but no doom or dark structures are used here, though. Rock/metal suits well, but why "hate"? If this has anything to do with the

feeling like this, it's only grungy/punky protest form. Can't stand it, sorry. Umm, let's go womiting. Nope, you'd better ignore this shit.

DISMEMBER

"Massive Killing Capacity" NUCLEAR BLAST/RELAPSE

One more intensive band turned into a piece of rubbish. If it was any small trendy outfit I'd piss on them. Yet when talk comes on DISMEMBER I just can add that it's stupid to follow blindly ENTOMBED, and that by wimping out you can't stay "as always extreme".

Gosh! Just look at that cover... Even it's drawn by K. Wahlin and this guy as always has done a good job, the idea is so primitive... The same is with music. It would be ok, if only primitivism did the job, but DISMEMBER are also

nusic. It would be ok, if only primitivism did the job, but DISMEMBER are also much slower, mosh orientaled, and Mattil uses some kind of L. G. rip-off vocals. Should we call it DISMEMBER?! Who of old death metal fans would listen to such a parady? So, just another sell-out for buttheads' pleasure. Three songs remind earlier DISMEMBER though, and I bet that's the last compositions of that killing death metal they ever written. I mean "On Frozen Fields", "Collection By Blood", "Life - Another Shape of Sorrow" and also instrumental "Nenia". Make a four song sample out of this album, cuz the rest must be ignored. must be ignored.

DISSECTION

"Storm of the Light's Bane" NUCLEAR BLAST/RELAPSE

I remember "Cold Winds" - a track of this four piece in a DEAF Records compilation back in 1993. It was so surprisingly melodic death metal something new and unexperienced by that time. Three years passed and the result speaks instead of any reviews: DISSECTION became the leading team of melodic Scandinavian black/death, with two incredible albums "The ledo takas #5

Somberlain" and this sophomore effort.

Somberfaint and this sophomore ellott.

Surely the band has timby grown, even comparing to a debut album.

Extremely calchy lunes, classical tracking of eight compositions, it's difficult to believe but listening to the music you simply forget about separate tunes. DISSECTION turns as a musical event! Taking the album as a gathering of tracks you get only five tunes of pure DISSECTION with decent speeds + crushing heaviness. I a bloodbath of metal shavings, Moreover, Unisound has crusining neaviness * a biododian of metal shavings, Moreover, Unisound has given the best possible profiluction (especially comparing to "The Sombertain"), where every individual touch of cymbal, soundscape of the chord is felt if it's humanly possible to say. So, back to the tracks, "Where Dead Angels Lie" is more of a blacky ballad with dreamy interchanges and the perfect acoustic in the middle, spiced with drum rhythm! The climax of the album indeed. Even "Night's Blood" and "Soukreaper" are damn polished and sound no less brilliant. The album starts and ends with two instrumentals, the

latter being a piano drama, as if completing the story of this Storm...

Another hupe review could be written on the poems of Jon, but you'd better feel that cold and blows of northern winds yourselves... "The blackness that falls is coming to stay". Monumental.

DORMANTH

Valley of Dreams ARISE

Asists.

Quite a few metal releases upcome from Spain nowadays, and the range of different types of the style is growing day by day. Formula of brutality ain't the only in this land! DORMANTH i.e. play a neat blend of meloric deathvithresh-intelligent form with classic arrangements, solid leads and up temporthythmical section. Though a firm heavy metal touch is added, with melodic quitaring first off all.

gutaring first off all.

In general DORMANTH can easily be identified as the followers of old AMORPHIS, PARADISE LOST and earlier TIAMAT, only with a huger dose of traditional deathrash. Since it's not the lirst try to copy those monsters, so it's not the last either, and not the most perfect. In spile of that Spaniards are quite sticky, not boring, a bit amusing, and hopefully not too weak as a metal band (I'm not sure, huh!). You can get this debut album for \$18 from the band.

Recently they kicked out an original drummer and seem to record several new tracks to get another deal, as they've broken down with ARISE.

DORSAL ATLANTICA

"Alea Jacta Est"

COGUMELO

One of first wave thrash outfits from Brazil and I'm glad to review them as in the past Tve heard quite a few good responses on music from jungles. Can assure you - it's much better than two last SEPULTURA discs. Staying in traditional thrash/duath frames and playing the stuff with flaming energy. Only vocalist Carlos takes lessons from Max circa 93, but that's only a lesser part of influence. DORSAL ATLANTICA path their own way thru death and thrash alternative - changing tempos, changing spirit of each track (find here dark sad songs & careless rockn'toll tunes). Plus add nice flying leads - good album guaranted! But old way, I remind.

It still can be not boring, still showing some imagination in the depths of the style. Only DA must take serious care on vocal department and as soon as possible to rid off the groove/mosh influences, as that's dangerous with possible result of betraying the old style. By the way this album is of 1994, so there might be a new record as well - ask the label about that.

DYING BREED

"Répressed But Not Extinct" HIRAM/RPM

hm. Bay Area thrashers? Not exactly, but rather in that sense. DYING BREED definitely mix more than one straight style of metal. Some of the best recognizable would be thrash, speed, death and hardcore. The latter is fe't thru the entire discs, and first three are like another part of their music.

First of all it's not any new invention to combine that stuff. Next, this outlit.

rolls on in a pure American straight forward manner, so for any experiments there's no place (the last cut "Farth A.D." doesn't count). Just get 40 minutes of raw metal with growy rhythms, uptempo beats and hardcore type of vocals. In my deep opinion Pal's guttural garglings destroy quite a thick image of this music - at least it'd be more acceptable with another type or without vocals! But that's a part of business and the only way is to throw this CD out (if you arrew with one about toocle).

vocasis but mats a part of business and the only way is to throw this CD out (if you agree with me about vocals...).
By the way, "Aportioned Grief" was featured as a soundtrack in movie called "Beyord The Law", starring Charlie Sheen, so this should be a good push to the band, DYING SHEED prepares a new release as well, stready recorded and crititled "Then You Dio". Still you have some time to order this debut at RPM.

EARTHCORPSE

"Born Bleeding"

The next platter in a nonstopping flow smells of melancholic and rude atmosphere, no wonder that it comes from British Isles. EARTHCORPSE boils in the scene since 1991, and that's their first full length success, not torgetting an appearance on SHIVER Rec. comp.CD few years ago. The same song takes presence here, and that's the best they can offer indeed. Other 5 sonly axis presence neet, and usts net best usey can oner indeed, other of tracks are so gloomy & unimpressive that you easily fron asleep at least 2 times per song. That's a pily as EARTHCORPSE has some potential drifting in senseless ocean of depressive stooooow death metal. Maybe they mostly remind mo Dutch CASTLE (rip) yet EARTHCORPSE express their feelings pretly modestly, which results in a rather boring soundtrack for nostalgic remembrances.

The music doesn't take you as much as it should have to!! For me doonly soundscapes must recall those esoletic senses, at least some crying out response inside - I should look for the other album than "Born Bleeding". As well I must tell ya about seventh track, which is the opener actually, Zarrying a pile of keyboards' sounds - it just prepares you for a deeper melancholia than

Wish guys (I mean Mark - voc, Mait - g, Dan - g, Bob - b, Justin - dr) more cloudy evenings next time...

EDGE OF SANITY

"Crimson" BLACK MARK

SUPURIORIES IN SECURITY SECURI

concept, a good futuristic story, took them exactly the same length of time. Well, even it might be a stight overstatement, EDGE OF SANITY simply prove that real masters have no boundaries and their minds can work out something great in any circumstances and place... For the Swedes conditions were

and the same

pretty fine - the catchiness is a firm proof of that.
Indeed this 40 minute track seems like a long musical story with tots of ups and downs, expressed by great speedy death metal (including hellish screams of Mike/OPETH, similar to PAN-THY-MONILM's Detelict), gothic overtones taken from Dan's experience with NIGHTINGALE, straight forward mid tempo metal breaks and metodious interchanges, reminding "The Spectral Sorrows"... One helltura "Crimson", which is impossible to be described! Experience it yourselves, metal kids. EDGE OF SANITY did it to confirm the symphonic majesty of the style. Congratulations!

ENOCHIAN

"Night Monumenta! Evil"

I EVIATHAN

Ain't it a joke? Can't believe but it ain't. I'm sure - only for ENOCHIAN members themselves. Who else can be so silly and close minded to write and sing Norwegian tyrics, use Norwegian symbols, act like they're from the north, when actually the band is from Czech Republic?!?!! Or those mid European Time blackers" just wanna pay on trendy wave and get some free money out of that?! That might be true as what else could those Norwegian titles on the CD cover might mean? It attracts such stupid kids who wanna buy as much CDs with Norwegian titles as possible. ENOCHIAN presented themselves in the silliest way imaginable, but unfortunately it's getting not furnly as far as that image is concerned not for circus clowns

trait inage is concerned not for circlis clowers.

M. sizally Coeths are close to trendy nordic bin sound with keyboards which remind PHLEBOTOMIZED, and clean vocals reminding old ISENGARD. There are several average tracks like "Monumental Demonium" or "Hedningenes Hymne I Landt I Nord". but it general that stupid image scares away even the craziest Norsk fan. Avoid!

P.S. I've got an information new ENOCHIAN is in English.

ENSLAVED

DEATHLIKE SILENCE/VOICES OF WONDER

I'm really sorry to feature so old release, but as soon as we are ready to review everything we get we can't miss any old album. What's the point to talk

anything when such a classic is on the row?!

Absolutely finest ENSLAVED work, which made so big impact on the scene which simply spread a word that black metal sounding band can be called "viking metal" band. But that's another story.

This is one of the first bm releases, which made the author of those lines to adore this unholy style of art. Five prolonged and extreme compositions with a majestic touch, aggressive approach and northern monotony. ENSLAVED have stepped from their origins, this album was the last of that symphosic and monumental sound, earlier disclosed on "Yggdrasil" demo and "Hordanes Land" MLP...

This back catalogue of all those works is now available on CDs, so move your ass to get them all and remember that "Vikingligr Veldi" shines the most brightly among them.

ENTHRONED

"Prophecies of Pagan Fire" EVIL OMEN/OSMOSE

Conditionally possible to name ENTHRONED as sons of the second Belgian bm wave (together with AVATAR), as they got deals after the famous ANCIENT om were (udgener win AvAnAn), as they got deas after the familius AvALEAT BITES. Right – both barnst don't dig new styles, they play pretty known stuff which was mastered in Scandinavia. If AVATAR happen to rip off Norge scene more or less; then ENTHRONED like Swedish hordes. So - don't blink its lame music, cur stuff is composed, arranged and played nicely. If there still weren't enough outlifts from Sweden, this album would have been met like a

weren't enough colonis souris weeter, this argum world have been thet like a new blown of cold wind. But the problem is that there're quite a few om bands down Europe, so Belgians are like a bit 'ate with it.

Once again 'it's much better than loads of amateurs with CD deals, let's say from France or Fin'and. For real bin lover this band is a very listenable experience. Only if you're getting fied up by the style—then leave it out for others. CD is full of aggression, velocity, atmosphere, burning crucifixes, bla New Yell centriping and the proprieties. bla... Worth of spinning out in my opinion.

EPIDEMIC CAUSE

"Far East" SHADOWS OF MICHELANGELO

The first product of new born label (earlier known as a magazine only) is a

The first product of new born label (earlier known as a magazine only) is a CD single of Japanesse industrial metaliers - three boys from Oseka. EPIDEMIC CAUSE had some recordings like deno tape and 7°EP in 1994, so they aren't any newcommers about this nowadays popular sound. This is kinda pre-production to the first tull length of the band, so it must show what these extreme people are all about. They do that noisy industrial with a help of distorted guitors, drum machine (foodh...) and wall of different effects. If 1 get them right EPIDEMIC CAUSE like mid and slow tempo rhythms, with more space for various interchanges, experimentations, obscurity. First track is still mid tempoed, rominding PITCH SHIFTER, and then - slow tracks of GODELESH kind. Vocalist likes both very extreme screams and almost criving narrative singing. crying narrative singing.

At times this music links a bit to modern alternative mainstream maybe this will be erased as soon as possible, if not, I guess next time I have some problems to listen to them. Now industrial metal freaks can spin it for \$8 only

ETERNAL DIRGE

"Khaos Magick" MORBID

I'm not familiar with a debut album of this German team, but this sophomore effort is firmly convincing! Indeed I was wondered by that strong death metal, performed in a unique way, combining old style with modern technics and outstanding ideas.

What they reminded me at the early stage of listening was NOCTURNUS! (

what usey formulae the at the early stage on likering was NOCTURNIST personally haven't heard nuch of music heigh like those gods, at least some try outs of sounding like NOCTURNUS were poor and soon were forgotten. ETERNAL DIRGE successfully invades into space death metal and continues legendary enopee - mind you, with a very own blend of keyboard-laden space soundscapes and death metal! At times this metal steps into thrash area, being duffer raw yet catchy. Synthesizer makes the main deal as the person behind this instrument creates some flying atmospheres indeed! Vocal style is similar to NOCTURNUS, as well as the production.

Moreover, "Khaos Magick" contains 200 MB of audio video motion data, with a nice, yet a bit primitive cyber space animation and keyboard music! Not

that often yet, so show it for your PC's - prepare them for biocide. Very recommendable for NOCTURNUS fans, for the usual CD price.

ETERNAL SOLSTICE

"Horrible Within" POSEIDON/DISPLEASED

Straight forward energetic thrashy death metal is what this album deals with. The style every knows and the style hard to invent something outstanding (yet we have some exceptions!). Even it's my first clash with ETERNAL SOLSTICE (they have already one album and a split CD with MOURNING earlier), I can be sure this band beats the same line since the beginning in 1989, and will beat it til the end of days... The most reasonable comparison would be label mates

A unite end of days. The most reasonable comparison would not already males ALTAR, though there could be much more comparisons indeed. "Hornible Within" is ok if you still like uptempo beats, if you need some tight metal, if you're there of experiments in metal fields. But it's quite disappointing if you have some more relimed taste for music! It might cause some yawns due to the same cliches and orders: you know what will go after that part, then

again...
Yet for me personally such music gives some strength, impulses to act in any particular situation, so this disc won't be put away for ages in my collection. At least for refreshment's sake.

ETERNE

CANDLELIGHT

CANDLELIGHT

Outlie a name in the underground - this release was rather long awailed affair for gothic doom rock fans. The result is pretty ok, yet ETERNE still can't please the evergrowing scene with something extra brilliant or at least enjoyable. Still they successfully mix pure gother rock in the best tradition of the general kinda progressive doorn with sure hints of heavy sound, met only in metal spheres. But the whole try seems a bit foreid, as to the end you start to fall asleep due to the same combination of darkness and progress.

Marko this twister teafer media returned to the constitution of the second trivial second.

Maybe this twelve tracker would please more the gothic lovers, but I'd surely look for something more expressive, with another style of vocalising and a real drummer instead of a machine. Foggy Albion must have some opposite energy towards myself.

EXCRETION

Voice Of Harmony

WRONG AGAIN

AND ADDRESS AND AD you forget about any likeness and fall into this antedlitinian chaos, which has the only ray of light - melody. Like the rest of colleagues EXCRETION involve the power of heavy metal, yet

their extreme death metal roots are felt maybe more heavy than let's say, in NAGLFAR music. Those guys as well know how to write neat compositions, so there's no problem to get into them, to catch a line through every single song and the whole album.

Hopefully the change of style (it was done after two demos and exposed on third "Suicide Silence") wasn't forceful in this case, and "Voice Of Harmony" quite convince in that even the most sceptical listener. Nothing to add, just get it for your collection (\$18 - Europe, \$20 - elsewhere).

EXPULSION

"Overflow" GODHEAD

With this release of EXPULSION the Stockholm death metal history has been completely written. It's not over anyway but the scene had a lack all these

competing written its not over anyway but the scene had a lack at these years as one outflistall had no possibilities to scream out and now it's done. Guys started in 1988 together with NiHLLST, TREBLINKA, DISMEMBER, GRAVE... Then something went wrong and others left EXPULSION far away from the success. You see where all great Swedish death metal branch are now? Take ENTOMBED, UNLEASHED, GRAVE, DISMEMBER... No one play that old style (and no one is doing good music today). Only TIAMAT headed for something extremely fresh and they succeeded.

EXPULSION con't grind the pants either, but they took another direction. This

record shows a band as matured metal act with a heavy pounding attitude, firm riffs and solid structures. It's not easy to call it death metal as the music has plenty of classical riffs, some kind of BLACK SABBATH feel and slow has plenty or classical rins, some kind or ECACK Sabbart lear and side monody manner. Only the vocal style of Fredrick doesn't apply to me - it's loo soft and powerfess. The music noeds some deeper and strict voice.

Quite an intelligent platter which might gain some fisieners. Somehow I still think EXPLISION will be quite different next time.

EYEHATEGOD

CENTURY MEDIA

CENTURY MEDIA

After three years of silence on the sight again upcome New Orlean studge
ploneers. Gluys did had some serious projects during those yrs, including the
appearing in DOWN, SOILENT CREEN and CROWBAR recording sessions.
When it comes to EVEI/ATEGOD the band remained toyal to the formentings. they were doing earlier. Again the album is packed with nihilistic ideas and full of hatred soundscapes.

Can't say that it suits me yet studge/doom sickos will like it. Heavy rhythms turned slower and even more heavy. And besides that a new topic is mid tempo rock'n'roll rhythm with conformable sick riffs and more than extreme

The production's fit to the music: while it's raw - compositions sound raw, while it's filled with hate and anguish - compositions sound heavy and

disgusting.
I doubt if FYEHATEGOD will find any new listeners with this new album, especially in Europe (here we have much more enjoyable projects!), but for old fans "Dopesick" can still be a brilliant. Like it or hate it.

FATA MORGANA

"Fala Morgana"

DARK DUNGEON MUSIC

DARK Consection willow, According to Havard this isn't as important project as MORTIS to the composer himself, but who really cares if it's magic, mysterious and wandering? Indeed FATA MORGANA debut platter is quite different from MORTIS and VOND yet it does incline the same keyboard dominance, even the same darkened funing and that eventual trademark of DARK DUNGEON

inverted

the old ancient way!

Those Swedes have surprised me once again. I was not sure I'd dig "The Shadowland" up since I haven't been introduced to what extremos are up to now, but that platter kicked! Guess what... INVERTED was interviewed in the first issue of "Brainstorm" and back then their bassist Dan (now in DERANGED) was talking. Me wants to be honest: then I've contacted them just seeing that pretty nice flyer. Their music was not had but

And now INVERTED have much more to offer - their brand of pure Swedish death metal has taken extremely sharp edge while it's impossible to be senseless if you ever liked death. I've got them again as you see!! One mutherfocker Kristian took care on my questions - he is responsible for drum madness in the band, as well as doing some underground helluva job with his VOICE OF DEATH Records and distribution label. We started up our discussion from growing since those early days. It kinda reminds working in another way, not forgetting that maturity which definitely has come to INVERTED frozen scapes...

-Yes I agree with you that "The Shadcwland" is the biggest step forward for us since the beginning. I see it only as a natural progression of our music. We didn't sit down and thought that "hey this time we should do something new"! Instead we wrote the new songs just like the old ones. But this time we tried to arrange and structure the songs in a better way. We took a lot more time on us to put them together in a proper way, still ! must say it's absolutely "the INVERTED sound" with dark and brutal music. But still with room for melodic riffs and rhythm parts.

"The Shadowland" dwells of some kinda own style, even it's old fucking death metal! Kristian obviously agrees:

-Actually! think we have some kind of own style. But we are not trying to create directly any unique sound for us. Instead we play the music we really like and have listeried to for so many years. And to be honest with you we don't give a shift about trends, etc. We play dark death metal mixed with some old thrash/black metal the way it was meant to be! The old ancient way!

Swedish death metal circa '90-'92 still makes a weighty influence on INVERTED sound, that's some stuff like reminiscences of the past - HYPOCRISY's "Penetralia" crosses my mind over and over again...

-Not only the old Swedish bands influence us as a matter of fact. All old death/black and thrash bands from middle eighties to '90-'91 have quite a big influence on us. Still we do our own music and we don't try to copy other groups' sound. By the way, I don't like HYPOCRISY that much.

For the last couple of whiles INVERTED experience with new vocalist Henrik and bass player Joel (ex.EXEMPT, if someone still remembers them), so maybe those guys turned the rest to create that stuff INVERTED are famous nowadays?

-We are very satisfied with both Henrik and Joef but actually they have not written so much music on the new album so I don't think they have changed our sound any special. But since summer'95 we have a new guitarist called Anders Malmstrom. Because original member Mats left the band because of personal reasons. I think this will make a very big impact on our next album. He is a great musician and fully

dedicated to the metal scene - just wait and see...

Death metal is deeply in their hearts, that's for sure. And now Kristian reasons why some people call this music one sided, without any feelings, no room to dwell. It must depend on every single person who listens to such a music.

-Death/black metal is not only in our hearts, it's our religion! We live for the music. Honestly I don't give a shit about people thinking that death and black is one sided. Then don't listen to it! This music is for people with dark and brutal feelings. For persons who know how much spirit the death and black bands put into their music. This is not a trend - this is a lifest vie you choose!

And this music guys do is not overfilled with various technical or masterly tricks, yet it's very listenable! A great deal within its acceptability makes melody, even it's used in an own brutal

-Óur music is pretty straight forward I suppose but still you can find some melody and melodic riffs in the songs. We are just playing the music we like and live for. I've nothing against putting some melody in the songs as long as it is dark and brutal.

Speaking over the recording of "The Shadowland" it was said that the band was completely satisfied with it. Me thinks it's a bit raw and deadened. Somehow I supposed INVERTED will use another studio next time...

-Yes we are totally satisfied in how the songs turned out. The sound could have been a little heavier and better - I think it will be even better next time. About another studio - that depends on how much money SHIVER Rec. are willing to put into the next release money-wise. It's absolutely a question about the budget for the next release.

in general, most SHIVER bands complain that the label is a bit slow with handling things... INVERTED CD also was released only after a while since the recording. Surely it can't please the hand

-Of course it's boring with delays but that's nothing we can steer. Hopefully the next album will not be delayed at all. As long as it is put out in a reasonable time we are satisfied.

Wonder or not, but INVERTED had some nice relationship with infamous WILD RAGS Records - this label has made a name of Swedes work in American underground. Although the frester reasons

-WILD RAGS has spread our name very well in the States but our relationship with them is not so good nowadays. Actually Richard C promised to put out our MCD in a rerelease together with 3 bonus tracks but it seems like he doesn't give a shit about it as it is 1 1/2 year delayed! He doesn't even answer our letters anymore!

So who said this fucker is honest??! At least INVERTED say no! Another important thing is INVERTED always standed on the devil's side, they never seem to refuse satanic approach. What causes this interest, this etenal source of all their ideas? it's interesting to know why they don't spread their lyrics to others - it's also important charge!

-First of all I won't call myself a satanist because I'm not. I am very interested in the occult subjects though, and that's why I write about it in my lyrics. We don't want to put the lyrics out! First of all they are very personal and also I think Henrik's

voice is pretty clear and mostly of the lyrics could be heard if you just listen carefully. The music is the absolutely most important thing and actually I see Henrik's growling voice more like another instrument to create a dark and occult feeling and atmosphere in the music. The most important reason for the unholy/satanic approach in the music is that this is what death/black metal is all about! Death, destruction, unholy rituals, blasphemy and anger. We live and play for the dark and brutal music not for any God or Satan. I see Satan more like a symbol for the fight against money greeding religions, especially christianity.

The band still doesn't have that much live experience outside of Sweden. It's hard to get a decent tour nowadays, while all organizers seek for black metal or atmospheric bands and while SHIVER ain't that quick getting tours... Or maybe it's not their cup of tea?

-It's very hard to get a good tour these days. We have played a few shows in Poland and some in Great Britain but most of the shows have been in Sweden. At the moment SHIVER Rec. is working on a four in Belgium and Holland in late '96. So we'll see what happens with that. Touring and playing live gigs is the uitimate experience! We love it!

Step outside, where Kristian explains his outlooks to the metal in general, not ignoring other types than death! He has his very own opinion on so called "false" metal music:

-To be honest I'm mostly listening to death/black and thrash metal + some real heavy metal. Grunge, hardcore and Seattle metal/rock makes me puke. I don't give a shit about false metal bands - they fade away pretty quickly anyway!

As I've mentioned earlier Kristian is strongly connected with the underground world, doing his own distribution & small label. Someone may call if "everyday crap", as it's no profit thing for a drummer, It's just a way of living, and believe me, such people as him and me, hah, understand each other very well...

-Yes, it's a way of living! The underground is my life. I will never stop supporting it. You're right I don't make that much money on my distro, but I'm now slowly starting up a record label and in 1997. I will put all my time into that and INVERTED. I can't actually think of working with something lese than metal music. I spread the stuff both on shows and through my mailing list. Send I US\$ or I IRC to get my latest list filled with underground stuff! Support the everlasting underground!

Do it of curse, and it will shine as never brightly! Here we go to a close with INVERTED's Kristian, and before he says about new songs of the band, let you all take the Swedes very seriously - their music is awesome!!

-We have about 3 1/2 tracks ready by now (June'96) and we will hopefully begin the recording of our second album in January'97. It will be out before early summer'97 I hope. In the meantime order our full length CD and split 7'ep (INVERTED/CENTINEX) from my address or from SHIVER Rec.! Thamx for the interview Tadas! Good luck with the zine. All underground maniacs and fans don't hesitate to write us but be sure to include 1 IRC or 1 US\$ for sure and fast reply! New T-shirts available now for 16 US\$! Stay dark!



fans of their own art



You know, sometimes you get a chance to take a listen to the band you never heard before, and whatever huge your surprise is that "new" unity of damn original musicians do anything but a masterful art!! Me never ever had an idea what OPETH might sound like and where the hell they are from until CANDLELIGHT Records dropped some lines on them and their debut album "Orchid". It's reviewed down in another section as well as OPETH's new work under the title "Morningrise", which was just released - maybe the same week I had an opportunity to interrupt into Mikael's busy summer days.

"Evening yourself! I feel fine thank you! I reckon the remaining souls of OPETH walk the lonely path without problems as well!", says the frontman towards my traditional greetings. I believe the band had some busy time after the success of "Orchid": playing live, rehearsing, counting sold CD units... "Oh yes,- Mikael continues,- of course we have been doing those things you mentioned as well, but most importantly, we have recorded a follow up to "Orchid" entitled "Morningrise"! This second volume of ours is set to be released in late July, so keep out for that one! We have been doing a few gigs with MORBID ANGEL and BLOOD D'VINE as well! This took place during a week over in the United Kingdom! Otherwise... not much!!" He must be kidding saying the latter, huh. That's the label which brought four Swedes to UK, but one week seems to be just a small tour instead of any bigger one planned after the "Orchid" was out. "I reckon there has occured a slight misunderstanding! We never really "toured" to support "Orchid". We've done a few concerts, yes, but no actual tour! Anyway, CANDLELIGHT Records is currently working hard to find us a decent headline tour, but we'll see what happens!"

"Orchid" recording sessions took place in "Unisound" even back in March 1994, far before the release. Some serious reasons should have delayed the process, or I guessed the band did it before the deal was signed. Guitarist/vocalist reasons: "The deal from CANDLELIGHT arrived in late 1993 actually! There are numerous reasons for this annoying delay of the record! In fact, the reasons are so many that it will take too much time to explain everything! Let me put it like this... lawyers, money, laziness!!" Nothing more nothing less. Going further back to the start, OPETH had only several rehearsal tapes and nothing else up til this deal. They formed in 1992, by the way. But you know, in Sweden to record a reh. tape is not as problematic as in Lithuania... I mean the sound might be better. "We did not release any of our reh. tapes! They just got in the hands of tapetraders for some strange reason! We didn't even send them out to the labels. CANDLELIGHT was the first company we ever contacted by ourselves due to our interest in the label. By then, they had already decided to offer us a deal!" - firmly protests Mikael, and he's absolutely right - the music OPETH perform must have been noticed from the very start!

Difficult to stamp music, hard to define what kind of label might work with it! I guess CANDLELIGHT with their open minds are pretty the point, and why they shouldn't?!! "We did have other offers, of course, but CANDLELIGHT was the most interesting one! We still recieve offers from bigger labels, but we're signed to CANDLELIGHT for one more CD! You're right about the fact that OPETH isn't easy to categorise, but I'd say that this matter makes the companies getting worried instead of relieved! You see, we don't follow any trends like the companies do! Freckon that if we would have been a total blasphemious black metal band we'd be signed to the biggest metal label there is due to this embarrasing BM trend!"

Returning to the beginning stage of the band, it wasn't so easy to come to that multidimensional sound, at least back then... Anyway the deeper patterns of the subconscious were still opened and made OPETH so wide, unlimited. "We used to be an ordinary, and pretty darn mediocre death metal band, but we found our sound eventually! I guess the reason for the evolution in OPETH's music is because we've all became better on handling our instruments and therefore been able to

experience more with our personal abilities as well as the band's concept!" Mikael answers to my statement about reaching some higher, never before reached by others places of musical forms: "I do not see ourselves as an ultraoriginal band! But, no one can deny the fact that we're superior in what we do! There is no other band on this earth that sounds like us, but I think the reason for the bands personality is because we dare to experiment a lot with different brands of music. We do not hesitate with any of our ideas as long as it sounds good! That, my friend, is the only way to develop as a band. I see so many young bands that not have got any identity of their own whatsoever, and I feel sorry for them because they are nothing! They are the spawn of others ideas! Too many are not looking beyond the latest trend, too many dare not to tread other areas! OPETH don't have that problem any longer!

Me was interested since the very start about debut album's title and picture on the cover - so colourful and maybe naive? There should be something common with the beauty (flowers??)... A frontman haven't expected such a thought from me, ha! "I don't know what you mean with "naive", but the title reflects other things than just the beautiful flower on the cover! The title is not the concept of the album! Orchid reflects OPETH! It's as simple as that! If you gaze behind that picture you might see it all too clear. The flower itself represents beauty and power, vitality! The darkness behind it represents danger. Sum these words up and you'll see what OPETH is about!" Well, my statement has provocated quite heavy weighted

The same as in debut album, "Morningrise" is full of various melodies - they definitely grab your inner whatever evil or brutal it is! Classical melodies and the basic for OPETH: "As a musician melodies are essential! Melodic does not mean "nice" or "cute"! To me music cannot be made without melodies! We try to write riffs and arrangements that are immortal! Riffs you find yourself humming about to! Hell yes, it's a basic element for us! OPETH is a melodic band, but melodically unpredictable!!"

What Mikael thinks about his growls or screams - do they fit that perfect the whole concept & ambience? I'm sure this part of the band will remain forever unlike many post-death outfits, which refuse it and starts to "sing" like pop stars (CEMETARY, if you want some names, ha ha). "Every person has got different opinions, but we feel that the screaming voice is part of our entire sound, so are the acoustic guitars, so are the clean vocals. We would not have done this album if we couldn't stand behind the material to 100%!! I'm proud to say that I am a huge OPETH fan! And I have every right to be since I write most of our material! This doesn't make me a hotshot in any way! I have other favourites as well, I just appreciate my own work!!" It must be the point when a frontman knows that he is on the right way, that his effort makes the audience be

I was quick to name the band as guitar oriented, and maybe it was too much to pronounce the names of M.Friedmann. S.Vai, Y.Malmsteen... But Mike must like making music similar to the grands of guitar!! "Oh, Yngwie is a personal God! I totally adore his first three albums!! They are absolutely top-notch!! But, I do not see OPETH releasing an instrumental album with only solos on it! We are a band with a big musical interest, an interest to try other paths within the neverending forest of music! But one thing is for sure... OPETH will always make an OPETH album, not something else!"

Somebody might have already noticed that the same Mikael appears on the newest EDGE OF SANITY masterpiece called "Crimson" with his infernal screams reminding me PAN-THY-MONIUM on those parts! Again my collocuter screams out: "Dan and I are great friends, and I admire EOS as well, so it was nothing but sheer pleasure to participate in the making of "Crimson"! That album is a masterpiece and death to them that say anything else! It contains music, real music, not overrated

Gothenburg rubbish!! Oh, maybe I'm too hard on the Gothenburg people. Let me say like this... AT THE GATES rules!! To me it was an honour to put my voice and solo on the "Crimson" album! It is, in my opinion, already a milestone within the world of metal!!" And so Mikael just said what I might write in my "Crimson" review, yet me goes further controversially saying that EOS include some OPETH influences on "Crimson"!!! Maybe it's vice-vera and the latter simply made some hooks sound catchier or more perfect???!!! "I am sure that Dan has got influenced by the sound of OPETH as he's one of our biggest supporters! If this is true, I feel it's an honour! I'm too influenced by the EOS sound, and especially the new album

As you know earlier some CANDLELIGHT releases like EMPEROR, ENSLAVED were pressed by CENTURY MEDIA in States. I had an info there was some negotiation about "Orchid" being pressed like this, yet it hasn't worked finally: "They were supposed to do "Orchid" as well, but Lee (CANDLELIGHT boss T.) wasn't satisfied with the money they offered, so this fell through! Of course, I am disappointed, but I am glad that our CD is available there any way through RELAPSE! I've been in contact with the American CM office for quite a while now, and I know for a fact that the entire office are worshippers of "Orchid", so I'm a bit confused that they didn't offer more to get the license for it! But USA is a difficult market when it comes to music, and especially when it comes to the music of OPETH which might be more than the yankees can handle. I think they were afraid that it wouldn't sell enough copies! The thing is that most of the letters I receive are from the USA which might mean that there is a bigger interest for OPETH there than CM think!" Yap, it's a damn poor attitude to miss such a band like

Anyway, one American record label still noticed them and offered to participate in legendary nowadays CELTIC FROST tribute compilation album!! It was DWELL Rec. which included the Swedes and gave them not any other track but "Circle of the Tyrants", which they remade into some kind of atmospheric version!!! Mikael deals on that matter: "When we were offered to participate in this CD, we found out that none of the other bands had chosen this track. We thought that a tribute to CELTIC FROST wouldn't be complete without it, so we chose it ourselves! We rehearsed it 3 times, and then we were ready to record! I feel pleased with the way it came out. We had never used keyboards before, so this was an interesting opportunity to try it out! This was though, the one and only time we will use keyboards! We wanted to sound like it was OPETH covering the song, so we rearranged it a bit... put our own brand on it if you

Quite a step aside was to know Mikael's favourite and most listenable musical artists for this day. And he immediately started to list them all... "CAMEL, BLACK SABBATH, JADE WARRIUR, CRESSIDA, CULPEPER'S ORCHARD, CZAR STILL LIFL, MEFISTO, SCORPIONS, BETLEHEM ASYLUM, BEGGARS OPERA, FANTASY, KORPSE, SPIROGYRA UNICORN, LED ZEPPELIN, FRUUPP, TEARGAS, MELLOW CANDLE, FOREST, NECROMANDUS and more...' Jaaa, quite impressivel:

Back to the new record, a frontman told that "it is called "Morningside" and it will include 5 new tracks, and the album is exactly 66 minutes and 6 seconds long!" I bet my stereo shows 66:07! So, "the magic hidden on this disc is more progressive and symphonic than the "Orchid" adventures! I reckon that if the listener concentrates on the music he/she will be granted a journey never before experienced when it comes to the world of music! This is for your souls, for your deepest thoughts. Bring them out, give us the control, give us the right to mesmerize your spiritual mind! The adventure's waiting for you..." So far the story ends with Morningside - impossible to categorize music, which must be absorbed hearing the entire album and not the first two minutes of track one, according to above mentioned Lee

If we compared FATA MORGANA with those releases it's much more If We compared nAIA MONGANA WITH ITIES effects it is the composition are featured. Anyway it's still depressive, dreamy and supreme due to background shivering sounds. As well the compositions are emotional and those emotions flow from the nature, I guess. Some opened views raise listening to "Fata Morgana" or "Stargazer": maybe vast pits of water, cloudy

installing to Trail word guard or State (227). They see "Assigned in Water, buttonly stokes and even burning ground.

You won't hear any vocal try out on this disc, so this is like special. Moreover, I'm sure such music is much more acceptable to wider audience, and I have already some examples if you see any figures while lurking into the sky, this might interest you either. Order at DARK DUNGEON MUSIC - CD costs \$18 (Europe)/\$20 (world), LP - \$20. Like a purified blend of violent nature

FLESHCRAWL

"Bloodsoul" BLACK MARK

BLACK MARK.
Who thought Cerman combo will soft down? Notody! And the result is clear: "Bloodsoul" kicks the same doze of heaviness off your arse as the previous full-length "impurity". Oil school of death metal prevals in the band's compositions, yet FLESHCRAWL manage to polish not only tochnics of this style but also structures of each track. That's why their blend of natural aggression, power of style, energy and brutality let FLESHCRAWL name as one of the leaders of the scene. In Germany I guess they overran their colleagues, at least being the oldest dm band,

grinding the ancient way!

This time sessions took place at Peter Tagtgren's own Abyss Studios, and again the sound is desirable. It also got a chance to feature Peter on some

again the sound is desirable. It also got a chance to feature Peter on some screamy backing vocals!

Aha, guys at last decided to print their bloody lyrics - not that very trightful, what do you think Stefant? PLCSHCRAWL also seem to lost their original bass player so the bass tunes were recorded by guitarist Mikic. As always Germans stayed true to themselves and again recorded one unreleased track of another band - DEMILICH from Finland (see review elsewhere). I bet "Embalmed Beauty Steep" sounds 100x greater here! In general that leaf of ancient dm is Inked with Scandinavian (ē. Efinish) school - maybe that's only my remark? Bio states: "Bloodsoul" is an album which no die hard death metal freak should miss! Stefan adds: "It oozes blood!" so sow pointion. blood!" So is my opinion

FLEURETY

"Min Tiri Skal Komme

MISANTI IROPY/AESTHETIC DEATH

Alexander and Svein Egil are right not commenting what kind of music they play - that's the matter of the listener. Whether you had some meeting with FLEURETY earlier, you're interested to check out what kind of progress Norwegians made and surely you are even more excited after reading that they turned more experimental and innovative way. If never heard of the band name - check them out, as these guys do that music out from their

feelings and heart put into it.

Though why to hide their bm roots? Early stuff was much in that vein, and it's left here either. Though FLEURETY couldn't avoid melling down to the level of progressive outfil, they still remained that inspiringly fresh, even without siren screams off "A Darker Shade Of Evil" EP. Added is the feeling of subtle nature touch, purely exposed with those acoustic/electric musical parts and freeing female voice. I'm sure cover artwork says much about them , it's of undescribable colour, baba, but is quite fine.

Reccomended stuff for flying souls and heartburning visionaires

FORGOTTEN SILENCE

"Thots"
OBSCENE/METAL AGE

Cozoch Republic is responsible for a couple of majestic atmospheric bands and FORGOTTEN SILENOE is one of them. That's their second release, which consists of about 70 minutes of gloomy refreshing music. A debut demo was released in 1994 and was called "The nameless forever... the

So, this second step is as various and lively that it's not possible to put it in any frames. A crossection of dwelling blows, anger of fiery sparks antique firestorms, and tears of heaven... Feelings are flowing from this

adulting intesturins, and literals of the process. Teenings are forwing from this allowing from the allowing from the allowing from the allowing from the septimizer and B. August's movie by the same name. As they name this music is "original motion picture"... Who knows, maybe further on FORGOTTEN SILENCE will make a soundtrack to any movie?

Firstly released as a demo tape, this was quickly noticed by two local labels and pressed on CD format! That's not the end in FORGOTTEN SILENCE's career - I'm sure.

FURIOUS TRAUMA

EUPHONIOUS/VOICES OF WONDER

Already the second album of Danish thrash addicts and damn good piece of energetic metal. Mind you, some old rockers perform their best on this platter: Lars Schmidt with guitar and vocal duties (for some time he was KUNKHRA bass player) and Morten Milsen on drums (recorded MERCYFUL FATE's returning "In The Shadows" opus back in 1993!). So, to speak about quality of structuring and composing the tracks is a waste of time. Indeed the production is raw thrashy, yet tight and packed well.

The style FURIOUS TRAUMA play can be named as a blend of old and new schools thrash, with clear core influences, especially what concerns Lars screams. It'd be better to do without this element, as the resting brash pit is decent not last as fuck all the time, but aggressive at any stage. Classic vibes and metody appear in more moody compositions like "My Dying Time", while faster kicks remind SACRED SEICH (especially

"Sacred Bond":) or extremos EPIDEMIC. Social lyrical approach makes this less attractive, but in general for a modern thrash lover it will be a nice gem. Available at VOW for \$18 (Scandinavia)/\$21 (Europe)/\$23 (world). THE GATHERING

"Mandylion" CENTURY MEDIA

How strongly one person can influence the entire band! My guess that vocalist must rule such a sensitive music as this outfit performs. Don't wanna return to so widely spoken earlier stuff of THE GATHERING, just say I liked first return to so widely spoken earner sum or THE CATHERING, just say Linked Inst. and hated next album. Anneke surely is the brightest that could get that chance to shine again. Doubtlessly five guys have never lost a firm approach to symphonic metal music, but they were feeling that only this kind of vocalising healty can raise the music to the top.

"Mandylion" fetaures 8 equal compositions and I want to say they are as a

manuplior relatives o explai or impostions and in wait to say rely are as a neat carple of pulsating natural existence, sometimes running out to the forests of gloominess ("In Motion #1"), other times making it free as young and careless child of lost generation ("Leavus"). Please check out a wifeo of the latter song, if you still have some doubtes. THE GATHERING have managed to release themselves from earlier death metal tunning, so the result is

irreversibly flying. Like those strange machines...
THE GATHERING weren't THE GARHERING if their music have not included that spacy synthesizer experimentalion, and i can just agree with bio statement about PINK FLOYD type of brand music. But Anneke makes the main deal - crying, singing, breathing, whispering and doing miracles with her voice, which can't be described. Make sure that this release ain't temporal enjoyment arrives every time one takes a listen... yeah.

THE GATHERING

"Strange Machines' CENTURY MEDIA

LENTINH MEDIA. It's a single relased soon after "Mandylion" was out. Features two versions of a life track, one of them - in a single edit, another - normal track version. As well two live cuts are included: "In Motion #1" and "Leaves", both from "Mandylion". They were recorded on 8th October '95 in Hoffand during the show. I must admit THE GATHERING are real strong live, especially Anneket. She uses her voice with the same sharpness, not forgetting any thinness and adding natural forceful development of the line within the track. It's possible to feel her breathing at times, the music seems so close to the heart. Of curse sound is perfect, maybe even better than studio effort (ha). As I know it's just a promotional single to "Mandylion", but every collector must ask about it. No less enjoyable than above reviewed masterpiece.

GEHENNAH

"King of the sidewalk" OSMOSE

Surprisingly this joke is not over, so maybe Swedes are going to lead this Supprisingly this joke is not over, so maybe Swedes are going to lead this drunk path further on?! Me was thinking it's just a funny story to make a good laugh at current bm trend, when GEHENNAH released "Hardinocker". This sophomore release anyway put this band somewhere closer to metal than circus artists - they simply got a bit more conscious about what they are oling. It's more felt not in the music, but in general stitude to things of musical industry. At last they got a chance to become sober once, and describe that GEHENNAH stand on old heavy rock'n'roll and nothing else.

oescine that certainvert stand on the early took mid and intelligense. You must have not much brains to create and perform such a music, especially that it was overpolished by one and only band - MOTORHCAD! And they are still alive, y know!! Hun, that might happen with Swedes too, yet they have the ido's and not every fucken listener is as "wise" to know MOTORHEAD accepting GEHENNAH. Otherwise speaking, clowny image is the only thing this outfit has as own, but softy metal and hard rock kids will

No lun to listen to alcoholics who make it dirty - first of all you must get some vodka or whiskey, and only then to put "King of the sidewalk"... Not a very charmy perspective though (bang your heads for Satan).

GIGANDHI

TBANOICES OF WONDER

According to bio Danish rockers violent the scene since 1991, being one of

According to be anisist nowers when the scene since 1931, being one on the most promising acts. Maybe that's like that, but on this second I can't see anything what could raise them as a unique outlit. We have a deal with hardcore and metal influenced industrial music, performed in the manner of current trend. Can't say that it's bad structured music, or mindless are the musicians, but it can stick only to real industrial

music, or milliotes are the musicals, but it can study only or a musical magners. Mosting parts do nothing for me, "d rather enjoy those yelling experiments and sampled ambient explosions. Yet two rif's are good provoking; one in "No Shame", another in "In My Head".

Guess what - GIGHANDI is influenced by hindu religions and the term "hindustrial" sticks to the stuff they perform. Though to feel Indian soundscapes among heavy mishmash is as difficult as to separate industrial from hindustrial.

GODELESI I is the keyword so you know to love or hate it.

GODFALL

"The Sound Of Robogroove" ABSTRACT EMOTIONS

On the first 15 minute MCD release Finnish five piece shows quite a step On the first 15 minute MLD release Finnesh five piece shows quite a step-acide from their earlier material. I remember GODFALL as a quite growy deathrash outfit with a good sense of emotion in their music, at least on REPULSE compilation. It's their problem, but a new approach ain't very exciting. Take the landmattes GOD FORSAKEN (mostly) and CONVILSE, add some hard rock and METALLICA clowning - you've got it. Not that much convincing, right? At least for those who supposed to see GODFALL among the impostors. the innovators

Moreover, skipping off one more additional track ("Fertile Tears"), which was mostly like the old stuff and which was included on original advance to MCD,

shows that guys simply are trying to forget their deno times... A pity.

This five tracker is indeed well structured and greatly performed by the band, and it brings even more groove than earlier, yet I'm quite disappointed with GODFALL's attitude to take care on anything but trends. Too weak attitude and too weak effort!

Dancable music for only \$11 everywhere.

GODKILLER

"The Rebirth of the Middle Ages" WOUNDED LOVE

Duke Satanael is the god of this project, putting all his antichristian powers into majestic medieval black metal music. Even drums are programmed as many one man projects like to do, this 5 track MCD sounds very coo!! Not one sided, not monotonous, not copying one or other popular trend, but keeping an own spirit, dozed with the style's carcass, fundament. This prince of darkness from Monaco knows how to attract attention the does the music

intense, crushing, but melodious and haunting too. The need for GODKILLER increases proportionally to the number of listens.

increases proportionally to the number of listens.

Ok, don't expect here any outstanding stuff either: vocals are the mix of Varg and Vanargandr of HELHEIM, keyboards remind nocturnal play of the winterdemous, and guitar riffs still link to Scandinavian tradition (but aren't the copy of anyone). Liked the best "Path to the unholy force Empire" due to mystic keyboard line and fitting atmosphere. You need no other outlit whilst searching for the hm of highest rank able to strike the trend. Wait for a debut CD in the fall of 1997.

GODSEND

"In The Electric Mist" HOLY

The lightning doesn't strike at the same place twice, and when it comes to real masters, they don't repeat themselves on and on. "As The Shadows Fall" was a pure doom album in its traditional form, like you it or not. So this time

was a pure doom album in its traditional form, like you it or not. So this time with mastermind Gunder Audiun Dragsten and four added bandmenthers (including herrik Pettersen - ex CARPATHAN FULLMOON CODSEND strike with something totally different in a dreamy gothic music. A huge progress and free challenge, simply the compositions from the heart, like you if or not. Difficult to name it metal, it's more like a blend of various moods, beginning with 70-les progressive rock and ending with doomy slow metal compositions with an ambient touch. Every track stands on its own, independently tuning the doze of heaviness, emotion, romanticism and flight of thought. "In The Bitter Waters" has a base of distorted black metal guitars, while many other tracks do without metal heaviness, using only clear voices (Dan Swano on backing vocalist), acoustic guitars and piano harmonies. In fact first three trues seems to me a bit from softy and rividly wit beginning.

In fact first three tunes seem to me a bit too softy and joyful, yet beginning with "In The Bitter Waters" I start getting into this CD, and then it's cool til the end. And that continues with every listen, in other words, experience it yourselves, but be ready to a fine surprise.

GOLGOTHA

"Melancholy"

REPULSE

GOLGOTHA wou'd be a very cool atmospheric/death metal band if it had another vocalist. Meaning efforts of Amon are very weak and completely out of place in this moody music. He would better lit any mosh/core shif, called aggressive music. Or LMING SACRIFICE would be a good example to

Everything else is more or less brilliant, including gloomy atmospheres, slow tersynthing ease more of lease priminal, inscripting globally applied by ARADISE LOST, flowing "motion" parts, which aren't that pure copy of early PARADISE LOST, but rather of that wave. Faster death metal compositions bring more energy and dramatism, but they are polished and constructive. Both sides of GOLGOTHA mix together and blend into rather melancholic and still heavy result. Jose contributes a doze of synth background, even the same Amon with his narrative vocals adds some charmy tones to the whole. So does

Carmen (female vocals).

I can't leave GOLGOTHA not mentioning the incredable production and CD Have by Canovas - remember this name, as he draws some wonderful abstract pictures, 11 of them are featured in the booklet, it impressess... So, if you're able to ignore shifty oxeal duties, then "Melanchy" might seem at least good. Otherwise let's vail for line up change... \$16 is the price

GRAVE

"Hating Life" CENTURY MEDIA

Ha ha, still hating life... It absolutely doesn't mean that with such a feeling it's har ide, still retainly lies... It absolutely doesn't mean that with stort a bearing its possible to make good inleftigent music. At least GRAVE decided to spit on anything they had done in the past and with such a label of being full of halred they think be new tracks are great. Bullshift! Stop making a laugh of yourselves, guys. It would better fit her the "Making buxa" or maybe "Clowning ENTOMBED, as they had done damn good sales with "...Blues".

It makes me sick to hear that so deficialed in the pass bands jump on the handwagon and try to survive in the scene with minoless songs and shitty albums. Who needs such a shit? Only some snotters can buy "Hating Life" to please their silly instincts on silly moshcore parties. Pounding fravesty of death metal.

Actually GRAVE former bassist/vocalist Jorgen departed to ENTOMBED, so

this album features only Ola (guitars/vocats) and Jensa (drums). If they are gonna stay a two piece, it's simply possible to bury ever raging death metal band, Boycott!

GRIMOIRE

"A Requiem for The Light" EUPHONIOUS/VOICES OF WONDER

Outle an intensing case: black metal from Israel going along with antinazi advertised Danish labet. What do all n/s bin heroes say about this? Everyone knows what, hah. I don't wanna draw into any kind of political aspects in my

kvows what, hah I don't wanna draw into any kind of political aspects in my musical review section, so let's take a look what this requiem stands for. Comparing to the first and only dremo of year 1995, four miscicaris improved with their technics and misical ideas as well. Their early material is very primitive and typical bm (in contary to the bio statement "the most original black metal to come out of Israel), so I sincerely haven't expected anything better from this debut full length. Welf, lifs still typical Scandinavia of String, but with more credits to own atmosphere, first of all added due to Eden's MERCENARY, ENOCHIAN KEY, SAD ENTHEUS, etc.) keyboard magnificence. Again I wouldn't agree with bio, where oriental touch is pointed as priority – maybe in "Newath Ha'Tom", but it's not a usual track. More or less GRIMOIRE take the bm "made in Europe" roots and perform them with quality, even not bothering that much about originality. Hot & impressive cover art

Get it from VOW for \$20 in Scandinavia, \$22 in Europe, \$23 in the world

HADES

"Alone Walkyng" WOUNDED LOVE

When a band is great in what it is doing, it's great since the very beginning. That's why some demos released on CDs are so cool and wanted in the scene. HADES bring back their earlier recordings, which are no less wonderful than a debut album. The demand for "Alone Walkyng" was so huge Ihat a CD release was a question of time only.

rolease was a question of time only. Even it features two album tracks ("Unboly Congregation" & "Hecate / Queen O'Hadres") and one song soon-to-be featured on the next album, this smaller still remains classic of black metal genre—pounding, crushing and infernal. Even though the sound quality sin' perfect (done in "Grieghalten" Ledo talkas #5

back in 1993), and these versions differ not that much from later recordings HADES make it very very charmy, with pure flesh and blood. Three songs are worth of being purchased and it's a pleasure them won't be put down with the release of this MCD. Buy or die!!!

HADES

"...Again Shall Be" FULL MOON

Even it's rather outdated and recorded back in June'94, a cebut album of HADES remains one of the black metal classics together with the most known and adored masterpieces. This disc marked the style, its sickest and most hateful borders, the very depth of the dark, where even the ravers are frightened by their own shadows. HADES have glorified the world of the death itself, from the inside, not as a far away laid land of imagination, but the island

Those four witnesses have screamed out what they left about that world of immortals - with the eyes of brave dwelfers and with the minds of cursed guards, who know the entire dominion of Hecale... Pounding, flowing style of guards, who know the entire dominion of Hecate... Pounding, flowing style of HADES attracts what they see through their leverish eyes. Screamy tones of Janto firmly strengthen the mood of misanthropic visions. And those mid tompo parts (especially in "An Oath Sworn In Bjorgvin") make the whole albitm very bitter, grimty majestic, with an oath to stand on the ideals forever. Lonely hordes of black ravens were the only witnesses of this dark act... And now lots of listeners have been those, who took the sword of misantimopy with a wast to defend this ancient bitterness. Be the next - \$1.8 (SAV29C) morth.

(USA)/\$20 (world).

HEADS OR TALES

"Elernity becomes a lie BLACK MARK

Another piece of traditional metal from German label, which had discovered quite a few good teams, including MORGANA LEFAY and TAD MOROSE from

HEADS OR TALES half as well from this land and their music is rather in the same voir as afore mentioned bands. They also include elements of American school of heavy/rock.

So, 9 tracks of power/heavy metal with pounding riffs, high pitched vocals and firm drums. Cool to hear some double bass within this monumental music

and nim drums. Cool to hear some ocuble bass within this morumental music borders. On the other hand guys invade every now and then into hard rock waters drawing some influences even from SCORPICNS. Though it's not anything poppy metal alike!

Problem of HEADS OR TALES is that every other track is similar to the next and variety is hard to find on the disc. To stand it for 57 minutes is a bit problematic. With years this variety should appear - then HEADS OR TALES might get some more response like their landmates. At least the potential is strong according to this release.

HEAVENSHORE

"Between Human and Divine"

HEAVENS: IORE/REPULSE

Spanish answer to almospheric emotional metal with the straightest links to KATATONIA. The music is slow dreamy and quite monumental. Screamy vocals and the same blacky touch as in KATATONIA creation. HEAVENSHORE yet is more traditional, without those dark atmospheres, but more with usual

yet is more tradicional, without those rtark atmospheres, but more with usual inetal construences. Infortunately only a drum machine is used (pretty okt) as well as the structures aren't that special, heard once, in general it's only Miguel who is the mainman, and Fernando (alaa Lugubrious, known from his vomits in HALMORRHAGEI) doing quite intelligent screamy vocals. Rather unbellevable knowing his addiction to grino/gord.
Out of four tracks "Colif October Of The Grey Eminence" is the best, not because it has a female singing (Micha), but rather due to catchy riff and easy recearable melody. Not a back MCD, especially for amospheric screamy open freaks, but the absence of identify is still a small lack improvable thing, guyst

freaks, but the absence of identity is still a small lack. Improvable thing, guyst Available at REPULSE for \$10.

HECATE ENTHRONED

"Upon Promethean Shores (Unscriptured Waters)" BLACKEND/PLASTIC HEAD

How many people have played in CRADLE OF FILTH? Not the easiest task, when you start counting the cutilits of ex. C.O.F. members: DECEMBER MOON, THE BLOOD DIVINE, HECATE ENTHRONED... Not a single band has overrun them in musical superiority nor created any unique extra division of eark, black or doom metal, but you can't blame any band for being lousy, not

eark, Diack or doom metal, but you can't blame any band for being lousy, not worth of admirring.

HECATE ENTHRONED are the most close to C.O.F. both musically and image wise (they even use the same corpsepaint style), so British "black metal stars" followers can obtain this MCD (costs 6 pounds only) without any fear to be corporated the 3-0 name. disappointed. It's 30 minutes long as tracker, so really worth of those money. Music is less varied than C.O.F., more straight forward rhythms and rifts are used, but it's still supreme British bm. Screams 100% a la Dani, keyboards of midnight masquerade, and no bizarre breaks or jumps into other styles unlike CRADLEs do that

This culfit is strongly supported by their young but decent label, so i'm sure I FCATF ENTI IRONED won't delay with the first bill length soon, supported by a niean European tour. The start books promising.

HELHEIM

2

"Jormundgand SOLISTITIUM

SOLISTITIUM
Another discovery from Northern part of the continent. Demos were one
ting -1 was interested in the hand, but not that much. And now - they entered
my circle of honoured and very listenable bands. Fast furious black metal - but
its not entrey, filing the album. Most part of compositions - that's right. They
create the base of HELHERM. Meant to be raging, dark, extreme, on the edge,
like killing pagan sword, and get your ears near "Nidr ok Nordr figg" Helvegi";
slow motion, far north instruments, temate extravaganitic voice... Not the usual
18th Hilling kill, and not usual for him made in extreme way.
After that velocity of devils sounds even greater. But once again! was excited
to bear synth and piano effects in between speedy parts of "Gravlagt in
Cliudhe"!! Oreales a mood of majesty, baitle scent, grimness... And the final
nail to my grave - "Calder" named tune which consists of very raw screams,
performed much better than the most frightening ABRUPTIM minitature. I had
my goose-skin indeed white listening!

my goose-skin indeed while listening!

"Jornundgand" is black metal album hard to miss due to its extremity, credits to the roots and own mystic ideas.

HYBERNOID ledo takas #5

"Today's Tomorrow's Yesterday" DISPLEASED

It's not a new album of HYBERNOID, but a crossection of what they've done earlier and what we can expect in a future. Like the title suggests album is divided into three strict parts, the last of them being two 7*EPs and one demo song rereleased on CD. Next part is two new songs in a known HYBERNOYD atmosphere and tradition, maybe with more melody and intelligent accustic memories. Sincerely, if you liked a debut album, "Dread The Time" and title track are just in the same way - progressive doom/rock.

And the middle of CD tracking is filled with the most confroversial stuff-ambient/lechno/industrial music, spiced with old tracks' samples and metal larten guillars. Something still unexperienced by metal freaks, yet HYBERNOID rend at the early sing of experiments Moreover four times are pretty acceptable, especially "When Two Lives" with a hard-edged techno rhythms and dancable inhibitive. Calmer rhythms aren't that convincing, though. For close minded person this will be too strong, but others may surely buy this for a collection (\$19).

IMPALED NAZARENE

Punk's not dead that's for sure as far as Mika Luttinen continues his musical carreer. This time hiring all three BELIAL members a frontman kinda made his own project, or should we call it BELIALED NAZARENE?? Ycp, BELIAL ended up after their unsuccessfully shifty "3", and they really found a good shelter under the belt of one Finnish extremist.

good shelter under the belt of one Finnish extremist.

Back to the album it's punk, even thrashy, even blacky at times, but still punk! Call it back to the roots due to unrelentless extremity - indeed there is no similar motodiousness like "Suomi Finland Perkele" was famous for, and you'd better give it a comparison to the debut abum. Though "Jack Quil" surely can't stand above or even in one row with "Tol Corrupt..." - that was extremity from the deep underground, now is extremity from a famous punk star living in a modern Brussek straat. Should Mika really like to burn one of local streets? Maybo nuclear visions still possess thin, half at heast that "The Burning of Provinciestraat" sounds like early IN... Plus epic "Delirium Tremens" - description of your mood, Mr. Luttinen.

IMPALED NAZARENE

"Motorpenis" OSMOSE

Some more hits to cross the street with three covers of hardcore/rock cappets, plus one more non-albim track ("Whore") and the title track. Is it really anything common with MOTOR-EAD?! Fellas CEHENNAH make it betfer to copy old guys, even not painting their covers so drastically similar to the rock monsters. What about IN styling here, it's pretty learned by you and nes makins. Which addut in styling here, it's pretty learned by you and me, if you lead what Finns have been doing since 1990. These cover songs are maybe less metal, but not so metllow or weak sounding. Their destination is clear from the titles though: "S/M Party", "Transvestite", and finally "Alkohol". Simple and clear - let's party (making some nuclear war, huthu). Hey punks - those two new records are for you - make Mika some money buying them!

IMPRECATION

"Theurgia Goetia Summa" REPULSE

It's not a new release of the most intensive death metal band in the world, but a crossection of their independent releases, including the tependary "Coremony of the Nine Angles" demoi@2, "Sigil of Baphomet" 7"EP'93 and

"Coremony of The Nine Angles" demor92, "Sigil of Baphomet" 7"EP'93 and "Promio 94" which was still not released.

I remember mysel" anothing their demo 3 years ago when "Brainstorm" featured IMPRECATION. Listening to those tracks nowadays I can just state that they are very brusal and fow tuned, that this style is quite known in their honoland and IMPRECATION to norbing outstanding. Their later releases are better, especially promo, which already shows the band a bit progressed with better and more various composing, even I don't like that much those super ultra slowly played parts. Death metal should mix it with grinding speed, but that's more like a blend of slowliness and grind. Welf, keyboards are used quite snocessfully on all releases, with time it gets even better, but to speak about any atmosphere is almost impossible.

about any almosphere is almost impossible.

Mark Beecher (b, voc), Ruben Elizondo (dr, keys) and Wes Weaver (g) prepare a full length in early 1997. And this early material is evaluated in 16 USD. For sickos!

IN BLIND EMBRACE

"Songs from The Shadows"
DEATH FACTORY/COLD MEAT INDUSTRY

DEAH FACIORY/OCD MEAT INDUSTRY
Paul Lomos, Joe Pana, Rozz Williams - these names say something to you?
For ambient/industrial music addicts it must be quite a sensation to see guys
with a new project (for others I must add their main bands are CONTROLLED
BLEEDING and SKIN CHAMBER), taking an opportunity to express another creative dimension - for more monumental , atmospheric, even symphonic or operetic music.

Nine compositions have something in common, but overall attract quite a wide stream of ideas being collected together. Can't claim all of them work the same well as let's say in "Black Rain" or "Afterglow", as some are pretty special, mixing operatic vocals with symphonic cark ambien, not forgetting drum accompaniment or sampled effects in background.

Ob is long, and tracked as if transcending from calmer metancholic moods

to higher forms of loudness, and putting down again with 22 minutes epic ambiental "Slow Shadows". As I've mentioned, something is still missed here on, or anythings too much? Probably for my whimsical taste though. You can try IN BLIND EMBRACE mailing \$20 to the label itself.

INCOGNITA

"Madeirus Sarcasticus" VIRTUAL

We have a deal with Portuguese outlit performing a mix of hardcore and speed/thrash. Sincerely I don't like such stuff at all, so review can't avoid the subjective oninion

Multicoloureri CD layout and such is the music. The blend of two styles Multicolourer (D) layout and such is the music. The blend of two styles create some kind of a wallow with no real identity. Moreover this style is so weak with that pretentions cower, which might be aggressive only to an independent rock band. Surely, thrashy tempos sound much better than shitty pounding breaks, but the lack of elementar roughness is decent. If we compared INCOGNITA to a pile of shit called PANTERA, they'd lose a game 1:100. PANTERA at least have some energy and scrious kircks in the arso, while Madein's four piece can just dream about that. This is debut full-length of the band, earlier they had a 3 song CD-single rolease on their own. Even earlier INCOGNITA claim to play classic threath - I can believe it listening to instrumental "Fuck That!" - the only listenable and good time with background keyboard. But recent stuff is a head worse - believe me.

INFERNO

"Utter Hell

OSMOSE

OSWIAJ? Old limes are back but this disc still can't reach the class of primal speed/thrash wave, as simply INFERNO is one young 90-ics band while old masters practised their old steely tunes for years before they got some attention from record labels and started spreading the music outside their small club areas. What! wanna say to become new gods of that metal ain't that easy and one killer title in the bio still can't make ones the gods. You

an't that easy and one killer little in the bio stift can't make ones the gods. You must deliver some exceptional wall of sounds!

From 10 tracks of "Ulter Hell" listener can't find any thinnest line of individuality - absolutely! Ok with me if you claim to be just a band to revive that style, to follow the bands of 80 ies, but obviously not the kings or new born SLAYER. Exactly them, as well as TORMENTOR, DESTRUCTION, SODOM, VENOM, EXODUS... - they all were so own and one trying to rip off that particular sound was only a pure cloven...

I definitely don't blame INFERNO for copyling - for me that sound is as nostalgic as for those three Norwegians, just let's name everything what it is called like! INFERNO get attention with this, thrash/speed ain't left aside too. Raw, primal, screamy, only vocals are weaker than desirable. I've dug those TORMENTOR like tunes "Infernal Invasion" and "Tormeni Her," the most!!

IN FLAMES

"Subterranean" WRONG AGAIN

What an immense progression!!! It's hard to believe those masters have whilat dir immense progressioner its hard at harriere crice maskers have done such a masterpiece, that wonderful cross-section what this all new wave stands for Surely, IN FLAMES did overstepped any other outfit trying to create the most transcording and levelling material, and first of all firm politing at DARK TRANCULLITY of curse. Well, maybe it's too amaterish to compare those brancis, to oraw such conclusions, but "Subrernanean" is worth of them! I'm very sellously andows. The Jester Race", band's sophomore full length might be a bit lower in quality of composing. Yet if they prove to create as collourful and noat album as this five track MCD is, I'd bot IN FLAMES will make a bistory in materia.

make a history in metal as we know it.

Difficult to find right words, but everything works in a perfect way here. Take every single track and try to imagine what better rill or beat you could write show me that person who would do it better ill or beat you could write show me that person who would do it better in other words structuring is the key of this Eightness, monolithic atmosphere. It's even impossible to separate death and heavy metal, they join each other and make kinda one superb sound, call it progressive, or whatever else.

South, Lar h plogressive, or whatever else. "Stand Ablaze" moves it up (with a supreme intro), "Ever Dying" continues an up rempo variation of moods, separated by acoustics, then classical title track with a monumental feel, followed by acoustic "Timelisss", and finally "Biosphere", showing the depth of missical strength. If you aren't deaf, you already have it in your collection. \$12 (\$14 - overseas).

INHUMAN

"Strange Desire" ART

Hm, quite controversial is this album, firmly pushed by a new established Portuguese label, born of the ashes of DARK Records. The band itself is from Portugal either, being the first death/atmospheric metal outlit with a full-length from that hot land.

from that hot land.

I see that the style NHUMAN perform is rather new in their area, yet it's pretty explored in the scene and lots of bands seeming quite perspective have lated after several tryouts - their stuff happened to be rather copying others, or even withpy. If you notice I by to stick this label to NHUMAN too. From first fisters: "Strange Destro" secred to me quite troutly with early PARADISE LOST and TIAMAT influences, only a bit more death metal oriented. I can't say though INHUMAN copy the grands, especially after some careful tisters.

thistead of that, the production is coof, and the playing is really tight by five musicians. What else? Their acoustic/ambren-keyboard breaks soon really interesting, sorrowful and quite pathetic - like new ANATHEMAL But on mid tempor double bass drum laden compositions they still must work on to get the own picture!

Decide yourselves if it might enjoy you, at least ART makes some job to put them higher. CD price: \$17 (Europe)/ \$18 (world).

IN MEMORIAN

HEAVY METAL ROCK

Young Brazilians, after a positive response on their demo tapes (including "Terrorizer" feature) decided to refuse photos with make-up and got a chance to release a debut MCD on an ambitious local label. Platter features 5 tracks, into and outro of the very known Brazilian blackfelain. This goes from MYSTIFER, MURDER RAPE and lots of smaller banos, but the origins are surely in Switzerland, or to be more precise. SAMAEL.

The same slow laden drum beat, tight ifts and heliksh vocals. Personally I thought in MEMORAN would be much more bin oriented with a current

trendy sound. So they walk the ancient path, but do it pretty ok. CD ends sooner than you think, even tracks are short. What makes "Insantification" sound deathy are higher tempos every now and then SAMAEL gets chance to be mentioned again, "Worship Him" exactly. Not a clowning music, but it will be a uleasure to the older black/death conformists. A fyrical focus is the same as well

INSANITY

"Phobia" HEAVY METAL ROCK

FLAYY MCIAL ROCK What to do with this brazillar thrash, when it's recorded in 1993, and smalls of three-five yes oldness in addition? Simply to throw it out of the head and CD spinner, though I'm not so drastical when talk comes about the style I was ever really interested and proud it exists! But INSANITY do nothing to revive the fame of it. Modern sound makers welf only leugh at their primat styling, straight forward solos, aild and up tembo beals, and very usual for thrash guitar parts. Just what you know and imagine how thrash was sounding in eightlies.

To this overall picture add not that brilliant vocal of Fabio, who tries to act brutal and growly at times, and there is enough reasons (unfortunately) to ignore this platter. I wonder why it was rereleased on CD format, after the

ledo takas #5

bal-sagoth

blodu ok jarna

"...and so... the deep woods beckon once more...there are many foes who now must feel the death-kiss of my steel..."

Thus speaks Byron, grim pagan warrior swafhed in elder sorcery, summoning power from the ethereal gleam of the horned moon, swords dripping ever crimson from the spilled blood of a thousand epic battles... Epic orchestral phantasies, astral and avantgarde... masterfully magical music stepped in brooding atmosphere and thunderous power! That's BAL-SAGOTH. "A Black Moon Broods Over Lemuria" was a breath taking experience, and a further inside into mist shrouded realms is natural...

"And so, up the long white street went Brunhild, daughter of Rane Thorfinn's son in the Orkneys, goddess of the sea, and queen of age old Bal-Sagoth..." Aye, it is deep night and the moon gleams brightly... It was a very long time ago indeed that the idea which became BAL-SAGOTH first came to me... I was compelled by my own dreams and by wonderfully dark forces to form this band... a symphonic black/death metal project swathed in a dark fantasy image... I always intended to call this mighty creation BAL-SAGOTH, which is a name taken from the great works of Robert E. Howard. Destiny led me to meet suitable personell, and thus the dark vision became reality, and the mighty BAL-SAGOTH was born!" - starts Byron his assured speech. Moreover he comments the response that debut album got including bad reviews as well... "Indeed, our first album, "A Black Moon Broods Over Lemuria" was released a while ago, in May'95... and it was recorded even longer ago... in mid 1994. The response was and still is excellent, all the reviews I have seen have been outstanding... I'll wager there have been some bad ones, but we haven't seen them, and would not even worry about them in any case. It is good that people are so willing to embrace the dark and astral power of the mighty BAL-SAGOTH. We are currently writing our second album, which we will record very soon... the newer material is even more powerfully symphonic and darkly fantastic than the old... there will be a great many dark journeys and surprises in store for people on our second album... the saga continues!

Here Byron means a limited edition of book format of the upcoming next album, yet I'm interested in mainman's opinion on cheap popularity, having a good example with COF... "Bah! We will NEVER be a trendy band! It is true what you say, "every trendy jerk" does seem to like COF... just recently I was told of a fool who wore one of their T-shirts, and full corpse-paint dancing to some band like POISON at a trendy rock nightclub, and he wore upright crucifixes around his neck! This is the state of things over here... it is ridiculous! People merely want to follow a trend, they have no inner convictions or power... those people are thrails! Our fans are TRUE WARRIORS, and if they are not, then they should not be listening to us. We do not want "cheap popularity", we will NEVER seek it, and we will NEVER follow or create trends, for we will always be true to our dark, immortal guest." Continuing on the selling theme I wonder about those labels making limited edition albums, which reminds me a selling out as well, only vice versa... "Making limited edition albums is fine... our LP was only available as a very limited edition, for I still like vinyl, even though everybody these days seems to buy CDs. It is up to the band and label how many albums are pressed... if people truly want to hear a band's work, then they will make the effort to seek out their albums. If the demand is evident, more can be produced."

But find out what Byron can say about the music itself, as it's so multidimensional, either emotional or dark, and metal too... "It has always been our intention to create music of a powerfully atmospheric and passionate nature, containing many varied emotions within the songs, and encompasing a wide variety of moods, from raging battle carnage to serene ambience, and everything in between. I aspire for our music to weave a dark and ethereal spell, and I hope that the music evokes emotional response in people, for there is much emotion, from fury, to great despondency, to sublime victory, which goes into the creation of our dark art." At times BAL-SAGOTH try to destroy all the cliches, putting one riff after another in a way other band would put it vice-versa, or mixing overall brutal riffage with dreamy keyboards... "We have always strived to be original... it is vitally important to us. We want our songs to be journeys for the listener... dark journeys to many fantastic places. We strive to keep our music free of boredom and dire unoriginality. It is true that our approach is much more unorthodox than most bands, and that is how it must always be... we make our own path... we do not follow another's footsteps, and we never will." And yeah, keyboards make a big deal in this emotional musical side! Others use them just to get the lacking atmosphere... "We use keyboards as a central and vital part of the band... the music is entwined around the imperial and astral majesty of the keyboard... the keyboards are the prime facilitator of our dark atmosphere, and we take their incorporation very seriously indeed. Other bands who use keyboards only use them to create an occasional moment of atmosphere, and often use one note, but we use full orchestral chords and swathe our

music in the power of the keyboards, and this is something we will continue to do, without doubt."

Further on, I hear some basic THERION "Of Darkness..." era influences in BAL-SAGOTH music. Brutal death metal still should rule their hearts... "In fact you are the first to say this, I think. I greatly admire THERION's "Of Darkness..." album, it has been a favourite for many years, as their "Beyond Sanctorum" album is also. In truth, none of the other members of BAL-SAGOTH has ever heard THERION's music! Indeed, I do still hail to death metal as well as black metal, I have been into the styles since the beginnings with HELLHAMMER, BATHORY, CELTIC FROST, etc. These bands are still the best, and will never be bettered." Speaking on black metal side, a screamy vocal does the deal in BAL-SAGOTH. As well some other vocals are used, expressing the lyrical side. "The varying vocal styles are essential to reflect the different emotions of the stories, to drive the narattive and aurally depict different events and characters, etc. The variation mirrors the shifting moods of the lyrics and the music, and is essential in expressing the subtleties of the lyrical content, and in the creation of myriad atmospheres within our works.

Stopping on poetry/lyrics/sagas, Byron does them extremely majestic and loopong as natural stories, I guessed that's the inspiration of R. E. Howard as well, adding his own inner creativeness. "I have always been interested in the art of storytelling, and I consider it an art of utmost power and relevance. For as long as I can remember I have been fascinated by stories and tales of all kinds, and thus it was inevitable that this passion should be entwined within my lyrics. I believe that words are a form of power, and that this power must be weilded correctly and imaginatively. I studied literature at university and I have always sought to spin sagas... I am a warrior poet who is driven by an inner force to tell these tales... tales which summon inspiration from many sources, including dreams and journeys I have made to other worlds, and which can be read as simply epic adventure sagas, or people can search for the darker, hidden meanings in the stories if they wish to. There are many more chapters yet to be told in this

On a photo 5 guys are featured, yet "A Black Moon Broods Over Lemuria" was recorded by 4 persons. "The story of the members is as follows... In the studio, Jonathan plays all the keyboards, but for live appearances, he prefers to play drums, therefore, we required a member to play keyboards at gigs, thus we acquired the fifth member you see on the photograph. The reording line up is, and will remain, Chris, Jonathan, and myself." On the same photo I see lots of likeness with SKYCLAD ones! It made me ask about Byron's view on them and on SABBAT, and about that likeness. "I greatly admire the first two SKYCLAD albums, but I think the first two SABBAT albums are much, much better. SABBAT remain one of my all time favourite band, they were true masters of their art. I don't think we are "clowning" SKYCLAD... our image is much darker and more malevolent, and our intent is quite different."

Quite a time to speak about earlier period of BAL-SAGOTH..

"We recorded our apocryphal demo in the deep winter of 1993, it was a very raw and archaic affair, and was only available as a very limited edition to people who sent blank tapes. We released several rehearsals also, all during the time prior to the recording of our debut album."

Byron seems to be real deeply in paganism and mythology... He specifies: "Indeed, I am a deeply pagan person... I hail to my gods and goddesses eternally, I pledge my soul, flesh and my steel to them now and forevermore. You will forgive me if I do not go into detail about my faith, for my belief is a private thing, and I am a very private and misanthropic person. Suffice is to say that I take my religious beliefs very seriously... some have called me a fanatic, in fact. I am a heathen and I am fervently proud of my faith." However, is there an era he wanted to travel and stare with his own eyes? Byron should have experienced that... "Aye, I often travel to other times and places, even other worlds. I do not require pot to make these journeys, although I do off' times partake of such. I have stood upon ancient battlefields, with my bloody sword in hand, and with slain enemies at my feat. The heads of dead foes litter the ground before me, for I cleave three with each swing of my blade. A thousand men have felt the searing death-kiss of my steel, just as a thousand more shall feel it. I revel in the carnage and slaughter, and the banner of my people flies triumphantly in the wind. Ancient spirits come to me in dreams, and in the waking hours... I commune with the spirits of the deep woods and the windswept moors... there are many portals and gateways to other realms on my island, and powerful magic runs through the sacred earth. Soon I shall return to the mystic realms... my destiny beckons... my immortal quest continues...

I wondered if Byron plays any instrument besides his vocal duties. There might be any project if he does, as in BAL-SAGOTH he must concentrate only on vocal chords. "I also play bass guitar and keyboards to an extent, but in BAL-SAGOTH, I choose to concentrate on vocals only. This way, I can devote all my effort and power to the vocals, infusing my work with complete energy and dark passion. There is in fact the possibility of a side project manifesting sometime in the near future, but I will not elaborate on the exact nature of such an undertaking at this time... wait and see what the moon brings..."

Last but not least I asked about cognition how Byron considers that... as neverlasting horizons in front of one's soul? "I seek wisdom, as I have always done, and just as all men have done since the beginning of time, for there is no knowledge that is not power. My magical and occult studies have brought me much eludication and knowledge, but there is still so much to learn, so much yet to know. No one can ever know the entire truth of existence, or the true nature of the cosmos... only the gods know those things. For us, life is uncertain, and we can taste but a brief and tiny amount of knowledge during our lifetime. My gods are with me, and I shall ever follow the shadowed path to my destiny..."



Jiho to kala 8

puissance

hitler is beneath us as well

This music is more than beautiful - it's the end of the world! This statement ain't exagerrating PUISSANCE You heard their compositions? Then of curse you will agree... If not - simply get your filthy lingers up on the platter "Let us lead" or coupla previous demo tapes... One of those, exactly "Obey, hate, die" have caught my dark attention and the next thing was simple - more of PUISSANCE!! For collectors i'd say the unity had one more demo tape "krig", both counting in 1995. Guess you still can get them from COLD MEAT INDUSTRY - the label which simply couldn't miss such a phenomenon!

Actually below written interview was conducted by the CMI staff, so "Ledo Takas" nails Mr. Karmanik & Co. for cooperation!!

You surely know that PUISSANCE is a dieam-came-true of two negativity adorers Henry Moller and Fredrik Soderlund, and this latter guy is so much busy with his black metal projects OCTINOMOS, PARNASSUS, earlier ALGAION as well. To fully understand the meaning of PUISSANCE artform & philosophy you must check out the meaning of the word itself, that being power or divine strength... Before closing my mind down I'd mention one person in the band is declared clinically insane and is now retired from all work other than his musical creations... Guess which one he is (I'd chose both). ha

his musical creations... Guess which one he is (I'd chose both!), ha. The first "Let us lead" album deals with the end of this planet and the mammade apocalypse they intent for this world. Overwhelming orchestrals and powerful marches. An intriguing journey through a wide variety of musicol masterpieces. That's PUISSANCE. Moreover they state that the content of the record is not to be confused with music or poetry since it's far beyond such artistic nonsense, and neither should it be compared to anything ete since nothing can measure up to the true reflection of the end of time, life and of ourse the world.

-How on earth were you able to create such an intriguing and powerful masterpiece as "Let us lead"? It simply must be one of the best records ever produced?

Ever heard of Nietzsche? He was right you know, we are the supreme beings.

-Yes I guess you're right, but are you really as rightwing as the cover art suggests or are a nonpolitical band as you daim?

-I wouldn't call us either left or rightwing. We are simply the human



-Your first album that I must add is a masterpiece nonsurpassed by anyone has already been declared a classic by almost everyone I asked, how do you explain such an amazing reception?

-Well I think it's simply because we are what we say we are, Superior. As we always say, if you just hate enough, nothing can stop you.

-You are supposed to play at CMI festival in Erlangen, Germany this summer, how will it be possible for you to meassure up to the expectations one has of a band of your magnitude?

I don't know since the world will probably still be around at the time of the concert, and therefore it will not be a truly puissant experience, but hopefully we will produce a taste of what is to come.

-When did you start up PUISSANCE and how is it possible for two so extreme personalities to work together?

I think that PUISSANCE was something inevitable. Back in 1991 when we met we immediately started to twist and reshape each other's minds and shape our thoughts into the perfectly compatible furness of destruction you now call PUISSANCE. But to clear out any misunderstanding I must add that PUISSANCE didn't become an artistic project until 1993 when we set up the first devastating blow against mankind. We recorded three songs on the demo "Krig", which is still one of the most brutal expenence available up to this date. I'm not even sure that we can work together or if we even like each other but since it's the only way we can project our hate and keep it from consuming us, I guess we have to cooperate.

-Don't you think that "Let us lead" will be too hard to live up to on your next album since it is so extremely majestic?

-It will not be a problem since our evolution is yet to be completed, at the moment I think that PUISSANCE is heading towards a more militant image and the next album be just as brutal and destructive if not even grander than "Let us lead" if it's possible, but all plans aren't completed yet so you'll have to wait, buy and see.

-How can you stand to live with such an aggressive and hostile attitudes as yours, don't you ever contemplate suicide?

 Of course we do, but we have agreed not to leave this planet unless we can drag everyone down else with us. But I guess the temptation of the blade is something we will have to live with.



elite and we have come to destroy all you filthy scurn who dare to call yourself humans

-Some people might call that a somewhat Nazi inspired view, what would you reply to such an accusation?

-Oh please don't give me that Just because we find all people to be absolute loosers and morons doesn't mean that we are nationalsocialists. Everyone deserve to die, and by the way, Hitler didn't succeeded so I guess he is beneath us as well.

-Those are very hard words, aren't you afraid to get labeled as some kind of extremists?

So what? People can call us whatever they like. We are not a political army, we are just antihuman and antihumanist band. Our plans do not include racial segregation in any shape or form, we want to kill, rape and destroy everyone and everything, that's not extreme, that is human.

-So I guess we have sorted out your political views, so let's move on to your musical conquests. What inspires you to write such powerful and brutal music?

First of all, don't refer to our superior creations as music ever again. We have no desire to be confused with human art of any sort or kind. Our main inspiration is the pilith world and its sad little inhabitants, their pain and suffering brings us the joy we need to create. But that doesn't mean that we are artistically endebted to anyone. We are everything.

-I'm sorry about the last question, I didn't mean to offend you, I hope you don't hold any grudge against me because of it?

-It's allright, you're not more than human, and humans, unlike us, have a tendency to make mistakes.

-Yes I guess you're right, is it ok if I continue the interview now?

-Sure

-One of you, namely Mr. Soderlund, is apparently heavily involved in the black metal movement and has put out quite a few triumphant releases such as "On The Demiurge" by OCTINOMOS and "In Doloriam Gloria" by PARNASSUS. What does black metal mean to you? Isn't it so that black metal is mainly populated by people swinging axes and diches at every opportunity?

That might be true to some extent, but there are actually some fairly intelligent persons involved, but it's starting to get a bit watered down by all the shiftly releases pointing up from all comers of the world. But black metal means a lot to both of us, and none of us is less involved than the other, although Mr. Soderitund is more of a metal composer and still wards to write good metal music were Mr. Moller has given up all hope on new black metal bands due to the massive inflation of crap releases over the last years.

-About the artwork of the CD, who is the brain behind this intriguing and overwhelming cover?

-That is the mighty Mr. Karrnanik and PUISSANCE. As always Karmanik did a splendid and tasteful job and with us by his side it simply could get any better. In fact it's one of the most expendive and advanced covers ever made for a CD. There are of course 1-shirts and posters available - those are of the same expreme taste as the cover, unfortunately for you the vynit version is practically sod out but if you hury you might still be able to get a copy of this exclusive LP.

-What are your plans for the future?

-To rule, to kill, to conque:

-Thank you very much for your time, if there's anything you would like to add, feel free to speak now.

-No I think we have made our point

cassette came out in 1993. One note: it's not a SEPULTURA copy though, but standard nonetheless, took for something else

INTO THE ABYSS

"The Feathered Snake GLASNOST MUSIC

Half-German, half-Greek progressive/gothic rock outfit is surely one of the highlights on German label. No wonder that INTO THE ABYSS have already had one independent release "Martyrium" back in 1993. I'm sure this sophomore output is a huge improvement as the music is strong, tight and brilliantly composed.

To take the album as a whole is quite problematic because guys use a wide range of ideas, transforming from an art rock inspired dreamers to even a heavy weighted guitar maniacs with a firm metal edge, and vice-versa.

The case is not due to use of sax or violin (performed by Helmut Eckstein), it's not due to pulsating moods, but rather in the mastership of connecting every separate piece of melancholy into one rolling ball, which gets bigger and

beer so splanter peace or insensitivity mills one training dail, which gets brigger and bigger with every track.

My favouritie is "Resignation To The Void", maybe due to violin whirthwinds reminding nothing else but SKYCLAD - this track has so strict will and firm

Impressive are the poems of Janis. He gets inspiration not only from Mexican mythology (which influence is decent), but also from loads of stuff: A.Camus, A.Rimbaud, W.Blake, even sculptures of A.Rodin! You might guess about the lyrics, but to get a real point - obtaining this is a must. The same goes for the music - gothic carousel...

INVERTED

"The Shadowland"

SHIVER

The revival of Swedish death metal! A brilliant catchy nine track effort conquering the heart of any die hard freak of old good scene. INVERTED refuse to follow any new trend, they still improve the old good sound, and keep the gone out fame alive.

Since their earlier releases the band grew up into one belluva combo of fiery nocturnal creatures, writing so damn tight tunes. Nothing new here, but convincing no less than your extrainnovative band of today, Listen to those convincing no less than your extrainnovative band of today. Listen to those pounding rhythms, infernal deep growls, straightforward and melodic arrangements, thrashy hooks - what do you want eise? Everything is completed, polished and worked out. Not the fastest in the world, not the trust either, rather in an intelligent simple way as in the best tracks "Diabofical Ceremonies", "The Dark and Bitter Moon", "The Infernal Cate" and other six. Old HYPOCRISY comes to mind, yet Kristian denies any influences. Just read up the interview for that matter.

So far the best SHIVER release and a cool example of Swedish death metal

KATATONIA

"For Funerals To Come..."
AVANTGARDE MUSIC

Cool to hear Blackheim again screaming with his infernal voice. It was so

Cool to hear Blackheim again screaming with his infernal voice. It was so specific on "Jhva..." and I personally missed those vocals on "Dance..." album. On this MCD follower he again shares his voice with Renkse in every track, so the old KATATONIA music is back surely. They're still the same gothic/black as since the start, yet vocals still means a lot. Away from that, MCD has four tracks of majestic atmospheric nature, dark landscapes and bitter melodies packed with mid lembo rhythm. Musically KATATONIA seems umopeatable, even some clowns try to fip them off, and the same can be stated about tyrics. They will of poetical silence, wrapped in dark inner matter, expressed by monumental words and phrases...
Two fast compositions as if let expect the next material will scream... Title tack has a donny acquisitic form and "Finkel" happens to he just an outro of

track has a doomy acoustic form, and "Epistel" happens to be just an outro of noises. The sophomore full length will be called "Where hearses go at

KATATONIA

Yes! It rocks! Blackheim, Renkse & Fredrick did it again rejecting any possibility to dethrone KATATONIA off the gothic/black/doom shadowthrone. Even it sounds like their previous works identically, this disc is one of the better to come out this autumn. Maybe I was missing something fresh yet catchy + intelligent for this dismal time of the year? But in winter it sounds no less thick and genious.

leass unick and genious.

Only six tracks, yet a neat order of them, great variability of KATATONIA's hooks in almost every song - nah, you know them all... Screamy terror of Renkse again, double bass and motody flowing as one, and gothic surroundings. Guys are experienced - that's clear from the very first rift of *Prove**

"Brave", liked that ricea - first track is called "Brave", next. "Murder", third - "Day" (check out album title - different from the mentioned in above written review, though). What about the latter, it's an acoustic breakthru into gothic rock (yoop??) with balls - I fike it a lot!! Do you? Please just do not claim KATATUNIA turned commercial - keep that opinion for any other shitty outfit, but not on Swedes. Happy New Year - haif & kill!

KORPSE

"Revirgin" CANDLELIGHT

Here it is, the sophomore output of Scottish death metal leariers, KORPSE. Many have addred their debut release "Pull The Flood" (I've heard only the track featured later on on CANDLELIGHT's compilation, and liked it either), so the same neat stuff was expected from "Revirgin".

the same heat sturt was expected from "Hewright". Well, what concerns me, I'm not fully content of this disc, even it's good oualitative dm, a bit thrashed, I'd say, Maybe too less of power for me. You see, KDRPSE slowed drawn and prefer mid tempo rhythms now, continuing british deathrash tradition (SENEDICTION, GOMORRAHL.), but some more tempos would do welf. Like in "Till" or "International 1001". Somehow they remind me GOD FORSAKEN from Fixland, especially with groovy riffs & vocal collective. similarity

This album has some outstanding cuts either: instrumental lullaby in "19 dyce", hardcorish/industrial spew in "No Exit", but it still remains for me a bit monotonous. I durino why though. Maybe the British syndrome? But SABRATH influences shine on, however. Produced by Paul Johnston, "Rhythm" Studios work - no lousiness for lovers of clear sound! Styled deathrash hippies: grab it.

ledo takas #5

KVIST

"For Kunsten Maa Vi Evig Vike!

AVANTGARDE MUSIC

If someone asked my opinion what is the discovery of black metal in 1996, I'd doubtlessly say KVIST!! Yes, they are from Norway, they still perform the same grim form of the unholiest music in the world, but they are so powerful and firm that the art called music just fills up your inside, your physical and

San Alamada a a da a

mental shape, and brings you together to the world of oozing blackness...

Three tracks are featured from "Promo"95", and three additional tunes complete this unstoppable stream. Those older songs are a bit changed and improved. In general KVIST might remind the intensity of EMPEROR, the fury of SATYRICON and the anger of new MAYHEM. Mind you, this is still a very own piece of black metal, not going further off Norwegian school. What makes KVIST different and so majestic are raising melodies, dramatic character of compositions and last but not least - quite a special recording with immense double bass drums sound and very rough guitar line (as if this sound is put in any narrow but very long box).

Maybe that's the music which is like one endless story of vast realms and

darkened skies, which reminds such hopeless tunnel. I just suggest you to descend down to this tunnel... and meet the fire.

LOVE HISTORY

NORTHERN DARKNESS

Oh ia, the next old recording of this Czech doomy hand, as after their on ja, rine next on recording for this Lizech doornly band, as after their demo'93 they recorded next six compositions released as a promo tape, then MCD on Italian label. It's nonetheless cool than earlier stuff, even LCVE HISTORY have changed more or less. They are not as simple and that death motal attributed, but more downy and avantigardistic at times. Flule, clarinet (in instrumental "Labyrinth of Love" sounds incrediblet), violin are the ingredients

instrumental Largyrinn of Lover sounds increatively, woin are the ingredients together with classic metal five up and female vocalising.

For my taste first demo was maybe better, but it's not the case of "that's good, that's badh, but rather - "that's the best, that's great as well". Vocals of Robort aren't so expressive on this MCD, in general he sings less - there are more instrumentation here going or clean vocal parts.

LOVE HISTORY can't be questioned in any case - just spin both recordings full of melancholic atmospheric metal and get a grip. This is available for \$10

Some line up changes occured in the band, it was even defunctioning for some time, but now they're back together, yet without Robert and Billos (guitar). We must wait and see what will happen with their music anyway.

LUSTFUL

"The Almighty Facets" COGUMELO

Would you dare to listen to any '88-'89 deathrash band, which was just on the bandwagon wave back then, and today it means nothing for the scene due to lis trently sound and forgotter music as soon as a new trend has popped out? Listening to LUSTFUL such a relative compare comes to my mind, yet I must admit - not for the entire album as at times this Brazilian outfit gets a bit higher, first of all stopping that mindless grinding thythms and taking more care on melodious yet brutal riffling. On the other hand when they wanna be aggressive almost all the time LUSTFUL turns into a poor copy of MALEVOLENT CREATION or CARCASS. Stop with that stupid straight forward that better that it loads to the contract of shit, realize that it leads to nowhere, to a childish silly tormenting of instruments

Take more serious attention to what the instruments can give. It's possible to get some catchy music not losing the aggressiveness by some more intelligent

Yes, LUSTFUL are better than their landmates MORDETH or SLAVERY, but no doubt that this record won't spread much in a wider territory than

MARDUK

"Heaven Shall Burn... When We Are Gathered"

Before the recordings Swedish black metal heroes have kicked out a vocalist and second guitarist, but it hasn't influenced this fourth full length effort. Moreover, vocals were recorded by Legion (ex.OPHTHALAMIA)! His voice is much richer and makes the entire effort sound pretty firm. As well drums recording is rather different from the previous album. Back there were some outstanding hints with cymbals and thundering effects. So I miss them in this new album.

Everything else is in the purest MARDUK tradition, with hellish speeds

crushing black metal overkill, though you still get those termenting metodies within this harsh massmurder, Indeed there're not much mid tempo or slow parts fell, so guys decided to speed up, I guess. It works! Maybe it's even the point which still can't claim it is a copy of "Opus Nocturne". But nothing exceptable is really laid behind these eight compositions.

Don't get me wrong, an album is really strong effort, and for a black metal listener it must be a gem. Only those who clidn't like earlier MARDUK can easily pass this without attention. Me loves traditional Swedish unholiness! Plus

MARDUK

OSMOSE

CONNICE! What could one expect from MCD of MARDUK three months after their 4th album, including even four covers (MLP version has a special addition in shape of VENOM's "Hellchild" - a pity not to hear it as it was recorded back in September 92(9). Of curse the same fury and mardukish

initrolless speeds! Ana, covers are picked exactly like that - speed, fury, extremism within the riffs and bloody web of pitiless darkness.

"Total Desaster" is the best! Natural German destructioned (DESTRUCTION?) vein in Swedish hall of hate. Technically performed - it leaves you with jaws dropped. The same story with BATHORY's "The return of the Darkness & will", only this track has another soul - different from what MARDUK use to do! That's why sounds pretty excitc. And two covers are performed from Canadian horde PILEDRMER - it was my first meeting with them, thank to Legion & Co. 1 bet if d like to hear more of PILEDRMER! A bit less tempoed, but theeby each of travel. but thrashy and evil for sure!

"Clorification" here takes presence as being remixed to remind you there's

also a new full length, and this MCD is just a bonus to that - but what a bonus!

MASTER'S HAMMER

KRON-H/OSMOSE

Market Sales

KRON-HADSMOSE

Vasta and Franta should have had to pick any other name for their new project. That's as clear as the majesty of both MASTER'S HAMMER's albums - the same ones, which both guys "fisten during a party and laugh very loudly" nowadays. I do respect their new ideas, progress & especially innovative thinking, but to call dealth/statain: metal lars stupid iritios: - that's the limit! Listening to any kind of music has almost nothing to do with one's level of intelligence (stupidity, if you want). Bad choice, younkers...

The music on "Starry" is completely andher story. It is a new poyroach to

intengence (stupiotis), in you wantu, Ban Choice, yournears...

The music on "Stapty" is combetely another story. It is a new aporoach to classical and national (Czech) music, wrapped into the form of avantgardistic heaviness ant/for darkness. If you ever heard the names fand works!) of Giuseppe Verdi, Chuck Berry, Aram Chacaturjan and have a minimal understanding how Czech national music may sound like - you might dig this up. Otherwise take some feet of the control feet of the co

Uniformities take some lessons!

Obviously "Slagry" won't be a bestseller, more like a "love or hate" one, yet it's recommendable. Difficult to describe the moods or list the effects they use, simply it must be heard to stay really surprised by 1 just wonder what we can expect further on, minding the progress of today's technics?!

One minor point: won't "Slagry" become boring after a while as every other

MAYHEM

"Live in Leipzig!

AVANTGARDE MUSIC
Just wanna mention that this immortal live black metal classicker was recently rereleased in a limited diginal edition, as the old normal CD version was sold out some time ago, and demand for it was extremely huge. This new packaging is wonderful - never published before photos of that German show, packaging is wordering interpretations and processing before prices of that German show, purely reflecting that mountful atmosphere, photo of Dead on frontcover and Euronymous - on CD picture. The album was one more time remixed either, and the sound is Gearer now. The only thing that I miss on digipak is that statement of Euronymous, which was printer in original album pressing: The music is cult, and it remains uncommentable, even it's performed with

terrible mistakes here and there. Don't miss this soon to be sold out pure fucking armageddon!!

MD FLUSH

MLD FLUSH

"Mr.Scomful" (adv.)

Four tunes, 16 minutes of power/core/thrash, released by the five gays themselves as an MCD which is on sale for just \$8. Quite worth stuff according the price, but what about music? I'm not a fan of funky metal with powerful vocals and groovy hardcore attitude, but who cares? I know many people liking such boring stuff just for banging their heads or just for partying treather.

togethor.

I must admit Parisians have skillful base for creating - no wonder as they are together since 1991. As if they were more heavy earlier, says their hip - it should have been thrash, because many thrashy hooks still take place on this recording. At times vocalist Jerome takes Axl's of G'N'R note, melodiously continuing with words' endings - that's much better than your usual MACHINE HEAD rip-off bluurgh. But it happens only at times, and the music stiff links to hc grooves, which is a said thing, blowing such potential listeners as your

MELANCHOLY PESSIMISM

'Recompense to Saints'

TAGA/METAL AGE

Technical death metal is always welcomed and respected on the pages of "Leno Takas", especially when it has the standards which let calling this brutal music interesting or attractive. This Czech five piece outfit atmost fully lift the described characteristics, only sometimes their dm is too much one sided and primitive. But no monotony at all - tracks (there are 16 of them) are different each from other. The variety ranges from grinding extremity, doorn laden dm passages, melodic (a la "False" era of GOREFEST) mid tempo compositions with virtuosic solos, and even acoustics like your goth/motal favourities thrashy instrumentals with dreamy spirit.

thrashy instrumentals with dreamy spirit.

Sure heros of the festivities are the performers itselves, especially f wanna except Flegin (bass) and Petr (drums), and as mentioned, the solos of Patka. Easy to feel the professionalism of musicians. They should have been playing their instruments for a decade of years, no less. That's the first LP of MFLANCHOLY PESSIMISM, still learning to compose tracks, but I'm sure later on we'll hear about this outfit no less fascinating responses than on their countrymen KRABATHOR

MENTAL DESTRUCTION

COLD MEAT INDUSTRY

A very heavy platter, but not metal at all. To get and swallow this Swedish two piece formation is not a thing to do with your girl -it hurts unlike this latter example. To find the key for adoring this noise/industrial you need to have a clue what's it like - not an inclustrial stuff which is listenable. Forget all MINISTRY, SKREW and even G.G.F.H., as MENTAL DESTRUCTION hurts len

I wouldn't say tlike them as those mentioned bands - probably it's too noisy for my ears. I can't find enough of satisfaction listening to them. Okey, "This Darker Entity" and "Rise" have some synth ambience among these factories, owner clay am new traves on system america among pass returners, even this latter form prevails - that might give some clearer ideas about expressive ways of both guys. But next eight compositions do without any understandable effect besides heavy noise hind. Didn't I say it cook?

"Straw" isn't the first MRNTAL DESTRICTION output (check out their back catalogue on CMI lists) - it's their new work after 4 years absence. Like others

on CMI it comes with an impressive layout (digipak CD) & stuff. But very heavy for ears indeed.

MERCYFUL FATE

"Into The Unknown"

METAL BLADE

The logand of evil returns with the third album in three years and it seems like MERCYFUI. FATE have seriously taken the throne of heavy metal. Yes, exactly that as on this album such true old way sound prevails on the album, leaving last two efforts with their speec/thrash influences and higher lempos. rearring test, two entires with their spectrument is an implient entirely. It's quite a white to get "Into The Unknown", but if one takes some tive spiris and he knows what heavy metal is, there's no problem. Of curse those pounding riffs aren't that damnedly aggressive, maybe less powerful, yet MERCYFUL FATE's charm is as convincing as ever Can't say that guys had some commercial intents, no way. Music from the heart simply finds its place in the heart of a listener, so the mind must draw the right conclusion.

King (how could I do without some lines on his work?)) still finds some new

ledo takas #5

gems in his variety of singing. Listen to him in guillarless parts as well as speaking in "Deadtime"! And enjoy the overall effort. Somehow the greatest tracks are put to the end: "Holy Waler" and "Kutulu (The Mad Arab - Part

I dare to state it's not the best work of MERCYFUL FATE, yet it's another classic in the band's discography. Obtain

M.E.S.T.

"Matter-Energy-Space-Time"

DWELL

Cool T. is the mastermind of this boundless experience, performed as a musical equivalent and put into one hour in our measure system. In fact, this transcendental groove has no time limits, neither imaginable boundaries where it might end. The music flows into nowhere, filling up vasts of cosmos, trade discountering in the design discountering in the design of the property of the common of t

where it might end. The music flows into nowhere, filling up vasts of cosmos, kinda disappearing in the deep distance of a nightsky...

Arranged and mastered in Amsterdam, this album also expresses the spirit of a famous almosphere in a legendary city. Yep, M.E.S.T. is acceptable for both ambient/trance dwelters (as it's hardly can be described) and careless dancebeat sickos. I guess there are even more of dancable htytims down there. But at the same time a pure, sometimes rather dark electronic ambiendal streams surpass your wish to beat the rhythm. Add an oriental timbe psychodely, and then don't argue that mentally M.E.S.T. make you even sickier (I don't say foolier!). I'm sure this modem experimentation can be enjoyable to some free mind owners.

MIND BIOT

"Peak" GODHEAD

2

Like their labelmates MOURNING SIGN four piece Finnish band comes from death modal background and plays some sticky form of sychodelic metal. I'd like to hear their earlier material (two demos and self financed "Plasma" MCD)

to see how they were developping.

Anyway, the result is "Peak" - a diverse and outbursting album of metal music mixed with qualitative schizophrenic ideas. No, it's not any music mixed with qualitative schizophrenic ideas. No, it's not any psychornetal, it's rather fischarble, but to get the point what it's all about is pretty hard task. Once plundered into bass guitar based rhythm, then returned to the more heavy and/or industrial horizon, and again experienced in blues (?!) classic. Melooy is important in MIND RIOT, but it's like traditional metal hint, not lihat speedy new wave of death metal type. Right, heavy metal influences and psycholoetic grooves make them so undescribable, of curse adding vocal abilities of timon to sound diverse and little. Try "Rain", their top track doubtlessly! Or "Ballerinas" - sounds not that husted! "Dade" is become protect resear!

typical! "Peak" is for open minded people, if you ask me.

MINDROT

"Dawning" BELAPSE

After MCD "Forlorn" MINDROT reappear with a full length release including After MCD "Fortors" MINDROT reappear with a run rengin rerease including two MCD songs. This music is pretty controversial to get into it from the first listen. It might be hard to accept as far as you don't like one of those styles: doom, industrial, hardcore, gothic, grind. Simply those different schools are combined on this album, with the consequences known only to bandmembers

I can't say that all the mix is successful, neither I feel any album line due to changing atmosphere all the time. Again and again they return to crawling slow gothic dreamland, but in periods between some psychoheavy doom or grinding death mechanisms ruin an innocent picture. One is clear: MINDROT "have nothing to do with positive energy, cheerful speeds and easy sticking to things. "Dawning" is rather fiery, violent and gloomity apocatyptic. Definitely

makes you feel standing in the dark and shivering...

Warning! Not to buy this CD before you take a listen to what it all stands for.

MISANTHROPE

1666... Theatre Bizarre HO!Y

That's what is called brand intelligent odd metal nusic! Frenchmen were going towards this catchiness all the time since their inception in 1988, and inally all the scene claims with excitement - there's something exceptionally new, strange, powerful, heavy, professional, cryful, modern, majestic, bizarre!! remember Philippe's words claiming MISANTHIROPE would never play for listener's plassure - they did not do that until now, but 'i'm sure the listener has found the band with all its tricks and manner of knock-outing!! How else to name this 67 minute epos full of so wide spectre of moods, and not only misanthropic! Musically you'll find here everything - from raw death metal, which was close to MISANTHROPE only till 1992, to rocky or atmospheric music, which is present and close very well!! Classical arrangements, and nowadays synth technics either! They fit each other as they are done like one flowing stream. Especially warna mention German That's what is called brand intelligent odd metal music! Frenchmen were

are upon like one flowing steam. Especially wanna mention German sang "Schattengesang" - my fave in theatre of misanthropists!!

I'm glad of MISANT-IROPE - they always had a reputation of strangers in metal world, but now, when the scene turned quite into pack of strangers, they get that acceptance which deserved for several yrs. This album made it for

MISERY LOVES CO.

"Misery Loves Co." EARACHE

One more new born major act is on a visit to our mag. You know it is always interesting to analyse the music and to learn how those bands are capable to shoot out to the centre of the masses taste. MISERY LOVES CO. is a typical example as that's their debut album, originally pressed by a small Swedish labet, and then rereleased for a wider audience.

acute, and uner released for a word audience. No double, fit's the sound - modern, technologic metal spiced with industrial peppers and last but not least - a subite doze of metody. It might not be heavy as het, it might not be hateful as het! - it can be quite intelligent & industrially almospheric rather surprising lerm? Swedish fellas of take care about PANTERA, MACHINE HEAD, but they neither sound like those trendies not are so monotonous & feelingless - you really leel some breathing out of music!!
It's strange as in industrial music is hard to find this Maybe that's why MISERY LOVES CO, are that exceptional and can't be categorized.

But to be honest lift the end it's still not my cup of tea. I'd better offer you loads of true atmospheric bands, which easily find the ways to your inner world while those Swedes must try hard to do that.

MOLESTED

"Stormvold" EFFIGY/REPULSE

Five new tracks of the most harsh recording ever known to death metal. If ledo takas #5

you don't know MOLESTED is a very brutal death metal outfit from Norway, which earlier killed the ground with "Unborn Woods in Doom" demo and "Blood-Draum" album. Experiencing this music for the first time nothing comes to mind as a guitaric noise, mixed with drumany noise. Even now I think that the production MOLESTED use is very own and different from the usual. I can't understand why they deadened guitars in the final mix. What usual. I can't urious sand with yet opanemed guitars in the final mix. What your speakers translate are drums crusher, bass guitar overload and more or less listenable vocal recording. If it's done to make it as brutal as possible, so one huge minus to an overall impressing MOLESTD stuff. With a tighther production it would sound very powerful, showing extreme and melodic at the same time rifts, slightly covering black metal style. In that

11.00

and measure, at the same time rins, signify covering plack metal style, in that case the tightness of a drummer would make you insaire, too.

Absolutely not easy to get into MOLESTED, but if you're a die hard death metaller, don't miss "Stormwold" his MCD make you think death metal is not just cool, if it's great! Price is only \$10 (Europe)\$12 (world). Available from REPLILSE Records (they will release next MOLESTED full length in mid'97) as

MONUMENTUM

"In Absentia Christi" MISANTHROPY

The slowest band in the world, but this epithet comes when we move the preparation of MONUMENTUM to release this disc, not when we speak about

preparation of MCNUMENTLIM to release this clisc, not when we speak about the music. Another, already good thing about this slowliness is, that Italian heroes made it perfect in a pure sense of this word. No other formation seever made anything like this - moody motion picture to divert into and never to rise again... It's great that metal (more or less) people managed to create something, that musical world in general can be proud of.

All characters of MONUMENTUM act like one theatral troupe, according to sounds flowing from CD spinner. And that same motif which repeats on and on, being the main axis of the album, only parity reflects that monolithic misanthropic soundrack to the monumental images of wisdom. Exceptional is job of Francesca - she does not appear as your usual fernale vocalist, but rather keep it all alive, doesn't let male heroes to die or put themselves down for some invoking reason. But she is helpless when "La Noia" comes... Straight to netherland it leads you and lands of orphaned.

Another five years will pass by til Italians prepare for the second coming, but

Another five years will pass by til Italians prepare for the second coming, but it will knock-out again.

MOONSPELI

"Wolfneart" CENTURY MEDIA

CENTIRY MEDIA.

Challenge like carreer of Portuguese band - this debut allown is a nice evidence. Fulfilled with metal majesty, gothic intertudes and national character. Yeah, that latter trait shines among many others in MOONSPELL music, moreover that metal world hardly had any Portuguese folk knowler. Surely it's not only that, as "Wolfheart" is ballanced as one good machine to swing your mind with its dark tate. If comparing with previous "Under The Moonspell" MCD, guys improved with what they want to achieve in music, and thus there're these goth influences, rice female choruses, even several attempts of Langsuyar to sound fixe Glenn Danzig!

All that combined with black metal roots sounds pretty impressive. Kinda passionale songs with some vampyric texture + fitting dreamy keyboards. Especially warna menion "Alma Mater", "Vampiria", "Trebraruna". Only if you listen to "Wolfheart" very intensively, you'll be bored quite soon due to songs' flowing manuer. I wish you to listen to this album rarely—then it will still keep that dark web upon ve

MOONSPELL

"Irrcligious" CENTURY MEDIA

With this album title guys obviously wanted to state they piss on any limitations both in their musical wanderings and on any critics lowards their everchanging nature. Actually those lads returned extremely quickly, that "Lodo Takas" haven't been in time to release another sisse before. Surprisingly MOONSPELL managed to write another 11 songs during numerous tours after "Wolfheart". It's possible to speak about great inspiration

in such a case.

Mind you, "Irreligious" is still different from the predecessor, though not that

Mind you, "Irreligious" is still different from the predecessor, though not that much, as usual. Who said "Wolfmert" was much different than "Uncter..."?! But to compare this work with the first MDO - you'll hear a big difference. Ok. MCONSPELL went more gothic, used much more monumental vocal ones, medieval keyboard arrangements, even mork choirs! It's fascinating indeed. Sone are look influences, almost gone are black metal remains, even that screamy vocal part is still used, but Portuguase leaders have brought some progressive/ambient elements, and rate you ask - techno imitation?! Sounds nice, epic, like "Wolfheart" in its simplistic form.
Yeah, this will go big, and "Awake", "Raven Claws", "Full Moon Madness" can easily bit the streets at any moment. Only it'm slightly afraid this can gel quite boring after some 20 spiris when every next riff will be known. But that's the part of such monumental (poppy?) goth music.

MORDETH

"Lux In Tenebris

HEAVY METAL ROCK Releases like this always make one wonder why musicians don't strive for their own music, and rather clown others. They choose easier way, but the ball nevertheless flies to them again - nobody is going to buy second rate albums. Brazilian bands practise this way very often and that's why you can hardly find a good outraging release down there. Many fike MORDETH repeal boring riffs of 1986, repeat without any sense of creativity, just for aggressiveness sake. Dealthash can be listenable whitst it's refreshing, diverse, at least catchy. And here you just can experience the same grinding drumming and exactly the same rifts on every of 13 tracks. Vocals are so trendy, with SEPULTURA line that it make me his so no live effort.

line that if make me piss on this effort.

Easy to say "outdated", but it's more than that. Outdated, uninteresting and soulless. Forget.

MORGOTH

"Feel sorry for the fanatic" CENTURY MEDIA

Long time passed since death metal ruled five German hearts, but now they completely refused their roots stepping into very shameful mainstream region. What the hell? Do they all got older and wanna earn big money with this fucking music?! I don't get a point though. And still doubt if I will, when I'll get delifie them.

Out incomen.

But MORGOTH nevertheless turned independent, refusing their metal roots.

Huth, it's still "a bit metal", but grungy, even techno/beat in "...and it's amazing

consequences" appears. Well, everything irritates me: shitty vocalising of Marc (some time he growled like the devil himself!), weak riffs of simple street

ward some time no growled like the devil himselft, weak rifts of simple street grunge/rock, and those partly industrial, partly poppy effects either. In general this new CD has something left from "Odium" (maybe that industrialism), so to say MORCOTH leads on their own path forward aint far from the truth, yet this step aint successful at all. At least for the old nadif-fans. For them German ever brutal outfit is dearl now, unfortunately. I feel

MORNINGSTAR

"Heretic Metal

MOONLIGHT

At last, Finnish pagan metalheads learned how to arrange profound ancient way motal music, that it would sound interesting. So far these three guys have released many recordings incluring MCD and one full length via WILD RACS "Rivendell" (of curse those two were extremely delayed with releasing terms),

but music was quite primitive wowere extremely grayed with reasong terms), but music was quite primitive and uninxpiring - stightly blackened thrash. The new CD is composed in earlier years too, but shows MORNINGSTAR as much improved, with a great ancient feel, showing up soveral memorable ideas. It's much more black metal oriented now, even keeping a great ancient metal spirit alive. Some tunes of 11 are fast, what was aften for the band earlier, Many heavy metal oriented riffs, the vocals sound usually in screamy attitud (the path) were.

earlier, Many heavy metal oriented riffs, the vocals sound usually in screamy guttural (thrashyl) way.

I was surprised about keyboard invasion - it's combined with old him lines (maybe comparable to CARPATHIAN FOREST?) (though performed by the engineer J Polikolainen. DM 23 (Germany) /\$ 20 (elsewhere) is worth of paying for this classic metal output! Only brical side is a way poor & even furmy at times: "From the west came a priest and he brought a message with disease..." Him, what to do with those pagan verses...

MORTEM

"Demon Tales

MERCILESS

Many praiseworthy responses were taid down in the press for several years before this debut about of Peruvian metal legend - at last German label dared to sign them for showing to all others that in so hot South American land it's still possible to find a band which doesn't copy SEPULTURA or SLAYER for that matter. Moreover that MORTEM exist since 1986 producing their music not every half a year, but preparing it with a care.

Exactly: "Demon Tales" is completed of 3 tracks written in '86-87, 4 tracks in '92-93, and 3 tracks in '95. They aren't laid in this order in mixed together instead, but listening its easy to notice which is which. Old tracks have a noticeable thrash influence, while new stuff has an obvious black metal louch. But in general its death metal, even not that pure and "one song fills all" type. Not easy to make a decent comparison - somewhere it reminds CANNIBAL CORPSE (yet slowed down), then - MORBID ANGEL, even somehow I feel my ears refining ANCIENT RITES (myself is surprised to realize than).

Well, "Demon Tales" is not bad at all, even it doesn't shine as brightly as these mentioned outfits do. Recommended for old school death metal freaks, who like up tempo fucked down brutafity. Price: \$20.

MORTIIS

MORTIIS

"Keiser av en Dimensjon Ukjent"

COLD MEAT INDUSTRY

The author remained faithful to his originality no orastical turns, no unexpected variations. On this third album MORTIS yet expands his own visions, opening new and newer gates of the Kingdom. Those tehtal soundscapes just scratch the steepy cells of mind and make it work in the time and space of Mortiis tand. Moreover, the thunderous hammering brings you back to the glorious past, even then when the beginning of times had its first shape. first shape...

One can go on with the description like that, and surely it's up to every single personality to imagine and interpret the majesty of this dark dungeon music. Get out of those catacombs and make your ears filled with those

surely has improved since then. So, the latter composition of the two is simply the greatest MORTIIS has created to date. It's thundering, fulfing and uniting, depending what is your state of mind. Something to learn from, no

less...
Great cover art and perfect music makes this one of the most wanted releases brought by CMI. \$19 is the price.

MOURNING SIGN

"Mourning Sign! GODHEAD

New streams always surprise and make lake a very serious tisten. After a debut MCD "Alienor" of very young Swedish outfit, which was a brilliant example of extreme and raw death metal with some decent gothic overtiones. this album is like a new form of the same stuff, but composed with some wider abilities.

woor abulties.

Sincerely I liked "Alienor" more due to the lough strenghts and darker attitude and simply because that music was more acceptable to my ear. This nine tracker is not bad at all, only it sets new formulas of expressing the same or very similar ideas. Dire activantly is substituted by no less harsh deathrash volcano, dark gothic ideas were remade into some kindla progressive elements, and heavyweight was spiced with a slight core influence.

Markle the result is crown beavierses it demantism but take a listen to

Maybe the result is grown heaviness and dramatism, but take a listen to "Ashes of my relica"—where do they get that metanctoly from?! Mind you, MOURNING SIGN successfully combine the two, not forgetting other colours too. Keyboards give an additional background to this controversial view. Taste the sweet drops from the well of truth... Not like others.

MURDER RAPE

"Celebration of Supreme Evil"

COGUMELO

You already can get sophomore album of MURDER RAPE "...and Evil Returns", which is recently released by bassist's Agathodemon's own EVIL HORDE Records (CD price is \$17), whilst here is reviewed their first output on the biggest Brazilian label, consisting of seven songs and two infontros as

The names of MYSTIFIER, IN MEMORIAN and likes say something? If not, The traines or intro-lineth, in weakindrous, and nees say somerings in not, then those guys combine black and death metal in the same way, mid and slow lempo catchy rifts are ditued with strong heavy base, plus gloomity thick metodies are added. I can't avoid sticking Brazilian black/death-table, what in this particular case means MLRDER RAPE stand as an example for other (younger) local bands. Indeed my point is this team makes such stuff the best

show report

LEDO TAKAS MAGAZINE GOLDEN PRAHA'96 SPECIAL SHOW REPORT

MYSTICUM/GEHENNA/MARDUK October 6th, 1996 (club "Bunkr")

ROTTING CHRIST/MOONSPELL/SAMAEL October 7th, 1996 (club "Bunkr")

It was a dam'n godly golden fall days when your mighty editor together with coupla suite persons at last got that chance to move to brilliant Praha with one and only mission of visiting and eludicating two helluva great underground shows, which took part in the heart of Europe "Bunkr" rock club. I won't describe here how wonderful this place on earth is (I mean the city) and other full of adventures experience, which we all together happened to go thru it's an exciting show report, for devil's sake!!

First of all I must say hail to that cute lighthaired girl from the club, which got us the chance to participate and observe what was going on there, as well as to my true friends from Brno: Petr and especially Marek! As it always happens, we supposed to see only one show, and luckily appeared in a right place at that time when two days dark metal has occupied our poor "Bunkr", It sometimes happens, man...

...FIRST NIGHT...

It was something I will never forget some kind of ultimately negative and very dark + powerful, 100% intensive experience! All three bands created and completed that atmosphere of total crush, aggression, undivinity and purity of black soul. You know, I've never been in foreign show before, where the sound is perfect even in such small club, but definitely the bands, namely 12 guys and 1 girl (mysterious lady Sarcana from GEHENNA) all in all devil's thirteen symbol, did the main thing... Then it's no wonder, huh. Ah, there were some "true" Czech kids, which were SO evil that we couldn't stop laughing, but overall I liked local audience I'm sure it's a pleasure for bands to play as well. MYSTICUM opened it up and I was... just blown fucking away!! TOTALLY!!! Listening to their tape or CD you know it's raw & brutal & near the edge & stuff & stuff... but to be SOOO!! My biggest surprise in years I'm a total worshipper of the band since the show!!! Glance at those pictures you'll get the point... That energy is brought by all three members and plus a drum machine (wow! do I like it??), vocalist/guitarist Raven being the harshest surely... Can't name it otherwise than Norwegian insanity of black supremacy. Total blowout!!!

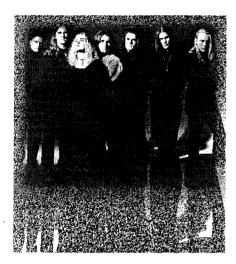
GEHENNA was the most expected band by me, and they absolutely proved my expectations! Songs from both spells and new "Malice" album were performed with such energy that my jaw was dropping with each track lower and lower... They speeded up almost 2X comparing to studio recordings! Such



ROTTING CHRIST



Theatre of Tragedy



You should perfectly know this unique formation after their tremendously successful debut self-titled album, which happened to appear in mid'95. According to the band, it has been sold over 17000 times up till March, and Japanesse fans only have bought about 2000 copies of the CDI Actualty, seven piece Norwegian outfit has already recorded their follower to "Theatre of Tragedy" album, which is out when you read this. To my knowledge it must have been recorded in July at "Communication" Studios in Ludwigshafen, Germany - Pete Coleman happened to be a waited producer of that thing. To mention just a few he has worked with PARADISE LOST, AMORPHIS, LOVE LIKE BLOOD... Some new songtitles told by secret by vocalist Raymond include: "Bring Forth Ye Shadow", "And When He Falleth", "A Rose for the Dead", "Der Tanz der Schatten", "Black as the Devil Painteth". Raymond bragged that he had a lyric for another song but he didn't know if he grammar was correct because his German was not too good: anyway, it's called "In dem Spiegel der verfluchte Geist" - if you see the new album of TOT, don't forget to check out if this song appears or not!! The working title of this album was "Velvet Darkness they Fear" and it wasn't channed.

Fear" and it wasn't changed.

Before going to an in-depth talk with the singer, I'll finish with the fresh band news towards their activities. So, Bruno of experimental gothic maniacs DAS ICH was interested to do remizes on 1 or 2 of TOT songs, and there should appear an MCD together with English version of "Der Tanz der Schatten" I..."Shadowdance!"??...) and "Manhattan Skyline" by (what???) A-HA. As well relevant is the appearance of THEATRE OF TRAGEDY on Norwegian tribute to JOY DMISION with "Decades", and also on local sampler with a new techno (I) version of my favourite track (not only from demo times) "A Sorig by the Hearth?!" Got it??! And now - straight to the talk... Raymond speaks:

-Cheers! How things are going? Well, quite nicely as a matter of fact. We are at the time being occupied with making songs for our new album. They seem to be working out quite well; we just made a promo recently (which by the way is not available to anyone) and we got an impression of their whereabouts in the musical landscape - a bit different from our album, though still with the THEATRE OF TRAGEDY style. Except from that there is not much going on. Oh, was a style of the property of the style of the styl

A frontman tells on what was going with the creative potential of the band since the release of a debut... It really was some kind of innocent and majestic beauty of the dark as music can carry in itself...

-Musicwise I think we have become darker. The songs are not so sweet and "pop-dittyish" as on the album, I think. Perchance we have also hastened the pace on the new songs, making them rockier. At the same time they have become more diverse and also maybe a bit more "experimental" than before. Bear in mind that ie. "Dying - I only feel Apathy" is from 1993, so it would go without saying that we have developed since then. Anyway, at least I guess that the music has become darker; it's hard for me to differentiate between music and lyrics because when I think of the songs I only get connotations to my lyrics, which now definiately keep more to the shadowspheres of life. They more or less revolve around themes such as vampyres, erotica, s/m (this theme not belonging to the dark ones, of course...), death (...not in a gore aspect, by all means...) and religion. So, if you can hold on until August/September this year you can find out for yourself if you think

in twices #8

that the songs still hold the same expressions of feelings

TOT seemed to have a tour last summer, promoting the alburn, it must be fascinating for such a seven members orchestral And I wonder how was it like to hear that music live, on stage - it ain't "play it loud" thing, you know...

-Actually the tour spanned from December the 8th to the 23rd because the ATROCITY feat. DAS ICH album was somewhat postponed, and as I believe you already know we were only support act for them. Anyhow, we were by all means satisfied with the tour. I daresay that it was some of the best moments we have ever had, despite all the problems. I do not want to explain the problems because they might include persons I'd rather not want to talk shife about. The audience was great more or less all over the line, the bands were great as were the roadies and the beer was for free, so could it be anything else than fuckin' fun being on tour. We are all eagerly awaiting the next one. Yeah... one big family... families usually do quarrel don't they? Well, for once we stayed away from such happenings on the tour, except from one or two small ones. Here at home we more often have our fights but we knew that we would be living so closely to each other on the tour, so that we realized that we had to extend our limits of tolerance and hence staying away from the anal quarrels. We rather concentrated on playing, drinking and having fun.

As every other band, TOT had their beginnings, and it was the year 1992 - winter time, of curse... Coupla yrs later, in May 1994 union recorded their wonderful demo tape which received grand reviews. That was a tape me got interest in them; I was really damn shocked about the music - it was just a blow out, indeed a great piece of art! Especially having in mind the start of TOT, first recording. Most of the beginners just learn to play on their demo... THEATRE OF TRAGEDY had the potential even far earlier, I bet...

-Thanks a lot for your compliments!! Anyhow, how we managed putting the songs together?! Well, the songs are rather simple as a matter of fact. There usually is a synth/piano "riff" that is the basis and on a such "riff" there are guitars put on top, quite simple guitar riffs most of the time. There is nothing that could be compared to prog like elements. Yeah, we sort of learned to play on the demo, or a bit before. None of us, except Liv (soprano - T.) and Lorentz (piano/synth - T.), are educated musicians; we just learn things as we on along

Comparing demo to the latter material one can notice that band's style turned a bit thicker, kinda more balancing either on doom/death or on goth/dark wave. The demo contained all that stuff at the same time, somehow connecting both sides. Raymond argues on that matter:

In my opinion the album still includes - and balances on - all of the above mentioned genres, though I daresay that we kept away from death metal. Albeit on the demo we still had more of the, if I may say, lowbrained death influences, that is, in the song "A Song by the Hearth?!" Now, on our new material we have put more effort into showing a bit more of our goth-rock/dark wave sides, but I should emphasize that it is still metal!

While demo included some normal vocal overtones of Raymond, so later on he refused to sing in that way. I'm sure it sounded great, kinda adding one more dimension to the overall sound... So, my surprise to hear that "A Song by the Hearth?!" was too deathy...

I guess that on the new album I'll use some more normal vocals again. We just recorded a promo recently where I tried singing and it worked out rather ok, so I will definately try it out for our new release. Actually I tried some normal vocals for our last album but it just did not sound good; it was totally disharmonic, so I left it out or replaced it with growling! Maybe the reason was that I was too nervous when trying it, but anyhow I will just have to make sounds that do not sound like when you are torturing a cat. Huhhuh... did you think that the vocals in the beginning of "A Song by the Hearth?!" were amazing??????? (Yep, I still purely love that part of the track!!!!!I-T.) God! That is some of the worst vocals I have ever heard in my entire life; I sound like a bloody faggot, and maybe that was one more reason for my keeping away from such kind of vocals at a later stage.

To be honest, just after getting the CD, I've desperately started picking the opening track of the demo up, but what was my surprise and disappointment when I realized that it doesn't appear here!!

-Ehmm... maybe you understand one of the reasons for our not including that song on the album if you read the above answer. Moreover, that song isn't really well structured, it is just riffs following rifts. There isn't really any "read thread" in it, in other words it is quite messy. At parts it is also too metallish and certainly we try to stay away from that genre. Anyhow, actually we will be doing a new version of it soon for a local sampler, a techno version as a matter of fact, simply called "A Song by the Hearth?! (1996 1358PM)". And I will definately take away the "singing" in the beginning and replace it with some growling or shite like that

replace it with some growling or shite like that.
Yo, my taste seems a bit different than Raymond's, at least about



that song... Anyway, the duo of him and Liv is great, and nobody would argue that. They manage to sing at the same time, leading separate lyrics, as if having some emotional talks with the help of music. It's quite an innovation, I have never heard something like that before.

-The basic idea is of course that one can have dialogues or plays if you prefer. By doing so one can more easily put forth different points of views and discuss the pros and cons of different topics. To do so is not too easy when there is only one narrator, right? It is especially more convenient expressing the relationships between man and woman with a dialogue, but on the other hand it is perchance easier to philosophize about i.e. religion in a sollioquy. Innovative? ...well, it takes more effort to write such a lyric seeing that two points of views should be considered - which by the way leaves a quite neutral point if view freeing me from preaching morals - and for the fact that I need to write a longer text. Otherwise there isn't too much else to it. No, I had not heard anybody else doing such a thing before I did it, though I am sure

there are others who I am not aware of.

Surely it has to do with play styled lyrics, I believe. This style with old English language reminds me British school of drama, being some kind of a tribute to it or a sentiment to medieval style of the art. To cut it short - sincere expressive art of poetry. Me told to Raymond that if he wouldn't have said the lyrics played the main - role in THEATRE OF TRAGEDY me would have been surprised!

-The reason for my choosing to write in older English style is that I rather want to create verse that is not so much longer in use, and hence easier keeping away from a cliched language, because in the long run ordinary English, or especially American inspired English language becomes somewhat "worn out". I do not think it has to do with a tribute to British School of Drama, but as you stated to make our music and lyrics more sincere and more as one whole. The lyrics and the music should sort of relate to one another instead of going their own ways. Sure, the lyrics play a great part in our "creation"; I think that the lyrics in some aspects are more dominant, not because of the fact that I have written them, but because they have formed the whole image of the band, and it's through our image, the Shakespearian one, that we have earned a good deal of reputation. I am not saying that the music is not of importance, for that it is, but the lyrics have lead to our particular type of vocals, which also has turned into our trademark.

Are you sure those lyrics flow straight from his own experience, being a reflection of his real world? Me see both sentimental and dark patterns, which have something strong to do with love...

-Well, the purpose of poetry in my eyes - in other words how I like it - is to create a world beyond our world; a place where we can escape to in between the chores of our everyday life. A purely imaginative place where one does have to think of society - social criticism should in my opinion have nothing to do in poetry and where there are only lictionate plots and persons. Yeah, fictionate; nothing serious. This is the type of poetry I prefer and write for the band. I am not saying that social critics are bad, on the contrary, but I am not the type of person that wants to read about the shife I can experience every bloody day; as I said I want an escape from reality. Moreover, I am not interested in others' morals and meanings. So anyhow, maybe they are not fully corning from my experiences, although it is impossible to avoid putting one's own personality and feelings into the writings. Huh... I guess that the sexual parts in ite. "Sweet art Thou" as well as the love parts in the other songs that contain such a topic surrely are inspired by my life.

blut ist leben

with Liv, but by all means are not a reflection of how I lead it. The new lyrics more or less revolve around themes such as Vampyres, eretica, s/m and religion, and this time they are much more dark. Somehow, most of my new lyrics have connotations with Lucifer; so not know how or why, but it does not mean that we're satanic maybe it is just a good "person" for metaphors and similies?? God <TOWS

Granging the topic into one about studio experience, it's curious why the band have chosen not Norwegian studios, but Dan Swano's own "Unisound" for a debut album and German "Communication" for the sophomore work. As for the first, it seems to became a real underground cult place (if musicians want to get a superb quality), but just check out what Raymond has to say on

-Our drummer Hein already knew Dan Swano from before through etters so he just contacted him asking if he was free during the Christmas, and that he was, so... Working with Dan... hmm... he somehow was too much of a 9 to 5 person and too slobby with netfying us on things that could be done better. After listening to THE CD a couple of hundred times I have come to the conclusion that Dan did a rather bad job, the sound is rather poor, at least for us - such a "futuristic, mechanic" sound isn't really what we wanted.

Mcreover, he was too much in a hurry; even though if a take was cad he told us that we need not do it again because he can fix it in the mix, and as dumb and naive as we were we just followed his words, and hence the result, which is not as good as it could have zeen if done properly. Besides his equipment is also too bad for our standards as are the accomodations. I do not know about vorwegian studios. Maybe where THE 3RD AND THE MORTAL rave been recording could have been a quite good choice, but there is nothing we can do with the first album. For our second one we have already booked the studio: "Communication" Studios in Germany with Gerhard Magin as an engineer and Pete Coleman as a producer

Anders Mareby plays cello on TOT debut disc. He is Swedish and aso worked with EDGE OF SANITY recently. I've got an impression this guy just makes money playing that instrument on every album he is asked for, ha. Anyway, you must agree cello gives a somber much to the music of Norwegians...

All we knew when we went to record our album was that we wanted some cello, or if nothing better appeared, violin on some of the songs. Though we did not know where to find any, but it rappened so that Dan knows Anders Mareby since ages and besides they both play in a prog band called UNICORN, and when ee confronted him with our problem he suggested Anders. So, Dan arranged it for him to come down to the studio and give a listen the parts where we wanted cello and hence he recorded what he creight would be appropriate, and indeed his playing became creamt and bloody beautiful, so... What the cello means for me?! cont really know, but as just mentioned it became beautiful, so it stoud go without saying that there was some kind of an impact of meaning, but how to define it I do not know. Overmore, cello is by tar my favourite instrument. Nah... I do not think that he will become rca at playing the cello; all he got from us was a copy of our CD

Corp. are we cheap buggers! (I hope you aren't, ha ha... - T.)

For me, who probably ain't that familiar with everything what's
poing in dark/gothic scene on, TOT and THE 3RD AND THE
VORTAL were the forerunners of this sound in metal circles of Verway. I mean both those bands are quite far each from the other musically. And I was very much interested to ask a frontman what

te thinks on this, and on solo career of Kari.

-No, not really, I do not think that we were the forerunners here in *crway making this music. I do not do about THE 3RD AND THE WORTAL but at least we were quite late; it was only as late as in the Arter of '92 that we got together, yet at that time we only made ours death/doorn metal and it was not before September or taber '93, when we got Lorentz and Hein, that we started making more gothic-like metal and even more in February/March'94 when we got Liv in the line up. Maybe that we have got more exposure than the other older doom/gothic bands Tere in Norway could be a reason for this mis-perception? Yeah, I show that we and THE 3RD are quite far away musically, especially men you take their latest album into consideration; they have a The slow "independent" or "4AD" sound whileas our new material s guite uptempo and rocky though still keeping to metal. I do not stow which of their releases I prefer because I have only heard their new one a couple of times, but if I gave it more listen I guess that one would be the most prefered seeing that it is far removed m metal. Kari's solo stuff I have not heard as vet

One of the last my questions was about black metal trend, and as I supposed Raymond was damned unhappy to hear it.

Well, actually I am damn bored with this question; I get it in every review I receive. Anyway, I think that the black metal trend is curely bollocks as is everything connected to this genrel! Blahh... I do not give a horse's arse to these "penguins".

On, that was the strong opinion, so I leave it up to you to think it over, and thus far plunge into THEATRE OF TRAGEDY, as they really emotionate the world. Raymond closes up this article, giving an assurance the band will try new lines and spheres, that their new album will be even more juicy and expressive:

-Hm... ok... Hello readers, we won't stop on this, we'll try new lines and spheres and the next album will be even more juicy and expressive! Apart from that, thanks a lot for the interview!!! "Fans"

blease enclose an IRC for answer!

the 3rd and the mortal

very happy and funny gang

The 3rd and the Mortal

A great deal was made in last few years presenting the scene some shockingly new waving outfits from Norway, and the first (not the third!) of them was THE 3RD AND THE MORTAL, a bunch of features for whom were published in various types of musical press. We aren't following any trends, and this feature is as pure as any other in this magazine. Let us state like this: we treate the band as any other great formation from Norway, which this issue is full of. Let you won't be misguided - THE 3RD AND THE MORTAL play very abstract & complicated sort of music, having less metal than you ever imagine. Hell yeah, they did played that sort of music few years ago, but times are moving on... Their progression can be easily heard from all four recordings: "Sorrow" MCD'94, "Tears Laid In Earth" CD'94, "Nightswan" MCD'95 and finally, their latest brilliant "Painting On Glass" CD'96, which is further more experimenting in waves, avantgarde streams, breezing soundscape industries.

It might seem at any point that new album ain't that clear in musical sense, and especially for musical critics. Anyway, most of people really enjoy that work, and thus speaks bass player Bernt Rundberget: "We are very glad for the response we get for "Painting...". We did knew we had done a good album. But we are a bit surprised for the good reactions because we think that the CD maybe was a little difficult to understand and get in. It seems like many people have their eyes open for that kind of music right now. I hope many more will go the same way. Some listeners and especially reviewers don't understand what we want but mostly it seems like they accept and understand our message." Indeed the audience is much more acceptable for bizarre music nowadays, and I doubt if THE 3RD had such a response few years ago - at that time they were much more traditional. But maturity has come as "we have done our most mature work until now. I think we also will develop with later stuff. The band got a CD deal early in the start, and I think people hear that we have changed quite much since we started. All bands do that, but very often band develop and find their way in years before they get any deal. They have found their way when they do their first release. We couldn't do that. We have been growing and maturing while people have heard us from the start."

To be honest, I had a chance to hear only the first and last releases of the band, and that is a great lack for me, but Bernt clearly told me that "it was obvious to turn that way we do. I think it what we want to play and the way we will show our music. I think that in the start we played much more guitar riffs. The reason of that was that it was the music some in the band who played together were doing before. Four of the guys had played a lot of death metal before, and it took a time before we got over to some new ideas. After a while we began to think different and our music developed more. We also had some changes in the line up. Right before the recording of "Sorrow" I came in as the new bass player. We changed vocalist in early '95 and I think we came with some new thoughts and ideas." He seems not to feel any sentiments towards those guitar instruments used in the past: "As I told the guitar riffs are almost gone. It comes of the way we develop our music."

Well, it ain't that clear if the changes of music and of vocalist were the cause of each other or one particular thing, but in fact Kari used quite different type of singing than Ann-Mari does. The latter girl must have some own ideas to influence band's music - the writing process. In some tunes it even seems guys have to fit her manner of singing. "Yes, it was necessary to change the music a bit after we got a new singer. There are big differences in Kari's and Ann-Mari's voices; Ann-Mari has a voice which she can use for different music styles. Kari has specialised her voice in one way. They also have different ideas and backgrounds in music. But it is mostly the rest of the band who make all the music. And we work it out together all six. That's the way we always have worked." Anyway I was developing my idea that Ann-Mari sometimes uses the guys as only accompaniment to her performances - such thought came to my mind out from "Painting On Glass". I've even checked out some slight similarities with Diamanda Galas or even Bjork! Though Bernt contradicted again: "We never feel that we are just a backing band for our vocalist. It is obvious that a singer will be known better than the rest. And specially when it is a female singer. But we always try to make it clear for all that we are a six piece band where everybody counts. I don't think that Diamanda Galas or Bjork influence Ann-Mari or the rest. Myself, I like both artists. We have different influences which are all kinds of artists and styles We have very different task of music, something I think is great, because then elements from all kinds of styles is a part of our music." Next thing this Bjork fan was asked to share his opinion about Kari's solo career: "Kari has worked with a record deal, which she has finished now. I think she will be out with an album early in '97. She continue to work with her style where she use an acoustic orchestra for backing up. Musically we have gone two

Hard to define those musical patterns THE 3RD AND THE



MORTAL mix, though they are so different each from other: in one tune it seems like a rumble of 30-ies sentimental music, in another - a high-tech mix with various effects & hidden spectre of emotions... Bernt adds: "We like to experiment in studio. We don't want to do an album where the sound is the same in every track. It's much more exciting with various sounds. I think most of the listeners also feel that way. We have got very good response for the production.

As you noticed I've used the term avantgarde for THE 3RD's music here and there - it makes me feel like this, but what about themselves? Do they really use to be called that way and what is avantgarde in general? "Avantgarde is a kind of new music, which is very laid back and easy and some kind of special for the most of listeners. It was first used in the jazz style. I think avantgarde music can be said that it's far out for many people."

If three first products of the band were released under a small HEAD NOT FOUND label, so this latest album is a product of VOICES OF WONDER Records - a bigger label, taking care of HNF distribution, by the way. I won't wonder if THE 3RD AND THE MORTAL will get some more attention and serious deals worldwide. It's pleasant to hear that can't change the band that much, speaking about underground thing... "We always hope to get attention from as many as possible. I think our latest album have a chance to get us more known. We will work for getting a bigger deal when we will be finishing with the deal on VOICES OF WONDER. We have a hope to live and get so much money that we don't need to work with other things, which we must do now. I don't think it's necessary to leave the underground because of getting a major deal. It's possible to work both ways."

Even Bernt tried he couldn't avoid my top question about Norwegian black metal scene... Though I've asked how he liked ULVER's acoustic brilliant "Kveldssanger", nothing more... "I haven't heard the album from ULVER. THE 3RD have never had much in common with the black metal scene. We respect the music they do, but not the behaviour of many in the scene."

"We don't sing in Norwegian because mostly we are selling outside Norway. We did it in a few songs but decided to write all in English after a while" - he adds to assure the band don't use any means to show their Norwegian side. On "Sorrow" MCD Kari used to sing in Norwegian, as i mmember - it wasn't that bad...

"We do the music we do because it's way for us to show our meanings and opinions, - continues Sernt, while me gets closer to the band's inner, supposing about netherworld's influence on the music and thirst off this material world, - but I don't think you must go and think that because we sometimes do sad or dark music, we behave that way. Many will be surprised that we are very happy and funny gang. We just want to do our music that

The last thought which came to my mind about the band was that they are always creative, and maybe that limitless music made me think so, cuz in fact "we have periods we are very creative, and also periods we don't manage to do anything. We work good under pressure. We also do much of the music in studio. Almost half of our last album is made in studio." And so is this experimental work - you never know what to expect... Ok, if you want to obtain any album of the band, do contact them as they have each MCD for \$12 and CD for \$20; T-shirt costs \$15, poster - \$7. Top class!

alburrrggh alburrrgg

down there. In spite of really evident SAMAEL influence, if you contradict.

At a moment this platter might seem a bit outdated out four piece don't have any smart idea thru it all, though agree that this brand of dark metal must smoulder of the style's depth - it was meant to be rather conservative. So true fans of antiquity already know what to do.

MUSSORGSKI

"In Harmony With The Universe"
MORRID MADNESS

MORBID MADNESS
Accdamed as a very strange music of Polish cosmic art creators, who are developing this style since 1991. During these years MUSSORGSKI had ups and downs, but the base was left - that let them to come to this debut recording, which shows the ways to other planets. Well, for metalheads surely, Other people might not understand the path of MUSSORGSKI, but me sees only that. Wandering among cosmic chaos - music prompts this idea. How else to name that messy industrial suffering??

Ok, now I must assure you it's not a tustal industrial band, go fuck all around it you think sol! it's kinda bladvleetronic/synthetic/death metal influenced industrial. And I failed again trying to describe it. No dance, no bm grinding, but own point to heaviness, coldness, technology and cosmos!! Even 15 tunes, some of them are just instrumental/electro variation (stamming against rumanoids/Synthing, apringst cosmic rubbish?), so that gives an additional humanoids?/surfing amongst cosmic rubbish?), so that gives an additional

space effect
MUSSORGSKI... is he (a composer) ever thought his name would be used for space travelling? Or it's too much to call this music like that... no, I guess

MYSTIFIER

"The World Is So Good That Who Made It Doesn't Live Here OSMOSE

No, this release ain't ass kicking, together with two first MYSTIFIER albums. This time they bring a tenor singer (male), but that doesn't help. In general I'm not against operas, but females do it better, huh. At least when their skills are used with metal music, Maybe black/death isn't that subgenre of the movement to fit tenor vocalising that perfect? And this outfit might not be the best to go together with that either.

best of guessings, but the answer is one still average album consisting of six compositions, full of mid and slow tempo moods, with several guicker intendanges. For those who know Brazilian school of such music, The World..." (what a title?!) won't be any kind of surprise. I stress even with tenor. Though don't be mistaken as me was at first - album has that screamy vocalist either. In fact MYSTIFIER have only two members of "Goetia" sessions

left, but they still remain the rulers of this outlit.
I'm not sure but guess the album isn't that extra hot in the market

MZ.412

"In Nomine Dei Nostri Satanas Luciferi Excelsi" COLD MEAT INDUSTRY

This is probably the darkest and most fiery project in frozen meal's fridges, popping out with as harsh sounds as your broken vacuum-cleaner, of curse being plugged... Actually halling from Sweden MZ.412 bring up some dark industrial ways of amblient, every now and then wrapping it in military rhythms or adding the suffering voices of serial-killers... All weaklings & immature earth crawlers - scatt! And beware... Mind

crushing heavy noises unpure your actions & body cells begin to fight against each other... This album just invokes a total selfdestruction.

Him. I mean it's not, the one I adore though I should, listen to pure thouderstorm instead, but otherwise you seem to have a thirst for even thicker noises after it (the thunderstorm) ends up... Nevertheless it's up to everyone: does this invoke some processes in the mind or not. Paedophilia cum sadismus!

Saturations:

Furthermore, MZ.412 are ready to protect you from returning to normal state, their new opus "Burning the temple of God" is out now and next material has been actually laid down. It was said to include a doze of black metal and explore further into dark industrial destruction.

NAGLFAR

"Vittra" WHONG AGAIN

WHOWS AGAIN One hellura monolith is this nine tracker from supreme masters of melody and firm musicianship! Including their older songs "Emerging From Her Weepings", "The Edipse Of Infernal Storms" and likes, plus several new tracks "Vittra" shows the high potential of NAGLFAR, undoubtedly leading those lads

to the highness of new wave progressive death.

Actually interviewing the band I was doing a small fore, an advance, as "Vittra" was still growing on me by that time. Meanwhile I must admit it's really great work, and even those influences of Gothenburg brothers seem quite natural and suitable. It's wonderful to take a listen to such a tight playing and enjoy the fiery storm created by atmospheric hints. Maybe NAGLFAR include

eggy the fiery storm created by atmospheric hints, Maybe NASLFAH includes some slight black metal ingredients companing to others, but surely has nothing to do with black metal as we know it.

Like Andreas promised, I'm sure the next release by NASLFAR will be even much better, painting those pure lines of own compositions, but thus far enjoy "Vittra" - meet thy forest goddess! Available from W.A.R.; for \$18 (overseas -\$20)

NAHASH

"Wellone Aeternitas"

DRAKKAR/LEDO TAKO PRODUKTAL

The second Lithuanian bin outfit with a CD deal, and they must be quite happy to get it after the only demo. Though it sold really good and still keeps selling, new stuff surely blows out earlier material. With better ideas and their performance, first of all.

Music turned more catchy (but some additional technics should be mastered though), and especially creating process has lived out another renaissance. With this release NAHASH purely show they have a strong potential, even stronger than was shown in the first demo. Sodly, limitations of studio abilities weakened the sound and deadened some original ideas, which can be herd only when you know songs very well.

only when you know songs very web But looking to it as 90-les black metal release - the band has something original to offer, in soundscapes of extreme speeds and slow dreamy parts. No wonder that music is created under the influence of dark waving visions... Only it could have been longer than 30 minutes product, but that is for the future I guess... Available for \$1.8 (cD)/\$7 (MC) from "Ledo Takas".

NAPALM DEATH

"Greed Killing" EARACHE

After so disappointing 1994's effort there's another try out of British extremists, presenting not only new ideas, but more like a new challenge! Yes, I think NAPALM DEATH live up their next renaissance with this seven tracker mini CD. White "Fear..." was so one sided, monotonous and repeated, this sample of new approach shows NAPALMs as the seekers for something new,

forgetting the borders of extreme dealth/grind and even metal.

"Greed Killing" is only a pre-release of new full-length, but sets new focuses of the band, thoughtful industrial intensity, sampling experiments and raging blasts from the past. The mix is surprisingly good due to various structures interesting continuations and intelligent judy sound.

Two tracks on this low priced single are taken from new LP, four songs are featured only on this MCD, and the last is "Plague Rages" live in New York - a bad song from previous album, Anyway - obtain, you'll get some satisfaction.

NAPALM DEATH

Not long time after the single "Diatribes" hit the street, bringing forth even 12

Not tong time after the single "Distribes" hit the street, unriging torth even 12 erfershing tracks of the same kind laid on "Greed Killing", Actually this track is the hit of a day with its melodic pattern, hooks and firm performance. "Speking on the new, wibes in NID composing, industrial/hardcore approach might be the main with all these dancited grooves, yet things like Barney's vocal abilities make the deal too. He started not only to spit words in his gore-

vocal abilities make the deal too. He started not only to spit words in his gore-like manner, even not to screen out at times, but also sing in narrative vocals! Of curse, that happens when samples appear and ND get there where they had never been before. I mean psychedelic industrial insanity. No doubt that "Sount" and likes had more power + extremity - obviously it can't be overrun, yet "Diatribes" stands as a refreshing input with a breath of blowing wind - something what guys missed since "The World Keeps Turning". "Hungryfor direct metal/industrial blend - get it now! Hopefully the band won't turn another PITCH SHIFTER or GODFLESH either...

NATTVINDENS GRAT

"A Bard's Tale" SOLISTITIUM

Not only the address is same, but also some musicians between both NATTVINDENS GRAT and DARKWOODS MY BETROTHED. Let that be, but a slight comparison may be made between both, the same kind of arrangements, styling, tricks, sound of vocals, keyboards, etc... Ah, that's actually what is the best in the music of Finns - keys performed by Tuomas,

actually what is the best in the music of Hinns - keys performed by fuomas, and operative vocals of Pasi (even he sings only in two tracks):

This album differs from what band made with their cassette "Dar Svanar Flyger" - gone are metal roughness, guitars sound wery softy, in the background. Material is much more rocky, simplier arranged, but keeping the dose of northern coldness and atmosphere especially. That's why NATTVMDENS GRAT work can be called as masterful and quite innovative. Mind you - guys are still young and full of new ideas for nat releases. Influences might be seen of TIAMAT circa "Couds" and gothylock scene.

Very wonderful is combination of rock/metal, when Suvi takes the mic. she adds that necessary silver colour to the pack. At times vocal abilities of main (session) singer Wilsa can be guestioned, but good thing that he doesn't want to be standard. Actually I said enough reasons to not miss this album!

NECROMANTIA

"Scarlet Evil, witching black"

OSMOSE

You know what, I have never been a fan of NECROMANTIA and even of Greek bm scene. To say precisely I ignore first works of the most famous bands, including the reviewed. But sophomore full-length of one very innovative outlit has changed my mind. Yet it's possible that the next effort

won't invoke any emotions in my heart again.

What about "Scariet...", I can assure it's one hell of an effort - with much more challenge, flowing thru entire disc, and supreme NECROMANTA sound, more onelenge, lowing timu entire oise, and supreme NECHTMANI IA Souria, excepting the iderkest atmospheres known to black metal. Occulir melodies, wonderful background of synthesizers, and surely some kind of sorrowful romanicism within the bass guitar soundscapes. What new lideas are tel? A bit more polished combining of melodies and occultism, not losing the Greek origin, and stepping no further than progress of the band itself. As well, slight

heavy metal impulse makes me wonder.

To cut it short if you liked NECROMANTIA earlier you'll adore this platter.

While you pissed on them coupla years ago, you must try again to receive a pleasant nightful satisfaction. Epic

NECROPHOBIC

"Spawned by Evil"

BLACK MARK

The perfect return known to death metal-history! Who still remember "The

The perfect return known to death metal risistory who still remember "The Nocturnal Silonere?" Only the oldest death metal freaks, and thus this Swedish outfit was almost buried by others. As well as their beloved style was buried. In spite of the next CD "Darkside", which is still in works, three years break plrings forth an MCD of four tracks. For the restart It's damn enough, Again surprise, as besides a title track there are three covers of SLAYER, VENOM and BATHORY! What else could that be. Quite interesting versions, as "Die By The Sword" is performed in pure death metal ven while "Mightmare" includes some threatly field and screamy vocals, and "Enter The Elemal Fire" is almost clearisetils recently death of the screen to the screen to the screen of the screen

some in asky let and soldenly vocate, and if the term in the sample disascially repealed original, with better production of curse. To sum it up, I've heard some better versions.

But now the the track... Man, if you know something about Swedish school and like the new vave of black metal, NECROPHOBIC will smach you. 3 minutes and 18 seconds is the example how killer "Darkside" will be, neat death metal riffing, infernal melodies and unholy vocals of Tobias. From the shadows - to the very top.

NIGHTMARE VISIONS

"Suffering From Echoes"

HEAD NOT FOUNDAVOICES OF WONDER

Metallion signs more and more British rockers - NIGHTMARE VISIONS were first of them. Rather unknown name so far, so it's quite a surprise to learn this

album was recorded in September 94.

We have here some typical death metal in mid tempo speeds as Brits like, with slight uptempo extracts and much more of slow fortures. Our this style is surely wide-spread, NIGHTMARE VISIONS don't bring anything exclusive. They remind a bit old PARADISE LOST and otherwise some rawness of HYBERNOID appears here and there. Especially Andy's voice is similar, though it's quite standard. No doubt about "Tiwisted and Deranged" being the best tune, maybe due to that energy or good rifts. As well the use of French in "Les Reves du Sang" must receive some compliments not only from my side, but haves our daily must receive some computing its record into my sole; but also from French speaking deadheads! Do Englishmen began to respect Frenchmen at last?! Unbelievable.

I can recommend the album for die hard deathers, and only for those who

like British style of thing. Not the main HNF bestseller

NIHILI LOCUS

...Ad nihilum recidunt omnia

BOUNDLESS

Prosaic one track MCD from Torino, which is real hot European city, but still has some cold minded guys to express such monumental art forms. Quite a surprise to hear them so drastically original, even combining your 90-les metal genres at their darkest. Doom, death and black metal unite in one, and it's like another chapter of oneness; one blend of three styles like one track of three separate compositions.

NIHIL LOCUS have ideas to sound attractive: first of all with doorny guitar arrangements, useful synth-lines, and, according to music, variation between growls, and screams. They don't earn on different effects, but short female viocals in final bm part of "Memoriam Texere" impress. Otherwise: this music would do as well ok being classical line up folded, and it's an obvious plus &

would be a well on being classical limite up todays, and in sian conducts plus a congratulation for gruys!

"I'm sure these Italians will make quite a few surprises further on, and especially pointing that dark metal styles can be united, extended, at last raised up onto the art of godby baze, 15 who HIHLL LOQUE will try new forms of it, but it must remain wonderful! Obtain this MCD quickly! Price is \$11.

NORTH

"Thoms On The Black Rose"

ASTRAL WINGS

ASTRAL WINGS

Can't say that NORTH is just another Polish horde, but definitely not anything to scream in excitement. The production, sound and compositions itselves are in a traditional Norwegian vein. You may ignore, this saying it's pretty Polish, but actually local black outfits have quite less to do with original own style. NORTH is of curse much more close to GRAWELAND and BEHEMOTH than let's say IMMORTAL or DARKTHRONE. The latter mentioned heroes at least combine thick production with their own ideas, and add good musiclarship. more various speeds/ideas. Polish frozen souls do everything with much less variation, originality, and surely wworse production (though it's not their fault to have worse studios).

What still saves them are some catchy riffs in several tracks, which fascinate as if you'd have a deal with the biggest names of the scene. One or two cool riffs make the whole track sound more catchy and some line appears among separate tracks. I mean "The Heretic Kingdom" tirst of, all, and also "As Hermits return". Also "December Thoughts", can be added - it's a track with a calmer mood. Only this kind of intitividuality-ean make NORTH worther! Try that way, lads.

Black metal maniacs, you'll enjoy this for sure. CD costs \$18, cassette - \$7.

NYCTOPHOBIC

"War Criminal Views" MORBID

If you expected something different from the past releases of this German grindeath union, you were probably kidding. This kind of music can't change, it just can be a bit improved, or made worse.

Indeed NYCTOPHOBIC have had quite a few releases previously, including a 7°EP on MMI Records and another epec - split with AGATHOCLES. Interesting that NYCTOPHOBIC play "Theatric Symbolisation Of Life" cover here, too. Styles of both bands are pretty similar (in general grindeath outfits don't office each from other that much). German four piece do it pretty technically, much better than many other loosers. What about 18 compositions, they are all like one, except the intro-slow

guitar doom, like grinders use to play on intros, and the firshing track, which is a TV except only. Many intros from political speeches & TV films are used, but that's usual for grindcore. What about vocalists, the main one irritates from

the second part of CD.

The debut CD of NYCTOPHOBIC will gain the praise from grind fans, especially those liking AGATHOCLES.

OBSCENITY

"The 3rd. Chapter

Actually REPULSE ain't the only label to produce old wave death metal, or at least this German four piece is another band to the pack of Spanish label's comrades. Ahem, I mean that OBSCENITY is a cool dm outfit and one hell

comrades. Ahem, I mean that OESCENTY is a cool dm outifit and one hell knows why they having already two. "I wins out still haver't been known in wider prices," im sure such the class is wirth of a higher deal (of curse in its* possible to find a decent meaner label for such music. Well, MORBID really seem to rise up OBSCENTY's actions, ouz 10 tracks kick thy ass: Pure 90-les death metal, tast/mid tempoed, growis like ALTAR's, speedy quicks like DEIODE's, mid tempo grooves like DEATH's or something else's of MYFL scense of 1990-1992. And some Dutch influences ("Flase" era GOREFEST, GOO DETHRONED I guess?), too. You'll find a subite yet firm melodious interchange here and there, two vocals change, so what else is recessary for a thickly protuced dm plater? Nothing indeed, with the processor is the processor of t

OFFENSE

"Aside" (adv.) ABSTRACT EMOTIONS

A boring release from Spain, OFFENSE follow the path of once popular slow tempo death metal, I ironically can't name it as doom/death as there's simply too much of deep grunt and crunchy guitars. As well doom was meant to be not so downluned. Though "Aside" an't that one dimensional effort, guys try to involve some depressively melancholic lines in their music. Probably it works better than those grey compositions with no identity. "Shiring Dawn" must be quite interesting track on that point.

But clear is that OFFENSE should work on their ideas really harder next time,

but clear is that UFTERNSE should work on their polease really interest next time, sepecially if they have some wish to rid off typical riffing and for find their was goal of writing such a music. It's fucking difficult to be noticed with the most of "Aske" tunes, but time will left if OFFE "ISE use their potential laid in deeper corners of the alburn. You can check if for 17 USD from ABSTRACT EMOTIONS.

alburrrggh alburrrgg

OPETH

"Orchid"

CANDLELIGHT

Swedes have wiped many artists' eyes, who tried to create something nicely arranged, gothic, melancholic and classical, but still with metal axis. They have arranged, gothic, melancholic and classical, but still with metal axis. They have shoot into the centre from the first try. you know how. "Orchid" was popular in the old continent?" And if there is someone who doesn't like this, well then ne might be "true" blacker or ho/mosh kid. Away all these thoughts, as DFETH music must invoke the brightest views. Not because it so joyful music, but because it also many of optimistic emotions - the mood gets repiration listening to that calmness of metal... Sounds bizarre? You'd better usten how guys combine harsh soreams; bm velocity, gothic beauty and majestic algosted arrangements!

majestic classical arrangements!

Having such a metre as Mikael behind the mic, it's possible to overrun even such fellas as Dari Swarjo! Musically to overrun even KATATONIA and a bunch

actin relass as our award, incustory a giventin relativistic and a a during of failed bin cappels, which fried to be dark but melancholic. Just a sweetest candy into your lips if we speak about composing artiald down here. Again, don't expect here any poppy metal, but real heavy music which is arranged with flought, drine ideas and perfect combination of modern nears. Simply a must, and maybe "the bigger must than most of black/death musts" featured in this issue.

OPETH

"Morningrise" -CANDLELIGHT

LANDLELIGHT
Garght Mikael must be very upset as it actually lasts for one second tomuch - 66,07!!! And that's the only (the most stightest imaginable) minor
point about this debut album's follower! Obviously OPETH is a very thirsty
commation to write and arrange the scophomore album of such 'effecthi music
as short time. Less than year went by since "Orchid", and next five looping compositions are here! You see how much I'm excited as every thought is ended with an exclamatory mark!!!

Me respects their professionality, but again - wonderfully performed material with amazing rhythm section (bass guitar of Johan now sounds firmly as he cuts some own lines here and there), electric and acoustic guitar variation and Das Stiffe, journal and a facilities of singing vocals plus calm unplugged breaks. Right is CANDLELIGHT toss Lee saying you can't get all about OPETH from two minutes listen - take it as a whole! Then you'll feel at the majesty. It's not recessary to divide abum into particular tunes - it could do as one long track restead. No wonder that songs last for 15, 20 minutes... I still haven't mentioned mournful arriwork inside the CD and beautiful picture

the frontover, it reflects what's inside, in hell made child... To end the fame ctry of OPETH: Tyrical dimension impresses no less. And maybe enough to set them that huge attention?

OPHTHALAMIA

"Via Dolorosa" 4VANTGARDE MUSIC

Fight sphomore output from the gothic/black/doom pioneers, with more tran one hour of pitty obscure music and no less of majestic esoteric tyrics! 2001 mention the cover actwork and other layout gems, as they are excellent.
The stuff you've probably heard on "A Journey in Darkness", debut album of Execution precursors, is almost repeated on this platter as always careful and Thisk with a neat story in every track. The stuff is composed very masterly, and so it makes a nice impression - the feet of finished story.

and sommers a river impression; une read on implied source; Musically some heavy/rock ideas are brought together to make it more rocky I guess, or at least to sound with a hint of SABBATH attitude. Just listen to Might's (aka, Emil Nodtveidt, also plays in SWORDMASTER) bass lines… By The way, he is a new addition to the pack, as well as Legion with his secressively powerful screams. Notice that Emil's brother Jon (Shadow) from C.SSECTION did the vocals on "A Journey..." album.

This album should have been shorter, yet two bonus songs are featured, and the of them is mightly "Deathorush" cover! A crushing tribute to sum this long

z.mey, even it's not anything MAYHEM alike. Pithy album!

OPPRESSOR.

'European Oppression Live + As Blood Rows' MEGALITHIC

MEGALTHIC That's the band's second CD, though not a sophomore effort to highly antamed "Solstice Of Oppression" (unfortunately, I had no chance to listen to the debut). As the fittle suggests, CD contains some five imaterial from a European tour last year and if you don't know, "As Blood Rlows" is their 93's. Fe which was earlier released on tape, Moreover you'll find here a cover sort on of MOTLEY CRUE's "Looks That Kill "(the lousiest band to cover up) and a new version of "Human Sacrifice" from a debut album.

are a new version or numer sacrime from a declor about, firsthing interesting or promising - just a bunch of boring brutal death metal arrags, composed without any sense or meaning. I have no interest to sescribe it, you'd better listen yourselves. Though it's not the highest and/or

rist ever made malerial within this genre. For mariacs only,
the latter part of CD contains quite bearable sound, so live tracks are awful
to because the guitars are too weak & thin, and they are lost in vocal Thertones plus double bass drum attacks.
Yeah, this is cheap: \$12 (USA)/\$14 (elsewhere), though nevertheless not

ORDER FROM CHAOS

And I Saw Eternity" GROUND ZERO ENT.

SHOUND ZERGENI.

A srawler Telease by American death/black Jegend, which contains three uncleased tracks and '93 version of "Webs Of Perdition". Actually being quite suddenent to their music, fjust can suggest to obtain this MCD to real fans of the intainous Satan worshopers. Those new tracks are still in the old traditional vein of rough metal with Pete's usual Internal greetings from his

"De Stella Nova" is an ambient track with a thundering effect and some

The Stella Nova" is an amount track with a fundering effect and some gran involved. The superty end of the band's activities. No way back - 17alght to helt. As well "Imperium" is quite outstanding as that's an assumental track, yet pure OFIDER FROM CHAOS.

The structure of the the or two new bands!

ORPHANED LAND

This is the band's sophomore output on mighty HOLY Records, and Israelian visionaries haven't disappointed for the next time. Myself was fascinated pretty much of "Sahara", so this should have been a complete successor if I'll like it even more. Welt, maybe "Sahara" is still better for me, but ORPHAND LAND have absolutely not stepped aside or got worse. Just their progression towards original point is special, maybe less acceptable for "everyday use" than usual background listening - that's good indeed.

I might point out national Israelian music influences on their sound, which

aren't that much of an interest to a particular metal lover. I mean they are very stable, just several tracks with vocals + oriental instruments, which sound curiously to European, let's say. Even father of Yossi (Ig) takes presence with

Well, that's a minority in any case as it's still metal like we know it ffrom "Sahara" too). Great oriental funefulness in both vocat parties and guilaring, invoking some adventurous experience, some grooves here and there. What a hell else? - SABBATHesque mythm in some places (especially in "Plawless

Belief") - just that known bass/drums consequence!

Obtain this music not just because it's almost 70 minutes long disc, but due to that oriental excellence.

PAGAN RITES

"Pagan Rites" WARMASTER

Oh no, this is not a returning album of infamous Swedish pagan warriors, as they seem to split up once and for ages that happened in 1994. If we want to be exact. For older metal follower this command must be known due to

their extreme productivity in 3 year career, and memorable music left.

It's entirely collected on this compilation album, consisting of their main recordings: "Pagan Rites" demo 92 (some time reviewed in "Brainsform" #2), "Pagain Meta" demo'93, "Hail Victory!" 7"EP'94 and said to be specially recorded 4 new tracks, but that must be any promo material never released

Who still hears PAGAN RITES name for the first time - they played a neat mixture of mid tempo heavy metal and old wave black metal, it was pretty original mix, with sometimes screamy, sometimes operatio vocals of Tomas, very simple riffs and rhythmical section. Anyway, some tunes like "Domain of The Frozen Souls". "Pagan Rites" had a dramatic character = that's what you expect from intelligent salaric rockerst! Available at our address for 60 LV16 buox - the edition is limited!! "Blood of My Enemies" cover including! And the classic "Unholy Ancient War"!

PAN-THY-MONIUM

"Dream II" AVANTGARDE MUSIC

A bit old rerelease of PAN-THY-MONUM's classic demo tape - it was done in early 1995, but you'd better notice that recordings were done in 1992!! in early 1995, but you'd better hollow the recording's were done in 1992."
Anyway than to AWANTGARDE for showing the mentioned first steps of one of the most original death metal bands for the world - not everyone had a chance to obtain their demo, not everyone supposed PAN-THY-MONUM to grow into that avantagardistic orchestra of esoteric hymns.

Flight, on this recording the music is still not that refined as on "Khapoes" or

mugn., or uns-recording me music is still not that refined as on "Mhapoes" or last album, but easily recognizable, bringing in memory '92-93, arghh... Brutal, grinding, but showing the ways for dwelling—who could experiment that thingly back then? Not much of artists, exploring brutal styllings of, metal!, if PAN-THY-MONILIM had a barintone sax back then, this MCD would have been released much earlier I guess; or would have been included on that debat helder. debut platter.

One bonus tune "Violiccheeces", recorded in 1994, but it's just 85 seconds of keyboard music and (what else?) clock ticking. Add this MCD to your death metal classics collection - this is my order.

PAN-THY-MONTUM

RELAPSE.

Hard to believe it's a swan(o) song of the most avantgardistic death/grind outfit, the purest form of experimenting entity with great masters, moreover the real story of PAN-THY-MONUM is revealed... Plumours were very popular in the scene during all these 6 years, and probably many know that Dan and Benny of EDGE OF SANITY were the masterminds wearing Day Disyraah bearily of Educ or Savieti West et al. Basic and Winter (frums) pseudonyms. But who has even thought it also was featuring Robert Karlsson/Derelict (vocals) of ex.SCYPOZOA, and Dan's brother Dag Swano/Aag (saxophone, lead guillar)?!! 'Unfortunately, the mystery had its end, and these pseudonyms now seem as a rice game.' Totally, the opposite must be stated on this last piece of PAN-THY-

MONUM's art, as it features some best music written by psychos! Two prolonged compositions "The Battle of Geeheeb" and "Thee-Pherenth" include the famous avantgardistic themes, mindless grind/death, deep growls, hields acreams, drunk savo sound, and melodies of heaven! Yes, melodies are the most encouraging on there, and the combination with noise anarchy sounds are effective, "Behrial" is like a transcending composition to reality, the return from the Raagoonshinnaah world, with keyboard-laden count of Infinutes and seconds. And "in Remembrance" with one minute of silence ends not only this classic album, but the elemity of PAN-THY-MONIUM, is it extended to the count of the part of the count of the co real possible, ha?!

PARADIGMA

"Mare Veris"

HEAD NOT FOUNDA/QICES OF WONDER One more wonderful outfit from Norway!! PARADIGMA were in the scene earlier with demo releases; but only this debut album happened to become a real breakthrough for them. Simply because the music is great, splendid in it's natural running form. No forceful elements, no fake cliches, but a stunning atmospheric tradition and metal approach.

That's why to name PARADIGMA style ain't that easy as far as they remain

toyal to the feelings laid in this work, full of art in a straight form. Besides the music, some human feelings mixed with nature monumentalism are in the lyrics, mainly written by Tom. They remind me a classic poetry with two lines

Ignus, mainly writter by torn, they retirred me a classic poetry with two lines of the action, one being of nature, another - of human. Musically wise the most outstanding are metancholic metodies and supreme guitar chords, sometimes slightly taking any avariagedistic direction, but still remaining catchy. Also three types of vocalising are more than refreshing; stivery soprano of Zilla, dark grunt of Tom and male tenor of Tom Erik. They change each other with such a gap that you can just want more and more. Of curse, Zilla is the best - how wonderful she sounds with a whirlwind rhythm in "Best Regards"! Or monumental "Come Winter" - I bet this cute girl will shine

Already a new MCD "Skadi" is out by now (costs \$16), so hurry up to take it

together with "Mare Veris" (costs \$22) from the band address!

PARNASSUS

"In Dotoriam Gloria"
SECULA DELENDA/OOLD MEAT INDUSTRY

A new label in ranks (well, actually the ressurection of former INFORTUNIUM Records), and its first release - for true black metal kovers. Eight tracks just in the face with decent tempos, technics and melodies - simply the maybem of

the late will reach in lengths, technics and melodies is simply the mayner of medieval symphorny!

So, who is responsible for all this, you might ask? No other than F. Soderland, Still have some questions?! Actually PARIVASSUS could easily be Social and the large solid questions? Actuary X-Analysisos count easily be a confinuation of OCTINOMOS, as the main musical idea is totally the same. Probably the name has something to do with non musical matter, My problem with OCTINOMOS was that I extremely liked those compositions, but due to their repetitiveness I was bored extremely quickly.

compositions, but due to their repetitiveness it was bored extremely quildyu-indeed PARNASSUS seems more matured at this point, and I really dig it, but who knows what I will say one month later? To say the truth, it's the problem of some other Swedish teams as well. Not a bad try, especially counting the various moods within the album, and notorious composer gets some response he deserves, but I'm sure his best work (project?) still turks in the shadows...

By the way, check out that odd production, which seems guite bad & softy at times, yet is obviously special, not typical for the style.

PAVOR

"A Pale Debilitating Autumn"

MPERATOR MUSIC

If someone asked me what hits ears on this album, I'd say the excellent musiclanship. Right, death metal of PAVOR is very strong, one huge kick in the head, yet it's still traditional music, in the style of 1991-1992, Moreover that's the goal of German five piece act, they wish to have death metal kids

that's me goal of German tive piece act, mey wish to have death metal kids among the listeners, not anyone else!

So they've got a right stuff to show - devastating, energetic and extremely catchy. Surprisingly PAVOR aren't that extreme or brutal, but intelligent technical compositions sound firmly, purely making a view of a solid heavy weighted death metal band.

weighed death metal bant.

About musicianship... it's brilliantly polished. For those who wish to play technodeath and still lack some technics there's no way but at first to listen to

PAVOR. Especially Michael (dr) and Paliner (b) stand out of the pack, making a rhythm section one immense machine, which works as a German punctuality. Add several outstanding basis solos; by the way! PAVOR can be compared only to DEATH by this point, yet the latter have more refreshing musical ideas.

Anyway, one of the better death metal works recently, absolutely worth of attention. Obtain this album for \$22.

"And all was Silent

"And all was Silent..."

HEAD NOT FOUND/VIOLES OF WONDER
Gosh... What is the time that I'm reviewing this masterpiece? It's released ages ago, but shines as coldly as the full moon in a stormy winter night... And why Pazuzu speaks that this debut is pretty messy, primitive and simple? I can't understanid. Ok, maybe there aren't much of technological tricks that CMI bands now dispose, and probably PAZUZU will use later on, but music charms with its genuine attraction, simplicity! Variation among these 14 tunes, "calmness and hot minutes go one after other... Dramatism is the keyword to surpass this attractive charm. Used effects are 100% in place, surrounding the dark waves in the silence of magic.

PAZUZU wouldn't be so spontaneously expressive if they used many tricks, effects, samples. This project for me is like a reflection of human sinister part in most tracks (though not in "The Churning Seas Of Absut or title track). Like you listen and see the sources of human origin with all the darkness around this sacred thing. Soundrack not for the resting sleep, but for stepping down to natural birth of universal powers...

down to natural birth of universal powers.

Must tell this was a pushing album leading me to the magical world of dark wave/sympho music

PENITENT

COLD MEAT INDUSTRY

Some musical illustration to Marquis de Sade perversions and desires... Do you know what kind of music? Symphonic! Yeah, it's a XXth century symphony, performed by modern synthetic means. I can't imagine how wonderful it would be performed by classical means!!! That's my wish to both creators. Beastus Rex and Azgoth. Brothers, try, to get a chance to reach

treations in because New and August. Brothers, you get a charine to readmantarial instruments and the fame for you is guaranted!

Thus far PENITENT create very dark tales, ambientally fulling all around this epic creation. Strings, planos, background tone, every now and then appearing drum rhythm giving that solemnity... Vocals of Beastus are preachingly calm, tempered, deep, as if he says these words from some esoteric place. Like teaching the listener his truths: "Happiness does not exist."

esotient place: like tearning the listerer his trutic. Happiness does not east, Only the beauty of pain. "Especially great are "The Dance Of Demons", "The Undertaker" and "Possessive Thought!" It ancient symptomies were romantically light in most cases, so this symphony is romantically dark - and that's for the best of inusus's sake. One of the most recommended CMI bands, and a very serious condidate to feature in "Ledo Takas" #6. Price - like other CMI stuff.

POCCOLUS

"Poccolus" HAMMERHEART/DANGUS

Pleasant to see Lithuanian bin horde on CD, moreover it's the first (but surely not the last or crivi) one to emerge from the darkest part of metal movement here. Surprisingly released very far away from the land of pagan frost, it reached European shores anyway. DANGUS rereleased it in cassette format for Baltic States (in Lithuania available for 9 Lt).

for earnic states (in Linuxania avariatione for 9 Lp.). "Poccoolis" has 10 songs, an hour long aburn - all tracks were written in 1992-1994, before the "Promo"94" was even thought over. The music is different from that - faster, more black metal oriented, and more trendy, if promo had very slow, even ambient dozed ideas, then this aburing gathers quite typical for this style riffs & rhythms. Guess what, after 4-5 songs it starts to repeat itself on and on, and Scandinavian influences even levels POCCOLUS with many of others.

POLOCULES with many of others.
Indeed several gems in guitar or keyboard lines appear, and I mean the ending part of "Ugnis kyla virs Azuolu", the beginning of "Begeyte Pecolle", the thunder effect of "Padens misko snabzdesiz", old bm styling in "Me ateis..." All in all, almost every track has something exceptional, but not other hand - I don't hear any track completely own or done till the end. But

naglfar

kings of the profane

Since this band belongs to the elite of new wave death metal from Gotheborg, I quess there's no need to present their music - it simply rules. I'd better tell that Andreas, who handles guitar in the band, is such intelligent and simple guy as you and me, so to read below written chat is more than a pleasure. Be sure, that he claimed it to be one of the better interviews he's gotten so far. This man should also have a clue how the interview have to be like as he's working on his own magazine. In The Caves* - if you get a chance to check it out - do it as possibly soon. Andreas must have really nice ideas, since his work in NAGLFAR is awesome and tight. Back to the band - if you like Swedish bombastic metal makers, you'll like NAFLFAR as well. My recommendation!

-Hail Andreas. It's quite a while after your album's release, right? You still consider it as the most perfect your performance to date? There are no things you'd like to change? Why after a while musicians realize they could do it nother better or in other way? You shouldn't be hesitating while you're a musician!

-Hail Tadas. Yeah, it's been out for a while now. It was released in Oct/Nov'95. I think we've developed our playing skills a bit since then so it's not the perfect performance. Farn very satisfied with the result though. The only thing I'd like to alter is the intro, which don't find to be powerful and evil enough, but I guess you're never 100% satisfied or what do you think?

-It's a question of progress and improvement, so that's good to find out those mistakes. Better sooner than later. There were some talks about you'r new songs put on MCD. Is that idea still working? Maybe you've already done that recording?

-We're in the progress of writing the material for the mini-CD, which will be released on WRONG AGAIN later this year. The planned title is "De Profundis Clamavi - Kings Of The Profane", and it will contain 4 tracks and hopefully a cover. It will be recorded in our hometown this time instead of the "Abyss" Stude, which we used on "Vittra". The reason for this is because of that we haven't got a permanent drummer now, and the session drummer hates to travel.

-Huh, shitty reason, but if he's only session... no wonder. In any case it seems like you're following in IN FLAMES footsteps? You would like to get a helluva attention with that new extend and to attract some bigger labels attention? I suppose in that way, considering even better songwriting & ideas of the band (I'm sure of that!) at the moment.

-We're not trying to follow in the footsteps of IN FLAMES at all In my opinion they sort of left the death metal thing behind more and more, and entered the dominions of heavy metal. That is a thing we'll avoid, developing our style to the more extreme. I mean IN FLAMES are coot, but that's not how we want to sound, big label interest or not. By the way, if you didn't know, IN FLAMES are now signed to NUCLEAR BLAST Rec. At least that's what I've heard.

-Yep, it's not any secret while I rewrite this interview, cuz some time has passed and IN FLAMES are out with a new record. Damn sure, you don't play in their manner, yet i haven't said that!! Your way of releases are the same - first album, then MCD... So, tell briefly what the differences are between "Vittra" and new songs! There shouldn't be much of innovations, should there?

The new material is more aggressive and scrrowfilled than ever Just wait and see. The mini-CD will crush "Vittra".

-By the way, what do you think on your label mates? They are all of the same style you're dealing with - is that a shortcoming or more like a merit? On the other hand, don't you think Wez managed to get almost all the best Swedish melodic death bands (except one... - do you know whom I mean?)?

If the everything Wez and Per has released thus far, but I can't agree with you that it's all in the same style. I mean since IN FLAMES left the label there's only us and CARDINAL SIN, who I

might add are fucking godly, that are into this style of music. I think Wez and Per have done a great job finding original and good bands that have something to offer. I suppose you're reffering to DISSECTION when you're speaking of the one band they missed?

-No!!! It was DARK TRANQUILLITY in my mind. Well, you never count all of them - DISSECTION so damn rule!! Noh, I'd better torment you with some diches/names/labels things. Do you consider NAGLFAR as a pure melodic death metal band? For me it's difficult to define that line between melodic death and black metal, especially these days! Some your riffs are real blacky, pal!

Yes NAGLFAR is a pure death metal band with lots of metodies. There're many people who tabel us as a black metal band, but it can't label ourselves as that, because of my total worship to this music form. To me black metal has to be satariic, and as you've noticed our lyrics are not so. All the members aren't into satanism either, so we'd be hypocrites if we labeled us as black metal. Catch my drift? Of course we, or at least I, are heavily influenced by black metal, so it's unavoidable to not have some riffs counding like it.

-Using mythological things in your monicker you might also be considered as black metal. Could you say you're inspired by Scandinavian myths & culture? What about those who claim black metal is "responsible" about anciert believes & image? Do you know German blackers NAGELFAR?

-I don't believe we're inspired of the lores and myths of Scandinavia, but definitely fascinated. I'm proud to belong to people who rought fiercely when the christians tried to convert them. So there is a band from Germany that's called NAGLFAR?

-No, NAGELFAR exactly!

I know there's a Norwegian band called NAGLFAR too. I don't really care about these people, but I think they should change their cand names, because we are here to stay. And we will NOT change our name. Hmnft!

-As I understand from your lyrics Vittra is the goddess of the forest? Could you comment a bit why you have chosen it to represent your album? Is that front picture just mean it's her depicted, or it has some deeper meaning?

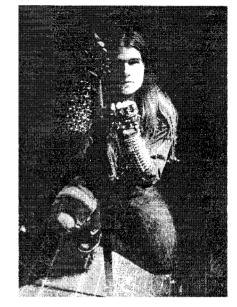
I don't know why we decaded to call the album "Vittra". There's no deeper meaning behind it. We just thought that it was a good title of a CD. Yes, the album cover is supposed to portray Vittra. According to legends, she was a creature of the forest, who fured men into her embrace to possess their souls. She's one evil bitch I fell you.

-Going thru your lyrics I was rather surprised to realize you use much more of your own inner resources than mythic wisdom... It has something to do with your feelings? Feelings towards... love? Someone said: "All the poetry & lyrics are dealing with love without any exceptions". Would you argue?

--What the fuck? The lyrics are NOT about love! Not the pathetic kind of "love" that common mortais express anyway. I can only speak for the lyrics I wrote, but this is how I interpret them: "As The Twilight..." is about suicide, "I hrough The Midnight Spheres" is about immortality and vampitism, "Sunless Dawn" is about unleashing the dark powers in order to reach eternal night, and finally "Exalted Above Thrones" which portrays a mortal's obsession by a female vampire. So the only "love" you find is desire and obsession. I do not love as others might do...

-Neither do I. What about your lovely drummer problem - hove you found any? Were you satisfied with your earlier sticker's work & ideas? What was it like to team up with drum machine? I hate it really!!

-No we haven't found a permanent drummer as earlier mentioned, but we'll try one out after we've finished the work with the mini CD. We were very satisfied with Mathias, since we found him to be a very promising drummer. It was a total disaster when he lieft, and we were pissed off at him for months. But now there's no hard feelings, at least not from our side. He's playing in a band called EMBRACING SHADOWS (or something like that) and they've signed with the German label INVASION. I wish them good luck We'll never use a



drum mactine again, that's for sure. At least not with anything official, It's impersonal, and impossible to get the right atmosphere with a machine. For make it short: I hate treen too!

-Tive, huh. All your songs ever written since the very beginning are included in the debut album. I suppose the band must be really lucky due to that fact. Maybe it also means you always were writing cool tunes, kinda had potential since the very start?

The demo tracks aren't the first ones we made. We didn't feel satisfied with our music until the recording of "Stellae...". Therefor we decided that the demo trax would qualify the standard on the CD. They are trax we're proud of, and we didn't feel fike leaving them helpind.

-When and why Morgan decided to cut his long hair? How do others feel about it? Don't you consider it as a disaster for metal heads' image? The old spirit is going out with every hair-cut!!

He cut his hair a long time ago, since ke's starting to got bald (hahal tragic loser). He caved his hair in the back of his head, since he dishift want to let go off his hair, it was done with lots of dislike, both from his and the rest of us, but it started to look kind of pathetic ! think. The old spirit is gone, but not his taste in music, and that's the most important thing.

-You have some reason, Andreas! Maybe you're going to get a keyboard player sooner or later? Is that instrument really necessary for NAGLFAR, while your guitar iffs give already much of ambience to the overall sound?

-No I don't think we'll ever get a keyboard player. We're planning to stop using the keyboards after the mini CD, since we think we can get the right atmosphere without them.

.-How have you come up to get Peter for backing vocals? It's kinda trendy nowadays to have someone "more known" appearing on? What about HYPOCRISY (older and newer) and THE ABYSS music?

-Yes, we knew it was trendy, but who gives a shif? We wanted some brutal backing vocak, and we knew that Peter had a cool voice. I must say that I am not so impressed with HYPOCRISY's previous releases, but the new CD "Abducted" killo! I like TitE ABYSS in medium doses, but it can't listen to it through the whole record. It gets a little boring after a while.

-Do you perform live a lot? Managed to get any tour or just some "bigger" shows around?

"No," we haven't played live that much. Only four gigs, but they were cool, except for the last one, which messed up totally. Bad sound, and lousy audience. We were offered a small European tour, but due to the fact that Mathias just left the hand at that moment we had to decline, which was a pity since we really want to get out and play.

-Your image with all those nailfilled armbands, cartridge belts isn't any new, but quite convincing... What does it mean for you personally? The topic should be about the same old heavy metal spirit?

A don't really see it as an image. Ok, maybe we don't waik around in public with spikes, biscause of people staring teo much, and that's installing. But we don't use them to look evil or cont, it's the old style, which we (or at least one and Stoffe) feel comfortable with. Hall the bands of the eightes!

-How will your music change with years? You can be sure you'll keep it that sorrowful and energetic?

 Hopefully faster and more somble with every telexice. We won't wimp out, if the style would change, then so the name w\(\frac{\pi}{2}\) change.
 And in that case I'll quit.

NAGLEAR are Jens Ryden - vocals. Andreas Nilsson - guitar, Morgan Hansson - guitar and - kristother Olivius - bass, if you wonder. Check their art aut - "Vittra" CD and brand new "De Profundis Clamavi - kings Or The Profund" MCD



not dead death metal



New name in a neverending ocean of Swedish death metal-SANGUINARY! I mean this four piece should get much more attention due to great sticky brand of killing death metal. Guys released the only demo so far, simply titled "Demo 1", but it deserves some highest response and I dare to say - labels interest. Yep, if it were 1992-SANGUINARY would have been already signed. Thus far Leini (g/voc), Danne (g), Raimo (dr) and L-E (b) have juicy four track tape with thick but melodic heavy compositions, which by the way were recorded in "Unisound" and produced with top notch equipment. I've got a chance to interview Matias Leinikka (aka Leini), who had some thorough thoughts to disclose for you...

-How do you feel being the band which takes care on the music being very famous some 5 years ago? Is it easy to ignore all the crap around about your music's outdatedness and unoriginality?

-We feel good about it, our music is based pretty much on the "old and true" death metal but we've added some melodic and heavy influences to it coz we don't want our music to be called "old death, sounds like any other band from late 80's/early 90's". You just can't say that our music sounds outdated, but you can instead say that it has an old feeling, people usually say that. No, it's not easy to ignore all crap which comes out to the stores. We have lots of death metal bands (even more black bands, I think) but at least 70% of those new releases (mostly rehearsal tapes) suck a lot cause of untightness and sucky sound quality, unoriginal music with pretty good riffs but put badly together etc. Many bands go to a studio to record something too early, maybe sign to a label before they're ready to fullfill the deal so they make lots of songs fast and the record comes out as a failure. When many labels want to sign the band and the promoting has done pretty well you should prepare the band for a deal, not earlier but later if you have some doubts.

-Do you consider SANGUINARY tracks as purely original? If not, what is the aim to play the stuff just repeating anyone? Maybe it's your kinda position towards "dead Swedish death"?

It consider it pretty original but not purely original, I mean, we're not just repeating other bands but we haven't made a new death metal style either. We have a bit of heavy metal feeling in our music which is not a new and original style but using that influence to death metal songs makes it original, I think. Our music is getting heavier and "more heavy metal" after each song, our new songs are a lot heavier and a fot more original, also with a big heavy metal style in the death music so its getting damn original, I think. Like I said, our music is not idead death metal", just filled with an old death metal feeling which is a big difference.

-Listening to your demo I've noticed that EDGE OF SANITY and GRAVE must be your main inspirators, aren't they? By the way, what do you think on the latest albums by both bands?

No, EOS and GRAVE does not inspire us a bit, they're both big bands with a pretty original style but we don't sound like them at all even if their music is good as far as I'm considered. GRAVE's latest abum "Hatting Life" is pretty good but all the sengs sound too much like any other song on the album and EOS latest so called "one song album" sucks a lot coz there's teo much acoustic parts, too slow music etc. I really wonder that happened to the band after their great "Purgatory Aftergrow" album, it was good.

-Hm, check out both reviews to know my opinion... Even your demo is only the first product it shows great skills & cool performance. Can you tell briefly what earlier bands you were experiencing, or it was just a natural learning within SANGUINARY frames?

-SANGUINARY was formed when the band where Raimo did the vocals and I played drums split up, we "changed retruments" which was a pretty natural thing to do. We were only Raimo (drums) and me (guitar/vocals) in the beginning but Danne (guitar) joined the band pretty fast and L-E became a member a bit later, both of them new and without experience of playing in a band.

-So, what were the general reactions towards your demo? Do you consider it as a success? Maybe some labels have taken a serious care on you lads? Or you think it's too early to think about this?

I think it has done well, the music speaks for itself so all we need is to promote the band so SANGUINARY will be a well known name, u know. There has been almost no complaints at as so i'm really satisfied with our work, people have called to a few radiostations outside Europe screaming for more



SANGUINARY, interviews and compilations has been coming and going so... A few labels have shown interest too but nothing is signed yet but we'll might release our demo on CD (which means much better sound quality) while Raimo is in the army but it's still just a plan, but who knows what we'll do when he comes out (September this year).

-You've mentioned sound quality, I guess you didn't miss choosing "Unisound" Studios? Was it your thoughtful choice or you just picked "Unisound" due to its name? Are you glad how Dan mixed things down?

-Yeah, Dan made a great work and was an easy person to work with, he gave ideas and a sound that we are satisfied with but of course, that is his job... We're less satisfied with the

pressing service, we payed more than 7000 SEK (that's more than 1000\$) and they left two spelling mistakes (one on "Insensitive Mind" and one on my last name), gave us one wrong tape and made a new master from the original DAT tape without letting us know about it, we'll never go there again.

-Somehow I wonder why the inlay doesn't include the lyrics - it would fit the cover concept cool... Don't you think so? Or probably lyrical side is that much personal? I bet your lyrics have less to do with death type of texture than your average death metal band?

-Easy, we simply didn't afford to print lyrics, it would have costed us at least 150 \$ extra and we just didn't have the money at the time. No, our lyrics aren't that personal, I don't give a fuck if someone reads them. I usually write about lies, falseness, religion and betrayal written in a very bloody and occult way, but other kind of lyrics can be written too.

Away from that, you've mentioned you're Finnish. What about others? Don't you mind to keep your music a bit own, stepping from that Swedish death metal? And how did the other band members like the idea about Finnish cover art?

-Yes, Raimo, L-E and I are Finnish guys and Danne is Swedish and... well.... his father is Finnish but Danne can't speak the nice language. We consider our music to be in the veins of Finland and I think that the cover art was a cool thing to do, it looks nice doesn't it?

-Yep, it does! Though next thing 1 want to ask about your views to black metal. From your letter I've made a conclusion you don't like it. Where does this intolerance come from? Wouldn't you suppose there should be more tolerance among various metal styles & people within the scene?

-Personally I'm not a big fan of the black metal music, there is a few good bands but there should be more. What I don't like in the musical way is the "MARDUK and DARKTHRONE kind" of black metal and especially not those who repeat them. Yes, I think all people in the scene should act like human beings but in black metal usually only the older folks do, but those young ones (12-15 years old kids) who think they are Satan himself deserve a builet in their head. I don't know anything about the black metal underground, it might be cool, but I know for sure that there's too many unserious kids at gigs. I also met this guy once, he was around 14 years I guess and tried to look evil with his failed corpse paint so I just couldn't hold myself and started to laugh at him and he spoke to me just about this: "I have read Necronomicon, I will cast a spell on you so you'll be in great pain this midnight blah blah..." Well, he took his satanic ass away pretty fast when he noticed that I didn't give a fuckabout his "soells

-Listening to your tracks one may discover some slight progressive elements in the music. I guess "Unreliable Faith" is the most recent track on the demo, as it's more diverse than others?

-tt might be a bit different than the others but it's still in the veins of SANGUINARY, right? In fact, "Unreliable Faith" was one of the latest songs we did before we went to "Unisound", "Eternal Cry" was our second song that the band has ever made and there is a big difference between those two songs.

-And what about new compositions? You should have completed some new tracks since May 95 when demo was recorded! Can you claim those new cuts are a pure improvement or just a step forward?

-Our new tunes are more original and more SANGUINARY, we've spent more time to make the songs better and more perfect so the result is simple, they're so damn great so you want to bong your brains out, raw and heavy from the beginning to the end.

-Just've checked out a "beer ad", I mean your ad with "Lapia Kulta". What's the purpose of this joke (?)? Maybe that beer is your favourite, or you advertise their production? Or due to it's Finnish beer?

-Ain't it cooil?!? Actually we just used the picture for these reasons: 1.There was room for a picture. 2.We had no photo of the band. 3.It's a great Finnish beer.

-Wish ye loads of cans, pal. Anything you want to add or contradict my style of asking questions?

I liked your way of asking questions, you're a born erlitor so I have no complaints and feel honoured to "be a few pages" of your zine, keep up the good work. All you readers, send 5 USD and the demo is yours, cheers!

Once again take a serious notice on the progressive outili. I'm sure Leini will write me thanx is a future CD release, ba. No. SANGUINARY play really impressive!

alburrrggh alburrrggh

you must get this anyway, as POCCOLUS have already got some better response than the above written

PROSCRIPTOR

"The Venus Bellona"
CRUEL MOON/COLD MEAT INDUSTRY

CHULE MOCAVCOLO MEAT INDUSTRY
Proscriptor McGovern (ASSU) is responsible for this project, released by
Swedish label's new sublabel "for dark medieval folk ambiental music". That
says almost nothing I guess as what kind of folk might be in States? At least,
here can't be played that shite known as American country or something.
Right, Proscriptor finds his roots somewhere in Scotland - now you see what

to expect.
But for my odd surprise this ain't just Scotish folk as we know it PROSCRIPTOR combine guite a scale of sounds and to describe thewm all ain't that easy. Sounds sometimes strange, especially when musical pattern is mixed with narrative vocal accompaniment. This latter is usually blazer cometimes screamy and hush, sometimes just irritating due to that witching spells-like talls. No harmony with music in some places!! Like a movie soundtrack or what? I don't know if it sounds evil or calm, but no way joyful. Aha, all vocals (even female sounding) are performed by Proscriptor! creator has some ideas I swear.

creation has some iceas is wear.

To accept his project you must like at least some 5-8 more CMI bands, but that's not a rule either. Art rock/progressive/fidit/experimental. who knows how to call it? Includes a cover of A FLOCK OF SEAGULLS - me don't know. them (unfortunately). Try it from DARK ART Productions as a vyrill (\$22) and CMI as a CD (\$20).

PUISSANCE

COLD MEAT INDUSTRY
Henry Moller and Fredrik Soderlund return with one more try-out to slave your sous with this full length approach, so it carries much thicker and thorough portion of this fever, and their statement "let us lead" is a bit seroastic. With such doze of negative and dark landscapes covered PUISSANCE are already leading many of ambient/darkwave packs. The listener should rush to scream "let us survive"!

The weight of orchestral attack is huge, pressing anything on the path, especially if this path is constructed by the weak. No place for any hypocrite under the storm of valiant misanthropists... With the "March of the Puissant" its possible to feel that hororol laden vision of netherdwelling mystery. To compare CD with the second demo, only "To Reep the bitter crops of hale" is featured again, and other 7 orchestral hymns are purely new and purely in the same pitful vein, disclosing the next shelves of PUISSANCE integue. This time some parrative vocals make the whole much more preachy.

intingue. This time some parrative vocals make the whole much more preachly, and some samples are still here, too.
If thou survive the day of Apocalypse, put "Let us lead" album the day after.

and the pleasure will be brought to your heart... CD: \$20, LP: \$24.

RAGNAROK

"Nattlerd"
HEAD NOT FOUND/VOICES OF WONDER

"Nattferd" is the album, which represents a known statement "Norwegian black metal" purely. Maybe the most typical black release in years, with every back metal-purely maybe the most typical back, release in year, with every neat detail, characteristic to latis of northern bands. Others still include some more diverse ideas, unexpected turns to their sound, while RAGNAROK are as pure as no other band. They don't speed for helfs sake, don't slap yavery slow onts, don't have female singers or violins/planos, don't slop into experimental regions, don't include thrash neither heavy metal eligiments. They play black regions, don't induce that's relatine freaty metal eitherists. The keyboards are (successfully) used and at least in (the best) "Daudens Natt" track a little kind of tibizzare creativity is lett in keyboard line: It's very convincing! Moreover this bland of pure style sounds majestic, I won't overstate. Add to screamy melodies and hateful rhythms (again typical!) cover layout, good production - you can easily imagine what to

expect!

Not much of mystery, but a very good Norwegian black metal. Though surely next time RAGNAROK will progress. Recommended!!!

RAISM

"The Very Best of Pain" KRON-H/OSMOSE

Hm, it isn't that often when an established act changes the monicker without any reason, Meaning DIABOLOS RISING one could wonder: what kind of hell is this anyway?! Do they prepare any new bomb, something really different from

the earlier stuff?! I guess this MCD is the answer - pretty convincing output of energetic and In structs a mbjer thechno known to the scene. Hell yes, it's mixed with guitar passages and every now and their blacky screams. Even though don't expect another "666", it's pretty in the vein of the first DIABOLOS RISNG album. Cool that guys decided to concentrate on the harsh rhythms, pounding beats, successfully incorporating the details of synthetic technohardcore. Some kind of furky beat and keyboard following are more than strange, but

guess what - it's the darkest funky you've ever experienced. Sounds new and rather juicy at the same time!

Surely RAISM will try to explore this renewed direction, moreover that KRON-H exactly means this harsh extremity. Move your fuction ass and get this five

RASPUTINS

"Skull hurts" BUTT/VOICES OF WONDER

The biggest Norwegian/Danish distribution company took care on this young Danish outfit, which had a release on their own earlier, and that's what we have here. Uhh, it's kind of aggressive metal as they call it. So you pretty car nere. Unit. It's knot of aggressive metal as interpolation and group perity can it. So you pretty can be expect modern alternative rock/metal at its trendiest. I'm glad that not much nusic like that transcends into the pages of "Ledo Takas", but when it happens i'm in touble. Kids will jump again, not using their trains to see that it's low in musical manner. Ok, vocalist Peter puts some effort to sing with natural voice, but the rest is weak traditional mainstream shit.

The name could be even WASHINGTONS or YELTZINS, but it musicians wish

only big money it won't help at all. Go and play that trendy soum. And don't lorget to bother MTV, unless you decide to stay in underground.

RED HARVEST

"Hybreed" VOICES OF WONDER

i think this formation from Norway must be known for metal/industrial freaks as they released coupla mean records in the past. Maybe the band was known more of their debut "Nomindsland" via BLACK MARK, released in 1992, and further on were a bit longotten, but still putting albums thru Norwegian biggest label. During those years their abilities to merge different styles did increased, so you might not recognize RED HARVEST anymore!

so you might not recognize recommends a lightner. Having in my collection only three trx from DUNKEL Prod. compilation CD I can compare both saying these Norwegians stepped in experimental regions, involving ambient/gothic elements into their music. The CD consists of 78 involving ambient/goincle elements into their music. The CD consists of 76 minutes, and they are pretty controversial. The start is guite expected: one tast harsh metal oriented industrial composition, then - hardcorish slow motion, and it repeats with tracks 3 & 4 accordingly. But later on RED HARVEST start to flee away, and you lose a clear idea what kind of musicit its. Just get a point enjoying goth vibes (vocal tone rules!), melting from extreme

industrial samples and keeping in mind it's still metal!

Possible to compare with other industrial stuff of later years, but still very own and not traditional. For open minded people exclusively!

BEINCARNATION

"Seed Of Hate" REPULSE

The most typical REPULSE release and probably the most boring one. Four guys from the depths of Spain don't want to be innovative, but rather brutal as tuck. Ok with those who still don't mind megatons of bands like this (earlier they usually were popping out from USA), but "creation" like this applies only to the same kind of aggressive youngsters. I bet this four song MCD hasn't to the safet-hard adjuggessay outgetes. The finish dust only wick present spread yet 500 copies so far, as it's much more enjoyable to check out a new CANNIBAL_COHPSE or BROKEN HOPE record. Spanyards tack some better production, and catchier writing. Low turing make their plying very anonymous; in spite they even don't want to get a fairly own sound.

13 minutes long yawn costs you \$10, but who the fuck will stick to it?!

ROTTING CHRIST

"Triarchy Of The Lost Lovers" CENTURY MEDIA

Am I really started liking Greek black metal? Well yes, but that's actually due to the leaders of this scene have basically changed to the better. Like NECROMANTIA, this cult three piece left formation worked out an album, worth of mentioning in a worldwide level. Their previous works still had a limited following, and I hope I'm not subjective saying that!!

The third output bursts on going thru nine epic memorable tunes, quite conditionally titled as black metal. They are rather metal in its slow form, combining heavy metal basics, black metal harshness and metody of monumental atmosphere. Still there could be an additional couple, of taster songs like my favourite "Anchon" and "Shadows follow"; they're quite the exception on this platter. Yet that slow and mid tempo domination ain't boring due to huge credits given to catchiness and memorability of music.

Possible to call ROTTING CHRIST not so expressive as earlier - heavy metal

influences make the deal here, but to accuse them as too powerless would be a terrible mistake. It's the best what this band made so far! And mind you still Greek in the depth of background our tains.

SACRED REICH

METAL BLADE

A fice come back of the scene's veterars, again on their original label! It is but a nice gift to the entire underground, even SACRED PEICH aren't the innovators with this "return politics". Yeah, it was a white since rapid "independent" album, and as always those deadheads returned after three

"'Heal" is only 33 minutes long, but packed so cool that it boils as a one supreme kick in the ass! It sounds no less powerful and intense than their previous releases, even on the contrary. Pure doze of crossover metal with decent production - a pleasure to hear every breath, every beat and every rift. so clearly and neatly.

so cleanly and neady.

One may state "Heal" is too generic, but what else you might expect from the true leaders of the genre?! Streams of violence in "Blue Suit, Brown Shirt", "Don't" and "Seen Through My Eyes" intermix with calmer classical metal compositions like "Low" or "Heal" but then again the mood changes, and there's no change to lose the line. Catchy composing and precise tracking are the keywords of this awaited album. Why shouldn't you check it out?

SAMAEL

"Passage" CENTURY MEDIA

Somewhere it's written CM crew were shocked to learn SAMAEL refused their live drums and turned to more technical/synthetic basis. So was I, receiving a new CD of Switzerland's brightest. For some point "Passage" may be a real shock, but only til you realize the album breathe of exceptionally throbbing nature, when you recollect every thorough step of SAMAEL - be it "Into The Pentagram" mystery, cold breeze of "After The Sepulture", neat fluids of "Baphomet's Call", and surely "I Love The Dead" - a nightmare mask

fluids of "Baphomet's Call", and surely "I Love The Dead" a nightmare mask hidden challenge of Mr. Cooper (who will dern, "Pussage" has the calmness of Alice's witching spirit - in "Angel's Decay"??!!).

What? We mentioned "Rebellion" and longot the rebel itself! Or it's too derelut to name "Static Journey" like that? Rebel against metal origins - says the sceptic. But hey you - raise up your fists and prove it's a step aside! I bet impact is made by SAMAEL themselves, not by anyone or anything outside (metal) music scene.

Take up "Rain", "My Saviou", "Chosen Race" and on and on... they all are

masterful lasty metal compositions with glaring attraction, known from Swiss harbingers of the macabre. But what the bad way to describe separate tracks "Passage" ain't the platter to behave like that - one cute way thru it all leads to the strongest acceptance of the newest record from Helvetia. CENTURY MEDIA's top notch album of 1996, opening the doors of starcity

for the band. If the scene had at least two times more of such creative people, i'd be in trouble to count all divine albums around.

SARCOFAGO

"Hate"

COGUMELO

Me was wondering what these proclaimed dark metal pioneers are doing now, so this 1994 counting disc was awaited for the ears experience. But I've got only a dose of primitive blacky thrash spiced with drum programming and neal arrangements to give the music more interactly. Anyway, It's quite straight torward, without any roundatouts as one night expect. Some tunes are very tast, and indeed that double bass drum computer insanity adds a much more concrete effect than usual guitarring or fast playing. But beside there are several compositions which don't keep that speed and are monotonous if not

Disc is interesting only for 4-5 first tracks, and even it lasts only for 35 minutes I can't say it may pretend to the category of average thrash metal albums. I've heard SAROOFAGO went more blacky once again on their new output, but doubt if it's good. You can try it - never know what to expect

SCUM NOISE

"Chaotic Distress" HEAVY METAL ROCK

Some Brazilian hardcore in the form of this release. SCUM NOISE had some 7"EP's earlier, and now they outburst with a 14 track CD, sounding pretty heavy and brutal. Some thrash influences annear every now and then, but of curse it's still a (weak) sound of hardcore. Not my cup of tea, but it will be a damn good gem for supporters of this style.

They enjoy playing the stuff which was popular in early nineties, and that is ok with me. Only can't stand those sociopolitic lyrics - it smells of buildshit. Maybe politic system in Brazil is shiftly but almost everyone knows it and it's the same in almost the whole world. Ask about the price from label. SENTENCED

"Love & Death" CENTURY MEDIA

CONTINED/A
This is mini album so everything is allright. SENTENCED still haven't stepped into another undiscovered metal field and remained loyal to "Amok" style. One hell knows what can one expect from the next album (maybe the unique combination of war and melancholy will stay with them?!) but it's not the preview how it might sound. I'm sure.

petier.

As the cutting point arrives horny Billy Idol, I mean a cover of "White Wedding" - thorough rocker with darker chords of Taneli... convincing! To the point is digipak layout and arrivork, so waiting for the fourth album this 20 minute hit suits perfectly!

SENTENCED

"Shadows Of The Past" CENTURY MEDIA

It's a worldwide rerelease of the first SENTENCED album, which originally saw the light of day in early 1992 on deformed nowadays French label THRASH Records. Not much of the band's followers know what kind of music SENTENCED played back then, and even less people have heard this incredable album. I personally got that chance only in 1994.

So, do not wonder to hear heavy and thick death metal, performed in a pure

Scandinavanuvein, but having something very own. This music is much more similar to DEMIGOO than ENTOMBED or DISMEMBER of that time, and obviously we have a deal with Finnish phenomenon. Further on guys with coviously we have a deal with ministry prehoneauth of the drog system those. It is one system that a fight, DEMIGOD were doing it more catchy, but SENTERICED have overrun them with the next sophomore album "North From Here".

As a perfect example this rerelease has 3 bonus tracks from a rare "Journey.

To Pohjola" demo which was composed and recorded between two albums. It shows the progression - a mixed style of old and new by that time SENTENCED. Well, it wasn't the last crastical change in the band's history.

SHUB NIGGURATH

"Evilness And Darkness Prevails GUTTURAL

GBT TURAL.

Known Mexican horde of ancient dim played back in 1988-1990, yet not everybody remembers splitted their ways nowadays musiciais. They draw not only the moniscker from the same source as MORBID ANGEL, but also the influences of the greatest dim formation.

Mexico is not far away from Florida yet SHUB NIGGURATH made music a

Mosco is not far away from Hourd yet since interesting the mode interest a layer lower than their heroes "Oubism" according Harold of "MortidalNumskuf" is not presented on this (the only) album of the band either. Dm is strong, thorough, straight forward, but not that completely polished. Though leads of Julio make some jaws to forp down.

In my opinion quite a lousy recording destroys some magnificent ideas still.

appeared on this disc, and grindy blasting drums at times do not sound cool.

Old wave idm bands liked it a lot... Ha, this recording's done back in 1992/3

either... "Legions From Absu" sounds even grindy, if you still hesitate. Feeling sentiments to pure death sound one can find this enjoying. It's available for \$13 from STOPIM Productions.

SKREW "Shadow of doubt"

METAL BLADE/PRIORITY

Grossman and crew swallows out the third effort in four years, for the first time being quite different from what SKREW have done earlier. I'm not sure if serious line up changes are the reason, but they simply must have influenced the creative process; One Bobby Gustafson (ex. OVERKILL) is worth or being

So, comparing to earlier SKREW the band definitely slowed down, leaving sol, comparing to earlier source, the earlier source out the earlier source of you either glod or disappointed about that. Belonging to the latter listeners I still can recommend this to industrial/metal sickos who like it dancable and groovy. That's what you get from this abour. My respect goes as well for could experiment in guitar and beso lines, invited with helish samples and pure industrial hints. I bet it's Bobby who has brought such new form of metal in an

ambient field! Listen to "Head", "Swallow", "Generator"- you'll get a point... Probably not a bad effort, though I liked SKREW with higher tempos more. Latest news: Bobby was just fired out, ha.

SLAVERY

"Immortal Dismainess" COGLIMELO

Brazilian band like many other landmates has an illness of SEPULTURA. This music is circa '86-87 of the legendary thrash, performed with the same tury, straight forward approach and even the same kind of raw production. Ten tracks are featured, including intro and outro, but there he no exceptional tunes among them. It's possible to listen to this album beginning any track you have

alburrrggh alburrrggh

the result is always the same.

The only thing which is different from a typical Brazilian thrastv/death - a deadened whitspering vocal style of David, fitting any black/death band more. Maybe it makes SLAVERY a bit bm influenced, especially with keyboard parts (they sound at least more various), yet in general that's only the vocal manner. It's doubtful if Brazilian bands will ever grow into sometring original, at least with SLAVERY I don't see any chances. Old SEPULTURA fans - it's your disc.

SOLHVERV

"Tagernes Artusinde" EUPHONIOUS/VOICES OF WONDER

Will everyone in dark metal scene start using their own language not only for fyrical expression, but also for OD info and credits?! At least it seems a bit

virtual expression, but also for CU anto and credits? At feast it seems a bit turny, even the idea born in Norway was original at time. But these Danes just copy anyone, so that's pretty pathetic.

Nah, we have music here, so what the talks are going on?! SOLHVERV play a strange blend of dark death/black metal, not bothering about those terms and calling the music wiking/pagan. Huh, it ain't the description of music - that's the ideast! And I wanna check out what kind of stuff is presented by guilars, drains and vocatis! if the recording were typical Scandinaviar, SOHMERV would be no way outstanding - usual bm shaped. But here we have a unique sound qualify, were bm rifts are hidden in death metal way of production. Guitars are slightly deadered, drums and vocats prevail, best louder actually too! if still doesn't mean the music gets brilliantly produced, but counter actually the unit still doesn't mean the music gets brilliantly produced, but sounds special though.

Sounds special intogrit, all nine tracks of ex.dm outfit (earlier called FALLEN ANGEL) sound very similarly, grinding down the shift of metal massacre. This must be checked out by those liking many mythmical tricks, but I want more variation & more clearness. Prices like with GRIMOIRE album.

SOULQUAKE SYSTEM

"Angry By Nature Ugly By Choice BLACK MARK

Angry and young Swedish outfit which had only released "Disbelief" demo a year ago, now attacks with a debut full-length, licensed by a small local STROVITUM 38 label. Unfortunately SOULQUAKE SYSTEM play the music I can't be objective - moshing metalcore.

Besides black metal this cheap music gets more and more popular in Scandinavia, and exactly this five piece will make it more bigger. Their break through is immense, if they've got a chance to raise so quickly. Surely this album will be a huge self-out, as it has all the standards of such style. Mind you, I still think this music is not that trendy as MACHINE HEAD or likes. If even has some melodious slow riffs, reminding "Erase" era o GOREFEST. But to like this release you must be a shitcore mariac, so I can't wish you anything but to recover.

STRAPPING YOUNG LAD

"Heavy As A Really Heavy Thing" CENTURY MEDIA

I was amazed by one track of this project, which is called like the band itself and which is featured on this platter either, so it was cool to find SYL CD in my mail box. Well, it's a lock in the face indeed, though not all tracks are as impressive as "S.Y.L." the mix between industrial speed and dreamy melodic overtures. I can mention four more tunes like that, especially excepting the nagical end of "in The Rainy Season" and speeds of "Happy Camper". These swings go out of typical metal/industrial cliche due to those components mentioned before. Indeedy creative is the main mind Devin Townsend to be so crazy with his vocals and arrangements.

This lad had loads of musical experience earlier (FRONTLINE ASSEMBLY,

This laid had loads of musical experience earlier (FRONTLINE ASSEMBLY, 188....) in case you warna know. Here he hires some additional musicians and experiments with metal rage within industrial technology. About the latter five songs - I don't love them like many other industrial music, but what the hell... Maybe you'll like more exactly these tunes. I'd only wish Devin to write anything like "SYLL" - argry, ripping all around, yet with going further consequences of brand melody and relaxed mind...

SWORDMASTER

*Wraths of Time! FULL MOON

FULL MOON

Cool start of progressing Swedish act!! I wanna more, As this is only three tracks (ore of them - outro) and one preview (like VENOM some time?.) But black metal class is shown nonetheless! I remind it was recorded with meanwhile DISSECTION drummer inferion and bassist Night, who appears in OPHTHALAMA either (and is brother of Lon trom DISSECTION).

This extreme mucic is not so melodic as bunch of Swedish felias, but rather keeping a dose of harsh metal roots within, and first of all--in thrash metal area. But absolutely no "field way" bin frend - this is pure bin with slight attitude given to ald vein. Just licten to vocal insanity of Whiplasher, hellish valvotry of Interno or neat ratis on Night!! Your jaws will drop down, but. So don't get me wrong - melody is very important in SWORDMASTER camp either - there are plenty of its apparitions! I guess OSMOSE Productions are right signing them for full lengther - wait for it very soon, recorded in Los Angeles with Andy La Rocque! This MCD goes for \$10 (USA)/\$12 (world).

(USA)/\$12 (world).

TEMPERANCE

"Krapakalja" SHIMER

Najoranja SHMER Wool Swedes TEMPERANCE at last completed their debut abum - the one I was awaiting for several years. You might remember that feature in a debut "Prainstorm" volume, and some demo + show review later on.

Brothers Emerot hired one more bass player - Malene Bengtson, yet only for studio recordings i'm sure she knows how to handle a four-stringer!" Garqling about the record itself, it's a big surprise to hear TEMPERANCE so experimenting. Maybe they still have that energetic portion of tast heavy throstyteath, but more and more draw rather into the masochistic convulsions. I can't find any other words to describe that musical multidation. Actually experiments aren't the subject I can't stand, but in this particular case they are quite strange to me. Fredde's new occastryte smells of anonymous hardcore vibe - that's a real minor point. The music is catchy, but the structuring could fascinate only the maniax of neuroclinics.

To say more, some kind of 70-les music feel takes presence on this platter as well, but you should take care that it's mixed with TEMPERANCE innovations, so don't expect next hippy trippers...

THEATRE OF TRACEDY

Theatre of Tragedy" MASSACRE

NMSSACH:
Even though doesn't feature my beloved demo track "A Song by the Even though doesn't feature my beloved demo track "A Song by the Hear tin?", this platter of gallant Norwegian septet blows away everything around marking a timm praise for mindblowing art of heaviness and emotion. Like I mentioned in the teature THEATEE OF TRACEDY are so damn close to integrate two styles: doesn'/death metal and gothsc/dark music. You're left with laws dropped drops out eithing the service of the properties of the

integrate two styles: doom/death metal and gothic/dark music. You're left with jaws dropped down our album turns into one pure majesty, no less. Phenomenon is made of the entire line up yet Liv Kristine's soprano chords must be the key - that blend called monoilth gets a strong leading impulse in the voice of this girl. Can't think anything but Norwegian sopranists make me shiver every time they get a chance to jam with emotional metal music. To'l should be one of the best acts for realizing that. Though as well Raymond delivers his grunt to keep the betlance of love & hate... Ok, wanna say some words for hose who piss on my fascination towards this and think the stuff is cheesy, "not serious", bla bla... Damn you, make a difference between amateurish "metancholy makers" or poppy metal stars, and tull of feelings musicians who say the entire self into those harmonies. To make the music sound undescribable, well at least free in the ways of

make the music sound undescribable, well at least free in the ways of creating.

Fave tracks: "...a Distance there is..." and "A Hamlet for a Slothful Vassal"!! Get some info on fatalistic lyrical side and other inside news from the article elsewhere Order

THEATRES DES VAMPIRES

"Vampyrisme, Necrophilie, Necrosadisme, Necrophagie"

ANDEN OF GRIEF

Not the best album to start a new label, GARDEN OF GRIEF have actually released ANOTHER DAY cassette-EP, so this is their second product, but the first on CD. It spins on 43 minutes counting 9 compositions, but the material international but the material internat is very trendy, weak black/death.

is very frendy, weak black/death.

I can't find words to express my position towards monotony of the style - exactly such bands make people saying - it's everything the same. THEATRES DES VAMPIRES take what was created in Scandinavia, put a calmer touch for variability (but it doesn't work), and perform everything in quite a baid manner. Againaret must take lessons for correct handling of guitar, and believed to such that companies to make the sound to the formation of the sound to such that companies to sound the sound the sound to sound the sound to sound the sound to sound the sound

quire a over metricit. Againate thust take lessons for correct handling of guitar, and his vocal is muffled, impossible to except any tune due to their greyness, no memorable ideas are used:

If putling T.D.V. track in any compilation - it'd sound better hopefully, but again - I don't see a point for praising them to be included anywhere. There are thousands of much more expressive formations - in the same Italy as well.

THE 3RD AND THE MORTAL

HEAD NOT FOUND/VOICES OF WONDER

You read a review of the earliest CD release of this incredable band, the recording of which took place even in November '93. But it's always quite a pleasure to see what was the start of THE 3PD, and where they stepped comparing to new material.

Four track mini album features Kari Rueslatten, who later on took her own

path. Her vocals on the disc are as perfect as further on. This girl must be a cute phenomenon with her musical data and huge talent, what is easily reflected on this piece of her work. Lad's performed quite different music than nowadays - gutar oriented gothic rock/doom with acoustic breaks and gloomy atmosphere. So this blend of metancholy and purity of human voice makes your body shiver of transcendental satisfaction, and enjoy this wonderful surrounding somewhater search.

marker your body saver or manacchidenter satisfaction, and enjoy tims wonderful surrounding somewhere nearby.

If you've discovered THE 3PD after their fallest opus, you must check out this back catalogue too, including debut MCD "Sorrow". Epic class!

THE 3RD AND THE MORTAL

"Painting on glass" VOICES OF WONDER

"Painting on glass" is the most recent output from Norwegians, catching the scene with a piece of avantgardistic feelings towards the music. Sarcastic, but after "Scrrow" it's my next meeting with THE 3RD, however some line between two works is still here!

I mean that fleeing guitar passages and the entire melancholic picture of

I mean that tiesing guitar passages and the entire metanchoric picture of their music. Call it how you like: neofprogressive rock, avantigards/atmospheric music, postmodern/ambient fusion, bla.bla... The soul of band remained, no wonder that the line up is still the same, except the mainman - a vocatist. Ann-Max Edvandsen is that new name, another girl, the appearance of whom in the ranks was quite controversial. She is quite different from Királ has voice and temperament are at partier brind. At lest she different from Kail, her voice and temperament are of another kind, it also she hardles her voice in another forms. Ann-Mari likes to sound unusual, being it a macaber scream or laugh a la Diamanda Galas, or shrieky Bjork type of chord. And don't think that's all as every single sigh in the mic is different, not mentioning varying temper.

Combining such refreshing challenge with different ideas than guitar oriented rock or metal makes this album one of the most innovative works in 1996. But again I can state it's still the same band, and for open-minded listeners it won't make any difference whether it's more avantgardistic or not. The Art means the Progress.

THIRST

'The Might of the Pagan Belief"

ASTRAL WINGS

AS HALL WINES

Bad production of Polish black motal ain't a new thing already—either they want to be as raw as DARKTHRONE were in 1995, or simply can't get enough of conditions to record stuff promptly. One thing is when such bed recording is made with good decent stuff (like BEHEMOTH do), and

recording is made with good decent stuff (the BEHEMOTH do), and completely another case is when the band has a very weak material, hard to stand till the end. THIRST have only five own tracks and one cover down here, but to fisten to the final part of cassette you must be a brave "true" bim fan. Me is actually, but I try to listen every minute of stuff I get, so there was no exception with THIRST. Though after it ended up I said: "loops, it has ended." And no one will prove to me that it's good music. Slow, composed without any fresh idea, grey in performing quality, whilst it's impossible to separate tracks each from the other. Only "A Prayer To The Evil One" is listenable due to lyrical guitar echo at the end. But yorld better stop before locking for bands like THIRST. Proclise more, guys!

THIS EMPTY FLOW

"Magenta skycode" AVANTGARDE MUSIC

And that is left of ever heavy slowliness masters THERGOTHON? Impossible to believe, taking notice at the music change - straight to mellow, even though melancholic, atmospheric creation. That's a new flying step in their musical

melancholic, atmospheric creation. That's a new flying step in their musical carreer, maybe they are close to find own shoes?

Anyway, THIS EMPTY FLOW mix quite a few styles, putting all reviewers in trouble to describe them. In opening "Nowatter" and "Distress" they entirely remind THE CUPE, even trying to get that poppy feel either. While there are some ambientally oriented miniatures, as spacy "Towards distant" with read signals of death in Russian spaceship, or even atmospheric goth synthetics with flowing vocal stream. But some indie rook influences again complicate all thing—whether Finns want to get on mainstream road or just play if for having some fun?

some tun?

At least funny is to check out lyrics like "join the sweet silence", "embrace me" of excatan worshippers. It's ok with me - I do fike the lyrical side, but wanna say that guys finally starting to show their real faces and depths of creation. Music is diverse, various, but interesting nonetheless.

THOU SHALT SUFFER/MAYHEM

THOU SHALT SUFFER/MAYHEM split CD (bootleg)

"This CD was make in heli!!!" - announces the booklet, and that's the only coherent statement the publishers managed to write. Even the tracks aren't named correctly - they're shuffled together, spelled in a wrong way, etc... But the most surprising is to hear 3 "MAYHEM" tracks which the band had never played or written! They surely are performed by any other band, with a firm BATHORY influence - maybe it's also from Norway?!

Rumours are going that this "album" is made in Japan - not the first bootleg coming from this Far East land... Anyway you can get it from STORM Productions or from "Ledo Takas" for \$18.

THOU SHALT SUFFER (feature EMPEROR members) start this up with two advanced MI-P92 and two "TB"91 (then they still were EMBIRYONIC) tracks the latter are simply dubbed from viril. Their brand legendary evil death metal should frozen some hearts, especially the keyboard invasions are dramatic. As I hardly understand MAYHEM are featured with promo"90 and rehearsal"90 with Dead on vocals. Sound is arrateurish and poor, but it's extremely rare versions of known tracks either! "Freezing Moon", "Funeral Fog", some classics of "Deathmush". Nothing extraordinary, but still shining. And well, last three tunes with "unknown" band, so similar to ancient BATHORY. Something what a collector should not miss.

THY REPENTANCE

"Ural Twilight Autumnalias UNDEAD WOOD

Suprise on on surprise, but dark atmospheric music invades into frozen Suprise or not surprise, but dark atmospheric music invades into frozen Sibertan territories, and prestly firmly! This is the first gloomy Russian band with the first release of the first true and dedicated label. Great to notice such initiative in such a huge country where hundreds of different nations live under various landscapes and catacombs... For example Friedrich of THY-REPENTANCE does not think he's Russian, his roots are widely spread in Ural floorniness.

gloominess.
THY REPENTANCE started in 1993 and so far had a couple of demo tapes until this about was recorded. Music is still not very innovative, but it's truely until this about was recorded. Find the future. Friedrich and The Bleeding with progressive and with a tigh hope for the future. Friedrich and The Bleeding with a help of drum machine mix different soundscapes of guitar ability, firm keyboard background and screamy industrial vocal style. Shamarism appears every now and then, ritual element prevails not only in music, but in the poems, too. At times THY PEPENTANCE can be comparable to Swedish black metal (PARNASSUS), other times it's a highly atmospheric music, dark and intelligent.

intelligent.

Friedrich states Freedom as the most important thing in his creativity, and Priedroil states Preadom as the most important tring in his creativity, and Purity of feelings as a source of that. Let's wish THY PEPENTANCE to open the old that sezrets and to perform them into this wandering music form. The next album is in works and this 500 copies limited edition release is available for \$18. Experience the Russian curse!

TIAMAT

"Gaja" CENTURY MEDIA

CENTURY MEDIA. Collectors item, released as digipals with wonderful artwork and julicy layout. Well, the same was said about "Wildhousey", but TIAMAT is worth of being wondered about again. Music-wise it's nothing new, except a PINK FLOYD cover version of "When You're in", originally released back in 1972. Unfortunately this track is instrumental so the chance to hear Johan's vocal similarities or differences from PINK FLOYD is fost. You know, "Wildhousey" had some flight of irragination comparable to atore mentioned heroes, so this cover is like a natural confunction. cover is like a natural continuation.

cover is time a natural continuation.

Other five tunes are either shortened ludeo edits or remixed versions of
"Wildhoney" undying ant. Anyway it's always a pleasure to spin them applic.

Hopefully it's still on sale, so if you can't live without TIAMAT, you will be dead, not obtaking "Gaia" MCD.

TORGEIST/VLAD TEPES "Black Legions Metal

DRAKKAR

Two bands split from France, recommendable only for those who are deeply into black metal underground and who have experienced it for more than usual IMMORTAL/EMPERGR/EURZUM kind of stuff. To take this you must have been in introduction with at least another VLAD TEPES split, last time with

BELKETPE.

It's lotally raw thing both with music and with the recording of curse lever theless this split has some kind of a speciality, and by that I mean it has its own listeners. Though for others to get it by storm is impossible - you'd better jump or another review and don't waste your toughly earned 18 bux. Again I liked VLAD TEPES more since TORGESI play rather primitive form of black - It's hard to define one special song as all of them sound like elched thing; mid tempo beezzz around the rhythm section, and no treathlishing stiff is done over the mic. Their colleagues nave a doze of motionly it late and may simply have a gip every now and then. Mind you, I liked their previous split more anyway, For's brakksteins still do it in their darkest raw yet atmospheric manner, if you can get a clue what I mean by this to their case.

Condusion, collectors item for total black metal worshippers, a waste of time for others (including many black metal find as well). Your choice?.

TSATTHOGGUA

"Hosanna Bizarre OSMOSE

ositives:
In spile of a new name, German four piece has existed since 1989, four years being DISSECTION, and then turned into what they are nowadays. The style was changing and improving too, and I mean they've got some class performing hyperspeed music. Though having in mind OSMOSE statement not be determined. to sign any new black metal bands I was surprised to hear black fuckint metal

journey through the ages

HELHEIM took me by storm.. Though their demo releases weren't that to be excited about, yet debut "Jormundgand" album, released by German SOLISTITIUM Records (young but firm pagan metal label!) happened to become a pure marching storm of sheer violence, cold areas covered and unholy hymns performed. Actually this three piece outlit from Nordas (Norway of curse!!) was formed in 1992, and even at time it had the fourth member, the nucleous always was the same as it is nowadays: Hrimgrimnir - guitars and vocal, Vanargandr - bass and vocal, Hrymr - drums, piano and synthesizer. I had some chance to speak to Vanargandr, so here follows anything like HELHEIM's journey through the ages of Norse pride and my discoveries about it all...

-Hail. What's it like to hold your own piece of music pressed on CD? Was it your biggest dream, let's say, 2 yrs ago? Don't you feel it gets to be just a next point in your heavy-weight experience, or it's really an exceptional event?

-Hail, Well, now it's a long time since it was released, but when I first got it in my hands it was really an amazingly good feeling. Since I was a little boy, 6 years old, I wanted to play in a band and release a CD, and I made it.

-Are you pleased how things are rolling with SOLISTITIUM? Carsten keeps all promises? Is his distro net wide enough (does this bother you a lot)?

-Carsten's doing a great job, nothing to complain about. His distro net is quite good, but here in Norway it's poor. Nothing that he does bothers us

-I remember your debut demo "Helheim", which was quite messy and not that much exceptional. What are your thoughts about it meanwhile? Was your intention to play as fast as possible avoiding any slower parts? Why?

-Our first demo "Helheim" is quite a funny one I think. The music is actually quite original and weird: think. We never thought of having it as fast as possible, we just recorded what we had, and came out with a good piece of weird black/death metal. Then we liked it a lot, now I never listen to it, but I stand for everything we've released so far anyway.

-The second demo "Nidr ok Nordr liggr Helvegr" (means "Down and North lies Helheim") was much better, I suppose (I haven't heard it)? Is it to blame for your deal with SOLISTITIUM? As I understand some tracks from that demo are featured on CD? What are those tracks & why have you chosen them exactly?

-Yes, because of "Nidr ok Nordr liggr Helvegr" we've got a deal, and you're right, it's a much better demo. We chose only one track from the demo to feature on our CD, and that was "Gravlagt i Eljudne". We chose that track cause that was the only song we found worthy to be on the CD.

-Haven't you had an idea to repress an entire demo on CD? It was 50 minutes all in all! Maybe the sound quality was too lousy?

-There was some talk about it, but I don't think it will be done. The sound quality is not bad, quite strange but listenable anyway. We spent a hell of lot money on it, and we wouldn't do that for lousy sound.

-Speaking about your line up, why do you prefer only three persons in a band, and not look for a second guitar player? Are you sure he wouldn't bring some wonderful ideas? Does a three piece line up mean you are not interested to play live (or you play with one guitar



instead of two on recording)? Does Nidhogg who once used to be the fourth member play in any band meanwhile?

-Nidhogg left the band due to personal problems, we decided then that we don't need another guitarist, and we don't want it either. We are perfect now, and we're not open for ideas from another guitarist. no, me and Hrimgrimnir are pretty selfish. We want to make HELHEIM's music, and no one else shall come with ideas. That's how it is, and that's how it will be. We play live, and it works perfectly. What Nidhogg does now I don't care about.

-Tell me who does the main high pitched screaming vocals in HELHEIM? Does that person used to listen to early FLEURETY and DARKWOODS MY BETROTHED a lot? Or you think your screams are real exclusive?

-It's me who has those ravelike screams. This is my voice, and five developed it myself with no influence of others. I don't like FLEURETY, and I'm certainly not influenced by DMBs vocals, cause they're not good on their first release. The vocal is mine, so Llonk at it as exclusive.

-What was it like to work with Pytten at "Grieghallen"? Don't you think the final mix could have been slightly cleaner? Will you use this studio again?

-Pytten is a good engineer, and the cooperation was good due to some disagreements. We will for sure use "Grieghallen" again. The sound is as it should be - we wanted it this way, cause it fitted the music pretty good I think. If we wanted it cleaner we could easily do that.

-In your music you mix both ultra speed blasts and quite wandering slow compositions, as if to breathe some air at times. Was your intention to join those patterns into one monolithic album or precisely leave them quite independent each from other?

-The songs are all individual, they have their own spirit. They're made in different moods, so therefore they're all different each from other.

-Do you reason that HELHEIM's music is more outstanding than usual in BM circles? What do other people say on that matter?

-We're HELHEIM, and we create pagan art, we want to stand for ourselves, but who doesn't? So therefore we just have to accept that we're in the masses with the others. I don't think that anyone else apart from ourselves find us so fucking special. They may adore us, but we're not sitting on a throne for ourselves.

-You should have good contacts with other countrymen of the genre - what is their opinion on "Jormundgand" (mention some known namest)?

-Everyone I've been in contact with likes our CD, and that's nice. Some names? Well, Sabathan of ENTHRONED and Nergal of BEHEMOTH are two of them.

Important to emphasize that guys entirely relate their creativity with pagan belief, and they strive to regain pagan pride and honour, to praise the elder gods and the cult...

-Tell briefly what the place Nordas (sounds freezy!!) is & what's it like to live there? What are the sources of pagan tradition down there? You seemed to praise that ancient bequest... But wouldn't it be another wimping out when 90% of population would bow to ancient gods?

-Nordas is just a usual place where people live, nothing special. You cannot find any traces of pagan traditions here, that's impossible. It's just a usual place to live. I hail the pagan cult and mythology as a symbol of heathers. Mythology and religion are two different things. I'm not bowing myself to Odin, the god! bow to is myself.

-HELHEIM are one of those few bands which has enough of feeling & melancholy without unstoppable use of keyboards. Congrats! Is it always useful & necessary in your opinion? And how have you come up to use trumpet plus jewsharp?

-Thanx for the compliment. Every part of a song has own little touch of perfection. You know what I mean? We are very specific with that matter that every riff shall be good, therefore we manage to have the atmosphere all the way. Trumpets and jewsharp are instruments which shall bring majesty into it all, especially the trumpets. Don't you agree that it does?

-Yep, surely I do as I've just asked about it for that matter. Going further, I was amazed by finishing the album "Galder" - probably the most dreadful track in years! You know, many tried to make their music as fearful as never before (let's say ABRUPTUM!), but your attempt was the best so far! Your comment on that matter... Don't you feel only the man's voice can be so dreadful, not the instruments? By the way, haven't you invoked any spirit performing it?

-Thank once again for your compliment. I haven't looked upon it as fearful, but more like obscure and weird, know what I mean? "Galder" is a song of sorcery which is performed with a resounding, screaming voice. Odin is the originator of the Galder. Yes, I agree with you that man's voice is more dreadful than instruments. Me and Hrängminnir were standing in the studio together while performing "Galder", we both got a strange feeling of majesty which we both long to feel again, but no spirits were invoked.

-We're heading to end, so tell the story about your names for that matter. Why have you chosen exactly those names & what do they mean?

-Vanargandr is another name for the Fenris wolf, Himgrimnir is a name used by Thursars or Frostjotuns, and Hrynnr is the captain of Nagifor, the step that appears on Ragnarok. We chose those names cause we liked it, just as simple as that.

No simplier way to stand on one's own, and HFLHEIM confirm that with wonderful music. When you obtain their releases don't forget what you've read above, and thank "Ledo Takas" for presenting one helituva pagan brilliant.



Stop at this horde if you want to get a picture how Norwegian black metal looks like in it's purest form. No other band yet managed to record so typical album as "Nattferd" is and I'm not kidding telling you that it's one hell of an album! From the further interview with Thyme you'll learn next stuff of RAGNAROK may be a bit different but me guess this four piece will still mark their roots lav in Sarpsborg, Norge.

-Hail Thyme. I suppose it's still not much time after your debut's release. What's the response so far? Is it in the way you were expecting?

-Hail to you too! About our "Nattferd" release, as you said, it hasn't been out too long and the response is what we expected. Because of the bad promotion don't we mean that we have sold badly. The demo "Pagan Land" was out very shortly before and therefore - a bad spreading of the name. But we await a better sale and promotion in the nearest future and we will do a second recording to another release on CD very soon. I don't know when it will be released but I know that it will be a great one. So look forward to the second release of RAGNAROK

-Returning to "Nattferd", are you satisfied with it for 100%? What could have been done better? Wasn't it too early for the album? Are you sure it can stand along with, let's say, IMMORTAL or SATYRICON albums

-No I'm not 100% satisfied with the "Nattferd" album as I said in the answer above. There were problems with the promo stuff and not that good sound quality on the oldest recording ("Pagan Land" demo). But at this time it seems like a better future for us and that's why we're going to do the next CD very soon. Also new T-shirts will be printed with a new picture on, but there is still some "Nattferd" Tshirts left. So order it now! And I won't say that we are going to be bigger than IMMORTAL etc. at this moment, but in the future RAGNAROK will rule as the day of Ragnarok is true.

-To be honest, for me your music is nothing new + innovative (yet it's great and performed in a top way!). Does that mean you listened and still listen mostly to your country heroes? Get inspiration from them? Or just wanna keep those things really traditional and simple, to prevent black metal from changes and mutations?

-i do think the Scandinavian style is the greatest and influences of that we can't deny. The style is the most atmospheric style in the world and it has an extreme aggression and hate inside of it. So let's say that we make traditional norse music but the lyncs on the next album will be different from the "Nattferd" release

-You consider yourselves as pagan believers. Does it really has anything to

do with satanism as some kids claim? In my opinion paganism was never even dose to satanic practises and cults! I hope you, having that name (RAGNAROK), know Scandinovian mythology pretty well?

-I think that "pagan" is a word which is "against christianity", it's an old word and therefore many think it has something to do with the norse myth, it has too but we are not believers of that myth. Anyway, we use the name RAGNAROK because of the meaning of it and mostly all metallers do know the meaning now. If not I can explain it very shortly with another word... DOOMSDAY! When the sun turns black and the world is surrounded with darkness there a new time in darkness becomes true!

-What could be your reaction when someone throws: "Ah, those RAGNAROK just follow the trend with their paganism and myths..." You aren't really the first praising the old times!

I have a great country love but not at this time of Norway's history. I like the old times very much, and long before the trand of the myth in music I was interested in this myth by reading it. We use some myth in our lyrics but not much as you see for yourself. Some lyrics are very much into the Norse myth, but some are just barbaric and hateful lyrics which are the dream of the battle against christians. use old warrior myths to do the lyrics more poetic and interesting than just write ". Aaarghhh... Kill the christians". But as I said before, the new lyrics are different from the old ones

-If I'm not mistaken a band called PERDITION HEARSE existed a while ago... Is it the roots of RAGNAROK, just another band, or probably you have only changed the monicker later on? Could you tell briefly on those beginning steps?

-You have been mistaken about that assertion! PERDITION HEARSE is another great band from Sarpsborg, Culto of SHADOW DANCERS was one of them, but it has been a while since they have produced something. Anyway there isn't too long ago that I've heard that they would release something. I don't want to go deeper in their story because know too little about that band. Anyway it was a great band and the new band of Cultoculus SHADOW DANCERS is a great band too, but it isn't in the black metal music as you certainly know.

-1'm sure I was mistaken by the same PO BOX both RAGNAROK and SHADOW DANCERS use. So again a question out of the topic - about "Sepulchral Noise" zine.

I think you are mixing us with Cultoculus projects. The "Sepulchral Noise" zine is also one of his projects. And I can't say much of his work, it's not my case. It's a good zine anyway. Hait to Culto!

-Back to your experience, you had only one demo out? What was the response like. I've heard the market was quite big on that piece of blackness? -Our first demo was nothing to be proud of, the sound was awful and only after the second rec. we were satisfied with the result.

Enfortunately it lasted just for a couple of months, because of the CD How have you come up with the idea that demo tracks must appear on

CD? They were too good to be missed on the album? The demo wasn't released in a great number of tapes and that's why we have them on the CD. And I must say that the world of doornsday believers have to hear that piece of work too

-I consider your cover artwork quite impressive, kinda mixing photo & painting styles. Was it used to get that special feel of majesty or you wished Knights. Up from the Abyss do we walk gathered to crush the weak and fateful ones. We still walk up the hill and we still have a journey in front of us but Knights of the Unlight don't like defeating and one night will reach the top and evil will reign on this fuckin' weak earth.

-As well I noticed that you packed your inlay sleeves with photos of winter, but your own photos were perpetuated in summer. What can it mean?

-It's just that we took the band pictures in summer and that I like winter the best and the nature is showing its power more in winter and less - in summer. I really don't care much about that, and by the way the photographer wasn't connected with us before the great winter was dead. I like to do the pictures in the wintertime because of the art of nature is such majestic, you can see the wickedness in it if you want to and have the eyes for it. For me it isn't just pictures...

-Wanted to ask about keyboard parts of "Nattferd"... Did you come up with ideas and Pal just performed them or he thought them out by himself? In any case agree that he knows how to make it tight! What can you say about him as an engineer?

-We have most of the ideas but we are not that good at synth as the is. Anyway he is a great musician and he seems to know a lot about many different music styles. He is a great engineer and he's getting better and better, it's just great to have him here in Sarpsborg Actually I look forward to do the next album with him in October.

-Outside is 1996, that's three years passed from those historical events in Norway, when everybody tried to judge about bands from "what they have done", not "what they play". Don't you feel times are changing and meanwhile those who deserved recognition have already got it? Is it a positive thing in your opinion?

-Yes I can feel that times are changing, we have some mutual fights in Norway but it's just a waste of time I think. I think the music is more important now and that's great but things which happen beside the music are also important, so we can see christianity fall in defeat faster. I think time will change again in another way but the music will always be the most important to me.

-Tell your apinion on the latest intention in underground world to mix black metal with every other kind of stuff: folk, goth, dark, thrash, doom, occult and likes? You like such bands?

-BM is BM and it will always bo: It was a time where many styles were mixed but that time will more or less die. In my opinion there's some good result of mixing styles but I don't name it BM. I think the more old BM fashion comes now. Not that much mixing as it's nowadays. We have to wait and see! I like atmosphere in the music and RAGNAROK will be one of these bands in the future.

-in the band you seem to have different tastes about corpse-paint? Were there any argues considering that Rym is quite significant figure in

Yes, three of us like to have the paint in our own causes, and Rym doesn't see why he would use it. But we respect him anyway, he is a great music player and he just make more and more magnificent pieces. He is a very original person in his own way and I like that

-For the end tell what it's like to live in Sarpsborg?! At least in Lithuania there's kinda myth it's full of blackers & quite known names in underground... Do you often see Metalion, hanging out together? Is he responsible for your success?

growing in the younger generation. I don't have that much contact with them. About Metalion, he is great friend and he is responsible for a lot of things, but he has been in Australia for some months now and he couldn't do much from down, here, so we had to work hard to make RAGNAROK one of the big bands but now as he is back in business and I'm not sorry about that Ok from the view of RAGNAROK for this time, and thank for good questions. And hail to all Knights of Black Metal and you know



alburrrggh alburrrggh

on this debut album

Indeed it's special - very tast and intensive, kinda mix of IMPALED NAZARENE, BLASPHEMY/BESTIAL WARLUST and MARDUK, Like the latter TSATTHOGGUA have some melody - supreme and dramatic, with infernal speeds almost all the time. Surely it's better than BLASPHEMY due to this variety, and bizarre keyboard lines (performed by vocalist Northwind). By the way, False Prophet besides his bass distortion also takes some spews into the

Easy to call it apocalyptic metal - quite awesome, even they don't bring much of fresh ideas, yet perform their extremity with a sure professionalism. I'd better done a bit clearer sound - more drums and vocals in the final mix, yet it's listenable. Sado/mazo perversions.

TYPHON

"Unholy Trilogy WARMASTER

Medellin narcocartel influenced black metal? Not exactly, raiher a long awated debut effort from "the truest" Colombian band. It should have been

released two years ago, and at least the result is here.

Unfortunately, thirteen tracks aren't satisfacting as one might expect and suppose. TYPHON try, to sound old and ancient, tuning like VENOM or BATHORY, but a decent difference is found between two generations. It's only a try-out to sound as interesting and convincing as the old masters did. TYPHON even try to combine various schools of old way metal, though Dead type of vocalist simply sounds awful and this kind of voice makes allows impression, going with thrashy black metal instrumental parts. Yep, thrash means a lot on the platter, but it's so primitive and boring that you'd better check out any old KREATOR or OVERKILL album than taking a single listen to TYPHON. As well Colombians don't have enough power in these mid tempo compositions - scunds quite weak for 1996. It's possible to combine the spirit

of 80-ies with nowadays aggressiveness a head better!
I'm sure about Bull Metal's feelings towards what he's making, yet wish some better music next time. Costs \$20 and limited to 1000.

ULTRAVIOLENCE

"Psycho Drama" EARACHE

Furny lyrical concept for soap operas' fans - maybe music will invoke some tears either? After an intense listen to it - no way... Even it describes a sad modern story about drug addict 15 yrs old girl and any driller killer, but sounds as if it's done for some fun (and/or gaining a bit of money). Like these soap

Right, Johnny Violent is well known underground techno music maker, but I can't get a point why a part of this music must be commercialized?! Let he does real dark hardcore techno, and the scene will be pleased. Or let he makes some The dark hardoore earth, and even more people will adore him. Some tracks sound really interesting - darkly majestic march of "Murder Academy", mellow "Lovers" beauty, and joyful (even a bit commercial) "Heaven is Oblivion", but a bunch of material is not that good. Especially "I'm disappointed by female vocals of Did Goldhawk, she sounds like MTV popstar, but.

All in all this is techno music, so why should I praise it. Not dark enough.

ULVER

"Bergtatt"
HEAD NOT FOUNDAVOICES OF WONDER

Can harmony melt into the background of darkness? No, when a comprehension of the two is any-like but not perfect. Ideality of the matter, universal harmony and lethal fatality still can make one supreme blend at the gates of subconscious netrierworld. Yes yes yes... It's possible for Wolves, the pride of northern undying spirits. Even dead by fiery flames of nowhere, they had the bleeding pair of eyes, the hunger inside... Really for harmony within their blustering souls?!

Wolves sometimes gather together, when they feel the same hunger, when their eyes can't see due to the same dim anxiety - why do they still aren't unleashed, what keeps them here being feverish, why their twinkling eyeballs still-pulse the

neuverending energy?

"Bergtatt" is the reason, which made feel harmony for Wolves: Garm, Aismal, Skoll, Haavard, A warkian... They stepped back from their darkened caves and left something... five capites of the old legend. The way of telling it has turned unique and was told one and only time...

If it still remains incomprehensible for anyone, bring a Norwegian-English

dictionary together and go thru the "Berglatt" legend once more. But I'm sorry in that case you know a pure nothing on THE MUSIC. Please write me and tel that - you'll get your money spent on this magazine back.

ULVER

"kveldssanger" HEAD NOT FOUND/VOICES OF WONDER

Next gathering of Wolves was much more confidental. They even left two of the pack lurking in the twillight. That was done for several reasons. One of them was that "Kveldssanger" did without a big crew, it turned like an individual art, merging with the existential nature.

The result is obviously another, comparing to "Berglatt", it must have been

accomplished without any modern means - I mean heavy weight guitar distortion and harsh vocals. If the first album was a black metal masterpiece, then the sophomore output has a feel of northern folky tradition, wrappied in the manner that Wolves like it - obscure and harmonious... Forget STORM, forget ISENGARD - concentrate on the trio of Wolves, Acoustic melancholy is not the dominant - it might seem so on the first listen. In fact it carries some bitter approach - the cold, the calm of moving shadows, and sweet smell of nightblood. The same smell Wolves feel when their eyes turn full of thick red

streams...

Howling is very important, but anyone anytime thought The Wolf can how so

""" any treatment of his howling? It's easy to make harmoniously, having the multidimensional wall of his howling? It's easy to make pack brothers join him, and strangers to step aside from the crew of breeding pack. But ULVER has a key for your kind of flerce - I'm sure...

The trilogy hasn't finished yet... Ulvsblakk.

TISTIBPER

"Diabolosis..." HEAD NOT FOUND/VOICES OF WONDER

It was quite surprising to find out that one of the most talked about band of 1995 signed a deal with a small yet dedicated Norwegian label. USURPER did a grand promotional work with their only demo tape and they were quickly offered

Yet don't be blind or fulled by their extreme offering in "Visions from the Gods demo - I bet you will be quite surprised to check out kinda new USURPER on

"Diabolosis...". The main manners are the same - old school heavy meta tracks, and here I mean a real heaviness in structures and composing. But those who still expect the same raging blasts from the band can cool down its far from that. I don't wanna say just this thing annoys me - it would be stupid. Those slower lines fit really well here and there, and what comes to mind is of curse CELTIC FROST. My problem is that I can't get into wokills of Diabolical Slaughter - it simply is too hardcorish. And when USURPER start to experiment with primitive guitar rub I run to the nearest CELTIC FROST album or at least put on "Visions..." demo.

To cut the story short I hope next time USURPER will be not only good and promising, but also great!

"Death... is just The Beginning III" NUCLEAR REAST/RELAPSE

Many many various bands are featured, almost the entire rooster of both labels and Louess no binder outfit is missed, so just take a listen and everything will be clear what those two labels are all about Besides it features some unsigned teams and some tracks of known outfits (CRADLE OF FILTH,

Some shining examples are HYPOCRISY, THE ABYSS, SINISTER (their "Hate" is thick as hell), KATAKLYSM, BRUTALITY... You see death metal rules on this is trick as nearly, AAFANCESM, BHOFANCH T... You see death frietal rules of this compilation. Though I was slightly disappointed by new HUMAN REMAINS (previously their psychodeath was darker). THERION and DMINE EVE (now CRIMSON RELIC) are good in their own styles, even other THERION tracks from "Lepaca Kliffoth" are worse than "Black".

There are some unreleased exclusive tracks on the album, like PUNGENT

STENCH "Tony", PURGE "Stained", ENEMY SOIL "Common Ground" and others, but they might be interesting for the followers of those bands only (not for me). A good way to check out lots of bands, though.

V/A "Death or Glory vol. I" HEAVY METAL BOCK

hits not yet vauled compilation, as it features only three bands with 4-5 songs of each, so it's possible to name as a three way split album, exposing three bands. For promotion and attention this kind of stuff, helps a lot, yet it's quite problematic to listen to such mixed albums, especially when one or two outfits are of a lower quality.

Brazilian label presents of curse local musicians, and ABSCESS guys are the first. In spite of a vomit evoking monicker this five piece handle the instruments in a right way even their death metal is not any like supreme or neat. Just a bit

in a right way, even their death metal is not any like supreme or heat. Just a bit outdated, thrashy and at the same time listenable, if ABSCESS have got 18 minutes on the CD so PSYCHONEUROSIS (marvelous name!) display what they know in 10 minutes. They know only used and abused thrash with a screamy vocals - guite mediocre, in not a week stuff. And last but not least is EXTORSION (the best monicker out of three) with their

AND distribution teasts as Anon-Swar villa bear immoved out or interest with riest ORTER FROM CHADS rip-off sound and similar compositions. Even 22 minutes (1) but pretty boring. Braillains are much more primitive than OFC were, and thrashy as well. But I guess this band can be quite a discovery for OFC sound lovers. Personally I stake on ARSOESS.

"The Holy Bible"

HOLY

Indeedy a useful compy to get one interested in what those French dudes are doing with the scene's oddities, melodities or just true metal spirit keepers. No way to stay aside from what HOLY are doing nowadays, but there might be new kids on the block to check this wonderful progressive label out, so why not starting with a compy??
Exclusive material!! This must catch all you, HOLY, fans (yes, there are just pure

laber tans who accept & fove all its music!) as you won't ever get any of these 10 tracks anywhere else - it's one and only appearance, so you'd better believe it's something of a highest worth!!

it's something of a highest worth!! What I mean are SEPTO FLESH with gloomy "Woman of the Bings", periectly fitting "ESOPTRON" essence, the France's pizarest ELEND with epic 12 minute "Birds of Dawn", ORPHANED LAND with their strangely Gothenburg influenced "Disciples of the Sazere Oath" and Firnish newcommers "KEANNIK", opening the CD with calm but still heavy goth metal in "Autumn Funeral". I bet NIGHTRALL, SERENITY. ON THORNSI LAY could have made something more exceptional, though they aren't bad as well as still not mentioned GODSEND (tivel), MISANTHROPE and TRISTITIA - the way they are loved for!!

Exceptional tracks of exceptional bands on exceptional compy of exceptional

V/A

CENTURY MEDIA

A compilation release of infamous label to introduce some new bands and their releases and to show what CENTURY MEDIA is about in 1996; "THE GATHERING, SENTENCED," MOONSPELL, SAMAEL, EMPEROR :- the basic nuclear of the CENTURY MEDIA tame. Those bands make me adore this label, and because of they were or are reviewed lots of times in this magazine, I'd just say they're great. Of curse, there are some more cool CM bands, not featured

from other 13 outfits, featured on this compilation, I can except only but into their a souths, leaded on this completion, the acknown but still firm and great. No wonder that SANCTUARY members appear in the line up. My wish is to bury all the 12 entire outlits ouz they are 1/trendy, 2/boring, 3/without any sense of making anything deep + impressive. Drowned in a stinky American shit, called industrial/hardcore/grunge scene... ISNORE!!!

Let's have a hope that real masters will be never thrown out of CENTURY.

GROUND ZERO ENT

Due to this compilation is released two years back it might seem a bit outdated nowadays as many bands featured have one or several albums out. It outrained nowadays as many beinds relative have one of several allouris out, in simply proves that GROUND ZEPO ENT. Kinew which bands to choose back then. I mean MISANTHROPE, SEPTIC FLESH, ANCIENT RITES, KRABATHOR, GODSEND, MYSTIC CHARM, THA-NORR, SALEM... All of them are quite known, at least in underground, while you read this, Yet the other contributors (ITNOS, BLESSED SICKNESS, ANJLSED, IDIOSYNCRASY, DMINE CHAOS) simply are the examples of bad music - lousy structured and even more lousy performed... Ok, AVULSED seem to grow up since their "Carnivoracity" times, but I'm not sure if we will ever hear about other four

For those who seek some extra rare tracks, this might be worthless (yet SALEM's "Dying Embers" is definitely an early raw version), as well as those who know what I'm talking about above, but you, my younger reader, should buy this & check out some cool & pretty bad death, black and doom metal bands. Invest \$17 and you'll get it

V/A "In Memory Of ŒLTIC FROST"

DWELL

DAYELL

A firm charm of this legendary tribute is the presence of the scene's finest, the diversity of teams featured, and the fact that almost all tunes are from the brightest days of CELTIC FROST. Hell knows what happened to T. G. Warrior who ain't that satisfied with the tribute, but his own new outfit APOLLYON'S SUN. contributes one track here too! It also features S. Priestley on drums, and they perform, "Babylon Fell" from "Into The Pandemonium" - a renewed version, but still with a true feeling!

still with a true feeling!

A long long CD is packed with mostly "Morbid Tales" and "To Mega Therion" songs and that's the point! Ordy GRAME perform undring "Meamerized" (worderful iversion!) and MAYHEM play "Visual Aggression". Yes, it's the first official MAYHEM tune since "De Mystenis...", and I bet it forms. A new line up is a thick as ever, and Maniac's vocals remind nothing else but "Deathzrush" times! The cover is performed firmly, too! Besides some great job was made by ENSLAYED ("Procreation of the Wided" is no less ancient then CELTIC FROST made ii), DPETH (their "Orde of The "Iyansit" with a progressive touch is supreme, difficult to imagine how those jouys could use keyboard arrangements at times!!) and (s''Morbid Tales" with techno like drum machine and screamy vocals - sounds decent!). Others are good too, and even weaker bands sound brilliant when they play CELTIC FROST cut...

For the listening pleasure some bonuses are included! EMPEROR cover

brilliant when they play CELTIC PHUST CUL...
For the listening pleasure some bonuses are included! EMPEROR cover
"Massacra" (by the way, Dirge Rep of GEHENNA plays drums down here) and
13 cover "friumph of Death". Mind you, that's the tracks of HELLHAMMER! So
just slick to it your stereo as soon as you grib this unrepeatable tribute, the
price of which is \$12 (tape) / \$16 (CD); customers in Europe should add \$2 ner item.

77/A

"The Reincarnation Of The Sun"

DUNKEL

"The Reincarnation Of The Sun"

DINKEL

An electro/industrial/metal compilation of Norwegian bands, released 2,5 years ago. Some bands have grown into quite sitrong teams, others still remained quite undergroundy... 78 minutes breathe of quite wide range of music, and that's RED HARVEST, who start this up, offering their ranging blend of energetic industrial/threath --sounds quite judy. No wonder that they have couple of abbims out. ANSTALT continue with industrial, yet their synthetic ideas are much more darkened and carry some techno groove - seven bandmembers should still get some deeper result! Then VALHALL - a band which was signed to HEAD NOT FOUND and released "Moonstoned" album already. I can't understand why, though, it's so primitive doom with no challenge and with lack of elementar power. The weakest stuff of this compilation (well, Fenriz gone to help them now, maybe things are going more smoothly?).

DIUNKELHEIT and REMYL should be defined as industrial music makers, too. The first have the strength of DIASOLOS RISINS, the sok manner of GGEH, and the energy of SKREW. Creating quite harmonic noises the band is rather promising. It also features Enk Sontum, who is responsible for DUNKEL Productions. RBMYL is less diramatic, with more space like effects and calmer backgrounds. But quite attractives too. To sum these two outilis, they might achieve something, expanding not traditional vides of their music first difficult to name it metal, as the sound is very weak), but so far their compositions were

to name it metal, as the sound is very weak), but so far their compositions were pretty primitive and not that much interesting. You'd better check out the last track "Zool" performed by HUMID - a howling ambient/progressive outfit with a slight metal edge, but more linking to atmospheric music. Some likeness to MONUMENTUM? Not, the other story - HUMID are simply original and very misanthropic... The best outfit out of seven - for sure!

Price of this CD is 14\$/20DM - obtain!

V/A

Repulsive Assault

REPULSE

HEPULSE stands for brutal form of death metal, so almost all 17 bands featured grind the thousars pretty intensively, with 2-3 exceptions. Most of the tracks are featured from different REPULSE releases, so I'll be short and don't repeat the same already written down things: DERANGED, ADRAMELECH, GOLGOTHA, IMPRECATION, IMMOLATION, AVULSED, DARKIFED, HETSHEADS, DEMILICH, REINCARNATION are reviewed elsewhere or in "Brainstorm" #4.

Two outlits are featured from MORBID Records - C.S.S.O. + HAEMORRHAGE (including ex.AVU:SED member). Fird, it.et: LP reviews in other places as well. GODFALL here present a demoi94 track. "Watching The Forerress" - a death/fursch last with melody - definitely mich better stuff son their new MOD on ABSTRACT_EMOTIONS... Then a couple of American straight forward death outilis. If DECREPT is quite interesting, even drawing some basic ideas from IMMOLATION, so FLESHGRIND is a lousy down-band with no creativity. Music of Spanish UNCREATION and Swedish VOMITORY is pretty raw, too. First play with the slow breaks and blasting madness, but don't breathe any originality, the latter-perform Swedish death metal at its brutallest, though Hiked their earlier

7°EP more. Still VOMITGPY may achieve something.
This compilation is just a promotional release, but you can get it obtaining issue #7 of "MorticiaNumskull" magazine.

V/A
"Under The Pagan Moon"
CYCLONIC

Fourteen pagan/black formations accepted the offer to appear on this compilation album, being the first release of new Canadian label. The boss Kirk made his own choice picking them all, but once again it's clearly seen that European side of this music still goes ahead of others - even 8 European bands pius 3 Israelian scene's representatives. Summarizing it all you'll hardly find any exceptional song on the 73 minutes

CD, even several tunes sound promising and rich. Frenchmen DBSCURATION (though being a bit death metal criented), Belgians AVATAR (in spite of their Scandinavian influences), German prophets of cold MOONBLOOD, already well Scardinavian influences), terminal prophets of cold MULLINGLUOUs, aireasy well known for you MELECHESH... all of them have a strong basis, poliched dark ideas, but hard work still awaits them for reaching the highest stars. I was a bit surprised by Greek MEDIEVAL DEMON, Finnish CRIMSON MIDWINTER, Brazillans SONGE D'ENFER, duz these bands play good, though

the land of stone and frost by Lord Ominous

What you see here is not big nor exhaustive comment on the trip to Norway, Maybe it's not usual look to this land, but anyway - quite special. I hope it'll help some persons to treat themselves carefully in the north as well as learn some things you are never going to expect from local people. Lord Ominous from ANUBI speaks...

Being long-haired you can easier learn what's going on in Norway. The police will most probably catch for the poorest trick, passing by drivers won't stop and so on.

If you think that you'll make a good travel in this land by autostop as in Southern Europe, at least don't say it loudly. I've tried this way - cheaper but exceptionally difficult. Prices in Norway are fabulously high in general, so I didn't let myself travel by bus and sleep in hotels.

It was in September-October 1995 when even the lower part of Norway starts preparing for a winter sleep. I resolved to travel with a tent, without a sleeping bag, but with lots of jumpers, etc. Surely, an aluminium pot and full sack of groats, sausage, cheese and other food, not mentioning already the clothes, which took up the biggest part of place. I must say right away that I haven't slept warmly a single night, all the time chattering my teeth and awaiting the morning. It was up to 5 degrees below zero at nights.

In spite of that the land made a huge impression. Fjords, mountains, my favourite fir-trees, stones and sounding with red berries rowans in them. Fir-trees, birches and rowans are the main trees here.

And small towns left on me bigger impression than, for example, Oslo. Especially it was reflected in Sweden, let's say Stromstad. Indeed magnificent borough. We shouldn't forget SWORDMASTER and DISSECTION come from

town and when it became dark I went to the grove to put a tent. Passing the highway circle the police caught me. The first question was if I have money, then - passport, and there - why Norwegian visa is missing (which isn't demanded), as they saw that Swedish one is included. Even a fallen out from my pocket nut was an important object for them. They found it and were surprised themselves that it's a nut. Then were asking if I was hungry. Did they do that with courtesy? So, they took me in their own "Volvo" and brought to the office. There said that I'm illegal. It was quite pleasant!!! Put for twenty four hours. Maybe you know what for? I was waiting for deportation to Lithuania again, but they changed their mind and decided that I'm legal for all that. But they have found some occult/satanic literature. letters, flyers in my sack, developed my photos - found ancient churches photoed there. That made them think that I'm going to burn them. I've got to answer cool to all their questions which stirred a smile deep in the heart. Asked exhaustively what places and people I'd visited. They've made some photos with tables, taken finger-prints. The police was afraid that after the return I can make a "mission" in fire's honour. That's why they insured

But wards are tidy, a soft bed with a bedding. For dinner two sandwiches with milk were brought. In the evening I've asked to let take my own food. They have let. Next morning we were seen off Norway to Sweden - by raft. Only when it sailed away the police went out.

Drivers also were afraid to take seeing me with rings, leathery, black and long-haired. I saw their scary glare... Drivers were complaining that they had a bad opinion about long-haired persons. It's obvious that bm mafia played a dark and frightening role in its land. As from the police I've

there.

One town in Norway we called down curses upon. We (that town is called Gol) stuck there for two days and couldn't go out neither forward nor back. It wouldn't be pleasant to spend next night down there, as it's the highest place we reached in Norway, and the coldest either. Through Gol we had to reach Bergen, but it was still 300 km away so to stick somewhere deeper was no wish at all to think.

In Bergen I had to visit Ulvhedin from TAAKE. He was the main inviter of myself. Somehow we've managed to go out off the damned place, but back already, I went in the direction of Larvik to Jan Wessel from DIES IRAE, but haven't found him at home. Then went for a walk in the

Gol Kirken

got: to be a satanist is illegal. What's the fuck? What a society of cowards?

In Oslo I was visiting TENEBRAS O.V., met MOONLORE, ISVIND. At that time when MOONLORE were mixing their recordings in Oslo studio. Studios aren't different there and here.

An interesting fact that TENEBRAS O.V. member Andre and Even from MOONLORE are interested in toy soldiers. I don't wanna comment in Oslo we were in two metal shops. I was in Euronymous' one - very small

Oslo doesn't have gothic buildings. Their castle is erected only in XVIIIth century. I haven't noticed any exceptionality of the city either. At least small towns are greater. And the nature smothers everything.

The land of stone and frost

HEROKO TELEDOS PERO

paradigma



They are from Norway... performing some gloomy atmospheric metal, comparable with country mates THEATRE OF TRAGEDY, old THE 3RD AND THE MORTAL... That shouldn't stop you from checking the band out as PARADIGMA combine some excellent metal music and classical symphonic lines, thus being absolutely own and obviously unique about their style. Everything you need is to accept their riding natural tales - must love purity of sound.

The questions were answered by KJ Lervag (drums & percussion) & Tom Kvalsvoll (bass vocals & lead guitars). Both guys showed a great interest to answer my quests, so this intie happened to be real informative (as all others in our mag!!!). Besides, Chris Eidskrem (bass guitar), Zilla (soprano vocals & keyboards) and Tom Erik Evensen (tenor vocals & guitars) complete the line up, responsible for "Mare Veris" CD last year and new mini album "Skadi" recently. At the time being Tom is writing new material. It is likely that the other band members will also contribute to the songwriting. The next full CD is due some time in 1997. PARADIGMA also hopes to do some touring connected with this release, but nothing is confirmed yet.

-Hello. For a start, what's the mood in the PARADIGMA camp these days? What are your expectations or everykind-of-experience this hot summer?

KJ: -Hello to you too, Tadas. I have to disappoint you about the weather, it's not very hot up here. Right now it's raining and a temperature is below 12 C. Nothing to get sunburnt from, but we write our songs indoors, so we have no complaints. We are currently working on new material for our next album, which hopefully will be out some time in 97.

Tom: I have to disappoint you about the weather, too.... I live in Oslo now, and it's 25 to 30 C every day here. That's just too much! But my general mood is fine anyhow. Besides attempting to record some demo tracks which I'll pass on to KJ, I am quite occupied helping out at a mastering studio

-Your new MCD "Skadi" was released some months ago. Can you tell me please what was the rush to release it... did you have some unreleased tracks left from earlier, or did you just want to show your audience a brief example of your new experience? Wouldn't it be better to wait a bit and make your next full length CD?

K.J.: -Was it a rush? 10 months? Maybe, but we felt we wanted to do it. Right after the release of "Mare Veris", a kid named Eirik showed up at our rehearsals with a cello. It turned out great, as his presence made our music even more moody and beautiful. He even played live on our releaseparty for that album, and has been with us since. We recorded the Astral version of "Best Regards" for a compilation CD, and also the RUSH cover "Witch Hunt" was intended for a compilation. None of these comps were released, so we decided to include them on the MCD. In addition to this, we wanted to record the MCD because we knew it would be quite some time until our next full lengther was ready.

are to be considered as two different sides of one issue. Therefore, I think it suits "Skadi" to include two rerecordings of older tracks. They show where we have been, and at the same time a glimpse of where we will go. I'd like to add that "Skadi" is 30 mins long, so it's not much shorter than many full length CDs.

-In your opinion, did the music itself or your manner of composing change more or less comparing both releases? Do you think you've got more experience during the last year?

KJ: -Our music is constantly developing and changing. It would be meaningless to write the same song ten times. We are artists, and that is always a challenge we meet by working thoroughly on each composition.

Tom: -Yes, that's true. Our spirit and general musical goals don't change, but we always discover new territory. My personal way of composing hasn't changed very much these last three years. But I have more experience, and consequently, good ideas come easier when I need them. At the same time, I am more critical to our songs now than, say, two years back. Without self-criticism one won't get anywhere.

-What about the titles "Mare Veris" and "Skadi" - you seem to like Latin? Do the two titles have something in control, or are they just coincidental? And what do they mean?

KJ: -"Mare Veris" is, as you say, in Latin. Directly translated, it means "Sea of Spring". "Skadi" is not Latin. This is the English name for our Norwegian Jotunwoman Skade.

Tom: -By "sea of spring" we mean our spring. The spring of blissful mourning chants. The birth of the raptured darkness of the tribe PARADIGMA. "Mare Veris" is also one of the dark patches on the moon. "Skadi", yes. Away with the spring, straight into winter... In Norwegian folklore, she was symbolic of winter's peaceful slumber and howling winter storms. In the myths, she was once married to Niord - the god of sea and wind, who was also the personification of summer. Not surprisingly, she abandoned him in favour of Uller, the wintergod. Niord couldn't bear nine nights in Thrym-heim, and Skadi couldn't stand the three nights in Noatun either. Symbolism pertaining to winter vs. summer. And other things. Skadi is important to us, as she symbolizes our heathen hearts altogether. Under her white veil the dead seeds await a new spring. That which once was. That which is from us bereft. Inevitably, as winter, she is our symbol of death. The death of

-On the other hand you seem to prefer English for your lyrical expression. I'd like to know why. What about string Latin (that would fit perfectly to your musical orchestrations!) or native Norwegian?

KJ: -English is the ultimate rook language, and everybody understands it. What's the point in writing great lyrics if nobody understands them? Don't get me wrong here, I'm not saying we'll never write in other languages. In fact, we have... but I won't tell

anything more about that, you'll have to wait for our next album.

-I'm not sure if you agree, but to me it's Zilla's voice that makes your compositions outstanding, especially when she's singing the lead vocals. It's also her main performance, and yours more as an



let the summer suffer its atonement in white

accompaniment kind of thing in my opinion! What do you think?? I must admit your job is really perfectly done - one must just listen to the tracks ignoring the vocals and he will agree

Tom: -Eh, lost you at the end there... do you mean you must ignore the vocals to fully understand the music? (NOT! - T.) I surely hope not! The vocals and the music are two sides of the very same matter. Anyway, I'm pleased that you like Zilla's vocals. We are three vocalists in this band, and people are of different minds concerning who's our actual lead vocalist. Personally I don't care. The three vocalists represent necessary elements, of which all are important.

KJ: -Some think Zilla is the main vocalist, some think Tom Erik whilst some again say Tom is the chief. The truth is - none is. Everyone has their specific responsibility and none of them are arguing about that... I hope.

-To sum up the whole composing, the other (male) vocals add the most atmospheres and that particular gloomy, even medieval and bombastic feel at times. What other vocal experimentations would you like to do further

Torn: -I think our three voices are quite sufficient! At least, we haven't any plans of doing anything very different from that right now. Our three individual vocalists will improve and maybe change a little, but that's all

-Norway is still associated with black metal to many people, but I dare to state that more and more brilliant atmospheric metal bands come from over there! What do you think? What's your point of view about THEATRE OF IRAGEDY by the work?

KJ: I have only heard one of their songs, but I've read somewhere that they sound a bit like us. If that's the case, then they ought to be

common mood in your subconscious?! About that nature thing... using those great photos & some inspiration for your lyrics, don't you feel you can be mistaken for being a Norse/Viking/Pagan band?

Tom: -We are proud of our nativity, nature and heritage. We are true-hearted Heathens, so in that sense we are a Pagan band. Although we don't use our personal convictions as an image. No, I don't think anybody takes us for being a Viking band.

KJ: -You don't have to play so called Viking metal to express feelings connected with nature.

-What can you tell those who think that Paganism/Occultism is meant to express feeling connected with nature?

Tom: -Paganism and Occultism IS pure expression of unity with nature. But never confuse this with those image bands that claim to be "occult" or whatever without having the slightest clue of what they're talking about. Far too many confuse the terms occultism and mythology. Many even put pure fantasy tales in one of those two branches. These three terms are to some extent connected/related to one another, but they should still not be confused with eachother.

In his letter Tom mentioned he's working on a side project THRAWN as well. Music is said to be more chaotic than PARADIGMA, but no further comments were given. KJ appears here too, as well as Greg (vocals, effects) from ESOTERIC! Yet THRAWN won't compete with PARADIGMA in any way, as it's solely a side project. The CD will be released on a decent label, even no deals won't be signed until the recording is complete.

-If you lived in a different (warmer?) country, would your music be as it is today? I mean, do those landscapes or your mentality have that main influence on the whole creative process?

Prokoffiev thoroughly. I owe them a lot when it comes to my knowledge of melancholic structures and musical passion

-How did you choose the artwork for "Mare Veris" and "Skadi"? Did you want some abstract paintings to represent the mood of the albums or their lyrical side? What about John Rostad's style and works?

KJ: -It was a coincidence. I was on a shopping round in our hometown when I walked into this art shop. John Rostad's paintings were filling the walls, and I fell in love with them. I bought five paintings. When I showed them to the rest of the band, we decided to use a very suitable one for the cover of "Mare Veris". Later, we just happened to have one that was perfect for the "Skadi" concept. Rostad is an older man, but he was flattered that we wanted to use his art for our album covers. All he asked for was a copy of each album. I don't know if he liked the music though, but he sure liked the artwork

-Do you like to experiment with your written tracks, maybe making some new (ambient/acoustic/rocky) versions later on? Are you keen on covering other bands' works? What kind of music would that be?

KJ: -Such things aren't planned. They just happen. But there will always be some weird stuff on our forthcoming EPs and MCDs.

Tom: You know we've done some of that stuff already. The risk of overfocusing on old material is evident, so we shouldn't rerecord new versions too often. We thought about doing an acoustic interpretation of "Journey's End", but we already did two of the tracks of that album. Enough is enough. As for cover versions, we do some five. We played some NYMPHS and BLACK SABBATH on our last two gigs.

-Will your next release be on HNF again? Would you like to get some



good, or what? And I think you're right in your assumption. There are a couple of excellent bands that don't play bin from this country.

Tom: -Tommy (THEATRE) suffered a stroke not long ago, and I sure hope he will recover. I think they're a decent band and think they deserve all the success they can get. They're just about in the same position as us, although we've never been influenced by each other. Maybe they're a bit more ordinary doom/death

-I know you listen to many kinds of music, but please tell me, which (new?) metal bands attract your attention? I believe you have some good pals among the black metallers, too?

Kt. The last CDs I bought was ARCTURUS, SISTERS OF MERCY, the first CATHEDRAL CD, PENTAGRAM and Julie Cruise. A nice mixture of diverse music. The way I like it to be. I don't know any black metallers personally. In fact, PARADIGMA is the only metal band from Alesund that has released albums.

Tom: Since I've moved, I've got more in touch with the "black

metallers" as you call them. Garm sometimes works at the mastering studio where I'm an apprentice. I occasionally hang out with those I feel comfortable with, such as "black metallers", "doorn metallers" and so on. As long as they've got some integrity. New metal bands that I like? Humm, I don't know... None of the ones I listen to are very new. I'm a bit lazy, so I rarely notice a band until it has been active for a year or two. Which is just as well, as a band need that time to get tight and quality oriented. Some (metal) bands I like are FIELDS OF THE NEPHILIM (which nobody has heard of), MY DYING BRIDE (a totally unknown band from Bradford), ESOTERIC (Birmingham's nicest boys), etc. Some Norwegian bands I listen to are VED BUENS ENDE and OLD MAN'S CHILD. ... Did you notice that Lonly mentioned bands from Norway and the UK??

-That should mean something! Maybe Brits and Norse people have any



Tom: -Interesting line of thoughts.... I personally draw much inspiration and experience different atmospheres thanks to our nature: landscapes, weather and seasons. Yet my mentality would have been the same wherever I lived. Because I create images and abstract atmospheres within my mind when composing, I find it likely to believe that our music would be more or less the same no matter where the band was located. After all, using nature is merely a way of helping myself through the creative process. I cannot write about the sun when the sun is not my mental realm.

KJ: I think our music would have sounded different if we lived

somewhere else, cause it's what you see and hear outside your door that reflects your personality. Not much maybe, but enough. I don't think I could write about winter if I hadn't experienced it myself

Tom: -We obviously disagree. I think one's personality is set before the exterior, so therefore what's outside your door won't really matter in the end. Not to one's basic mentality. But I agree with you when talking about describing exterior events, like winter. Such things must

-It was a bit strange for me to learn that you listen to various (Russian!) composers, while you didn't mention Edward Grieg or any other Norwegians! Don't you love their music? Or does it go without saying that you like them?

Tom: Grieg, Halvorsen and the rest of the Norse pack were too romantic. Hove "In the Hall of the Mountain King", "Ase's Death" and some of the other stuff from Grieg's "Peer Cynt", but that's it. I'm more into the Russian composers, yes. They had a more unpredictable, chaotic and depressive way of expressing themselves. Nothing, absolutely nothing is more absorbingly passionate for me than to indulge myself in a dimly lit room embraced by the bitter sweet tones from "Rite of Spring" or my favourite parts of "Romeo & Juliet". I've studied the works of, for instance, Stravinsky and

bigger label to handle things more widely or giving you better conditions to promote yourselves and tour?

Tom: -A small formality: We're signed on VOICES OF WONDER. Whether the next album should be out on VOW/FINE or just VOW, is up to us and the labels.

KJ: -We still have an album or two to do for VOICES. If we're given the right offer, we'll sign. As any other musicians, we want to sell records. Our goal is to make a living out of playing the music we love. So it's in our

interest to be signed on a label that gives us the best conditions.

Tom: -The guys at VOICES OF WONDER and HEAD NOT FOUND know us well and are cool to work with. That's a great advantage, so we'll stick to them unless some bigger label with reliability makes an offer we can't

-What is your main idea for developing and continuing PARADIGMA? Are you sure you will have interest in it, say, 10 years from now?

KJ: -A lot can happen in ten years. It's impossible for me to know what the future will bring, but we all hope PARADIGMA will be alive in 2006.

Tom: -! believe PARADIGMA will survive. ! doubt that all its present

members will stick around for a whole ten years, but the band itself lives a life of its own. It won't yield without a hell of a struggle! Torn in half, ripped wide open, crippled, no matter what, PARADISMA will overcome. Being a doom band it's bound to grow on hardship.

-Ok guys, thanks for your time and in depth answers explaining me and readers some things I was eager to learn!

Tom: -No problem. This interview was one of the more interesting ones we've received for some time

To the end notice that PARADIGMA's T-shirts and longsleeves (colour print and poem on back) are available for \$16/\$23 from the band address, which is valid for THE LAIR distribution as well. You must ask about free colour posters too! Inquire.

alburrrggh

not bothering about originality. Yoy can hear old wave thrash influences in the not bothering about originally use of all real of were disast interested in first example, extreme bin in second, and typical northern bin. In third case, Some creators not worth of mention are English RASINAROK (don't miss with mighty Norwegians), Brazillians MALKUTH. It's a mistake to see them featured And I still haven't mentioned BISHOP OF HEXEN, EMBER, PROFANIM, GRIMOIRE, SOLSTAFIR - some of them are better, some - worse, you'll judge after obtaining a compy for \$17.

V/A.
"W.A.R. compilation" WRONG AGAIN

WRONG AGAIN

Released quite a while ago, this compilation album still shines as the bright jewel in the actumnal jumble of soil. And yes, it won't be buried neither by water and rust, nor by the other great musical experiences by those and other bands. You can magine how wanted this stuff was during the time of its release; back then only MISCREANT track was heard! The whole bunch of medieval and evil molorifes had either their first shape (I mean later on they were recoorded) or simply were unreleased. Even the single TOSMENTOR cover "Elisabeth Bathor" performed by DISCRECTION is worth of \$18 this rise stands for!! Not forgetting now classics "Ever Dying" by IN FLAMES, "Punish My Heaven" by DARK TRANQUILLITY, "Where Dead Ange's Lie" by DISSECTION... Mind you, anywhere clise but hore you'll get the last two unreleased EUCHARIST songs, KATATONIA's new compositions with Lord J-Renkse on vicals only!! CEREMONIAL OATH attracts my attention with perfect sorethroat of neverchanging Anders Enden, while their playing still lacks something, MOURNING SIGN brings one track "En To Pan" from debut album reviewed elsewhere, and ending up - PURGATORIUM, which is not, that much melodic, but quite ok as well. Ton out of ten. which is not that much melodic, but quite ok as well. Ten out of ten.

VADER

MASSIVE/REPULSE

MASSIVE/REPULSE

Treat that Potsh legend starts to turn into international legend, as more and more influential people from media begin to admire the music of VADER. REPULSE Records go so far that decides to rerolease the band's MCD of 1994, originally being pressed only in 500 copies for Potand.

And it's a very cool decision, because VADER is much more stronger on this platter than on a debut album. "Sorbis" includes the very best what was showed earlier. Take "Crucifiert Origis" (Chaoxi" from "The Utilinate Incertation" amagine that such intensity is mixed with superior soles, excellent, thick playing and depent production. There are three tracks ("The Wratin" rulest), intro and outro instrumentals, before a classor "Black Sabbath" pops out! A dark version, bedde fitting the superior soles.

outhon strumentous, before a cassast below sandam pulps one of any versional hardly Riting AVERER style, but sounds really beling Whitch Lilked more on a debut is vocal style of Peter - he unned a bit softer, with influences of desporate scream, white carlior growls were so cark and nateful. He conflictuous with that on the two refeases of VADFR in 1996 - MCD and new full length "De Profundis" on IMPACT records. Order them and add "Sothis" for your collection!! \$10.

VALEFOR

"Death Magick"
DEATH FACTORY/COLD MEAT INDUSTRY

What the helf? It's not a Lithuanian band, but a new project of Baron Drakkheim Abaddon, known from countless other projects and bands (SORAT-1, DARKNESS ENSHBOUD, BLACK FUNERAL). I'm not sure but guess Baron was the latter with this monicker, however he managed to release the CD first. In any case monickers ain't identical. So VALEFOR had one demo tape "Burning

case monicidess anti-identical. So VALEFUR had one dento tape Fruining Corpsest, released back in late 1995.

Ok, take MZ-412, MENTAL DESTRUCTION, MELEK-THA.. To cut the story short - this is in the purely same vein, and no invention is this "magick". For some ambient/drak freaks - maybe. For me - not. To get a chance for mixing various sound effects and simple industrial noise still doesn't mean you can do an outstanding project. The dark sin't very common here, in other words Probably for me, but after fistening so this you'll agree that diarkness an't the right word here. This music is trend invoking and that's had.

Find yourselves what is a real nightmare, and what is only cliche weak try out to

VOICE OF DESTRUCTION

"Bloedrivie:

South African outfit with huge/long/incredable story, counting 10 years of South Arican could, with magazing independence sorry, countrily. If years or existence, has recently broken thru, and this alboum is a proof of that. They relocated to London, so call it AfroEuropean unit, but still the roots are in south... They've hired "Aparenny" and done one hellowa recording, all tirst ineleased in 3 song MCD single, and now - doubt full length record.

Musically the alboum represents the entire life of VOICE OF DESTRUCTION. The

Musically the about represents the entire life of volunt. Or Orchard States that the fact is that they started as a punk band, then changed into hardcore, thrash, death metal... but it was not a bandwagon jumping rather natural progression. So besides death/flinash lunes there are some calmer heavy metal compositions, and also punky "lou Ma Se Poes". Diverse styles make this telease a bit too motley, but the dedication of metal buridies still prevails. Not the new star in the scene, yet listenable music and catchy playing, it might

please those who like it simple, powerful and with softer breaks at times. Africaaroh...

VONDUR

"Stridsyfirtysing"

Controversial album from horror darkwave pioneers it and All (both known from the first disc by ABRUPTUM), who decided to join forces again with this new project. Actually the repertoire includes five tracks written back in 1984-1987, so this can be named as a retrospective of both warriors. Welf, 18 tunes all in all

so has can be harried as a transparence new compositions as wolf.

At first I could't get a point what's the idea of VCNIDUR - many various musical extremisms, several calm atmospheric monuments with keyboards and sound of extremisms, several cann annospharic holiumens with exploders and sould be burning wood. They do not go logether, remaining like several different moots of both creators. Guess the extremity is still the main thing - just check but that circly sound, primitive guitar rifls and raw noisy drums. Yet these breaks still lead me astray - it's odd, kinda minutes of silence between space battles?? But this is different from MUSSORGSKI. Effects are natural, less accented are space sounds.

Next effort (if there's any) must be more levelled, but debut work should be checked out loo, because it's rare thing to see so own glance at extremity! There are no nuclear weapons, there's only VONDUR! Against IMPALED NAZARENE??

ledo takas #5

demorgue

ALTAIR

ALITATA
promo 96
It's not easy to make any conclusion on this French outil according to this
rehearsal sound and very raw production. It was told by Yvan his band plays
black/death, but as far as those tracks go it has more to do with death/thrash
with some screams every now and then, and one fast line in "Dream It.
Stence"... If it were anything black then definitely not the instrumental part.

Hopefully better production will show some good instrumentation (yet it's still nothing special in threaty licity), but i'm sure vocals will suck as it's such on this recording. At least they must try to improve or get another growler.

recording. At least they make by a migrove or get allower grower.
What?! This band says to produce a tape LP soon?? Close down those jokes and name it debut demo instead...

A MIND CONFUSED

"Poems Of A Darker Soul" demo'96 NEAR DARK

One more neodeath metal hand from Sweden with hellish screams and stunning melodies... At first it seems like A MIND CONFUSED is nothing peculiar, repeating what was once discovered by DARK TRANQUILLITY, AT THE GATES and likes. Yet after decent listening this band grows in one's eyes, having an own approach to that mix of melody, heavy metal and intensive becswarm

Actually it's the second tape by the band, the first was released last year. The musicians started it as a project in 1993, yet now all four members concentrate musicians started it as a project in 1995, yet now a nor members contentate on this, and 1 bet they! I break thru untile quickly. Stiff not that tremenous material like the leaders of the scene do, but with a good ground for the future. By the way, a limited 1000 copies 7"EP "Out 01 Chaos Spawned" will be released through NEAR DARK on 1st August and it"If feature two new songs, took out for it, and meanwhile try this six track demo for 30 SKR/5 USD. If we call this bunch of new bands as a second (or third?) wave of ATG followers, so why shouldn't those guys be their leaders?

ANOTHER DAY

"Youth (The Castle of Illusions)" cassette-FP'96

GARDEN OF GRIEF

Another Italian band from Rome, presenting this 28 minutes recording full of

Another Italian band from Rome, presenting this 28 minutes recording full of sachess, grief, melanchoty, but having a decent attack of metalor strength and healthy rage. I suppose it's the litest proposal of ANOTHER DAY - it's fell in the production and several untight play ups of miscians. Other than that - tapes, colour covers, recording are of desirable for cassette-EP quality. Italians don't break any ruse, doing metal in atmospheriosticit way, depending on every track and separate titls. Opening "All'Appair Del Vero" is almost symphonic, including ternate singing, and next three tracks bring un extremity. Vocals change loo - from quite lostys growth in one to seremany desperation in another track. Summary about everything written would be promising progressing threshyldoomy death metal with conclusions being made after another (coupla?) releases. The best track is title one.

You can get it from the label and from "Leoo Takas" address for \$6 (Lietuval - 10 ! t).

ANUBI

"Mirties Metafora" demo'95 DANGUS/ART

At last the dark meaning of ANUBI was opened! Not by anyone else, but by the creations themselves (namely, Lord Ominious and Thoth). They brought together something really outstanding this time, revealing the origins of those deserts they always wanted to introduce by that dark and enchanting

soundspecter.

Mind you, with every release ANUBI get more and more praises, and attention Mind you, with every release Autor get mine and mine praises, and attention, in spile of some fans admiration, first live demos weren't that masserful. But "Mirties Metatora" simply shows that improvement, which continues growing! Here dark Egyptian philosophy and ritual hypnotic thanderstorms nix with metal overtures, reminding some other black metal bands. Lord Ominions holds on the moods with his vocal colds and burning heats, Bass line (as usaf

noises on the microst with this vocation cooks and ourning neatis. Easis line (as tisself or ANUBIs cool of if the firty, and great remove of both flute and sax make everything spinning further. Only the storm remains...
"In size it's the tast demo of ANUBI, and soon that nigesty will take a clearer form, reaching much more ears. 7°Pp is upcoming on DANZA PMOTICA, and later on - full-length release most likely on ART. Get it for 8 Lt (Lietuvoje.)/5 USD from our address

AVULSED

The most recent recording of Spanish extremos before putting together a debut album "Eminence in Putrescence" scheduled for later part of the year. For the first time those two prolonged compositions leature new members Juancar

and some good reason to keep the misson teresating or at teason source to assent the Month new tracks pulse with a low-tuned energy, and sheer bruilality is not only technically performed, but also is diluted with some slower passages and (have you heard IE?!) singing of Dave Rollen (at times, of curse). The misso isself seems to include some IMMOLATION and DEMICOID hooks, that's not strange. You may call it straight forward death metal anyway.

Hippefully AVULSCD will progress further on, and for 1996 I hope their album

will be at loast listenable.

"Souldead" demo 95

Four times of brutal grinding death are proposed by a Maltese outfit, prefering to sound brutal and low tuned. Since their inception in 1991 it's the first demo of the band due to line up problems and growing improvement. At last they supposed it's time and vornited this tape out.

Heavy and blasting makiner is not that authorite, i'd rather say - typical.

Semi-technical playing, quite punitive drumming (with all, that grind going), gargfing vocals (Joe Piacek's influence) and typical songwriting. BEHEADED perform it good enough, the recording doesn't destroy the music. But to be at least noticeable they still must write better stuff, to

but to get at the attributed by the problem of the

CABAL

"Mirror of Fantasies" demo'95

Recording sessions of this demo were going at the same time as for split "TFP with INGOD (reviewed in another section), so sound and music are quite similar. Five adjing tunes of usual dealtwash in its pure form. Yocals are guittual and barking at times. Intensity of the band is more deceptive as they don't and barking at times literatily of line band is more deceptive as they don't specific the goods sake noticer slow town to treptemposid WINTER. At least CABAT, per formularies slit trainer, catching so to make a fisien is not a croblem. Goodny niglodies of bluegeoning death instal, appear noise reminding DEMICOLO for till literative some method installar appear noise reminding DEMICOLO for till literative some method installar and provide the sold soft soft soft make a problem to not dissorre of the soft make a problem to not dissorre of the soft make a problem to not dissorre of the soft make a problem to not dissorre of the soft make and the soft make and the soft make and the soft make a problem to not dissorre of the soft make a problem to not dissorre of the soft make and the soft make a problem.

band, and with this demo CABAL cap just expect nice refuses from the labels

CASKET

"Meant to be nead" prome 96

mean to be near tromp/96.

This recording had been meant to be released as a mini CD, according to some fivers, yet this project was meant to be dead and what I have in my stereo is a promo tape of this Cerman four piece. The band had aready three demos released as it started in 1991, with an overall spreading of 150 units not that makin piece.

demos released as il started me 1991, with an overall spreasuring in 350 cms not hat morth injuéed.

Lis ning to those live tracks I an understand why, thatigh. The music CASKET perform is of invery standard mannier, typical German death metal, played in a mid tempo and repeating test over ano, over again. Vocals remind early PLESHCRAWIL and instrumental part is streight rerward death metal. Impossible to be noticed playing this shiff even in 1991, so lorget it as soon as you tisten to a new PLESHCRAWIL attum. Promotage is for sale at DM 10/ISD 7 price.

CLANDESTINE

Thank Koni'd demi'd6

Don't suppose it to be ENTOMBED down band, even it's no less brutal death metal (and much more brutal their powerbays ENTOMBED). CLANDESTINE half from Polish town Swinouiscic, presenting their atmost full length laps with 10 songs of raw primitive death/timash with brutal manner. But just to label the band like this would be unfair as together with externe prinding compositions. some slower mild tempo tunes appear like "Człowiek i morze". I like :hose more, as they breathe of deeper composing, showing CLANDESTINE as quite

thoughtful band, not the primitive dm gurgle.

As noticed they sing in native language (three lyrics are taken off Ch.Bandelaire and translated into Polishi yet it's almost the same as vocatist X growts vaguely - he must improve with that simple growling. They still book for own style on this recording - it's possible to choose from 10 tracks, and next time offer pretty polished noal material. So far the try is average, but listenable. Ask for price from the band.

"Collapse" demo'96

Razilian angry four piece band, not torturing core music, but including this style together with much harsher metal stuff either. Four tracks are exposert on this demo tape, explaining the views of young guys to the world of lies. This is this demo tape, explaining the views of young guys to the world of less. This six trutal. This is extreme. But this is shousand times heare microre of metal and hardcore - made in really aggressive way. Even PANTERA guys can't stand in one line with CORE if we speak about heavy manner of the missic. But in general this material aint something to scream about. Quita ritis are threshy, mythans are last or poundingly groovy (played good though), vocals are shifty. Thrish metal still influence CORE, but I guess they will turn their backs on it soon. If the griad to be at fatal about this.

Dunno the price, ask from the band. Knowing Brazilian and other Southern metallers' works, that is qualitative material anyway.

CRAWCELL "Divorced From Sanity" demo'95

"Thyrofeet non sanity denotes or CRAWCELL is nanother Danish outfit, the tape of which was sent by Michael H. Andersen (the owner of FMANZIPATION Prod. and MICRITY magazine). Obviously he participates here with the vocal duries (as well as in WITHERING SUBFACE see review), but what was my surprise CRAWCELL play a shiftly kind of hc/death with thrash overtones. Can't stand it sincerely, Ignore

MMCHINE HEAD and all their followers.

The same stuff over and over again, with mindless grooves as they call it. Cart tisten to yetling voice of Michael and climb distortion of real death metal. Even though Jakob Curade (another WITHERING SUBFACE member) takes part, too. Cart agree with the band they don't give a damn about trends. This music is trendy nowadays, guys. Available for 6 USD/10 DM/40 DK9.

DAMAGED

promo'96

promoted

Read please DAMAGED MCD review elsewhere, then notice it's their newest effort - 3 fivr recorded five in 3 hours on 16th January. Tape is supposed to get a new deat as the band parted ways with 6±ACX HOLC Rec.

are under your wordship. DAMAGED as well have reached almost a cut; status in their homeland (that also might he'p these grinders). Everyone can write the band and ask about the prices of earlier releases (this tape is not for sale).

DECIMATION

"Power of the Misunderstood" demo'95

"Power of the Misunderstoon" demo 95 Canadians want to some brutal, and their heavy weighted tape can be interesting to the same kind of brutal youngsters, who don't know how to express themselves in a more intelligant way. I mean the "xoptiem" priceability again The form itself is quite colivining, but just to copy anytheretis is very amateurish. DECIMATION can go as for as focal Rimouski indicathers! happens, by this they simply with reach the bip of their career. Itals their and of playing, ok, high-you continue who, that brutal values. Though I went say its, that price leach metal, its funny, but threating fever herefalls the time of the best price for the proof of the

lechnically at times) guilars can't go with brutal vocal due (of male Patrick and female Marika) and grinding drums attacks. The final result gets a shape of silly he dalized thrash metal.

Don": pay \$6 for this 6 track demo, and better ask the band whether it's going to continue with that mediocre songwriting.

DEMISE

"Luscious Corpse" demo'96

ledo takas #5

demorgue

"We're a new band from Seville and play grino in SUFFOCATION, CANNBAL CURPSE, DEICIDE, SINISTER vein" - says Antonio in his introducing letter. What should I add?! The only thing which still can evoke some attention to this should be a perfect playing and cool production. Otherwise such type of bands can call themselves total losers, boring the scene with another pain-inthy-ass release.

Production-wise those four tracks suffer from awful drums recording, and the lack of smart final mix, and when it comes to the performance, it's at least bearable. In spite of shifty recording, Domin is already one hell of a crummer (my respect!) and the rest do dedicate their souls into what they're doing. That's why this debut recording of another clown band might still be interesting to a few freaks who still aren't fed up by countless SUFFODEICORPSE clown demos, flowing from States... Then try Spanish version for \$3.6.

DORMANT MISERY

"The World Beyond..." demo 95 Braunschweig based four piece claim to play death metal in brutal technica avantacimist described because the place and the place and the art of the avantacimist was the said technics are quite average here on, and brutality is still amateurish, not worked fort till the perfect or decent point. Misso is quite thrashy, with slow parts at times built agree - that steath metal all in all.

I can't get a obe with you many Serman bends greet to be anonymous, why they play very well known but already exhausted form of metal, bringing more

they play very weir known but already exhausted form of inetal, pringing more and more recordings of the same stift. This smells of 4-5 years back deathrash, and ain't that much hooky. Who can take it seriously, having so much more of better bands and, music moreoved, DORMANT MISERY prefer long 6-7 minutes compositions, not easy to stand them if the end Uh, thore are some cool solos down here, and even progressive touch here and there, but still not enough for taking notice.
If someone likes old times dealbrash, write the band and ask for demo at

DYSPHORIA

"...you wish you frico" demo 95 A demo of metalcore outfit dropped into my mailbox, so the next review is about the style I'm not keen on. It's purely in the modern vein, drawing influences from the mainstream acts I don't wanna mention again and again. DYSPHOBIA have the ido's to follow and repeat what they have created, but that absolutely doesn't mean they are cool doing this. It someone done the music which selfs, that doesn't mean that others can do the same, without

Deurding riffs & rhythms, poor gargling vocats, and sometimes speeds of thash standard - that remains listenable in the mess of weak hofmetal six randor "Kill Juy" has that up tempo boat, but other tunes don't. If interested in shiftly American music, write DYSPHORIA for price info and other possible. releases. This comes with top quality packaging and recording.

EFFIGY OF GODS

"The Dances of the Extasis" demo'96 CATAPULT

A very young Bolivian band, which recorded this demo just after 4 months since inception in December 95, so it's too much to expect something really great. But mind you that not every youngster is able to handle the instrument

nowadays white EFFIGY OF CODS are. Only their flyer can mislead you announcing those 8 short tracks as metodic unly mer nyer can miseax you announcing mose a short racks as historic black doom. Ok for melodic and doom, even some charmy almosphere is created, but sorry - there's no black. The rifting is kinda hoavy motal inspired, quite usual, thrashy and simple. FOO like to include much of acoustic parts and even tracks - their sound is better either. I guess some more attention production wise will help next time. It'd sound greater with much more

Even not worth of S6, it's pretty good for so young kids - at least their name will be spread together with this tape. I bet they'll turn more black metal oriented next time

ENDLESS

'Among the trees" demo'96

Manager Petra mailed this debut demo of Czech almosphorio/go/bic/neonceth meta' outlit - it's possible to guess what kind of style four lads and one girl cultivate. Take notice that Radim Chrobok from style four lacks and one grid cultivate. Take notice that Radim Chrobok from FORCOTTEN SEENCE plays druns here. In tach te since reparted RDLLESS cr concentration with his main band, but music is in that same style. Well, ENDLESS are more straight forward and usual than LS, or LOVE HISTORY, for example, But it's already possible to speak about Czech school of this melanchofic me.al style. ENDLESS remind me PMRADISE LOST, first of all due to male vocals of Libor he should leave out Nick Holmes rip off style as soon as possible. As well quitar leads are 100% plaquiated, Hanka countervels the balance with her efforts, each with the RMITESS, or steak on their owner was the re-

walvery choice, and what helps ENDLESS to stand on their own are some wandering musical journeys. Of curse that's the first tape of them, and with next months in rehearsal room this cuffit must find their path to full originality. and even genuinity. At least they have a potential for that. Ask about the price of excellently released demo their manager.

ETHERIAL GRIEF
"Hanofill Of Coel" derino 94.
A bit outdated is this tape of Portuguese thrash/death command, as it has

A bit outdated is this Taple of Portuguese thrash/death command, as it has already recorded a new rehearsal 95, yet, we have the case with earlier material. Those four fixeds are lifest which ETHESRAL OFIEF decided to scread, and they seem to rid off over 500 tapes this far. Sincerally it's notifying outstanding if you have ever heard. Beneath The Remainsh and had a chance to listen to several times of ATHEST politiquis don't sound as rough as early SEPULTURA, and I guess those ATHEST influences make the deal! Yet don't think it's something brilliant like these great musicians used to do, but throughout something brilliant like these great has very law thoughtub bands, which want to follow ATHEST palls.

Only Joac should better drop his Max Cavalera tip off vocals out, but I'm at rid he might start yelling like a shifty bandoors assisted in general, this band might get a right doe where to go further. It depends on them, "Handful Of Grief" is yours for \$5, rehearsal 95 - \$3, I-shirt - \$19.

FUNEREAL MOON

"Silent Night of full Moon Shine" demo'95

Experimental blackmetal/ambient project from Mexico, which has already released a full length album too, and this demo can be easily named as released a full engine about log, and one denitio can be easily harded as casselle about also, as there are almost an hour of obscreb bizare music. I guess FUNEREAL MOON have been progressing from typical bit learn to more ambient/synth prieriod darkwave project. It's left from this demo songs. Ledo takes #5 Some of them are in him vein with all usual instruments, and other tracks are

Salan Saul Alacana dan Saul alaa

Some of them are in om view mith all usual instruments, and other tracks are performed with just sound effects and keyboards + vocals.

Not all tunes sound equally good, but couple of them are pretty interesting. That's not easy to compare Mexicans with any European ambient/sympho-union, but there are some similarities with stuff coming from CMI. Only vocalizing is quite bizarre every now and then - it goes separate from musical fine. And the recording is odd when vocals and keys are much louder than accompanying guitar or drums. Maybe they wanted to make something similar to ARCTURUS MCD, but here is another mood of creation, first of all. So it

Not for trendy ears, not for melancholic stuff lovers either. Łook for it in some distros lists.

GODEN

'Return to the Reich" promo'96

Maybe Dutch four piece counts the fifth year of existence, but thus far this experience hasn't brought them any cecent attention. GODEN upcome with this third offering, recorded live at own home studio, and hope for a record deal as a matter of fact.

What I've heard out of tape were five mid/up tempo tracks, played in a usual

thrash style, with more death metal alike vocas, and some slow passages. Some convincing leads every now and then, some clean voice, several metodic turns, but in general - nothing special. I'd rather say mediocre indeed. Such type of music ain't dead or gone, but GODEN is not that outfit to raise thrash actions nowadays. I doubt if there's any dedicated label who can pick them up, but let them listen on their own and decide.

If you feel sentiments to old days, inquire about this tape for \$6.

HOMICIDE

"Self Determined Breed" demo'95

They will surely never wimp out, or deceive their common love to thrash then it would be the end of HOMICIDE. Bringing this fourth tape Italians continue what was left on 1993's "Retalliation Fall" - compose technical times with a straight forward edge and aggressive performance.

Well, I was really critical to their previous work, and I will also never sell out to

praise anything not worth of it. But I must admit with the addition to the ranks of session singer Cianluca those four tracks sound at least bearable. In fact, this duy is good only at times, as his hardcorish screams don't stick to me But as I said he is various thru the tape, so it helps. The music is so well known, a bit outdated of curse, but what a hell?! If HOMICIDE like it, let they play... The head doesn't hurt for me either... And their fans will know what to do, even the production is worse than two years ago. 6 boxx are the money for 18 minutes.

INSANITY REIGNS SUPREME

"Our path is dark and lonely" demo'95 At last a new effort from Belgian obscure deathers - this second demo with four new songs of the same impending reality. It was a while since their brilliant "Secular Condolence" track on "Detonation" compiliation, yet unfor junately the band has not made anything great or at least no worse than

mentioned track.

Maybe this tape is ok for real lovers of slow/mid tempo death, but for me it's quite outdated and rather repeating itself. Definitely reminds the year 1992 with that wave of slow rhythms involved in death metal. It's dark, it's low tuned, it's very obscure, but it does tack some hooks to except those compositions among the bunch of others. At least Dutch formation CASTLE

compositions among the bunch of bunds. An axis business manufactor of the did it better three years ago.

Try it if you have a wish, enjoy the great layout, but notice the biting price: \$ 10 or DM 10. Depressive...

INTERMENT

INTERMENT
**Mutating Rearby* demorps
DERTOD **
Parsean bands seem to have a decent problem in missing that and their own originality. Like couple of others heard lately, NTERMENT don't care that much on that, and quite bore you with nine compositions, hardly distinctive. Though this tape wouldn't be any better with test tracks, because this threshifeeth with several outings into slow form of metal (can't name it doom), and faster kind of death simply is not worth of any praises and even

one lister in a year.

Of curse I'm speaking in worktwise level, and naturally Russian metal freaks may falsen to this a bit more often frien others. But guys, just relax and hear what's poing on - many thousands of baries make it befor (in case you like this styte of inclat). Improve your ananymous ideas and make at last something own, DERTIOD sells it for guly \$3.

LOVE HISTORY

LOVE HISTORY

The Astral Stence of Blooming Virgin Beauty* 6emo*93*
Legendary debut release by this great Boherman dreamy death metal outfiral last reaches the pages of this mapazine. In style of so old recording this laps is worth to be instudened again and eigan. I was really hooked by that highlight engode of LEVF. BISTORY, list hearing of bline agrows of hauppiness* definition that heart track in their career. Other two tracks and intro are houverse indeedfl. Slow flowing thythms, great guitable vocats of Fathy and female interrubilities fix an elamination medicals. "As carwinging," (guess what his result could have been repopulated this by bottom means and track if on CD. But the time mercilessty passed; and HOVE HISTORY have ferrify changed both the line-up and the music, tob... Indeed their "Dissies" MCD support as well, but this demo was much more deep and flowing Beatly classic Stiff this still available for \$5 from the band. Ask what guysare doing rowardays!

nowadays!

MEDUSA OBLONGADA "Girder God" demo'96

"Girier Cod" demo 96
Only two songs are exposed on the tape from Franklin, Wisconsin based industrial metal outlit as it's their promo release in search of label interest. In fact, they had one album already via MEGALTHIC Records, but probably something made thom part ways. Stepping even further back, Bryan Jaeger, Brian benefile and Barry, Jaeger were the same duss making violent death metal with VISCRESSION. Surprise, yet, it's studie to name MEDISA ORLONGADA as the continuation.

At least it's nothing altragate VIOCRESSION were guite coverful at timestyour usual industrial still maked with metal. SKREW come to mind, but there are much more back like this. I doubt if it woll belase even a fan of such music, Not available, but you can ask MEGOLTHIC about debut all min or

music. Not available, but you can ask MEGALITHIC about debut album, or write to the band to learn some new

MELANCHOLY

"Finhar" demo'95

For \$6 you can get a nicely packaged tape of Mexican band, and guys are right saying it's one of the first tapes from hol land with cold metancholic music, comparable to ANATHEMA, PARADISE LOST, THE GATHERING and likes, Anyway it still can't reach any comparable to those bands level due to mass. Anyway it sure and itself and comparative to destribe whether whether music primitiveness, primal form of composing and immaturity. I'm so drestic as this is the first demo of MELANCHOLY, so they will improve for sure, but for now they must know it's just the beginning, and a real musical creation will come later on. Of curse, as sooner as better, but only time will tell.

Even formale voice of Hittle sounds quite amaticarish. If a band decides to use female vocals, they must be sure it will be an additional bonus to the musical

pack, and not something to enlarge their amateurity. Ok, quite lots of rough words towards this young band, but anyway you might check out this product as that's nice music in its primal form.

MELECHESH

'As Jerusalem Burns" demo'95

The second black metal hand from Israel I had a chance to check out, and a slight surprise to bear pretty original and thoughtful satariic art!! Indeed these five compositions are rather great, especially for the first demo. Music pulsates of pure uninfolmers, tight up tempo blasts and infernal thumenstorms. Speads calm down at the moments, and then another nasty dramatism takes place in the form of Mesopotanian soundscapes, oriental keyboard interchanges,

massive well of grim screams...

Of curse sound quality is much to be desired, and even MELECHES—themselves can do it better with a better production, yet the music coes count. Listen to such tune as "The Sorcerers Of Melechesh" - it's truely outstanding.

Away all reminiscences of Scandinavian school, more of Assyrian inheritance, and more time for studio. The next recording is gonna be a masterpiece. At least I wish it would be so. "As Jerusalem Burns" is yours for \$5.

MERCENARY

promo'95 sraefian death metal band with its first recording. It was meant to be a promo to MCD'95, yet as far as I know this "The meek gate keeper" MCD wasn't released thus far.

Promo features three tracks played in a modern atmospheric way not From leatures tiree tracks player in a modern almospheric way, not bothering about the species, and more tearing to slow and michaced playing. What makes this tape worth of listening is the keyboard line iperformed by Eden), which has its own melody all the time, and sometimes the variation sources real cool. As well the vocal style of Eval fils the music. The roars not trying to be sentimental at all, and he uses narrative vocals without any sense of anger. Maybe grow's are close to Robert's (ex.LOVE HISTORY) - that's a

Even I don't share the opinion of the band it's the best material in the Israellan scene, and the most metodic material metal can produce (take SALEM and ORPHANED LAND for start, guys), but those songs are ok.

MERCENATY have some chance to grow up into something original.

Order this promo for 4 USD, and if you have an info MCD is out, then it's yours for 12 USD.

MORBIT

"Through Morbidity" demo'95 DERTOD

DERTOD

And another release by DERTOD Records from Ulyanovsk, Russia. This time a local band phesenting oven the lith release since the integration in 1991. Having this tape on my stereo, and first time bearing MORRIT paper, I can firmly state their earlier executings werent any outstanking. With the years MORRIT base gone that vacatios stages file centil, doors grint, these to Union time grow that vacations stages file centil, doors grint, the send in the properties of the centil stages as the panding into various styles from song to stop. Naturally fluxy still recent well known ritis and/or structures which are had in the ass for your resident's early.

Don't get me wrong thinking Andrey (vicc), Dmitry (th), Mika (g) and Alexander (b) are fousy losers as they know how to handle things. Yet their music (ok, mainly death/thrash with growth may be interesting only for local rockers and/or someone who knows nothing about motal. Much more surprisingly the last two tracks sound, where glass star to experiment with various soundscapes and echoed effects—it's definitely much more interesting.co.

interesting,:co. \$3 for a 52 minute tape is a good bargain anyway.

MORTAL GOD

"Letting Moonlight Into You" demo'95 At last Belgian labe! RUMBLE AUDIOVISHALS had to release this, but it went to bandrate cost so the band had to release it as a cemo. Not that great for the band as the recording was done coupla years ago. No wonder that during

the derivative services and the second process and the derivative services and county that time "firstnessorm" has featured some tracks of this for two times. But now I have it all, ten track client of violent identical thresh with an aggressive abilities, maybe slight deathrash influence at litines. Believe your ont, but MORTAL COD don't repeat anything some big hands die in the past I don't know what makes them sound so outstanding, but probably that near count range what makes them sound so distancing, but proceed with the edge riffing and the same kind of screamy vocals. Not monoconous vocalist uses a bit of whispor and growt, whilst rhythmical section is pretty traditional for thrash with heaks and changes. Some sax? Yes!. This kick in yer face runs pretty onick till the last, 32nd minute. Anyway, rather worth to obtain, especially if you can't find any promising new thrash

MORTAVIK

"Greeting The Dawn" demo"95 Coming from England, this outfit has scientifing to do with a curren; trend of Coming from England, this bount has scalening a no with a current tend of almospharic music, but surely has nothing what could attact some oeeder altention. First of all, the tracks are too monotonous having the same stimpture on and on. Next, the bane stiff has no reantly, it just draws the others ideas, both missfally and vocally. Drue machine is a crap, and when it sounds awfully it's twice as crap.

Someone might find any black metal influences down here, but then would better check couple of punk bands circa 175 and you'll forget about black metal. Ok, maybe the finnishing "Midwinter" has a slight progress, but it's a

metal oc, in ague the hinrishing industries has a singlifunctioness, but it is a work of clowns as well.

Forget this if you're not crazy. There is much more stuff worth of attention, and such bands as MORTAVIK should better grow up before entering any studio. Then 17 minutes work might be worth \$6 (\$6 world).

NOVEMBER GRIEF

To five... in this world of chaos" demo'95

It was a brave act to react like this Stef, on my review of "Evil-ution"! And so ledo takas #5

luciferion this life sucks-only the art counts!

If you really look for something deathy, LUCIFERION couldn't leave you indifferent - their brand of the style kicks ass no less than those established din acts do! Those Swedes entered that league with an acclaimed "Demonication (The Manifest)" album of the last year. Only unfortunately, it has been done a little mistake in the CD layout: the tiles "Christ Dethroned" and "Satan's Git (The Crown Of Thoms)" have changed eachother's places. The order inside the booklet is yet right, indeed their promo tape in 1993 was already awesome, so there's no wonder it didn't take a long time to get a deal, and it really works! The scene definitely took a serious listen to LUCIFERION - it isn't your next death metal cutfit.

Yes, all the response we get are just great. It feets superb as we have sacrificed a big part of our life creating this album. It wasn't any surprise as we are aware of the album's worth, but all the compliments feets great anyway. It's definite that the album has made a name for us, unfortunately some years too late but as time goes on I'm sure we shall reach the position we deserve.

Obviously Woltek, who is responsible for those words, has in mind the fading of the genre, but as long as such devoted bands still exist, I'm sure it will be alive. EUCIFERION deserve that! Speaking about the release, it was done by Laurent and LISTENABLE Records, and OSMOSE distributes the alivem worldwide. I'm sure both labels have some influence in pushing the band, but which one helps them more knows only they themselves!

-From what I know OSMOSE didn't do any actiounding services for us, I'm maybe wrong but I don't think they actually care. It's not strange by the way, as we are not OSMOSE band. Laurent of LISTENABLE was the one who did all the work concerning "Demonication..." album. He still does. OSMOSE is just a distributor and a "helping hand" sometimes. We don't want to be signed there cause there are too many bands involved in the company, and we need a special attention.

Next question was misinterpreted by Wojtek, yet I still print it to show how he defends his own creativity - that's the case man knows what he's doing... Actually I was asking about the monicker of the band, which seems to me quite typical and used, rather traditional - to keep it simple. The answer followed...

-You are the first one who considers our music being simple. You maybe listen to stuff like ATHEIST (yes!! - T), WATCHTOWER or LIERS IN WAIT? Who knows. The fact is that we play music that is easy to "consume", but I wish You luck with finding many of those who could be able to perform our songs technically. I often meet people who ask me why I'm playing this kind of music instead for use my skills in some more ambitious style, but my aim concerning this thing is to lift the extreme music on qualitative level. I want to prove that the music of dark arts isn't just amateurish shit. Our dark nature makes it even more exciting and mainful. It's first now when the trend at last died, death metal have a chance to keep developping and getting quality. Through us the spirit will return.

I'm sure it will, and hellish bahhh - I never had an idea about LUCIFERION music being simple!!! No way - me knows what is high technical level! Monicker is not original!! Okay, it's rather evil and antichristian anyway. I wonder what is band's position towards this god/satan thing and why it is so demonstratively presented in a monicker & lyrics.

-1 agree that our image and theme are really hackneyed in the time of "exil" clowns, but we were among the first who represented it, long before LUGIFERION time. Now we are really tired of all that amateurish shit, and will concentrate on the quality and deeper meaning of our art. Our lyrics will definitely be different on the other album, and the whole thing will be much more personal and mature. Our lyrics on "Demonication..." were very immature, it's just a documentation of many rebellious uncontrolled thoughts collected through the years. Those lyrics don't reflect our present personality. The next album will probably show our true faces and position.

Thinking on the musical side, it's clear that both Wojtek (who handles guitar and sings) and Michael (guitar) used to play their instruments before LUCIFERION. I wonder how much it has taken to learn playing as perfect as guys do now.

-Ail the members in LUCIFERION are experienced musicians. All we have played our instruments in more than ten years. But that was many years ago someone of us practised at home. You don't have time and strength for practising, the creating of the songs and the problems concerning the band become the main occupying. Moreover, after such a long time of playing there is a risk that you start to consider yourself being Yngvie Malmsteen and that you don't need any education or technical development anymore, but it's total bullshit, there always are those who are better than you. For me personally it's a kick in the face seeing somebody who once was total amateur but through practising became my equal. But it happens very seldom as people don't have any big ambitious aims anymore, like they once had. Anyway, I teel now new fresh energy running through my body again and I think it's time to take care of my own person.

Mentioning the third band member besides guitar players, LUCIFERION had changed their drummer just during the album recording. I'm surprised as Peter Weiner did a helluva job on both recordings, and now he left for another band.. The new addition is Hasse Nilsson, known from his work with mysterious LERS IN

WAIT. Our heroes can't do anything with lousy player, you know...
-It has first to be cleared up that Peter Weiner never left (or should I say was forced to do it) the band during the recording session, even if I for some reason alluded it at some occasions. He was resent at the whole session, even during the mixing, there were just bad vibrations between us as he is quite a mongo sometimes.

But all the drumming on the album is performed by him. Peter was a very talented drummer (as you can hear), and could surely become one of the best in the genre, but he never understood the seriousness with LUCIFERION and that it was the biggest chance in his musical life - instead he prefered to play PANTERA boringness with SARCAZM (Gothenburg), which was actually a quite good project but without any professional attitude and main. (Can't stand PANTERA and all their clowns! - T) Now he don't play in any band, but we have some plans to start a side project in a techno metal way. Our new drummer Hasse Nilsson has registered himself in the undergound's history as the fundament of the insane act LIERS IN WAIT ("Uncontrolled Spiritual Art" MCD on LISTENABLE Rec.), where he performs and presents a drum massacre and unique style. He is the only imaginable substitute for Peter with his incredible speed and technique.

Wojtek Lisicki is the whole name of LUCIFERION leader, and hell Polish is this name! He speaks himself what happened with appearance in Sverige land, and what (musical) sentiments Poland has to him:

Yes, you are right, I'm born in Poland, and I moved to Sweden in 1984 cause of the fucking communistic regime in my home country. That was my destiny to leave, as my eventual inborn talent should never get a space, understanding and outflow there. I should never be who I am now. I thank my guardian spirits leading me and deciding for me at that time. But on the other hand I would be just a Swedish plastic robot not having that past. So everything is just as it have to be. My emotional misery I have went through blanded with all the impulses of all kind, have finally built a creation, a personality which can easily pick up the inspiration and signals direct from the surrounding world of mystery - myself. Summarized, I can say that Poland gave me the soul and the spirit, while Sweden gave me the possibility to make the dreams materialized in form of music. About the Polish scene, I can't express myself as I am not too involved in that activity. One thing is for sure, that (based on my own experience and what I have listened to) except for VADER there is no quality in metal music in Poland; and then I mean things like: (mainly) production, performance and skills that are something that seems not to be cared about. But on the other hand it's not strange as it's still very difficult economical situation there. What can't be denied is a great art spirit there and some really good musicians and bands, but it's not enough. Anyway, it will surely change as the

society there is in the progress with crawling out of the caves. Those of you who still guess how LUCIFERION might sound, just relax and notice it ain't that Swedish as most local bands used to play in the past - they grind the pants in a more technical American way, but then again only few US bands can be so damn catchy and various. Maybe it's like an own way - it tends to that a bit...

-LUCIFERION do not, and will never have a Swedish sound. We are not belonging to any Swedish underground or something like that, we are LUCIFERION, the one and only and are totally independent. We do exactly what we want to All the unwritten "rules" are just up to us, if we want to follow them or not, and only their right and worthy aspects of course. We have an American sound and style cause we consider it being the true and right death metal and as long we will continue to play this kind of music we shall do it the way we are doing it now. What you consider being right is right for the moment, tuture is an other history. Regarding the bands in Sweden everything is possible as there are a lot of very talented musicians here. The problem is that the death bands that were once big have been set aside by the black metallish domination in which by the way only a little part are representing some quality and own style, while the biggest part consists of totally metallish bit.

Hey!! Ever heard "Blasphemer"? That's a song of SODOM (should fask ever heard of SODOM/?) - one hell of unholy hymn, which was covered by Swedes we are describing meanwhile! And it worked fucking great! They should have some sentiments to oil freaks. But why not DESTRUCTION or, let's say, POSSESSED?

-We have been playing that song since the beginning of LUCIFERION's existence, so it felt like a matter of course including it on the album. It's simple and primitive, but also contains the spirit that has only existed in 80's, the period we belong to and will always hail. The other bands you have mentioned are not among those we feel any sentiments to POSSESSED by the way I consider being totally boring, I have never liked them. DESTRUCTION was

cool but still not worthy that honour.

People sometimes use to call LUCIFERION as black metal band, yet it's totally wrong. I guess it happens of the sound at times, and of that SODOM cover in particular. Wojtek adds:

-People who consider our music being black metal do it because of our lyrics and image. But we are not any black metal band, we are a oure death metal band.

As being a three piece, the band must be quite special live. Moreover it an't mentioned about any bass player in biography. I wonder how they managed to show up in tour which took part after the album release.

-We are not any three piece band since one year. Our bass player Mattin Furangen is the one who was in a very first LUCIFERION line up. He was gone in USA in one year for studying at school for bass players. Now he is back in the band that is stronger than ever. During he was gone we had a lot of gigs without the bass. There were no problems, we had only to put the bass-buttons on max. We still do it when Martin can't join us sometimes. Our gigs as the whole band are like a steam-roller - total helblast from the beginning to the end, then we are gone, remaining just a smoking battlefield. We are a real live band and we really enjoy it.

In my opinion, some occasional keyboard parts involved on the album damn rule! Something what was probably laid by the hand of professional musician, and what should not be missed next time in the studiol.

-It was me who created all the keyboard parts, but without Johan (the guy on the extra page in the booklet) it would be not possible, as all the equipment was his and he took care of all the samplings, sound and programming. It will definitely be more keyboards on the next album as all of us love syrithesizers that are irreplaceable with their possibilities and perfection.

About any idols or just some sources of influence in musical scene Wojtek agreed to speak without any hestation. Moreover he laughed at the idea to not have any influences at all, ignoring anything composed earlier. In my opinion, such statements are rather ridiculous, at least for metal music...

-Ridiculous isn't the right description here it's total bullshit. Everybody is just copying each other nowadays, and even if there really are some bands that try to create their nusic in a unique way, they are influenced by the other music or bands anyway - and then I mean subconsciuosiy. The bands we are influenced by are particularly selected on the album, all of them! But I can mention that for the "Demonication..." album bands like MORBID ANGEL, DEICIDE, IMMOLATION, first BRUTAL TRUTH, NOCTURNUS, FORBIDDEN and some more were of a very big importance.

It seems time to start closing down, so I've rushed to take interest

It seems time to start closing down, so I've rushed to take interest about latest happenings in LUCIFERION and possible new album ideas since the debut was recorded even back in early 1994! Hopefully guys will cover some brilliant antiquity once more! Wojtek ends this up:

The next album will be much more intensive and technical... and definitely faster/slower at some parts (if we still have the same drummer of course - nobody is in condition to play faster in this country!). Some grind parts will be really fast! But on the other hand the slow parts will appear as a steam-roller caused by its heaviness. The songs in general will be very involved and morbid but still enjoyable and full of surprises. Many effects and synthesizer stuff will be used. Only three new songs are written so far (no serious titles yet), but we now are systematicly working with new material that will totally blow you away. We have neither decided what title or cover the next album's gonna have, cause the spirit of it has not come forward yet. We are now pertractating with an American company about signing of two more albums. But I don't know where it's gonna lead. In the near future we will join "Tribute To SLAYER vol.ii". In the end of '96 I will also record an album including material with mainly heavy/black metal influences, together with Varien (ex.DAMNATION - Poland) on drums and Snowy Shaw (ex.KING DIAMOND/MERCYFUL FATE) on bass (WOWWW!! - T.), but I don't want to mention more than that. Beside our album "Demonication (The Manifest)" there are also: "Tribute To METALLICA" with a morbid and ultra fast devastation of "Fight Fire With Fire", promo 94, OSMOSE's "World Demination" compilation with our version of "Blasphemer", and soon "Tribute To CELTIC FROST" with our "out of this world" version of "Circle Of The Tyrants". In September 96 Tribute To SLAYER vol.!!" will see the light of day.



moonspell

women, sex, desire

"Irreligious" is called a new album of Portuguese finest - MOONSPELL. They are pretty known with the debut "Wolfheart" and even earlier releases, though with this new album MOONSPELL try to enter the new crypts of dark emotion. We've catched Ares, a bass player during the recording session, so maybe he was a bit too busy to tell something more than he actually told us.

-Yeah, we're actually recording a new album with Waldemar again and also in the "Woodhouse" Studios again. It's called

"Full Moon Madness".

Ares had in mind Waldemar Sorychta of curse, talent of which fascinates - no less! Though you see the album title yet was changed after that. Anyway, the band toured a lot with such monsters as MORBID ANGEL, IMMORTAL... I wonder how MOONSPELL have got it actually.

-The MORBID ANGEL tour was very hard but very good too. I don't see that as a problem, most of the tours are done with 3 or even more bands signed to different labels. Our manager got us this tour - all the small details are up to him. The music is totally different indeed, but that gave us an opportunity to make a difference. MORBID ANGEL deserve our deep respect, as well as our pity - IMMORTAL are idiots.

Later on they had another tour, so Ares continues on that and a road life in general.

-After that tour we've toured with a real serious band: TIAMAT, and after that same tour we've toured with THE GATHERING and the ridiculuos CREMATORY. I hate it! I despise the "road life", I can't stand it, I just do it because I've to, otherwise we wouldn't sell records or make any money.

Quite a firm argument (ha ha), though I doubt if tours only make the sells grow... It also should be some layout gems, as rereleased digipak of "Wolfheart", for example. It features one unreleased track and very impressive art! Was this band's idea or not?

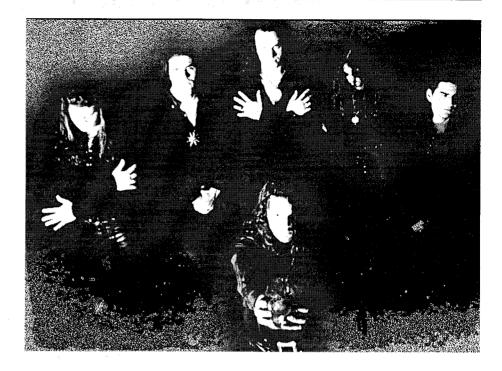
-I really don't know, after the MORBID ANGEL four we got to CENTURY's office and they presented us that. I was surprised but I love it!

Turning to the music I remind that MOONSPELL were the forerunners of black metal in Portugal, releasing "Anno Satanae" demo in 1993, then a 7"EP and MCD too... Music was changing, yet it influenced loads of local bands.

I don't care, I don't think that what we've done in the past is that important, personally I adore our past stuff but I have legitim reasons to. About other people I don't know what they see in that.

I'm sure they find there a "cool" attitude to follow the others, thus making a trend of elitest art. Probably it was the reason MOONSPELL decided to drift away from black metal origins... But what about claiming the band wimped out?!

-It's one of the reasons, but the most important one is a natural thirst for newer things, for changing, not to stop in advance, progride and learn more. Nowadays I have real problems to take care of, I can't spend my time with childish bullshit like painting my face or screaming for Satant People can say whatever they want to, once again I tell you that I don't



care! If these people would worry more about themselves instead of talking shit about something they don't know about... If wimping out means growing, then I'm wimping out means growing, then I'm wimping out means growing.

Further on I try to learn if MOONSPELL are innovators, what could happen later... It's quite possible to see them leaving metal music at all! But what then would follow?

-As I already told you it's just a matter of wanting to move on, to try different fields and sounds, experimenting new ideas. Absolutely not! We're not innovators or pioneers or whatsoever, we're just a group of friends that enjoy our company and love music. Music is Art, it has no name or label, so yeah, I do think MOONSPELL's future (if we have a future) will pass through a totally different direction, but I can't tell you now what will be, perhaps we find that we want to become even more metal, perhaps we don't, I don't know about the future.

l'still wanted to ask about earlier period of existence, and that were lyrics' - pretty dark obscure tales... Are they still in Ares heart?

-t wrote all the lyrics for "Anno Satanae", I identify myself with those lines, I love them! Everything I've done so far with MOONSPELL I'm proud of, there is not a single piece of music which I'm ashamed of, so far my heart can't make a difference

between old, new and future MOONSPELL. MOONSPELL is right this, a world of changes, many in one!

So the band shouldn't have anything common with satanism nowadays. In my opinion line up changes might change the attitude as well - there were quite a few of them.

-Satanism is more related with literature, culture and thought. These are the points MOONSPELL can be called satanic. Line up changes always provided us a fresh breath of row blood and ideas. It's undeniable that they're related with our musical direction.

Some paradoxal story took place with one of previous guilarists of the team (I haven't cleared if it was Mantus or Tanngrisnir), when guy decided to get his part of band business after he was kicked out from the band. The game was over in the court and me interests how it ended.

-Both of them are out of MOONSPELL. Ricardo, ther new guitar player, is good enough to replace those two. We didn't accept such situation and didn't answer to his lawyer's infirmations, I don't know what will happen next. Of course it's ridiculous, when I fire someone is because we don't want to work with that person anymore, it means he's not welcome anymore, so why the hell should one beg or demand to be accepted where he's not wanted to? We don't have any deal signed, this is not a job!

It definitely isn't and Ares have some reason... I remember reading someone of the band wishing to bring 80 persons orchestra to the shows. How would it work nowadays?

-RAGE has just recorded an album with the Prague symphonic orchestra, GOREFEST played a show in the Dutch TV with a full orchestra, the same goes for THE GATHERING, so I think that's not impossible, time will tell.

"Wolfheart" included several tracks with firm national folkmusic influence. Surprisingly it was never practised before by the band neither it appears on "Irreligious". Why so, and what kind of national patriotism it carries?

-I love this country, every natural and physical aspect of this land is a piece of me. Therefore that reflects in our music. But we also don't want to make that our fighting horse so we don't turn it obvious in our music. Nationality should be important but only in a private, personal level as a source of inspiration portain prove.

Going thru "Wolfheart" lyrics 1 can't stop thinking every concept, however strange or harsh it is, is about love and nothing else! Guys seem developping this topic really widely...

-We only write about women, sex, desires, sensuality, flesh, pleasure and pain. That sentence is correct as far as we're concerned.

Time to close down, but Ares must tell if he suppose to have many fans in Lithuania.

-! don't think we've any fans there, we're not that known. Anyway I also have no clue about what kind of undorground movement can be found over there. Figst wish that Lithuanian people can dive in our sea of madness - get our next album. From my side I can assure MOONSPELL have some serious

from my side I can assure inconstruct nave some senous following down here - no less than in other parts or the world. So all ye faithful enjoy "Irreligious".



demorgue

this pretty lady gave a chance to take a listen to the new material, recorded one year later. The ranks of NOVEMBER GRIEF were replenished by the second guitarist Chantal, and now the sound is much more heavy.

Moreover J. F. Dagenais is responsible for the production this time, and he definitely mastered the stuff in brulal way. He's blasting the grind out of KATAKLYSM. Allright, girls surely improved and at last got the point what they KAHAKISM. Allight, girls surely improved and at last got the plant what lave want to do. Death metal seems to be their fad, which is still spriced with grinding penalties, slower heaviness (reminding early FLESHCRAWL, even DISEMBOWFLIMENT) as well as deathreath rifting.

NOVEMBER GRIEF starts not only learning to play but to construct their songs on this demo, and that's a change for the better. Let's hope the next

striff won't be of another kind (the band replaced a guitar player recently Carole joined), and so far you can check reviewed demo in trade of \$\$\$\$\$.

PAGAN

"Rehearsal Tane"'96

Fast chaotic black metal is displayed on this tape, arriving from Turkey. PACAN is a young band, forwarding this first recording—my approval to name it rehearsal as this is recorded live and the band didn't want to name it as a demo. Real demo can wait whilst you are not sure it's good music. It's like an

insurance in case everyone starts to criticize material.

Well, for me PAGAN looks as a pretty amateurish standard bm outfit, having some thrashy influences, what let them to outstand from the usual Norwegian style copying. In some places it sounds quite interesting, especially mentioning mystic keyboard line, but there are some parts which sound very primitively loo. With time those extracts must be changed with better creation, that the mixture of bm tradition and (may be!) Turkish influence would combine into one neat music.

Again don't be mistaken by the title - it's recorded live in studio, so the sound is bearable, only drums sound weak and too loud. Write for PAGAN they need more attention.

PUISSANCE

PUISSANCE
"Obey, hate, de' demo'95
This gathering has jist released a CD on COLD MFAT INDUSTRY, and that's a pure trademark for them. Pulsing vibrations, emotional horrors, infernal funderstorms, negative energetic flashes violate the dreams by PUISSANCE. This is the second tape in their three year experience, showing the darkest corners of the darkest place in helf. Wave orchestrations might easily be used for any horror movie as a soundtrack, or better - for any psychocide interground documentary. These lines evoke uncontrobled destruction, even its anything like MZ 412 or likes. PUISSANCE do it in an intelligent way, burning your soul from within Effective maniputation, and believe me, that's a releasure to take it! Are you sure you'll find the art created by a chinically pleasure to take it! Are you sure you'll dig the art created by a clinically insane?! I recommend to try, especially that full-length! Both demos cost \$ 6/SKR 35. Industrial freaks might get some satisfaction from this music either

REINCREMATION

"Bathing in Blood" demo'95 Extreme brutal death metal suitable for taste of cremated dead bodies. That's Extreme brutal death metal suitable for taste of cremated dead bodies. That's written in the biography of Tallinn based four piece outfil. Estonais, scene has several learns digging that heavy style, the most known of them are RATTLER. The REINCREMATION are a bit more interesting, and fresh formation? In spite of that heaviers liquidig as if you litted American drin musc. highest lift in the semi-vening college. By you litted American drin musc. highest lift is the semi-vening vening as if you litted American drin musc. highest lift is the semi-vening vening as flow lift of grant for the REINCREMATION and you have a some strong some thing passed on the Blackwise published when the media is provided the instruments, even shewing guitar leads when the media is provided at local subtact is sound so to consider the dead of the provided to record something new at the end of 1996, with black/evil influences according to drummer Andres. Let's wait a bit, and order this debut for \$4 only.

order this debut for \$4 only.

RESURRECTURIS
"Evil Confronting Evil" demo'96

With two new members in addition and drum machine in programming Italian deathers return with a sophomore demo of old way doath metal. Surely their skills have taken a higher level, the songwriting has grown as well. At last the compositions pulsate with a real death metal vibe, with firm classical hooks and neal rhythm changes. I guess guys were working hard on alking noges and near my min changes. Tiguess guys were working rear or short in stiff, this time, Jerry is obviously, belief than previous growter yet he doesn't make any minaches too. My opinion on follow programmedit identification. Alicin all adding Janos with his quitar feeds enlarged the progression. Even acoustics did appeared, and quite a melody in "No dreams allowed" — my

compliments to this stringer.

You can get this superior to the debut, but quite average to the better death metal demos release for \$5. Hopefully RESURRECTURIS will stand on their own and improve again

RETAILLATION
"Death From The Inside" demo'95
Obviously the first demo reviewed in this magazine being from the prison, I can't believe it was possible to complete it (with a help of friends), to record it, even to rehearse there! At feast it'd be just a kidding idea in Lithuania.

But here we have an outfit from America, so it still can be possible. Four but nere we have an count from Archerds, so I source to exposure rounguys serve some longtime sentences, and two of them are destined forfermain
in prison tit the end of their days., Those experienced guys (in musical scene
too) believe it would be thou contact with the world to utilitie.

So, what things beside this threw conception? Missic was RETALLIATION are
quite typical American mid-tempor death/thrash, with some stewer passages.

quite typical American-main-mempo centruminas, winn-some stower passages and-field tuned recording. Definitely 8 track studio was the best and only choice, so it's possible to name it as a good recording. What still keeps this music interesting are the leads by P. J. Frodricks – he does it railbor professionally and stands above the others. The band should think more over their own identity next time, and it might achieve better results. Thus far order this tape from the band address for \$5 (USA)/\$6 (world).

RUINATION
"Rests Of Beauty" demo'95

DANIOUS

It's not the new stuff by this Lithuanian band, but previous demo, professionally recorded and released by DANIOUS Productions. Quite outdated stuff, if you mind that RUINATION have changed three band members and the style as well. Meanwhile they are playing cheesy stuff like new PARADISE. LOST, but much more poppy and commercial.

While this demo still represents what they were doing some time ago. Doomy songs with calm acoustic extracts, growling vocals, some flute effects and quite simple structures. Not that outstanding, but quite good for the lovers of this gerrie. Me remember earlier try-out of RUNATION with poor and lousy result, so "Rests Of Beauty" was a huge improvement. Someborty will be interested to check this out - send 8 LI (Lietuvoje)/5 USD to

Color Sand also also also Sand also

SANGUINARY

"Demo-1"95 When someone names his music on demonstration tape like this, he's either When someone names his music on demonstration tape like this, he's either 1)new born "metaller", or 2)has very big expectations with his music and these songs seem to him as a passing stage. Well, sometimes both cases supplement each other, but guys in SANGUINARY, a young death metal outfit, have lucid ideas what they want from this severe experience. Yes, severe, as the style they're playing has been quite forgotten these days. Unfortunately. EDGE OF SANITY (old1), GRAVE (old1), NECROPHOBIC (old1) pop into my head, the era when those bands were shiring due to their aggressive attitude to

trings.

SANSUINARY continue that, and they do it simply great! Neat and highly skillful performance, perfect recording (responsible: Dan Swano), wonderful writing with all the catchiness characteristic to Swedish death metal. Bludgeoring massmurder! Four tracks are evaluated of 5, and my suggestion is just to get it right now, before guys will achieve something big.

SHINE IN DARKNESS

"Ancient Forgotten Presence" demo 96 A very attractive promo pack arrived from Italy - neat flyers, tape inlay card, layout of it, etc... Cool band name and dark image also... I expected some high

tech back metal. Indicated the state of the Lord Of Fog", which is different - with progressive and acoustic parts, ridding off that thrashy cliche. This also means that vocals of Argyle are awful. Without him the band sounds much better.

I'm in trouble to recommend this tape, even it's released nicely. You'd better check out news of SHINE IN DARKNESS: they've already turned dealin/black with new material... Maybe to write them or what?

SOBATH

malabre crewala denices. This is not old project of Baron Abaddon, but a Czech bin band with their third recording, It's available not only on tape (price: \$5/DM8), but also on CD format as a split with UNCLEAN (price: \$15/DM21). I haven't heard their earlier stuff, but this output is rather reasonable. Even the recording should be better for CD release, the music itself is worth of checking out. Though it's nothing original as usual with Czech bm, stuff is composed with neat thoughtful ideas plus flowing stream.

May be compared to Norwegians and IMPALED NAZARENE. No, SORATH do

not have punk rills nor their ideas in the music, but use the same extremity Finns are known for. So more of influences come from the more northern country, and it can be left without deeper comments. Vocals of Admirer impose on me - it's nothing special but hard to compare with anyone else. Riffs bludgeon into blackiest darkness, rhythms ballance from fast to mid tempos.

With better recording it would be a mean job - that's what I wish guys next

SOULSET

promo'95
"SUULSET isn't just a side project of MORTAL GOD members as I'm the only contributing the band nowadays..." - says Tom; improving my review on this last lime. As a proof of that this new tape of SDULSET is the strongest release of then, showing both cool writing and surely improved musiclanship. Promo tape consists of raging ten tracks of deathrash and is meant to attract some serious

Those songs are superior to the stuff done earlier due to a tight playing and structuring. I'm not sure if the aggressive death metal approach helped in that, or SOULSET have really started to play thoughtful music. Anyway, it still remains quite standard and easy listenable, that is - nothing superextra kicking. I wonder if any label picks them up, but they have a chance (if not now, so after a short while). The only thing which should be totally kicked out is L. G. Petrov rip-off vocal style (used at times). Deeper growts sound much more convincing.

TOMB

"Grave" demo'96 One American dark electronic music project from California, which is One American dark electronic music project from California, which is influenced (as members say) by such various arists as Brian Eno and BURZUM, ORB and CELTIC FROST, DEATH, BATHORY, POSSESSED and APHEX TWIN, HAWKWIND. Check out that Cesar Betancourt (he performs music in TOMB tegether with David Orniz nock part in CELTIC FROST, tribute album with a band-CLOSEDGWN making an ambient version of "flanza Macabai", Solits not a next try out to be "extitativ". Quite a long tipe, and music is pretty various ranging from fully ambient effect-based milimalisms, going through dark ite-trio mightmical beats until reacting sympho/mountiful kepharat laden milimatures (like title track). If like latter the most, maybe due to their gloom and secret, but also multidimensionalism. Vocas of Ceser are undearly instraid, but sound weak, dirly and don't fit (glady they are only in some tracks).

Inquire from the band how to obtain this tape. Guys call their experience black electronic death chamber music, though name can be easily removed as it's

electronic death chamber music, though name can be easily removed as it's naturally impossible to frame that stuff. What will be released further on?

THE TRAGEDIANS

"Krull" demo'96

"Krull" demo'96

Nhilistically named outfit outbursts from Wimbledon in England, and "Krull" is a debut recording of this young outfit. Sincerely I supposed it to be just another ameteurish try out to sound either brutal or evil. Surprisingly THE TRAGEDIANS are much more interesting thoughtful beam with a storg attitude towards own stiff and some real name for what they are, playing. For a young, band it's nothing but a firm fundament to rise.

About 40, minutes of metal does not mark of tight technics (and that's what like them away as being newcommers, but a blend of chapsalic remotions.

give them away as being newcommers), but a blend of dramatic emotions, progressive arrangements, various experiments with clean vocals, flute and keyboards stands on its own. Those aggressive parts may remind AT THE

GATES, while calm intros breathe of medieval folk and misty lanoscapes Atmosphere takes presence through the entire denio, maybe reminding Greek scene. In general THE TRAGEDIANS mastered the art of mixing the ideas very well, so result speaks on its own. Add to the whole highly romartic fyrics written by vocalist Mat and ex. keyboardst. Andrew), and don't say this unity has no fulture. They will definitely grow big, and I can assure you about that. Fight for "Krull" mailing \$5 to the band address!!

ULLER

celt. tape?96
Dark wave synth project from Vantaa, Finland is not any wonder as such type of music gets more and more various forms in different places of this carth. Originally this must include black metal vocals as one and only bandements locar tells, yet the reviewed tape is of the beginning stage of this experience, so

iskar tells, yet rule reversed lage is of the helpfulling sage of this experience, so it has just a 4 tracked synth recording.

Of curse, "Into The Dreams" (fille of only track) has much to do with nothing else but MORTILS, VILLER and that blind copy-machine. Those soundscapes include some brighter fouches together with those metancholic lines, some effects as well... In any case, to wait and see how it will sound with a full equipment is the best way. This is not for sale, better ask about latest news from Iscar, who does an "lichor" zine as well.

UNSHROUDED BITTERNESS

"Medieval Crystals" domo 95
Three track (+ intro) debut tape of Dulich doom/death formation, recorded back in autumn 95. They started as MORTUARIUM and were more death metal oriented, but I guess the success of Dutch doom/death pioneers pushed them to change both the monicker and band name.

At least this demo is a nice surprise, because UNSHROUDED BITTERNESS do At least insignation as a nice surprise, pleasated orientational interests of and down blindly the others. They create rather own climate, using violin (sisther) and keyboard (Michael) together with traditional instruments, including seem to become great vocals of Paul. Yeah, such type of vocalist (like ones in LOVE HISTORY, German CREMATORY) fils those gloomy passages almost perfect, even Paul must work on still hard further on.

Order this tape for \$7, if you like those calm tranquil sounds mixed with powerful obscurity. Promo'96 should be recorded soon, and with better production it may sound really suggestive.

"Dark Fire Dancing I!" comp. tape'96

DANGUS

DANCUS again managed to get some genial local bands for the next compilation of dark and experimental music, including the blackiest of the scene. First volume has surely gained a very positive response about Lithuanian avantgardists worldwide, so this is a next step and I bet it's 100x as better compiled and released.

compiled and releasor. Highly professional layout with all credits about 15 outfils and necessary info. Playing time is 90 minutes this time, so the range of music has increased, co. Yet don't expect to hear 15 masterpieces, as some bands aren't that great as others, or simply are boring. I'm speaking about LAMINE, SALA, HA LELA, AKYS... definitely my taste is not the laste of the world, but you'll better check it

out yourselves.

Surely black and pagan music is the best here ANUR, POCCOLUS,

MERESSIN, not mentioning NAHASH and VALEFAR. Experiments highly raise
GIRNU GIESMES, CADUCEUS and probably 7POAN VTEN7 this music is new
and innovative, but juicy as well. More folk based soundtracks are performed by WEJDAS, SOVUUS, FIRIME

Doubtlessly "Dark Fire Dancing" will never die away, and the next compilation will be even stronger than this tasteful release, which goes for 9 Lt (Lietuvoje)/6 USD (world).

V/A
"NEAR DARK compilation vol.1" tape'96

NEAR DARK

The underground compilation cassette, featuring 14 (thrashy) black/melodic death outfits from all over Europe. Yet again, like with "Near Dark" zine, there

death outfills from all over Europe. Yet again, like with "Near Dark" zine, there are even half of them from Sweden, and that's the priority of editors. One main point to check this tape out is 8 never previously unreleased tracks, so that makes this a worthwhile item to obtain (for only 30 SKIV5 USD). Though not all songs are equally good - I've found here some very weak compositions, not worth to go along with perfect death metal melodionisness of WITHERING SURFACE, A MIND CONFUSED, BESEECH, DISSOLVED (those last two don't discover new Americas, but display their creativity and fit the nowadays trendy style with slightly own icleas! It goes without saying the NAHASH shine among bin music here, but I was also surprised by THY SERPENT. First listens left no impression at all, but that's due to very bard production (rehearsal?) - this tune "In Blackened Dreams" is quite geriousl Check this project out for sure! Not bad dis all are CHAINED AND DESPERATE from Greece, Swedes FUNETAL FROST. But I was quite disappointed or at least expected more from THE MARBLE ICON, IMPERIAL, MELEK TAUS, GOTTERDAMMERIUNG, and completely shitty stuff of CABARET FOR BEREAVED, CHAMBRE NOIR.

Production still could be better, though covers and tape are ok. Enquire about compy at NEAR DARK Productions.

*NORTHERN DARKNESS Records Advance" promo'96

NORTHERN DARKNESS

it's not your usual compilation tape, but just a promo cassette of young but raising Italian labet. I guess it's the first of such kind as it includes both earlier and completely new NDR releases. Due to overy band is represented by two tracks only, we decided to review this in demo section. Let's see what kind of darknorth those musicians upbring... The Northern Side includes three Italian bands which have just released their

The Northern Side includes three Italian bands which have just released their debuts on the label. GODPUCK 93 starts it up with two hard to define tracks. Definition might be done either as metal or as drick violatisat, and a clark its reminds only a poor DIABCLOS RISINGAMPALED NAZARENE rip-off, and no bizarre effects can raise the band's actions. Those riffs sound more than poor, and Charles Raighteny, NEGROMASS vocalist, can't stand on his name with that industrial voice gargling... GODPUCK "Godfuck" 3" MCD is available for \$8. EMTIRETY is another name, and their clowning is much better. This time we have a deal with Gotherory kind of death metal, so expect early DARK TRANQUILLITY riffs... Though not bad! ENTIRETY might grow into something bigger. Check out their "in Caelo Omina Acciderum" MCD (price: \$11). The bird and surely the best outil is called HANDFUL Of HATE - quite heard name in the deeper scene, ain't it? "Oliphothic Supremacy" CD is out now with ten grim tracks of black/death, either in Swedish tradition, reminding maybe EUCHARIST and MARDLK or ALGAKON. Sill wish guys more identify, but they

ledo takas #5

ledo takas #5

demorgue

are the best among those three. Probably I'd buy their album - who knows?

The Darkness Side has two bands of earlier NDR releases. First of them is Czechs LOVE HISTORY - read a separate review on their MCD, next band - Italians NOVGOROD: two looping tracks from their demo tape "In my eyes the black light of sun", which has only three songs. Slow heavy music, with keyboards, which can't give that charm for the rest... At times NOVGOROD are quite bearable, but when they start to use boring ideas, it's better to stop the player. The drummer can go practising his technics... Well, rather weak demo and price is too high: \$6. Why Italians adore so much Russian culture (see monicker) ??

So far guite hard, but with help of LOVE HISTORY and HANDFUL OF HATE, NORTHERN DARKNESS will stand on their own. Ask about their mailorder list.

VLADIMIR

"Lost in My feats" pemo 95 Professionally done tape upcomes from Milano, area based five picco, and the band name is already controversial. I don't know where lads got that name from (yet it should have been Mr. Dracula's surroundings), but I'd just say Vladimir is one of the most often male

name in Russia.
Cutting with those discussions, this fourty minutes tape is full of melanchilot and some dramatic moods dreamy musical lines, and also folds of effects. While temale singing is pretty average, then keyboards make the whole picture guile special yet this instrument doesn't make the deal only, the rest is composed pretty smart, too Patrick has a good chance to develop his blacky screams, but for instrumentalists to like to wish some never deas, as at times they start to repeat themselves. In general, accustic and piano parts sound hatter.

better.

Quite ordinary stuff, but maybe worth \$6 (\$7 - overseas), if VLADIMIR; find some money to make better production, and will naturally progress, next material can be interesting.

WEJDAS

"Dykra" DANGUS

Who liked first two demos of this wave project will surely like the third effort. It's kinda concept release, consisting of the only track, yet in my eyes done a bit forced. Separate parts do not stick together in all cases and you can't get a neat view on the whole - it still seem as several tracks without a break.

Of curse all the soundscapes breath of the Lithuanian ancient folk

culture. I'd say, there are some mixed emotions, created by both pipe and ringbell. A calm mood sometimes is drowned in mystery, and otherwise progressive elements create a bit of avantgarde every now and then. Vocalsing is quite rare on this recording, seeming as a second rate thing, an effect. Plano part is convincing in the beginning, and that "techno" hint is surprising and out of place. It's not usual to WEJDAS, and I bet does not have anything to do with the concept. It would have better been missed off.

"Dykra" is available for 7 Lt(Lietuvoje)/5 USD. Look out for a new project of guys EIRIME in a near future.

WITHERED EARTH

"Abolish In Thoms" demo 95 Rochester, NY and traditional extremity flowing from the guts of five guys, gathered together in early 1995. They have recorded this debut demo in May'95 already, but you may wonder to hear not the crap at all. Four bludgeoning tracks bring forth straight forward aggression and heavy weight on the body of the average listener. By this word average I mean WITHERED EARTH will be acceptable for only the part of you, exactly for those who like death metal, its traditional form, obviously New York style.

Away those who detest this sound! And now I must admit WITHERED

EARTH might have a perspective if they improve in writing some catchy riffs using Greg's exceptional bass lines and hard work of Adam (vocals). So far the demo with nice layout is worth of listen (for \$5), but future will tel! if WITHERED EARTH drown in the sea of extremity

or survivo

WITHERING SURFACE

"Unique" promo'95

Unique is the lirst and only tape of new born Scandinavian melodic death metal discovery, this time coming from Denmark. Their music is circa progressive neo-death metal, yet it's not a silly copy of DISSECTION or IN FLAMES.

On the contrary, lads try to get some original consonances out of that, combining speed and crawling atmosphere, black metal riffing with strict death chopping, low tuned growls with hellish screams and narrative parts (performed by Michael H. Andersen of EMANZIPATION Prod.). Female singer and keyboards aren't forgotten, too. The main is that different ideas

anger and regorders aren't lorgotten, too. The main is that different deas are put logether rather sight, and they flow naturally. Michael has some decent ideas with his lyrics, too.

No wonder that WITHERING SURFACE were signed in May'96 (a cool result for a band formed in October '94) by local EUPHONICUS Records. Expecting much cooler production on the debut platter in February'97, you consent this table of the option to the debut platter in February'97, you can get "Unique" for \$ 7/DM 10/DKR 40.

XIBALBA/AVZHIA

"Ancient Blasphemies" (ape 96 VISION D

VISION D
Two Mexican unholy hordes join forces on this split release, presenting some unreleased tracks by both. Both bands have already full-lenght albums out, and it may mean they lead local black metal scene, yet of curse there should be done heavy weights of work to get more attention. It's my first acquaintance with XIBALBA, and quite a pleasure to hear the old way of style guss are developing their skills on. Three tracks presented are written in various stages beginning with 1992, yet they do not differ that much. Take those faster tracks of CELTIC FROST, mix them with some thrashy attitude and add the distorted sound. Quite refreshing but not much than that.

that.

AVZ. I/A upcome with two tracks (not featured on CD) of the same manner they perform on the album. Maybe those compositions are a bit more straight forward and primitive, yet hardly differ from the stuff reviewed elsewhere. Quite an enjoyment for black metal fan, especially if he likes something typical.

Ask about this tape for 5-6 USD from the label or STORM Productions.

seven

FULGOR

MERCILESS

This German formation is already formed out, after three demo tapes and this 3 song EP, which is pretty different from what the band done in the past. As my mind prompts they played something black/death oriented, at least on their third demo, and now I hear some experimenting near the armospheric/industrial edge metal music. Vocal is still growling at times, but most of time put that effect, drums are programmed, keyboards appear on the biggest part of EP.

Odd composing, even the opening "Silent Waters Leading Deep" is pretty metal and symphonic, especially from the middle. I liked that mid tempo swing and melody of joyful schizophrenic. Next song "Art" is less impressive, and finally closing "The Flog" is like the outro, but done without any care - for noise's sake.

As the band state in info sheet, this was recorded back in 1993 and is kinda unreleased material. One more band to get some rare stuff of.

And one more potentially interesting outfit to be splitted of... Prices: \$9 (Europe), \$14 (world)

MANIAC BUTCHER/DARK STORM

"Black Homs of Saaz" 7"FP'95 VIEW BEYOND/PUSSY GOD

These two Czech black metal bands joined forces on this split release as they have some common members, and appear on the same label, formed by Barbarud Horn. He is responsible for screams in both bands, and Vlad Blasphemer is another person, playing in both bands (quitar and drums).

The music is quite similar on both sides. MANIAC BUTCHER present a title track from the debut album "Barbarians". A very simple structure, reminding old bands like DARKTHRONE or even VENOM. Though identity-wise they have some troubles.

The same can be said on DARK STORM, yet their music is a bit more various, with slower passages. Yet again typical Scandinavian manner doesn't let this outfit stand a bit higher.

Anyway, if you like black metal in a pure ancient way (that means, without any identity in this case), invest \$6 to either label's address.

MASTER/EXCISION

MOONLIGHT

Special back to the roots epee featuring one of the pioneers of deathrash, and young promising Dutch band, which is near to release a debut album on the same MOONLIGHT Records Well, it's quite

enjoyable even nothing extraordinary is played on.

MASTER are back with these three tracks after some years hiatus. Their style hasn't changed, only the band took more thrashy way again. Even Pau's voca's are in pure SEPULTURA voin of 88. Straight forward music, and it's no chance to find any subtile element. Thrash!! Though the second track "Fatso" is in pure MACABRE/DISRUPT way punkcore oriented, lasting no more than half minute.

EXCISION have caught my attention with their appearance on coupla comp. CDs, so I was expecting anything fresh again. Their music on "Hollow Fusion" is still kicking, fresh deathrash with some slow melancholic breaks, as always! They mix both in an interesting way, I swear. Must be interesting to listen to their debut full length.

Deathrash fans - grab this 7"! Prices are 8DM for Germany and 7\$

for the rest of planet.

A MIND CONFUSED

"Out of Chaos Spawn" 7"EP'96 NEAR DARK

A 1000 copies limited follow up to A MIND CONFUSED's demo tape reviewed in demo section, with two brand new songs of the same Swedish raging speed, internal melodies and masterful tightness. Though it's not exactly in DARK TRANQUILLITY/IN FLAMES/EUCHARIST and friends style, the similarity is seen. Maybe more straight forward, with more shapness, rage, savage energy. That was about title track. Next is "Enchantress of the Dark", and the

prologue is much 0.T. alike. But then more deathy death metal starts to crawl, so it hard but all in all holds on an own line. Fligh tech is telt, so this Stockholmian union must get on writing new better tunes with later growing into strong band. So far they are on the right way. If this EP is still on sale, you can get it from the label for SKR 35 or \$ 6.

MORNINGSTAR

"Before The Dawn" 7"EP'96

MOONLIGHT

This seven incher features two unreleased songs of Finnish metallers. Actually they appeared on their 1993's demo "Inside The Circle Of Pentagram", but here we have a new version of title track. Well, it's quite boring as only simple thrashy riff is played along with typical growling vocals. Another song "Goddess of Witchcraft" is more various and better, because it has some more parts, slower and faster, has some mood, energy at last.

I see that music was created back in 1992, but why the helf it should be released now?! Even there are some faus who buy it, it's a lousy piece of vyriil... Nothing comparable with recent MORNINGSTAR album, which is stylish black/thrash, while this is grey thrashy release... Available from the label for DM8 (Germany)/\$7 (work!).

UNGOD/CABAL 7"FP'94

MERCILESS

This is the first MERCILESS seven incher in their series, presenting two German outfits of the old school. UNGOD plays black and CABAL - death metal. I suppose the first band is more known due to their infamous debut aroum and recently released new MCD, as well as due to arrogant action against UNGOD of "true" blackers. Here we

go with an "Intro - Aeon of Sunless Dominion" and "Renaissance of

the Dark Arcade". Purely UNGOD sound, traditional black metal at its simpliest, and a very raw production. Yeah, there's one cocl rift down there, but in general - nothing special.

CABAL upcomes with an unreleased two tracks "Frozen Hell" and "Consume More Gore" (written in 1990) of straight forward death metal. Thrashy riffing, fast tempo and barking vocals. German bands like this simplicity, yet not always it's pleasant to listen to (over and over again). At least the production is much better, so that's a deal to

This epee still has some listeners, so hurry up to mail \$9 (Europe)/\$14 (world) to MERCILESS or get three 7"s from the label for \$15 (Europe)/\$20 (world).

UNGOD/DESASTER

eder oder den Son Son

MERCII ESS

Another epee featuring UNGOD. Actually it must had been split with MAYHFMIC TRUTH, but later on DESASTER were taken instead. That's obvious as their CD is marvelous. This track "The Hill Of A Thousand Souls" is earlier and not included on CD, so here is that rare chance to hear it. In the same vein, with speed bm parts and slight hint of thrashy metal. There are several better DESASTER songs on LP, but this is awesome nonetheless.

TP, out his is exessione noncroces.

UNCOD don't deliver anything special. What was written in above review may be said on this track "Aeon Of Suntess Dominion" - very primitive bin the old way, only two riffs if Leount right, if I were them i'd doubtlessly hire another guitarist to make sound thicker and supreme. But UNCOD don't agree and that's their problems. Also "Outro" finishes it up - just some bizarre sounds.

Want to mention nice artwork on both sides of FP (even DESASTER side looks better with apocalyptic visions painted in bloodred). 7" is for fans of both bands, especially whilst it costs pretty much (see the review above)

ZEMIAL

"Sleeping Under Tartarus" 7"EP'94 GOTHIC/DARK REALM

Who doesn't know this black metal legend, nowadays deformed, unfortunately? Here we have a release of a three song 7"EP with an irrproved layout and quality of tracking. It's limited to 1900 copies, so hurry up to obtain this pink piece of vynif for \$5 (USA)/\$7 (overseas).

ZEMIAL lead that o'd wave of black, with a majestic medieval feel, filled up with keyboards and minor melodies. Mainly mid tempo they don't discover anything new, but the charm of this creation convinces, fulls the listener till the frightening moment to catch the dust of Absu

This EP was recorded back in 1992, but when the music counts it doesn't matter. ZEMIAL belongs exactly to this type of legends. Order this from DARK REALM Records address! By the way, many of today's black metal hordes draw influences of this supreme outfit.

adresses for contacts

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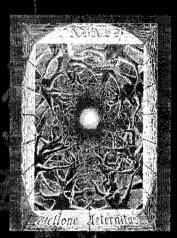
autumnal rivers cowereth... as dreary Wellone awaketh!



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