



*Satanic Reality...*



*...For All Eternity.*

EMPEROR, LUCIFERION, INGOD, DET HEDENSKKE FOLK,  
ROTTING CHRIST, VARGARJKEO, HARNIK, RAGNAROK,  
ANCIENT RITES, ZUKTON-G, BEHEMOTH, TORMENTOR,  
NECROMJCON, MALACHJA, GEHENNAH, MALICIOUS  
RECORDS et cetera.

Emperor, in longing spirit on page 16.



Behemoth, the Polish pandemonic incarnation on page 4.

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*This issue is  
dedicated to those  
who live and breathe  
through Black Metal.  
On my personal behalf I  
would like to  
dedicate this issue to  
A. Kylliäinen for the  
Union of Higher Fire,  
Soul-connection  
and to H. Pulakka for  
all those Gloriful  
Metal Nights.  
We are the Law.*

*- Northwind 1997 -*

# EDITORIAL

We're on the threshold of a new age. The new millenium will start in a few years, probably bringing us the long-awaited fall of Christianity as people will become more independent instead of clinging on to abstract beings we call Gods. The ceaseless development of technology will eventually lead humanity towards the end, since the nature can't put up with industry much longer. A good thing? Yeah, it's probably a good thing, or actually, now coming to think of it, it's a great thing. Just "bang" and we're rid of all Christians, Muslims, Islamites, Jews, niggers, faggots, cops, trendies, wimps, nerds and other lowlives. Yeah, I hate you all forever, but now that we're still here I might just as well tell you something about this issue...

First off, I have to say I almost drowned on the free material you people sent me. Of course it's quite nice and I guess flattering to some extent too that you care for my opinion that much, but now I have to tell you it must stop. There's no way in hell I'll be able to handle all that shit in a magazine that hardly comes out once in a year. As far as the products sent in for this issue go, well, I've reviewed just a small part of them, but those of you who go like "What the fuck?", I can assure you that all your products have been moved to the possession of other underground metal magazines that ought to have contacted you by now, but as for the future let me enlighten you that if the product you send me isn't of quality judging by me, it will not be given exposure or even returned back to you - This is solely to avoid me of getting drowned on the mass of products that contain no creavity whatsoever like this time.

I know a lot of people will probably blame me for featuring, supporting and hailing so many Norwegian bands after reading this issue, but guess what, this is something I have had to face since the day one! It's rather amusing really that it hasn't dawn on anyone that I couldn't care less where the band I'm listening to originates from (as long as they aren't niggers, of course). What matters is quality and creavity, and I'm afraid those two rare characteristics have been mostly brought to me by Norwegian bands. Plain and simple. Another reason for doing the "Land of the Lost Souls" (the title is to be taken as a sheer compliment) pages to

this issue is the fact that I've gained particularly much free material from Norway this time, and since most of them turned out to be marvelous, I thought what the fuck, why the hell wouldn't I give these new undeniably talented bands the special feature they deserve...

Another thing concerning the future is that the name of the magazine will transform from "I Came From Darkness" into "I Return To Darkness", following the original masterplan made years ago to unleash 10 quality magazines of which the first five would come out as "I Came From Darkness" and deal with black METAL whereas the second five issue era would come out as "I Return To Darkness" and deal with BLACK metal. And please, do note the spelling in the word "black metal". You know, so far these mags I've made have stressed more the musical side of the black metal, and the questions have been as profound as "With what kind of guitars you play?". Well, with "I Return To Darkness" the stress will be upon ideological and philosophical questions, resulting that the reader will see the interviewees as real individuals instead of band-members, and that the interviews will turn out to be more like soulportraits and gates to emotional growth. This will of course demand a much more from the reader as well, but that's just the point. We need people who are able to think and develop.

Finally thank you for all the people I had the pleasure working with during the era "I Came From Darkness". Special thanx to H. Pulakka for the Satanic Art presented on a few pages in this issue as well as for taking the picture of thy editor in the left... Satanic Reality, For All Eternity...



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## The Bards Of Pomeranian Heathendom

# BEHEMOTH

*Behemoth were granted to open up the gates of my third issue a couple of years ago, so I gather it wouldn't be much off the edge either to let them start up this one too. I mean, after all, they are a one hell of a band, especially now with their latest "Grom" album out and everything. This band pump the listener up with a full dose of metal and steel for all the fifty minutes their new album lasts. I talked with Nergal about the new album among many other things. Bards Of Pomeranian Heathendom - Come forth and claim what's yours!*

**What are the things Behemoth stands for?**

- Behemoth was born deep in my heart and soul because I felt a need to spread all the antichristian ideals through the most extreme and brutal form of art, Black metal. With time it became the most significant and important thing in this damn, earthly life.

I put all my feelings in what I do, I mean, love, hate, pain, lust, passion... And in that case I can say that Behemoth is my real face, face of victory, the essence of knowledge. With each release I'd like to progress, and with progress I would like to become stronger and more powerful. With all the mighty forces of nature, Behemoth will conquer this hatred world. I believe that in these only words I express all thoughts concerning this fact.

**You have a splendid new album out entitled "Grom"...**

- We recorded it in the last days of 1995 and we also did some mix in the beginning of '96. This is our second full-length album and I can proudly admit that this is also the most extreme and the best release we've made so far.

"Grom" is much different from our previous stuff, first off, it's more mature if it comes to songstructures as well as to the sound, which is very powerful and rich. But to gain all these things we had to work more



Nergal - "Headbanging till my head explodes." Live in 1996 at Rotterdam's Black Metal Inferno Festival.

carefully, precisely and it all took us over a year.

We've learnt a lot since our "Sventevith (Storming Near The Baltic)" album... We've become more professional in every way. You know, we recorded the new album in the same studio as last time and also with the same sound engineer, but this time we spoke to him in a bit different, you know, more professional language. We knew all our faults from the past and tried not to repeat them.

When it comes to the music... as I just said, we've done almost everything in a bit different form. We put in our new songs a lot of old-fashioned death/thrash riffs, we experimented with the music and the result came out very brutal and grim indeed. I've also changed my style of

singing, hah, what can I say... I think it'll be a big surprise to those who haven't heard it yet, I guess... Hm, what can I add, "Grom" is available on German Solistitium Records for 19 USD, get it now!

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**You just said it took over a year to finish the new album... Would you say the result came out perfect?**

- Hm, even if we'd like it to be perfect I guess it'd be almost impossible. You know, maybe right after the recordings you are really satisfied with the final result, but then, day after day, when you listen to that stuff there are lotsa ideas you would like to put in the songs, change this or that... I hope you know what I mean.

But even now, after half a year I really enjoy the sound, the songs...

I'd say nearly everything, but, you know, there is always the "but", he he... Anyway, I look upon each of our release as a recording of our thoughts, feelings and beliefs at the given time.

**How's Les fitting into the band? He's being with you now... what, a year?**

- Les is our new bassplayer and personally I believe he'll stay with us till the fuckin' end of the world. You see, he's also the leader of Damnation, a death metal band from our area, and some time ago we had rehearsals in the same room and we got along with them very well.

It's very difficult to find the right member in Poland, really. Mostly, if they are good musicians they don't represent any ideology close to ours, you know, but we find Les both, a great musician and a great individualist, a comrade in life and death... The relationship is real great so far.

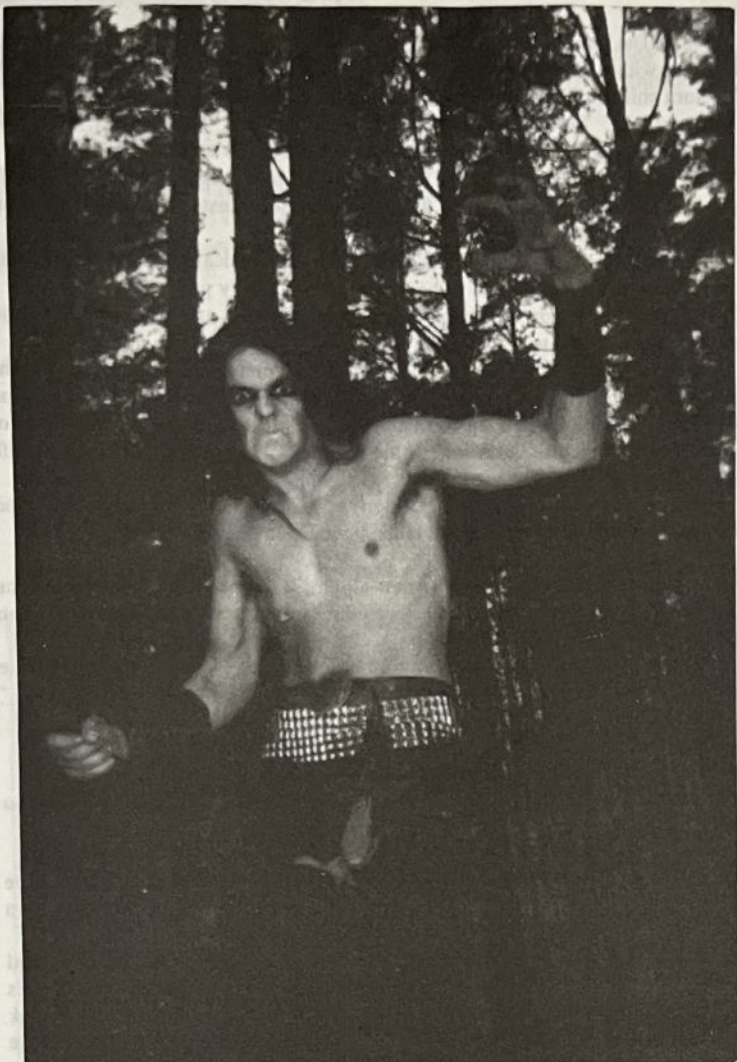
**Just having a brief glance at your new photos can unveil that someone has started to pump some serious iron...**

- Ha ha... Well, yes, we enjoy it a lot and I guess the idea came from Manowar if you know what I mean. The four bravemen, well built heroes with weapons, long-haired and tall... Yezz, it was really inspiring and I think it could be the right answer for your question.

**Do you have any idea how much "Sventevith (Storming Near The Baltic)" has sold?**

- Hm, it's hard to say, because the album is still selling very well... and also just recently it was licensed by German Last Epitaph Records, so finally we also have released a vinyl, what's very satisfying indeed! Anyway, I guess it has sold something like 5000 so far. It's not the biggest amount, I know, but I think it's not the point... By the way, this album has got some really great responses, which I think is very enjoyable.

**It was Polish Pagan Records who were responsible for the releasing of "Sventevith". It's always disgusting with these rip-off claims, but a couple of individuals have already whined to me about the working methods of this label. Did everything work alright on your case, you know, after all, you changed the label immediately once**



Baal Ravenlock - Hellhammers. According to the latest news he's out of Behemoth now. Seems like if the line-up wasn't after all as stable as Nergal thought in the interview...



Les - bulldozer bassaxes.

the record was out...

- I can't judge Pagan Records as they have always been reliable and I've never been cheated by them. Well, sometimes they were working not so quickly and neither was their distribution the best, but all in all we are satisfied with this label. They have supported us since the band's birth and believed in our possibilities and that's why I'm so thankful for their hard work for all these years. But after releasing our debut album we wanted to get a new deal, with more comfortable circumstances and conditions. You know, it's very hard for a Polish label to get a wider distribution in the whole world... Hm, I'm not sure why, maybe just because we are from Poland that has gained a reputation of a rip-off country during the last years. Therefore we've signed a young German label, Solistitium Records that has offered us really great conditions concerning the new album and they have also promised us gigs in Europe. It was quite obvious that we would accept their offer... At the moment I see it was the right decision. Carsten, the chief of this label, does a lot of advertisements and we can be sure that our second piece of art will reach the necessary individuals in the scene. Soon people will get in touch with the might of Behemoth, soon we'll conquer the earth!

**Do you aim to conquer anything else than the world with the new album?**

- We're going to conquer the earth! We want people to feel the might of this unique masterpiece of Black metal art! I can promise that "Grom" will bring all the souls lost in eternity to their roots... there they will find peace...

**Better believe it.**

**Anyhow, do you think you'll be sticking around with Solistitium a long time?**

- We're satisfied with Solistitium and soon we'll probably sign with them for further releases.

**Well, would you sign up with any of the bigger labels like Metal Blade or Nuclear Blast or Century Media who have lately started to sign up black metal bands on the account of the trend?**

- I see no point why we should go to any of these bigger labels. Just to be one of their hundreds of bands? Personally I wouldn't believe them at all as we hear everyday about bands, cheated by these big companies.

And another thing is that there are also some idiots in the scene that blame bands like Dissection or Moonspell for being in Nuclear Blast or Century Media. I really hate such bullshit talking, which I only see as words from jealous kids... Fuck off! I don't care about it and I have no such problem...

**Well, does it bother you at all that once the trend is over, your records**

**won't sell even nearly as good as they do now?**

- No, it doesn't. I simply don't think about that far future as I see no deeper sense in doing so, really. First off, I wouldn't be so sure that our records are selling so well, but there are always people that deserve to listen to our music and I believe there will always be a very small percent of them, who are truly into Black metal art.

At the moment I think that it would be great to make our art wide and great, and it's quite obvious that we would like to reach more people with the might of Behemoth. But I don't give a damn what the future brings me, you see, we never know when we shall die, so... Carpe Noctem!

**It says in your biography sheet that Behemoth is the oldest, still existing black metal band from Poland, that has always been dedicated to the underground and its roots. But how 'bout Graveland or Xantotol?**

- Well, honestly speaking I'm not too familiar with these bands... Some years ago I used to write with both, but at the moment they both seem to be dead. And I personally think it's okay, because neither one of them is worth checking out. Not really interesting music at all and the only reason why some people know about them (especially the first one) is that fuckin' rumour around them. Believe me, man, there is no big deal, so it'd be better for you all to forget them... There are many more interesting acts in the country of Slavs... Wait and see.

**Yeah, I heard you had some disagreements with Graveland. What's the situation now?**

- Again, there is no big deal at all. I see no problem, but I guess that these kids from Graveland have some problems with us, 'coz they realize that they are not strong enough to kill us, he he... We are the elite, with no doubts, believe me...

**Poland has never been exactly spewing out fabulous metal bands one after another, do you have an explanation why?**

- When it comes to music, and especially to metal music, Poland has no bigger tradition. Of course we had some great bands in the past, in the middle Eighties like Kat, Emperor, Slaughter, Slashing Death or the mighty Vader (that are Gods even these days!), but most of them are simply dead now and this old, great death/thrash metal scene doesn't exist anymore.

More and more people stare at the Scandinavian, Greek or any other metal scene except our own and it causes that they are less original, without their own face, just silly followers... And as you've noticed they've become the label of Polish black/death metal, as a rip-off and as an unprofessional.

# BEHEMOTH

... continues ...



But still I see some interesting acts like Christ Agony or Damnation that, in my opinion, may become very strong in the near future. Both bands have released a few LPs and with these releases they proudly wear the name of Polish underground... Just check out their newest stuff, it's highly recommended!

I guess Behemoth was the first act ever to come up with the label *Pagan Black Metal*. What made you to take this sub-title, why not say just *Black Metal* anyway?

- We've chosen this label to differ from others, to create something own, more original. But of course it has its meaning. You see, my friend, Behemoth comes from Poland which was one of the biggest and the strongest pagan fortresses on this globe. So, when we use the term *pagan* it's almost the same as if we wanted to put a different one, *Slavonic* or even *Polish* for example.

But I personally think it would be really strange to use *Polish Black Metal* to label our music. We find *pagan* more expressive, widely meaning term for our music.

We are close to our history, to our culture, traditions etc. and we want to make it strong and beautiful... We are proud sons of our forefathers and it's a kind of duty to keep the ancient flames of Slavs still alive, if you know what I mean.

Hm, recently I've noticed that there are more and more bands using this term (No kidding? -Ed), but I'm not so sure if all they are aware of that fact, I've said above. But probably it's because of the trend, so I shouldn't bother anymore. From what I know we were the first band using this name somewhere around '92/'93, so why should I care?

Well, you shouldn't.

At any case, thank you comrade Nergal. You may close the interview the way you wish.

- First off, thank you for your support and believing in eternal art of metal of death. For all true worshippers of the cult... Follow the light of morning star, praise the might... Praise Behemoth! Armageddon is near...

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*To not to feature Marduk in a black metal oriented magazine of any extent would be nothing but a big favor to christians, and since I have never shown mercy to the Sheeps, here is Marduk! Their new album attacks violently against the White Light and it is as well, without any doubts, the best product Marduk have brought us so far. I spoke with the leader of the nightbreed, Morgan Steinmeyer Håkansson and discovered that Hell no longer awaits.*

What are the things Marduk stands for?

- Marduk stands for blood, fire, death.

"Heaven Shall Burn... When We Are Gathered" kills all of your previous material both, lyric and music wise. Could you give us a more detailed insight to the very contents of this antichristian perfection?

- The album opens with a short guitarpiece as an introduction to the inferno to

come...

"Beyond The Grace Of God" is the first real song on the album and it's mainly a fast one with a heavy mid part. Lyrically it deals with Vampirism, but not that lovelorn shit. It reflects our vision of Satan's earthly breed.

The next one, "Infernal Eternal", is another fast one that lyrically deals with perdition and death, and how to reach the domains your soul lusts to wander.

"Glorification Of The Black God"... I guess the title speaks for itself. Musically it's heavily influenced by (the) Russian composer Mussorgsky's mighty work "Night At The Bare Mountain".

"Darkness It Shall Be" is about the apocalypse and musically it's the ultimate fast track. Four and a half minute without a break or a heavy part.

"The Black Tormentor Of Satan" is a vision about the arrival of the Antichrist and the world's demise. It has some slow parts.

"Dracul Va Domni Din Nov In Transilvania" is completely a slow one and the title is in Romanian and translated to English it means "The Son Of The Dragon Will Once Again Rule In Transilvania". The lyric deals with the life and times of Vlad "Tepes" Dracul. This song is the first of 6-7 songs that will cover his life story. The story will continue on our next album.

Finally we have a song called "Legion". Musically its very destructive and intense. The lyric is a praise to the fallen lightbearer Lucifer.

While you were still recording the new album, it carried a title "Summon The Darkness", so a couple individuals, including myself, got a bit confused when the actual releasing took place with a different title.

- Well, we just decided to change the title to "Heaven Shall Burn... When We Are Gathered", which we thought to be a better title. "Summon The Darkness" was just a working title. We were never 100% sure to use it.

Do you think Legion is doing far better job on the vocals than Joakim did?

- Of course I think so, otherwise we shouldn't have fired Joakim, and if you have heard our new album I'm sure you will understand.

Well, of course I have heard the new album and I noticed that besides the vocal change, also the tempo has increased since "Opus Nocturne". Do you intend to make faster and faster material from now on too?

- Well, the new album is really faster than "Opus Nocturne" and yes, we intend to play faster in the future. For example on our new album there's this "Darkness It Shall Be" song that lasts for four and a half minute without a break or a heavy part. Not really a lot of bands manage to do that. We will have more songs like that in the future.

Do you even listen to any slow bands?

- No, not really. I prefer more uptempo bands like ourselves. Mayhem, Immortal, Dark Funeral and a very few more.

If you take a look at Marduk's whole career, what are the differences between the Marduk of 1991 and the Marduk of 1996?

- The intensity and fastness has increased a lot as we had a few line up changes and musical development.

Marduk signed a three album contract with Osmose and now that "Those Of The Unlight", "Opus Nocturne" and "Heaven Shall Burn... When We Are Gathered" are all out then naturally also the deal is off. Are you about to stay on the label?

At the moment I have no idea. We will do our 3rd European tour and after that we will decide and see what happens. Most likely we will stay on Osmose.

A new tour? I imagine Finland is safely put off from the schedule?

- Yes, as I mentioned, we will do our 3rd European tour soon, but unfortunately there is no shows in Finland nor in Sweden or any other place up in the Northern Parts. If there is anybody interested in setting up some shows in Finland, they can contact us.

There's been some arguing whether or not black metal bands should even play gigs...

- Considering if black metal bands should tour or not has to be up to each band. Touring is the best way to spread the message and influence people. Most of the bands who refuse to play live supposedly due to the fact that there are only trendy kids coming to the shows are lying. They just don't perform live, because most of them are so bad musicians that they couldn't.

What do you think of the other bands Herve has signed?

- Those bands I enjoy on Osmose are Immortal, Enslaved and Sadistik Exekution.

Osmose is now producing videos of almost all of its bands. Where does Marduk stand on this one?

- We might record some shows on our upcoming tour and release a live video that would last about one and a half hour.

Is it advisable to show black metal videos on MTV?

- Personally I think that MTV should stay far way from this music. Black metal

has absolutely nothing to do on MTV.

I think Abruption, Marduk and Dissection were the unholy trinity who built up the whole Swedish black metal scene and stand nowadays as rolemodels to many young bands there. Agree?

- Yes, I can only agree with you.

What do you think of the latest efforts of Abruption and Dissection?

- Abruption is as always the audial essence of pure black evil and considering the latest Dissection I cannot make any comments, because I actually still haven't heard the whole album.

When you were forming up Marduk in late 1990, would you have ever believed to pull through such a success you seem to gain today?

- I have always, from the very start, believed in success. As long as you stay true to what you represent and believe in, you can move mountains. It's the triumph of the will.

What will be happening around The True Satanist Horde in the near future?

- Those actions and plans are not to be brought out in daylight.

Thank you comrade Morgan. You may close the interview the way you wish.



- I will end with these wise words: *The human can't possibly be adressed to as equal to the worm, as the worm at least has a purpose, a meaning.*

**MARDUK, BOX 609, 601 14 NORRKÖPING, SWEDEN.**



Morgan Steinmeyer Håkansson, Marduk.





# TORMENTOR

*I am well aware of the fact that in this issue I may have overused the word "cult", but when it comes to Tormentor, this unfortunately disbanded Hungarian metal act, I have every right to stress this word, for if Tormentor ain't pure cult, then what the hell is? Tormentor released two demos, "The 7th Day Of Doom" and "Anno Domini", during their whole career and both of them have unbiasedly been respected all over the underground. It truly is a shame they had to split up, but here's Vamosi Tamas anyway leading us to the history of Tormentor, or... to the Transylvanian hunger, better said.*

**What are the things Tormentor stood for?**

- The most important thing was the members' faith, the general fact of the band. To express thoughts, philosophy and moods through it, all that was inside...

**Do you think it's justified to call Tormentor as a cult band?**

- Yes, and not just because this band lived years ago, to see all the things connected to then, I can say that Tormentor is simply a cult. We did what we really wanted to do, we lived for the band and not for the fans or waves. Tormentor's existing was something unique...

**Samoth has now released through his Nocturnal Art Productions the "Anno Domini" album. Who's idea that was?**

- I don't know for sure, I think when Attila spent some days in Norway then came this idea... Maybe from Samoth or Attila, or else this idea existed before, just nothing was sure... I don't know. After DSP's offer we didn't search for a new recordlabel (even though we got some offers), so without this help "Anno Domini" would have never been released.

**But if it would have been released on DSP...**

- It wasn't the band's fault that the LP was never released through DSP. I spoke mostly about the record-deal with Euronymous, and I know that he delayed it a lot... First he had no money for the pressing, then he wanted to release some other albums before the Tormentor one to get money (like Abruptum or Burzum), and these happened during the years... And when our time came, he couldn't finish what he started, because of an asshole who wanted to show his rockstar-being... It's sad that happened, I think if the LP would have been out sooner (about in '91, as it was promised), the band would have continued the work together... But it's just the past...

**You don't think it would have been better never to re-release "Anno Domini" and keep it as an underground classic till the very end?**

- You can get the demo at any time through tapetraders or simply ordering from the band anyway... Of course, on the other hand, the distribution could be "smaller", but it's not my business. The release is okay, and how cult this stuff is shows the fact this album is still much better than most of the present black metal releases, even if it's 7 years old! No more comments about the actual black metal scene...

**You're not too keen on many new black metal bands, I gather?**

- Yes, I don't like most of the "new" bands, I prefer my "old" faves and some others from the scene like Mordor, Emperor, Wallachia, Mortuus, In Slaughter Natives, Amon Hen, Summoning, Ataraxia etc.

**Which one of the Tormentor demos you prefer?**

- I prefer "Anno Domini", because it sounds much better and the unity of the stuff is bigger. There are some "mistakes" on "The 7th Day Of Doom", like the too long rhythm- and soloparts, but it's also a very enjoyable demo. Maybe it also will be released officially on CD, and as I know, there's a bootleg version around with a very bad sound. I talked to Attila about it, and he also had thought about releasing it on CD.

**What do you think of the vocals Attila did on "De Mysteriis dom Sathanas"?**

I think his voice fits perfectly to the inhuman, obscure and dark essence of Mayhem and I can't really understand why so many people try to put down the fabulous work he did on the album, just because they would have preferred Dead.

- Of course Dead would have been the perfect singer, but Attila could deputize him very well. His way of singing is not the typical "black metal voice", so for the first time it can be strange to listen to it, but in his present band, Plasma Pool, he proved his originality sooner... I like his voice, absolutely respect what he has done, but I think it fits to Plasma Pool a bit better than to Mayhem.

**But don't you think "De Mysteriis dom Sathanas" still is the best album ever released?**

- It's hard to tell, because there also are Bathory's "Under The Sign..." and "Blood Fire Death", G.G.F.H.'s "Disease", Laibach's "NATO", Skinny Puppy's "The Process", Dead Can Dance's "Into The Labyrinth", Godflesh's "Streetcleaner" and some other really great albums, but surely "De Mysteriis dom Sathanas" is one of the best releases ever created...

**Tormentor played quite a few gigs, am I right?**

- About 20 gigs were played, I don't know for sure. Most of them were in Hungary, more specifically, in the capital. At that time the band already used facepaintings, updown crosses and bones on the concerts...

**It has never entirely occurred to me what caused the actual disbanding of the band...**

- It's hard to explain, mostly personal problems, quarrels, and the members lost their faith in the band and all started new, own projects, not in the BM/DM-style though...

**... a vast ruined castle, from who's tall black windows came no ray of light, and who's broken battlements showed a jagged line against the moonlit sky...**

**As you Vamosi have been involved in the underground several years now, I do must ask you what are the things that have changed most drastically during the years?**

- The number of the bands and fans, the fact that in '87 the bands only represented the Darkside, Occult/Satanic themes through their music, now it's more complicated, appeared the rivalry, envy, bands fighting against bands and so on... There are hundreds of labels, you can release a CD when you want, even if you can't handle the instruments very well, or simply copy other bands... The scene is full now, and the really good ones are among the mass.

**You live near to Transylvania. What aspect of it you hold on the highest value?**

- The beatiful nature, no doubt. But for me Transylvania is more than simply great. This land was ours, a part of Hungary, and there was a period in history when the so-called Hungarian Kingdom didn't exist, and Transylvania was the only place for the free Hungarians... More than one million Hungarian people still live there, and they keep the roots, the pride of the nation.

I feel there the call of the ancients, I see the ruins where Hungarian people protected the land and spilled their blood for it, I see the books written by Hungarian people that include the knowledge, and I also see that they suffer now because of being Hungarians...

**People often in the black metal scene recognize Transylvania as a ritual place of some extent for Satan, but the truth couldn't be much further away...**

- I don't understand why people think that this place is so Satanic or Evil... Transylvania has nothing to do with Satanism. You can feel there the living nature, eternal forests with small and cold rivers, the high hills, the pure and untouched parts where you can walk around without seeing any signs of human being, just the trees surround you...

The high and always snow covered hills of Fogaras, the cold and deep Killer Lake, the ruins, the small villages, that's the meaning of Transylvania!

**Thank you comrade Vamosi. You may close the interview the way you wish.**

- I thank you for this interview, all the best to you and I Came From Darkness. The third issue of my 'zine Transylvanian Damnation will be released soon with some new Transylvanian photos and deep interviews with bands like Ataraxia, Plasma Pool, Summoning, Equitant, Wallachia, Penitent and others... If you are interested, just write to me. The debut Plasma Pool CD is out on Holocaust Records (Italy). If you want to know what EVIL voice is, listen to this stuff. False the Saints... THANK!

VAMOSI TAMAS  
H-7634 PECS  
RACVAROSI UT 33/B  
HUNGARY

# GEHENNAH

## Violence & Force

*Kill for thrills! No life 'til leather! Life fast, die young! Rock until you drop!... Does any of these classic metal cliches ring a bell? Well, they should, because here's an interview with Sweden's unpurest: Gehennah!*

What are the things Gehennah stands for?

- Chaos and metal, destruction and booze.

Your debut album "Hardrocker" is comparable to Sodom, Destruction and to so many other cult bands of the eighties, but wouldn't you still say that Venom is the closest of all your influences?

- You bet your ass they are.

Isn't the fact that all the elder gods like Demon, Bathory, Venom, Hellhammer/Frost changed their style or split up, more or less, after the massive heavy metal trend was over? Do you like any new stuff of these bands?

- Yes of course they did. I like the "viking" records by Bathory, the latest Celtic Frost isn't that bad... Praise to you for bringing up the forgotten band Demon, their first two albums are so extremely great!! That singer... I mean where the hell do you find a voice like that? Total Possession.

When was Gehennah actually formed and by who?

- Me, Ripper and Violence formed Gehennah in 1992. We then had a different drummer named Captain Cannibal, with whom we released the two ten song demos "KILL" ('93) and "Brilliant Loud Overlords Of Destruction" ('94).

You released a 7"EP called "No Fucking Christmas" alongside the album. Does it satisfy you?

- Here's the facts. The album was recorded in December '94 and released in August '95. The idea of the 7"EP came up in September '95 so we wrote the songs and recorded it in October '95 and it was released in December '95. I'm more satisfied with the 7"EP than with the album.

Why didn't you just add the 7"EP songs to the album instead of releasing them apart?

- Because we came up with the 7"EP idea after the CD was released. It would totally SUCK to add them to the CD anyway, it's much cooler with a 7"EP.

Have you had much trouble with the "normal" citizens due to your old-fashioned heavy metal attitude?

- We have no trouble, but the "normal" citizens get a fucking lot of trouble from us!

Do you feel heavy metal is coming back from its dungeon to replace the irritating punk/HC/whatever trend?

- I hope not, trends suck, even if it is a heavy metal trend. A heavy metal trend would just mean that a lot of stupid people would start to consider themselves as hardrockers or whatever, and a lot more commercial shit metal bands would grow up like mushrooms everywhere (there are too many



A bunch of metalheads showing no mercy

already) and so on. The ones with real metalhearts would suffer as hell!!

Share us your educated opinion on the following metal releases:

**Bathory- "Debut"**

- I had to take a listening to it now, and I realized that I'm equally surprised by it's qualities every time. This is a great record, and probably my Bathory fave.

**Dio- "Holy Diver"**

- "Also a great album, my Dio fave, that's for sure! One of the few times I like synthesizers is the cool melody in "Rainbow In The Dark".

**Destruction- "Sentence Of Death"**

- "Oh boy, what a record!! This is one of the absolute classics in black/thrash/speed metal. Those vocals, the lyrics, the fucked up guitar sound, everything just clicks!!

**Kiss- "Creatures Of The Night"**

- Hm, I think this is one of the better Kiss albums. It doesn't have the good ol' Ace Frehley solos though... but that drum sound!!! The drums are so incredible, but the symbols are too distinct maybe, I prefer Zildijans "longer" sound. Kiss has never been able to beat the first three records though, "Alive 1" is great as well.

**Twisted Sister- "Stay Hungry"**

- Another cool record, one of the best by Twisted Sister, but "Under The Blade" is the best.

**Venom- "At War With Satan"**

- Would you stop it!? Ok, another great record, the third best Venom release after "Welcome To Hell" and "Black Metal" in my opinion, Venom are the black metal gods!

**Motörhead- "Ace Of Spades"**

- Alright, one of the best Motörhead albums, and that's a pretty good review for ya!

**WASP- "Debut"**

- Ultra cool.

**Sodom- "In The Sign Of Evil"**

- Together with the above mentioned "Sentence Of Death" this is the absolute coolest MLP that have seen the light of day.

**Mayhem- "Deathcrush"**

- Another MLP, also very raw of course, and unbelievably brutal. Mayhem were the gods of "modern" black metal, I hardly bother to listen to other black metal stuff since "De Mysteriis dom Sathanas", it's unbeatable.

Well, that's the end of it... Our interviewee definitely seem to know what he's talking about, he's unbeatable.

Anyway, back to Gehennah and the band's lyrics, to be more exact. The lyrics are very much alike to those overused back in the eighties (surprise, surprise). Are they all based upon your own experience? "Piss off, I'm drinking"?

- Everybody says that everything about us is so "80ish", but that's not really deliberate from our side, it's just that we write the songs we like and lyrics from our twisted metal-reality and wear our old metal-clothes that we've always worn. "Piss off, I'm drinking" is a bout a situation that occurs far too many times at parties; this ugly chick comes and bothers you when your only interest is drinking beer and talk metal, that sucks. Other lyrics become realized after they are written, like for example a new song called "Bulldozer" that has been a little spread as a rehearsal. It's about the band crushing town after town. One day I got a call from a Danish member of our Headbangers Against Disco that I write to and he told me that he and his band-mates had run around in town and destroyed everything in their way after listening to that song, because they liked the lyrics.

That band wouldn't be by any chance Denial Of God with whom you also played later on in Denmark? Well...

You just mentioned incidentally **Headbangers Against Disco** thing of yours. What the hell is it actually? I heard you have a 'zine coming up...

- It's a "club" for metalheads that are fed up with trends, avant-garde, crossover, keyboard-drenched music and all that stuff, we have a lot of plans, but right now the mail takes too much time, but our 'zine will come out. We haven't got all the answers to the interviews yet and I'm also waiting for some articles to arrive, but most of it is written by now. It's the first 'zine I'm doing, but Mr. Violence had a 'zine a couple of years ago.

As metalheads are worldwide known as hard boozers I do have to ask you how many cases of beer you drink each day for your addiction?

- More than I can count.

Do you take much time composing your songs or is it more like one song per hour?

- My songs are made one per hour, Ripper's take longer time, they are more thought through. When we rehearse we can sometimes learn two completely new songs in two hours, but sometimes it takes two rehearsals.

What would be like the listening instructions to **Gehennah's** music?

- Loudspeakers: Anything over 1000 watts.  
Volume: 10.

Head movement: Banging.

Clothes: Bulletbelt.

Fist: In a face of a skater.

What's happening to **Gehennah** now?

- A new album has been recorded and is now released by **Osmose Productions** both on vinyl and CD, the vinyl version has a bonus track in it. There will be a limited edition picture disc version of "Hardrocker" too, probably released by **Damnation**. And there will also be a tour I guess, but nothing is certain. We'll appear on **Tribute Records'** **Misfits** tribute and probably on one Norwegian compilation CD as well.

Thank you **Gehennah**. You may close the interview the way you wish.

- ROCK UNTIL YOU DROP!!

**GEHENNAH**  
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# Malicious Records

"Everybody behind the label is a satanist."

*Serious and dedicated labels are nowadays behind stones. Everyone just lusts for money, not caring what is it actually that they are releasing. Well, luckily there are always exceptions to the rules and German Malicious Records most definitely is a one. The label still is in pretty early stage, but they're coming and they're coming fast. The bands they have so far signed (Zyklon-B, Vond, Dodheimsgard etc.) are marvelous. I took the chance and did an interview with Gerrit Weiher - the chief of Malicious Records.*

**Ok, when exactly was your label found and what goals were set upon it?**

- We started with a distribution in 1990. Later we felt it was time to produce and release stuff ourselves since there was a lack of good labels releasing great records. In 1992 we started with the Vond 7"EP, followed by the Strid 7"EP and then the records of Mortiiis, Vond, Zyklon-B etc. etc. It was natural that we wanted to support black metal with all our energy and possibilities since it is our lifestyle. The goals were just, as said, to support what we ourselves stand and are living for as much as we can and to release elite releases and support elite bands.

**Who are the people behind Malicious Records?**

- It is mostly me who is doing it all, but I get the help of my brother and one another guy if it is needed.

**Are you all satanists? Do you think it's important that even the labels who release black metal albums consist only of satanists?**

- Everybody behind Malicious is a satanist. It is for my sake very very important that especially the persons behind the labels must be into this. The trend is just so big, because there are so many labels and distros carrying all kinds of so-called new black metal. The labels and distros reach the most of the people, not the bands. It is also very important that the persons who are releasing black metal are behind the thing, because that way they know exactly how to deal with everything. If it is done on money reasons and not for the label's own satisfaction on seeing the things you stand for moving forward, then it is just betrayal. Look at DSP and how many people they manipulated. As said, I find it very very important.

**Wasn't it difficult to get the thing started financially in the beginning?**

- Of course it was difficult at the beginning to pay all that necessary stuff for releasing an album, but we have worked hard for it and things are running by themselves now.

**So far you have only released products from Norwegian bands. Is there a special reason to do so?**

- Some people don't like it. Some people think we do this because it sells. I just have to say that we know the Norwegian scene from its very beginning. We have visited a lot of people in Norway and we appreciate how the people act and praise their things and their way of living. For us it is important that we know personally the people behind the band and that we can identify ourselves a bit with the concept and adore the music. And that has so far only been given to us by Norwegian bands.

**Do you sign only black metal bands?**

- I would say we have released more non-black metal stuff than black metal like Vond and Mortiiis. And Zyklon-B is death metal. Aura Noir is black thrash metal etc. If I like it and I'm into it, we are of course willing to release non-black metal stuff.

**What kind of deals do you do?**

- We pay all the studio costs, we pay all kinds of promotion (promo CDs, adds, flyers etc.) and then the incomes goes 50/50 to the label/band. This is mostly 2,5 DM per CD for the band. We are known in the scene to give very good deals.

**Have you ever thought of opening up a store?**

- I have never thought of opening up a store and I guess I will not either in the future. I have no possibilities to do it and I don't like it.

**Which one of your releases has sold the most?**

- I guess Mortiiis, Dodheimsgard and Gorgoroth. Dodheimsgard and Mortiiis now 7000 copies. Gorgoroth in a month 7000 copies and will surely grow.

**Is there still much demand for vinyls? How large are your vinyl pressings?**

- There is still demand for vinyls. Our pressings differ from 500-1000 copies per album. This just depends on the band.

**Gorgoroth played as a special guest on the Satyricon/Dissection tour. Was this something you accomplished?**

- We of course accomplished that Gorgoroth had the chance to reach a lot of people and bring forth their message, but Metalysee (the tour organizer. -Ed) is everything but professional. The tour sucked under bad conditions.

**Are you planning any new tours now?**

- We will see about new tours. Nothing is set up right now.

**Do you have a job outside the label?**

- I have no other job. I put my whole energy in the label and I hate slavery and working for other jerks. I do not earn much and I put all that I earn again in the label. I do not need much money either as I'm no materialist and I do not hunger much for earthly goods.

**Do you get much tapes to listen to? Are there any new, excellent bands in the genre, which sound particularly promising for you?**

- There are more or less much bands who are sending us tapes. We get all kinds of tapes from normal metal to power/death/grind/hardcore etc. We even got some rock/pop cassettes. And we also get a lot of cassettes from new "black metal" bands and I must say the last year nothing has really surprised me. We are extremely selective when it comes to bands.

**What would be your instructions to someone who wants to start a label?**

- I have no instructions, just that people have to get the point and clue what it is all about.

**And finally the future releases and signings of Malicious Records...**

- We have signed Gorgoroth for one more, Borknagar (featuring ex-Immortal, Ulver, Enslaved members), Aura Noir etc. for some albums. Our next releases will be:

Aura Noir- "Black Thrash Attack"

Kampfara- new album

Strid- debut album

Gorgoroth- "Under The Sign Of Hell"

**Thank you comrade Gerrit. You may close the interview the way you wish.**

- We thank you for letting us to speak in your mag. It is by far one of the best inties we have done. Please us with more issues! Torment all and everybody. Hail Satan!

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Dodheimsgard- "Monumental Possession" LP 17 USD

Aura Noir- Debut CD 20 USD

Aura Noir- Debut LP 17 USD

Borknagar- Debut CD 20 USD

# TAPES

## WEREWOLF

"The werewolf is unleashed" demo 1996

**Tracks:** The werewolf is unleashed; Nightrider; Wind of death;

"A mans deathrattle is a werewolfs symphony" declares the inlay card of these Swedish werewolves' debut demo. Based upon two warriors: Robban Lähteenmäki (guitars, bass, vocals, also in Belthan) and the notorious skullcrusher and the king of folköl Mörk Lindskog (drums, also in Malign), Werewolf lay the foundation for one of the fastest and hardest black/speed metal compositions ever to emerge from Sweden. Mörk Lindskog has obviously gone be(e)rserk in the studio, 'cause he is beating the pedals like Hellhammer ever on "De mysteriis dom Sathanas" and when Robban also comes up with an excellent, stormy sounding riffs, I do not have a thing to complain about. This is a brilliant start for Werewolf. Real good stuff. Nothing more to say. 5 USD. *Holbergsgatan 37, 168 49 Bromma, Sweden.*

## BLAZING ETERNITY

"Over sorte heder" demo 1996

**Tracks:** Over sorte heder; Towards the thorns of melancholy; Da håbet blev borte for altid...; Enthralled by sorrow; The romantic forest is darker than sadness;

The five tracks here are all well written and you certainly won't get bored while listening to them, but even if Danish Blazing Eternity do have potential and good ideas how to conjure up an intense atmosphere, I think there's still something that they miss. Though I can't really pinpoint what it would be.

Anyhow, the bass is mixed to the front (I don't know if it's there on purpose) and it sounds tolerable alongside the guitars. They have a very skilled drummer also. Lyrics are printed onto cover and they are, more or less, readable. They are heavily influenced (the lyrics that is) by Anathema ("Serenades") and Darkthrone ("Under the funeral moon"). Hell, "Enthralled by sorrow" for one is like "Natassja in eternal sleep" part two. Taking everything into consideration I think this is pretty average stuff. 7 USD. *Vaedderens kvarter 7 c, 2620 Albertslund, Denmark.*

## PANTHEON

"By the mist of nightfall" demo 1996

**Tracks:** The mist of nightfall; Desolate age; My flight over our northern past; Frozen dreamscape;

Pantheon is an intriguing case. They succeed to sound like a blend of today's black metal and yesterday's death metal. Kinda like Sinoath meets old Swedish death metal. Well, maybe not, but close enough anyway

to give you the picture.

Production is way too lame and therefore the tape loose some of its charm. Music like this needs a crystal clear soundquality to maintain lively.

By all means this ain't bad, not at all. Actually I think this is one of the better tapes I have got lately. 5 USD.

*Bollmoravägen 74, 135 40 Tyresö, Sweden.*

## PANTHEON

advance tracks

**Tracks:** On a midnight river; The year of the pantheonium;

Well, here's some new Pantheon tracks that I happened to receive.

In comparison to the demo, these ones are a bit more faster and technical. Also that "Sinoath meets old Swedish death metal" thing has no more value. It's now much more easier to tell that they're from Sweden. You know, the sound just sounds Swedish...

I think the demo was more for my taste, but Pantheon still stand above the masses, even with these new tracks.

Oh, by the way, "On a midnight river" is featured on a compilation CD put together by Norwegian Mjølner Productions while "The year of the pantheonium" is featured on French Impure Creations Records' 3CD compilation box. Check 'em out. More information from:

*Bollmoravägen 74, 135 40 Tyresö, Sweden.*

## WINTER NIGHT OVERTURE

"Incarnated in the flame" DEMO 1996

**Tracks:** The gates (intro); Abysmal winter sky; The inner endless darkness; Alone forever; Terminate the christianity; Destruction of reality; Incarnated in the flame; Diluted in blackness; Twilight of soul (outro);

Estonian black metal? Yeah, I must say I assumed this to be one of those "There's no way in hell I'll listen to this garbage ever again" releases, but now that I have ran the tape through a few times I think this isn't as worthless as I first thought it to be. The tape starts with a good intro and then follows the two best tracks "Abysmal winter sky" and "The inner endless darkness". Especially the latter one captures effectively the mood of darkness, and it sounds great.

Stas' blasphemous vocals reminds me of Mika Luttinen on Impaled Nazarene's early works. His voice is though a bit less high-pitched and screamier than Mika's, but it's along those lines anyhow.

As a summary; If you are looking for something new or original or imaginative stuff, then place your quest somewhere else. "Incarnated in the flame" is just your daily dose of impure metal for an utterly low price of 3 USD. *Liikuri 28-11, EE 0036 Tallinn, Estonia.*

"Shadow of the wulf" DEMO 1996

**Tracks:** Winds (intro), In the shadow of the wulf; Love song; Fatal feelings; The once beyond from good and bad; Fur ein Mädchen; The pain of horror; Don't go away; Dark illusions; Remember Stalingrad (outro);

If I'd go tracking down Scriptoris Irae's musical origin, I'm pretty sure I'd end up in Rotting Christ, when you remove some of their heaviness and the occultic edge away. Lyrically this band has no place in our scene though. Here's a sample: "I am watching all your moves as you sleep here. I'm looking to your face that shows no fear, and all through the room there is your smell. I love you more than you know, more than I just can tell". Need I say more?

To the lost lovers and seekers of good, melodic tracks. 5 USD. *Baumgärlessiedlung 20, 86505 Munsterhausen, Germany.*

## MOURNFUL

demo 1995

**Tracks:** Dreamland; Evigt mørker; Sadness; Of thorns;

Mournful are a young swedish death metal band and I believe this is their debut tape, although it doesn't really sound that way.

Despite the young age of the members, they are very good in handling the instruments and producing therefore some surprisingly good and atmospheric metal, slightly reminding of In Flames. The tracks here truly are filled up to the fullest with melody and ambience, and I'd be heavily amazed if some big company wasn't interested in signing such a band. You know, I cannot see why Mournful couldn't be the next At The Gates...

The only changable thing I discovered in this tape would be the stupid and naive "Tack!" word at the end of the last song.

Anyhow, Mournful were able to reach me through their variative, sad and beautiful tracks, so I reckon this must be fairly alright! I think doom/death metal, after all, might be a better description than death metal when it comes to Mournful. 5 USD. *Granänsringen 17, 135 44 Tyresö, Sweden.*

## FUNERAL MIST

"Darkness" DEMO 1995

**Tracks:** Dreams of a time before time; Funeral mist; In black silence; In the shadows I hate; Blasphemy; Infernal aravism;

Fast, uptempo black metal is basically what Swedish Funeral Mist is all about. Bringing nothing new to the genre, it might bore those seeking for unique soundscapes while those enjoying to hear abysmal sounds of darkness might find this rather listenable.

Even though Funeral Mist have no new ideas whatsoever, I partially like the way they churn out the old ones. The horror feeling is at its peak in the synth parts like on "Blasphemy", where the atmosphere is sinister, to say the very least. So "Darkness" definitely isn't a misfire, but if we are to depart the originals from the average stuff, then, I'm afraid Funeral Mist pretty much drowns to the mass. 5 USD Europe, 6 USD elsewhere. *Sikvägen 5, 135 41 Tyresö, Sweden.*

## YEARNING

promo 1996

**Tracks:** Autumn funeral; Bleeding for sinful crown;

This is pretty exciting; Holy Records has already signed this young Finnish band for an two-album deal, and they made up their mind after hearing this very tape, which Yearning recorded in Finland's best studio Tico-Tico (used by Sentenced, Impaled Nazarene, Demigod etc. etc.) in February, this year.

Yearning (ex-Flegeton) diverts the listener with their pleasant and flexible, doomy death metal. "Autumn funeral" and "Bleeding for sinful crown" are both polished to splendor.

The vocalist sounds like Nick Holmes (not entirely though), and whether that should be looked upon as a negative or positive factor - well, that's just up to you, but I'm not too fond of it.

Yearning's debut album "Angelic funeral purveyors" ought to be in shops by the time you read this, so maybe you should give it a try. For further information contact: *Juhani Palomäki, Paavolantie 9 as 14, 12100 Oitti, Finland.*

## LUX OCCULTA

"The forgotten arts" demo 1995

**Tracks:** Creation; Love; War; Passing away; The path (you've found);

Ethereal occult metal? Well, who the hell knows about the fancy descriptions any longer, but this is good stuff. Damn good stuff to be honest.

Lux Occulta was formed in late 1994, so they're not exactly what you might call as an experienced band, no, but they still seem to have the capacity to compose melodic and memorable tracks. Lucky them.

The music is thousands of miles away from any of the latest trends or styles. The mood of it bewitches, it occultizes the listener from the very first time the tape starts its spinning.

Once again the synth suites the atmosphere perfectly. It's just that stupid growling vocal that spoils the ambience. They should get rid of it immediately. Luckily the last song consists of more appropriate vocal.

I really must wonder, what is it with this growling? Why everybody hangs on to it?

But this is still nearly flawless metal with a great dose of feeling in it, so why trying to analyse it any further. If you became curious by these words, well, there's only one way to find out. 5 USD. *P.O. Box 12, 86-105 Swiecie 5, Poland.*

## WITHERING SURFACE

"Unique" demo 1995

**Tracks:** Behind the other side; My precious pearl; Icon of everlasting lies; Fragments of illusion.

Withering surface must be *the* gods of boredom, in the most strict sense of the word. Though I don't blame them, since personally I have never thought too highly about the Danish metal scene, even if such exists.

It's next to outrageous to title this piece of well produced litter as "Unique", for this kind of music couldn't possibly be further away from originality. And besides, if being original enforces you to use just about every fucking singing style, from grunge to black metal (like Michael here does), I'd say cut originality. Better off dead. 6 USD for nerds. *Michael H. Andersen, Snerlevej 188, 4700 Naestved, Denmark.*

## MORTIFIER

promo 1996

**Tracks:** From the Absu; The majesty of empire's doom; Darkness (my eternal bride); Astral keys to my mighty visions; On the desolate shores of eternity.

Black metal with an real thrashy edge on it here. You know, if the vocals wouldn't be the way they are, screamy that is, I could bet my ass I was listening to some weird reincarnation of Hellhammer with some modern elegance thrown in.

Quite a pleasant surprise, to say the very least, this Italian lot. The lyrics are printed in the inlay card (nice!), but I would say they are a bit too obviously, and consciously I assume, influenced by Emperor. Just think of it, isn't "Astral keys to my mighty visions" title in itself just a little too close to "Cosmic keys to my creations & times". 5 USD. *Iaia Carlo, Via Custoza, 24, 72017 Ostuni (Br), Italy.*

## TRIUMPHATOR

"The triumph of Satan" promo 1996

**Tracks:** Intro; The triumph of Satan; Outro.

Black fuckin' metal straight from one of the best upcoming Swedish bands... The intro and outro are both acoustic instrumental pieces whereas "The triumph of Satan" track guarantees the final day of Christ! Fast, excellent black metal and definitely worth supporting. Endast döden är sann och bara svart är akta. 4 USD in Europe, 5 USD elsewhere. *P.O. Box 1803, 581 17 Linköping, Sweden.*

## WICCAN REDE

"From Transilvanian forests" demo 1996

**Tracks:** Vallachorum tyranorum; Transilvanian foolmoon vampirism; De silvae Transilvaniae; Immortality's elogy: the vampirism.

Pure Transilvanian black metal! This time only in the true sense of the word, because these guys really do live in Transylvania! The music is utterly evil indeed, and that can be explained mainly because of the ever ruling synths on the front. Painting visions of immortality and ancient times, Wiccan Rede fails not.

The tape gets more kick when you imagine yourself wandering through the forgotten forests of Transylvania carrying a torch of

melancholy, while thunders roll and high climbs the fullmoon and loud howls the wolves in hunger... And the woods echo the sounds of Wiccan Rede... 5 USD. *Str. Timis, Nr. 1, Sc. D, Et. 3, Ap. 16, Timisoara, 1900, Timis, Romania.*

## ABSURDUS

demo(n) 3

**Tracks:** Blood drive; My kingdom; Life of agony;

Absurdus released a couple of years ago two death metal demos, and frankly speaking I thought they were already a finished chapter in the history of Finnish scene until I recently was forwarded with their demo(n) 3. So here they come again, but it isn't exactly the kind of music I expected, to put it mildly. This is heavy metal, both, musically and lyrically. However, by listening to the tape and glancing at their new "metal cliché" photography, one can get an impression that this is what they've always wanted to do..

And there's no reason to doubt that Absurdus wouldn't find their audience with this sort of music as well, but for me personally, the style change still pricks in my mind...

But if you are willing to take an unbiased stance and enjoy listening to melodic metal, there shouldn't be nothing stopping you. 5 USD. *Lamminpääntie 252, 02880 Veikkola, Finland.*

## FUNERAL RITES

"The wintermoon" demo 1996

**Tracks:** Photism; The wintermoon; Beyond the gates; Lost in misery; After my illusion; Blasphemer;

If you just take a quick look over the tracklist, your eyes will most likely come to a halt when they reach the last title. Yeah, it's the Sodom's legendary "Blasphemer", which seems to be played by hundreds of bands nowadays... Luciferion, Masochist, Funeral Rites... Well, it is a magnificent tune so why waste space on whining...

Funeral Rites are good. I said that already in the last issue in connection with their debut demo, and nothing's changed. The tracks are melodic but yet mystical and dark, just as black metal should be. Still though I couldn't help noticing those couple of riffs, which are very alike to those of Emperor and Bathory... What a coincidence that must be!

But don't let that bother you... This is one of the best tapes reviewed in this issue, so send 5 USD immediately to 558-2-305 *Shimosakunobe, Takatsu-Ku, Kawasaki-city, 213 Japan.*

## YGGTYRHYRKKH HIN DYSTRE

"Haevnfejde" demo 1996

**Tracks:** Storhed; Val; Ode; Haevnfejde;

I'm out of words and it's not because I would be paralyzed by the excellence of Yggtyrhyrkkh... whatever, but because it's unbelievable with the amount of average black metal demos there are in the scene! This isn't the worst stuff I have heard, but it's nothing to brag about either. They even have some entirely fucked up solos thrown in... 6 USD. *Gronjordskollegiet Vaer 2123, 2300 Kobenhavn S, Denmark.*

## IKUINEN KAAMOS

"Pimeys Pohjolan yllä" demo 1996

**Tracks:** Polku pimeää sumuinen; Pimeyden henki; Ikuiseen yksinäisyyteen;

Second rate Finnish black metal... Interested? Well, I'm not. 5 USD. *Saarijärventie 21 C 48, 70460 Kuopio, Finland.*

## ENSEMBLE NOCTURNE

"Maestoso" demo 1996

**Tracks:** A paradise in ashes; Into the growing dawn; Drowning; In the dark embrace of shadows;

The reason why I found this demo on my mailbox is, according to the band itself, because I gave their "Crimson sky" demo in the last issue a rather favorable review. Well, a lot of things have changed since that demo, and most harrasingly, the vocals. Whereas they used to be more screaming now it's that stupid growling again. Synths have as well been dismissed, a decision which definitely reduce the charm of the tracks. I don't know, maybe Ensemble Nocturne have cut those "black metal" vocals and synths due to the fact that every trendy band in the face of the earth use them, and for this, they probably should be looked upon with respect, but the fact still remains the same: the music used to be better for my taste. Now the stuff is more technical with breaks and solos and sudden tempo changes and everything and it all ends up sounding like a mix of early Atheist and Entombed - Something that I'm not too keen on. 5 USD. *Skattegården 7, 504 92 Hedared, Sweden.*

## ENOCHIAN CRESCENT

promo 1996  
(Woodcut)

**Tracks:** Requiem aeternam; The cold harvest; Afar (the age of dust); Thirteen candles;

Enochian Crescent's music vary from one side to another, literally. From acoustic and calm parts to ultrafast blast, leaving the listener all the time with a big question mark to ask what's exactly going on around here. The band is in its best and original manner in the very sentimental pieces whereas the blast-parts leave much to be desired not to mention that I fucking hate the thirty second machine break part in the first track. Can't say for sure if it's meant to be taken that way, but it sounds like some Machine Head shit to me. Definitely cut those power metal parts in the future. Thanx. 5 USD. *Woodcut Records, P.O. Box 87, 65101 Vaasa, Finland.*

## HORIZON'S OPENING

"... to face the eternal night" demo 1996

**Tracks:** Ode an das Grauen; Enbite min muot; Mein einst gesehenes Land;... to face the eternal night;

Brings to mind early Samael but yet has roots quite tracable to Burzum. I think I shouldn't tear this one to shreds as I sense some distant potential in Horizon's Opening. The tracks are insidiously attractive to some extent, and furthermore the band gets all my appreciation for succeeding to create nightly art without the aid of synths. It's hard to

pinpoint what is it exactly in this band so special, probably nothing drastic, but they certainly are capable of pumping your speakers up with 25 minutes of merciless black metal with a spice of quality, so go ahead, 7 USD to: *Im Trompeter 13, 72766 Reutlingen, Germany.*

## PHANTASMA

"Jazz for Jesus" demo 1996

**Tracks:** We'll meet in Hell again; Their sword was hard indeed!; A shore; Get away; Jesus is just a stone; A document about Jesus' death; I trust in God only; Sans commentaire (instrumental); Jazz for Jesus; Ave Satanas - Song of demons;

I feel such repulse towards the naive lyrical side of this tape that I will not let myself dwell in the musical side either, I bet I won't miss anything. Fuck off Slovakian nerds! *Phantasma, P.O. Box 73, 040 11 Kosice 11, Slovakia.*

## MOMMY MUSN'T KNOW

compilation tape volume 2

**Tracks:** Infamy- "Infamous to the core"; Usurper- "Soul stalker"; Christ Inversion- "Lucifer rise"; El Pecado- "Odio a dios"; Exhumed- "Radiator bitch"; Pyrexia- "Bludgeoned by deformity"; Parricide- "Ends will meet"; Scattered Remnants- "Inherent perversion"; Entropy- "No pity for the weak";

A death/grind sampler? I do have to admit I hardly find little if any interest on compilation tapes nowadays. It all has just lost its meaning. You know, before the scene got overcrowded people were anxious to check out this sort of compilations as they gave a good overall look at all the new bands in the scene, but now times have changed. There are too many bands in the face of the earth and it's impossible to catch up with what's going on. And still, even if we were back in the old days now I dare to doubt I would pay any attention to this particular tape because the featured bands are all of low-quality with the exception of Usurper and Christ Inversion perhaps. So if you ask: "Can I live without this tape on my collection?"... You can! 5 USD. *Danger Tapes, P.O. Box 380152, E. Hartford, CT. 06138-0152, U.S.A.*

## PAGAN

rehearsal tape 1996

**Tracks:** In the threshold of dawnless lands; Elenyr; Elicon; As I dream them;

This Turkish lot have certainly taken a safe bet with their band-name. "Pagan"... How unique...

If we are not to cling too stubbornly on such "minor details" as the band-name and move forward to the actual contents of this rehearsal tape, which at least on the basis of the sound-quality could as well be looked upon as a real demo, we can find four tracks of rather typical kind of black metal with a couple of highlights thrown in here and there. Pagan sounds like a blend of Greek and Northern black metal, but yet still they have conjured up some of their own magic as well. Not bad, really.

I think this band ought to be supported, and even though they still are far away from the elite, they're quite well on their way. 4 USD should do. *Sair Talak Sokak Star Apt. 62/5, 81150 Pazarbasi Uskudar, Istanbul, Turkey.*

## THROES OF DAWN

"Pakkasherra" promo 1996  
(Woodcut)

**Tracks:** The night belongs to us; Pakkasherra; My eternity; Kaamos;

Alright, the synths are majestic like always, creating that supremastic feeling we all crave for from good music. And I would say Throes Of Dawn should keep 'em there in the future too, for I don't think the music would be even a half as appealing as it is now if the synths were absent.

Throes Of Dawn is at their peak on the opening track "The night belongs to us" (great title!) where they give rise to such atmosphere that it really enforces the listener to listen. All in all the music is pretty technical, and in most cases I hate technical music because it always tend to lack in the atmosphere, but that does not hold water in "Pakkaherra", not 5 USD.

*Woodcut Records P.O. Box 87, 65101 Vaasa, Finland*

## ANGELCORPSE

"Goats to Azazel" demo 1996

**Tracks:** Perversion enthroned; Scapegoat; Soulflyer; Lord of the funeral pyre;

Can't say if it's the messy sound or something else, but I find Angelcorpse everything but appealing. This band features some ex-members of now unfortunately disbanded Order From Chaos and Impiety, so yeah, they play tightly together, but that doesn't change the fact that the music lacks of atmosphere unforgivably. Kinda like a mix of Morbid Angel and Blasphemy without any of that feeling inside.

Anyhow, Angelcorpse got signed to Osmose due to this demo, so there must be something they are doing right, even though I still can't hear it. I have some of their album material recorded at the end of the tape and this stuff is far better than the demo. Maybe it was the sound after all... Furious black/death metal in a form of four tracks for 3 USD in the States and 4 USD elsewhere. *P.O. Box 7019, Kansas City, MO 64113, U.S.A.*

## SHADOWLORE

"Embers of light dying" demo 1996

**Tracks:** As the waters darken; Embers of light dying;

This is the kind of tape that makes it all worthwhile. I mean, almost without an exception the free stuff I get lacks of individuality, creavity, talent and any serious attempt to make something that lasts. British Shadowlore, however, is a breed apart. Both of these tracks presented here contain a monumental touch that ensure the enjoyability of the actual listening experience as well as the fact that this band cannot be shrug off unnoticed.

The music is carried out just by keyboards and vocals, and yeah, occasionally it gets a bit too... should I say *machinized*, at least for my taste, but this is the kind of creativity and originality our black metal genre needs in order to maintain interesting.

The band will be releasing their debut album through Dark Trinity Productions very soon, so look out for that one. *Dark Trinity Productions, 193 Timberleys, Littlehampton, West Sussex, BN17 6QD, England.*

# IN LONGING SPIRIT

*Nothing stops the stride of Emperor. We all know what they've been through, but yet still they are here to enlighten us with their majestic black art. I had a discussion with Samoth early last October, just a few days before the actual recording of the band's new album "Anthems to the Welkin at Dusk" started... No need to ask what are the things they stand for...*

**Obviously we'll start with the latest news. What's up right now?**

- We're now putting the finishing touches to the new material before entering The Hall of the Mountain King.

**The new album is well on its way now... Reveal me some new titles...**

- We'll start recording new material in the end of this month. We're then recording a new full-length album, "Anthems to the Welkin at Dusk", and an EP, which will feature the video track from the full-length, as well as two non-album tracks. We're also recording a Bathory cover from the "Blood Fire Death" album in honour of Quorthon's musical intelligence. It will be featured on Hellspawn's "In Conspiracy with Satan" Bathory tribute.

I can reveal new song titles as "Thus Spake the Nightspirit", "The Loss and Curse of Reverence", "Anthems to the Welkin at Dusk", "Ye Entrancemperium", "Alsvartr (The Oath)", "In Longing Spirit", and so on...

**You mentioned a video?**

- Yeah, we're recording a video of "The Loss and Curse of Reverence" in November. It's also supposed to be available on CD-ROM.

**Lots of other black metal bands tend to put out videos as well. What do you think of this whole thing?**

- I have nothing against that at all. In fact, Emperor was supposed to do a video in connection with the "...Nightside..." album, but obviously things did not turn out that way.

**Well, is it right in your opinion to show black metal videos on MTV, which is only watched by some disco nerds?**

- If BM videos will be played on MTV or not, doesn't really matter. The whole thing has gone so far anyway. If anybody still lives inside this illusion of keeping BM a pure



underground cult, then wake up and smell the fish, because that's hardly the reality. I think the whole MTV-society sucks completely, but still, I don't give a rat's ass if they'll show our video on Headbanger's Ball.

**There's been some changes in the line-up, hasn't there? What is the current one and is it more stable than before?**

- To make a very long story short: The present line-up is: Samoth

(guitar), Ihsahn (lead-guitar, synth, vocals), Alver (bass) and Trym (drums). This is the most stable and progressive line-up we have had since the days when Faust was with us.

**"In the Nightside Eclipse" truly became a monument in the history of black metal, just like you predicted even before the actual releasing of it. Will "Anthems to the Welkin at Dusk" reach it's level?**

**How does it deviate?**

- Well, there's a three year progression. We have progressed a lot, both musically, lyrically and as individuals. The new material is much more mature, and intelligently composed. Also, the lyrics are much more in-depth. Some of the material is in fact more aggressive, but also more beautiful in many ways. It's sophisticated Black Metal Art at its best!

**You still like the "...Nightside..." yourselves, don't you?**

- We're still very much satisfied with the album, but of course, like I said, it has been over three years since we recorded it, so obviously there are certain things that we feel could have been done better, such as the production. Also, some of the lyrics lack of a poetic approach. Musically, it's still very well composed.

**How has it sold?**

Without being 100% sure, I think the album has sold about 30 000 copies world-wide now.

**I heard you'll be playing in Bergen at Metal Night V? Are there any further gigs or tours in sight?**

- Metal Night V in Bergen? Well, I know nothing about that concert in the first place.

Emperor might play live next year. We'll try out a keyboardist in the beginning of next year. If that works out and the offers are good, then we'll consider to do some shows. We'll not go on any tour before getting some more live experience I think.

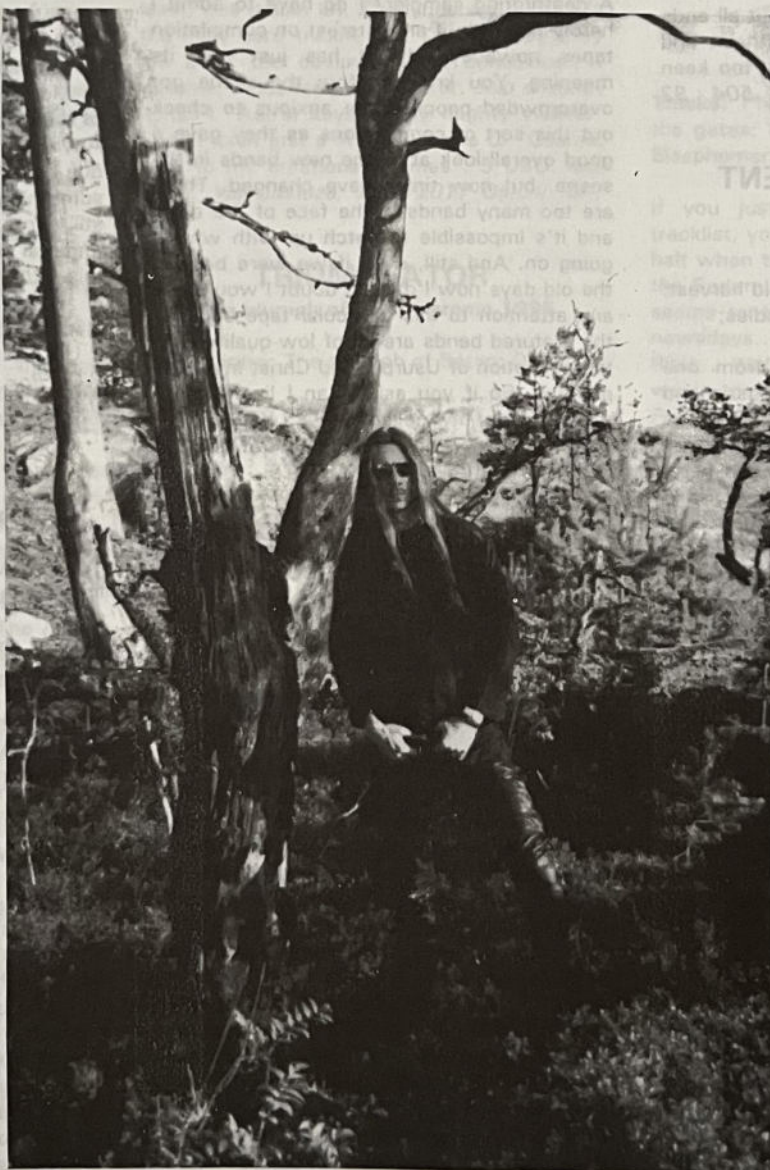
**Personally you've been released from jail last summer. Do you regret the church-fire now?**

- I do not regret burning down the church, but I doubt I would do it again. The time I had to spend inside prison wasn't that bad (of course, everything is relative), as it was only for a short period of time. Also, I was doing my time in a minimal security prison.

I look upon the whole thing as an experience. Being imprisoned means you are as caught up in the system (which we truly despise) as one can be. Also, it's even meaningless, when you actually do time for an act you by your own principles don't consider to be wrong in the first place.

**Varg Vikernes' new plan to crush christianity is passive propaganda through his Det Norske Hedningsamfunnet organisation. Do you think this will work as well as the active one?**

- With his Det Norske Hedningsamfunnet????? As far as I remember, Det Norske Hedningsamfunnet started up in the early



Samoth, Emperor





'70ies, and I know by fact that some of the leading figures in this organisation don't have much respect for Mr. Vikernes. This is a non-extreme organisation fighting against Christian morals & dogmas that still plague today's society. It was started up, and is being run by, atheists and human-ethics people. It has no connection to the Black Metal scene at all. Neither does Varg apparently. Anyway, as far as I know, Varg's thing is called Norsk Hedensk Front (I do apologize my misconception. - Ed). I care not for what he does. I care only about myself and my own comrades & activities.

As for *passive/active* propaganda, to gather people and weapons for a total war against Christianity and the common society is a nice dream indeed, but it's hardly going to be the reality. I even see church-burning as a finished chapter. It was a good symbolic Antichristian act, but now it's nothing of any value at all. Even the shock-effect is gone. The fact is that Christianity & all the other monotheistic religions are such destructive & false religions. Some people might actually open their eyes to serious and intelligent Antichristian propaganda.

The problem is that the common people don't care, they don't think. It doesn't matter to them if they are a member of the statechurch or not. They are just so caught up in being normal, being like everybody else, so they baptise their children in the church for that reason only, same with confirmation and marriage.

Most of these people do not have a strong religious belief, they just do it. If that *trend* would change, then the church would loose a lot of its power, because a lot of their power is based upon a lot of stupid statistics. Let's hope the new generation, our generation that is, will bring in more open- & strong-minded people who believe in individual- & religious freedom, rather than narrow-minded conservatives, who believe in a type of society that we truly despise.

But to actually wipe out the Christian belief & dogmas, that is close to impossible I think, because this is very deeply rooted in the society. Our achievement must be to make sure that our real roots don't die...

**At least back in 1994 there were some talk about re-opening the cult store Helvete. Is this idea still in the process?**

- No, I know nothing of such ideas at the moment. There are already a couple of stores in Oslo now that specializes in metal-music, and they all do lots of BM stuff. Of course, if a shop with the name Helvete would open up again, it would definitely be very popular.

Even though I once was supposed to join in on the re-opening of the shop (that was even before Euronymous died), I would not bother to do it now. Mainly because the city Oslo is such a disgusting place, and so is most of the people that would set their smelly feet in such a shop. I prefer desolate countryside...

**"All those newcomers, well, most of them should be flushed down the toilet. They are a disgrace to our serious artistic expression."**

**A lot of people in the genre are still anxious to lay their hands on the very first Emperor vinyl mini album. Are you about to re-release it?**

- No, I don't think so. But if, it would be with some different lay-out. However, there has been some talk about doing picture disc versions of all our releases. Time will tell!

**Many new black metal bands see Emperor as their primary source of inspiration and influence, and obviously this also shows through their compositions. Do you mind about younger bands trying their best to imitate you?**

- We are superior to all these bands, and we are yet again ready to conquer! All those newcomers, well, most of them should be flushed down the toilet. They are a disgrace to our serious artistic expression. They give us a bad name with their extremely bad musicianship and infantile

attitude (like our reputation isn't bad enough as it is). Of course, I'm not saying that all newcomers are complete morons, because that is far from the truth.

People should rather try to use their individual creativity and create something of their own instead of just imitate others' ideas, but I guess it's not always that easy, because most of them lack of talent & individual creativity in the first place.

**Thank you comrade Samoth. You may close the interview the way you wish.**

- I got only one thing to say: Strength through strife!!!! Those are my final words...

**EMPEROR HORDE  
P.O. BOX 53  
3812 AKKERHAUGEN  
NORWAY**



Emperor 1996 from left to right: Hasafer, Alver, Irga and Samoth. Photo by Eyeball Explosion.

# THE HUMAN RACE HAS FALLEN FROM GRACE

# ZYKLON-B

Zyklon-B, featuring Frost, Ihsahn, Samoth and Aldrahn, caught all of us unnoticed with their raging yet excessively brilliant "Blood Must Be Shed" MCD, released on Malicious Records in 1995.

The general essence of the project

based upon massmurders and depopulation, one cannot resist the power and brutality this four-piece warmonger is capable of conjuring up.

The disc opens up with a track called "Mental Orgasm". It's fast and warlike, filled with hatred, just like the other two tracks as well. Frost's drumwork is unbelievably grim, as usual, and I couldn't really imagine a better percussionist for a band like Zyklon-B, both, musically and mentally. "Bloodsoil" is dedicated to Bård "Faust" Eithun and it pretty much continues where the first track left off, but still I get the feeling I liked the first one better. Not that this wouldn't be a good one too, but... Well, the last attack entitled "Warfare" beats everything. Ihsahn's synth parts on this one are monumental and very able to take the listener to the edge of *mental orgasm*, if you allow the expression. Aldrahn ought to be given honour as well for his voice of agony. This is superb metal art and you'd be a fool to miss it. The disc barely lasts for 11 minutes, but as it always is in life: Quality over quantity.

Besides the eminent Emperor, I also briefly talked with Samoth about Zyklon-B, according to whom this was the first and probably as well the last time he'll discuss this project. Here's what he had to say:

"Blood Must Be Shed" breded an entirely new category to the world of extreme music with its fascinating concept. Does the outcome of the album fully please you?

- *No, not at all actually! The production didn't turn out to be very brutal and the whole thing suffers from being in a hurry, which we in fact were. However, the response has been great, and the whole concept of Zyklon-B has even set life to another, as you said, entirely new category of extreme music.*

Who's voice is it in the spoken parts?

- *It's mainly re-edited statements from the Christian fundamentalist Bob Larson. The voice of Anton LaVey can also be heard, as well as others...*

It says "Bloodsoil by Bård 'Faust' Eithun" in the cover. Did he actually compose the song?

- *He had nothing to do with it musically, but he wrote the lyrics to it. Obviously his act of murder was an influence.*

Some underground fanatics have already protested against the album due to its overwhelmingly short playing time of 11 minutes. You know, it's considered as a rip-off to sell 11 minutes of music for 15 USD. What can you say for Zyklon-B's defense?

- *First of all, I don't care what they might think or not think. Secondly, I did not set the price nor did I tell them to buy it.*

Serial-killers have throughout ages been a great mystery for mankind, yet people find them of great interest. What do you think of the fabulous work of Ed gein, Nightstalker or Zodiac, for instance?

- *These are not role-models for me, so I have not much else to say other than that I find them all a bit interesting due to their weird personalities and their cold-blooded wit.*

Does their lust to kill intrigue you?

- *I'm not a serial-killer/massmurder fanatic in any sense, and Zyklon-B is not totally related to this concept, but yes, going into this theme, as well as many other themes, can bring forth the great killer instinct.*

Is there a future for Zyklon-B?

- *Is there any future at all in this world of worms?*

Not really, but thank you Samoth for this brief interview anyway...

- *The human race has fallen from grace.*

"Blood Must Be Shed" MCD can be purchased for 15 USD, MLP 13 USD, T-shirt 20 USD and longleeve 30 USD at:

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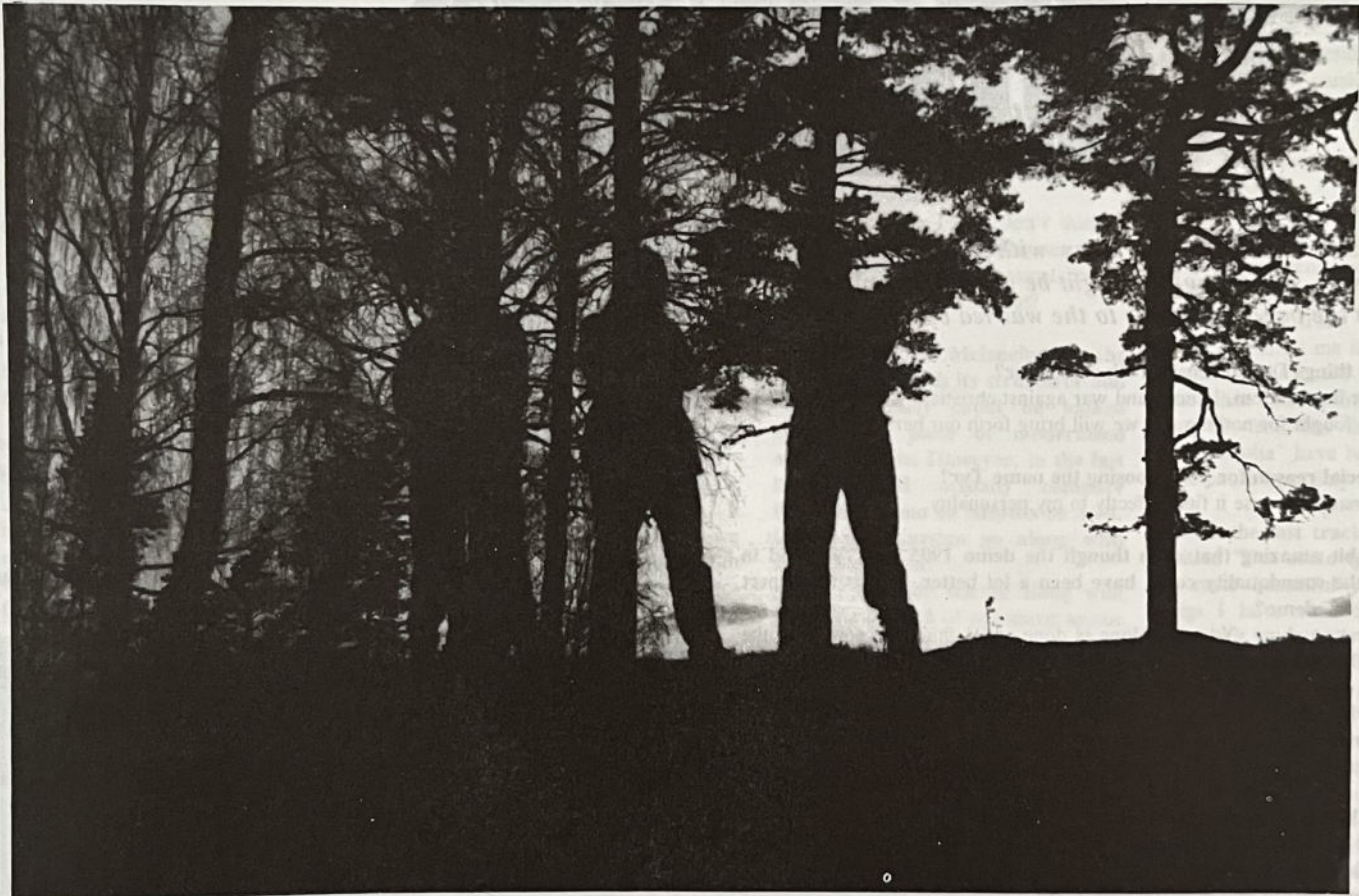
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"Put Odin and Thor back in charge!"

# VARGARIKET

"We all stand for a proud heathen Norway, free from Christian low-brained morals. Put Odin and Thor - the true Gods of Åsgard - back in charge!", starts our conversation Mr. Sturlason, the guitarist of Vargariket, a demonic trio threatening the christian society some 50 kilometers east of Oslo. The rest of the band features Mr. Turgeis on bass & vocals and Mr. Stromsaether on drums. If anywhere the classic "Love it or hate it" phrase holds water it's when the discussion turns over to the musical direction of this lot. Their structures and compositions are of the simplest kind, and surely will not raise the interest of those who look upon themselves as skilled musicians and therefore demand high musical skills from every band they bother to listen to as well. On the other hand, those who greet the high musicianship with fuck off and just want to lean back and enjoy the ride the actual music gives will surely find another new talented band on Vargariket. Personally I'd see myself as a part of the latter category, even though I do demand creativity from every artist there is. "A lot of people have shared your view on our debut tape. In 99% of all cases the response has been just great. Some people also do, of course, dislike our music, but that is understandable I think, since we are not so goddamn trendy as most others..."

It's impossible to any extent to avoid the inevitable suspicion of being a trend act, when the band has been put together as late as Vargariket in 1995, and neither does it actually help to cut down the amount of suspicion when you're deriving from the Norwegian soil - something that also Vargariket have had to face. Sure there are many new metal bands showing up from Norway, but apparently the situation is quite the same everywhere else too, so why stress the Norwegian scene? "There are way too many bands in the Norwegian scene today, but I think most bands coming out last year were great like Det Hedenske Folk or Enchanted. Of course there are loads of shit around as well, but they'll get no attention worth remembering." And in spite of all, the amusing thing is, that from what I've heard these past few years, even the less appreciated bands in Norway carry a far better quality than the bands of same stage elsewhere.



Vargariket i nattens fule mørke

Viking metal, as a label, has went through a huge inflation during the last few years. It seems like if every band whose lyrics are dealing, more or less, with the subject try their very best to not to get put under the tag of Viking Metal. This label is apparently only for the use of eminent Enslaved, or so it ought to be considered, and even Vargariket shun the label: "Well, we call our music Åsgard metal, which might just as well be named as Viking metal. This is simply because we have found our own style of Viking music, and it is not like the other Norwegian Viking metal stuff like Enslaved. We hail the old Gods, yes we do, but the music is not like on the others. The reason why we wrote Åsgard metal on the flyer was because we thought we had to 'label' our music as 'something' in case people asked us what we play. And since we did or do not play either black, death, doom or regular Viking metal, we decided to find our own name." Speaking of names and titles, I do have to wonder what ever happened to that wave of Satanic metal we used witness from Norway. Have all those bands died out? I mean, there used to be a lot of bands in the vein of Mayhem and Darkthrone, but now it's like if they all had vanished right up to the air. Let's see if Mr. Sturlason has a theory of some kind. "I don't think the good old Satanic bands like Darkthrone and Mayhem will die out. The problem is just, in my eyes, the new bands claiming to be evil and playing Satanic black metal. I won't mention any names, but there are some very well known bands, who absolutely are not so evil and Satanic as they claim they are in their daily life. It's unbelievable how much more evil one looks with some corpsepaint, spikes and a top-hat, isn't it? And about those other Satanic bands some years ago: Do you think they were TRUE? Most of them play Pagan metal nowadays I suppose. They follow the trend." How humiliating.

The debut demo of Vargariket contains six fairly lengthy tracks with a good soundquality. The whole thing begins with "Taakeheimens Trone", which with its gruesome vocals and primitive melodies cannot be but considered as the most appealing tune on the demo together with the third track entitled "Vargnatt", the latter including some real convincingly carried out clear vocals performed by Mr. Sturlason, according to whom there will be more melodic and clear vocal lines in the further releases of Vargariket. The band will be releasing three full-length albums through the now already well established Hammerheart Records, so await no less than major dose of unique metal, which only can be delivered by the three-some of Vargariket. In the meanwhile, those who still haven't entered the realm of Wolf Kingdom may do so by ordering the debut tape, which is still available for 8 USD. Vargariket, c/o Sturlason, P.O. Box 95, 1930 Aurskog, Norway.

## Reverse the time to old

# DET HEDENSK FOLK

*Det Hedenske Folk blew me away with their brilliant debut demo last year, so I thought it might be good to learn a little bit more about the band. Welcome to the war led by Tyr!*

**What are the things Det Hedenske Folk stands for?**

- We stand for heathendom, honour and war against christianity. Our forefathers shall not have fought for nothing and we will bring forth our heritage.

**Is there a special reason for you choosing the name Tyr?**

- I chose this name because it fits perfectly to my personality.

**I found it a bit amazing that even though the demo 1995 was recorded in Grieghallen the soundquality could have been a lot better. Is this the aspect you regret in the demo?**

- I don't regret anything. You see, done is done and I think the sound on the demo is a hell of a lot better than in the most demos around. However, if I had done this all over again it would have sounded 100% better, but I still can't understand why some people are so fucking concerned about the sound on a demo tape (underground!), but I can promise everyone that next time there will be no mistakes.

**How come Abbath of Immortal ended up behind the pots on the demo?**

- He is an old friend of mine and since I can't play drums myself he told me that he could do the drums for me as a session member on the tape and so he did, but he also told me later on that he could have done it a lot better, but I guess it just wasn't his day. It doesn't matter anyhow because we both could have done it a lot better, but as I said, done is done and I look back on this demo with more experience than before I did it, so I am really looking forward the next time I'll enter the studio.

**Do people compare Det Hedenske Folk with Immortal a lot?**

- No, but it happens sometimes. I personally can't understand that because my music is as far as it can be away from Immortal's music, but nowadays everybody likes to compare bands with each other. However, Immortal is not the worst band to be compared to anyway. Everybody has the right for their own opinion so I leave it to all the people to decide, but I guess it's easy to say things like that simply because Abbath was a session drummer on the tape.

**To avoid any misconceptions, Abbath plays no longer drums in Det Hedenske Folk. I heard you have a guy from Ildkrig doing the task now?**

- Yes, that's right, but he's not with Ildkrig anymore. He decided to spend all his time with me and Det Hedenske Folk, so he's the first member apart from me of

course and by the way, his name is Eitar.

**Have you thought of adding even more members to the band?**

- Well, I have thought about it, but it's not that easy to find a person that fits into my band. However, I think I will get a bass player very soon. We will see. At any case, I will always make all the music within the band.

**The musicianship of Tyr obviously wasn't born yesterday, because among other things he played in Old Funeral back in '88 together with Demonaz and Abbath. Wasn't Varg Vikernes within the band those days as well?**

- Varg Vikernes joined the band around '89 I think.

**You're not too fond of "Abduction of Limbs" demo or "Devoured Carcass" 7"EP, are you?**

- I am not into any of the stuff we released. I think it mostly sucks.

**Your vocal sounds unbelievably warlike. Did you work a lot with your voice to achieve the result?**

- I've not really thought about it, I mean, if people are thinking too much about how they want to develop and sing, they almost immediately start to copy some other bands deep down in their subconsciousness. Frankly, to be honest, I have never practised that much my vocals, but I will work on this, too.

**What about the lyrics?**

- My lyrics deal with heathendom, honour and war. I am also into the strenght in nature and how to survive in it and of course I'm also into my heritage and all the obscure things in the past and nationalism.

**Does inspiration for the musical work come easily for you?**

- Sometimes it comes easily and sometimes not that easily, but I take my time when I work on my songs. I can't push the inspiration forth. Every song must have the right atmosphere.

**Certainly, but isn't it sometimes even a little bit hard every now and then to put all those feelings you're undergoing in for example forests on notes?**

- No, it comes very naturally for me, but it may take a while before the moments and all the atmosphere is translated into music and as said before I'll never push my inspiration forth. I don't care too much about when my songs are finished and when my albums will be out. I want to make albums that last.

**And albums that last it'll be, because the band has been signed by Solistitium, right?**

- Det Hedenske Folk have signed to Solistitium for an two album contract, but I can't tell you much more at the moment. I am very pleased with all the things Carsten has done till now, so we will see how things will work out when the

moment has come.

**Do you have any idea when the actual releasing of the debut album will take place?**

- That is a really hard question. Frankly, I don't know. It depends very much on how fast Tyr will take my new stuff, but we are working on it so a hard guess may be at the end of this year. Almost all of my songs are finished and they're fucking fast and much more brutal than the ones on my tape. As I said, I'll do anything in my power to make something that lasts so I'll send you a tape as soon as I'm finished, okay Northwind?

**Sure, you do that. I'll be awaiting anxiously. But Tyr, what do you think of all these new Scandinavian black metal bands getting signed and releasing tons of records just after doing one single demo with no quality whatsoever?**

- In my opinion there are too many such bands. They should not even have the

opportunity to play music at all, but that's not the real problem here, Northwind. There have always been a lot of bands around, but the real issue here is all the new labels around because in the old days when me and Demonaz bought some new records we knew that these guys could play like for example Possessed, Destruction, Bulldozer, Oblivion etc. and they stand as a mark even today, but anyway, only the strongest survive.

**Thank you comrade Tyr. You may close the interview the way you wish.**

- I'll keep my speech short, Northwind, but thanx a lot for this interview and continue to bring forth the spirit of heathendom and the war against all christians and all muslims. We will prevail.

**DET HEDENSKE FOLK, C/O TYR, ELVENESVEIEN 62, 5050 NESTTUN, NORWAY.**

*I am positive many of you have the debut album "Melancholia" of this Stavanger based act on your record collection. It's beautiful and it really is like the album title suggests full of melancholy. I interviewed Karsten Hamre who is mainly responsible for the mad declamations of poetry as well as some compositions presented on "Melancholia". Penitent is art. Art is Penitent. And thou shalt adore it.*

**What are the things Penitent stands for?**

- To find out what Penitent stands for one should not look for the meaning of the word as that is not relevant anymore. What Penitent stands for is hard to explain as it has become very complex as time has gone by. The essence of the music and lyrics are in fact what Penitent is all about. I feel it

isn't necessary to go in details as those of you who are interested in finding out what the band stands for will most certainly search for that. Penitent is the reflection of my thoughts and visions, a mirror of my soul.

**I think Penitent's music has an obvious link to classical music...**

- I must agree with you that our music is pretty close to classical music. It would be totally wrong to say that we don't have anything to do with classical music as we in fact use a lot of elements from that kind of music in

what we create. I also don't think it would be wrong to describe our music as a kind of modern classical music, or do you disagree with that?

**Absolutely not! "Melancholia", the debut album, with its structures and mood definitely could be looked upon as a piece of modernized classical music. However, in the last issue I did actually compare Penitent's demo to Mortiiis as well. Could you Karsten go along with such description?**

- No, I certainly not go along with such a description of our music as our



music is more different than similar to the music of Mortiiis. Not to say anything bad about the music of Mortiiis, but personally I think it is too boring and simple in the long run. Personally I prefer his other two projects, Vond & Fata Morgana, and then Fata Morgana is my absolute favorite. There's not much more to say about this besides that there is nothing like our music. We are unique and don't sound like anyone else.

**Let's talk some more about the debut album...**

- I'm very pleased with every aspect of "Melancholia". It turned out in the most magnificent way. The music itself is great and the packaging with the 20 pages thick booklet is also great. It satisfies me for sure and I do not see how it could have turned out better than this. Another side of it is also the fact that the response on "Melancholia" have been great. What more could I possibly ask for?

**I think the last track on the album entitled "Det sorte tjern" is one of the most beautiful yet melancholic songs I have ever heard. Do you worship it yourself?**

- Yes, as a matter of fact I do enjoy "Det sorte tjern" very much. It is also therefore I chose this track to be the basis of a shortmovie that was filmed last July. This will be released on video along with a booklet. It will be a magnificent piece of art which you most certainly will enjoy watching.

The person who shot the film for me started with filming over a 10 years ago and has also been in charge for theatre several times. The most known play he has been in charge of was "Macbeth" by Shakespear. The girl who played one of the two main characters in the "Det sorte tjern" also had the main role in "Macbeth". So, as you can see these people most certainly know what they're doing. The best part of it all is that I only had to pay for the raw-material. All editing etc. I've got for free.

**There's a part in "The Dance of Demons" track where the lyrics go "...It's a white man's dance...". Is this to be taken racially? Are you**



Penitent... in the beauty of pain.

## politically correct?

- I have no intention to explain my poems, so if you wish to view "The Dance of Demons" as a racial text it is your choice. Penitent as a band aren't formed to express political statements, but because the members of the band have a desire to express our inner feelings, thoughts and visions.

If Penitent is politically correct or not is not an issue for us, and it would be hard to say what is politically correct or not these days anyway. It will always depend on what kind of persons you ask, and it will always rely on where the individual you ask stands in the political spectre. There will always be different opinions when it comes to this subject.

The poem "The Dance of Demons" is written in the same way as all of my poems. I never plan what they shall deal with. I wait until I have an idea or until some sentences pop up in my head and then write the poem as it naturally comes down on paper. My poems are reflections of my soul, a mirror of my spirit expressing my inner thoughts and visions. To find your own independent meaning is the most important thing, not to seek after what I might have meant with every word and sentence. Find the essence of Penitent's music and lyrics and create your own individualistic and atmospheric picture of it all. That is what I want.

## It is clear you put a lot of effort on the poetry you write, but how long process is it actually?

- As I said previously I never sit down and decide what to write about, but I wait until an idea appears in my mind. This way to write means that every writing process goes in periods. Sometimes it goes both, weeks and months with only writing two or three poems, and sometimes they come floating. Over the years the writing periods have gone up and down, and this has made me realize that it has very much to do with the season.

Summer is a huge downperiod, and a period of almost none inspiration to write. The most productive period is the autumn. It is certainly the season which gives me the most. It's like an everlasting evolution. Much writing in the autumn and winter, less writing when winter turns into spring and almost none when the heat kills the spring. An everlasting syklus this is for me and my writings.

As I have over a hundred poems finished already, I have no rush in writing, so I am able to wait for their appearances. I would be glad to see my poems one day published in a complete book, but that can take time. If anyone is interested, some of my poems have been released on Zeitgeist Verlag in Germany (run by Stefan Löns of former Witchcraft, now Zeitgeist Magazine). This little book contains 17 of my poems in English & German. I have been offered contracts

for a releasing of a complete book by major publishers from England. The only thing that is holding me back from signing one of them is the fact that I have to make a financial contribution to the costs as it is a kind of partnership-release these publishers deal with. At the moment I don't have such money, so I just have to wait before signing one of the contracts.

**To update this interview a bit I think I should inform that Karsten has now formed his own publishing company called Zodiac Press. The first release will be his own poetry book, of course, entitled "The Essence of Soul". It'll come in 64 paged paperback edition in A5 size. Price is 100 NOK or 15 USD a copy. Interested distributors should get in touch for wholesale prices as well. Food for thought, do not miss.**

**Now back to interview... Karsten, as a poet, do you think lyrics play a bigger role than the actual music in Penitent?**

- I would say that music is still a very important factor which is needed to be able to create atmospheric entity. Though, lyrics are a very important factor in Penitent's creations as well. After all, I started the band with the basis in the feelings my poems possessed, but I wanted to put music to my poems with the intention of creating visual soundscapes which should give the listener a totally new impression of music as a superior art form, and Penitent is poetic artistry of the highest class.

**Both, the musical and lyrical approach of Penitent is amongst one of the most mournful and pressuring there is. Are you and Asbjorn, the other half of the band, much down-to-earth individuals in the daily lives as well?**

- I don't know what you put into term "down-to-earth", so it's hard to say anything about it, though it's sure that we have both feet on the ground. We don't walk around with our noses pointing to the sky. If it's this you want to know, then I can say: yes, we are down-to-earth individuals in our daily lives. We don't float around high up in the sky, after all, we live in a reality world, not in an imaginary world. Illusions are for the weak. Reality is for the strong who can face it with pride.

**Do you think Cold Meat Industry was the only appropriate label for the releasing of "Melancholia" since they're specialized in your kind of music?**

- No, I don't think that Cold Meat Industry was the only appropriate label for the releasing of "Melancholia", but I don't see any point in detail about what other labels I think would have been suitable for us. We chose Cold Meat Industry strictly because we thought it was the right thing to do to make sure our interests were properly taken care of. We also based our decision on the



Karsten Hamre, Penitent.

good reputation Cold Meat Industry had and to the fact that the deal they offered us was pretty good. Though I would now admit that we were wrong about a lot of things concerning Cold Meat Industry.

**So things didn't quite turn out the way they were supposed to, did they?**

- Cold Meat Industry were not the honest and reliable label we thought they were, nor did they treat us with the respect I demand to get. To your information we have left Cold Meat Industry due to various reasons. Briefly because they failed to pay us our royalties on time (they came over a month too late according to our deal), they failed to give us the good promotion we demand to get, and furthermore the vinyl version of "Melancholia" wasn't released at the time we wanted it out. They didn't even respond to my letters and faxes. Most of the time I had to send three letters/faxes to get one back, and that's something I can't live with. This way to treat bands is nothing but disrespectful.

**Do you have a new deal with some other label now?**

- At the moment things are quite uncertain as we don't know what label

we will be on in the future. Though, we have been contacted by several who are interested in signing Penitent. We will not rush things, but take the time we need to sort out a new deal.

**I find it intriguing that you actually dedicated the "Prolog" track to Marquis de Sade not to mention quoted Henrik Ibsen and Charles Manson on "Melancholia". What is it in these figures that fascinate you?**

- "Prolog" is dedicated to Marquis de Sade because he is the one who wrote that specific text. What is it exactly that fascinates me in these persons is hard to say, but one cannot look away from the fact that both, Henrik Ibsen and Marquis de Sade were great authors who also have meant a lot to the history of literature in Norway, Europe and even worldwide.

When it comes to the last one of these persons namely Charles Manson, there are many different things to say. What to say or not is difficult as it all depends on how much you and the readers of your mag knows about Mr. Manson (Well, I know quite a bit about him and even though I do appreciate the fact that the guy could manipulate other people to do some action for him, I cannot feel but contempt for a man who was a bisexual. I say gas them. -Ed).



"We live in a reality world,  
not in an imaginary world.  
Illusions are for the weak.  
Reality is for the strong..."

Before he was jailed for all these murders he now is doing time for he was indeed a great leader of the so-called "Manson Family" and he had an enormous power over his followers. They merely did whatever he told them to do. If one shall believe the stories that are written about Manson, he ordered some of his followers into committing murders. When Charles Manson was convicted for these murders along with some of his followers, he wasn't convicted on the basis that he physically murdered them, but because he ordered some of "The Family" to do it for him. There is much more to say about this, but it would take too much time and space to do it in details.

The only thing I can say to you and your readers now, is that if you want to read more about Manson, you can buy the second issue of my Genocide Magazine. There is an article about Manson along with interviews on Covenant, Abruptum, Empyrium, Moonspell, Varg Vikernes (6/A4 pages) and lots of other stuff as well. It can be yours by sending 7 USD to my address, but be quick as there aren't that many left of it.

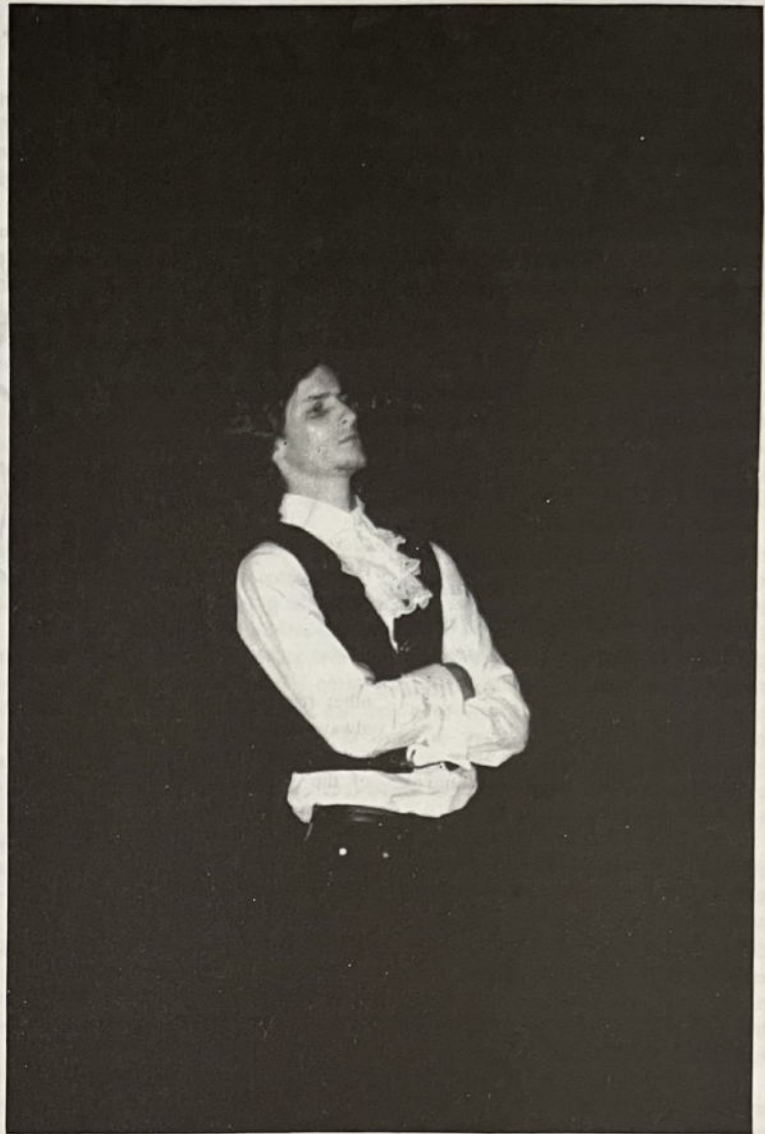
I understood the editing of Genocide Magazine also got you to some trouble a while ago?

- Briefly I will tell you about it. The cops confiscated the issue 1 because someone said it encouraged people to commit murder. It was given back to me after one year. All previous charges were dropped in favour of the freedom of speech. Case closed. My victory.

Thank you comrade Karsten. You may close the interview the way you wish.

- Thanx for the interview Northwind. Quite interesting questions indeed. Good luck with your magazine. Penitent's "Melancholia" should be a part of every record collection. Video, T-shirts and longsleeves and a new album entitled "Autumn is the beauty of pain" should be available very soon. Until next time... Let the darkness fill your soul.

PENITENT  
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4001 STAVANGER  
NORWAY



Asbjorn Log, Penitent.

## From The Ancient Castles...

**Wallachia**

"I guess some people have prejudices against us as we are Norwegian and 'new', but I would say that our music has nothing, or at least very little, in common with the other Norwegian black metal bands", starts Eystein Garberg, the guitarist and keyboardist of Wallachia. The band was formed by Lars stavdal, the other part of this powerduo, already in 1992, but nothing drastic really happened until much later due to lack of equipment and money. "I wanted to create a project totally based upon my own visions and experiences. I wanted to create something really dark and powerful, filled with emotions and atmospheres. Being inspired by the dark side in general, especially things such as vampirism, demon-possession, witchcraft et cetera, the intention with Wallachia was to transform the powers of darkness into music and poetry, as it would be the perfect expression for myself", Lars explains.

Finally, in late 1995, the band could enter the studio and after three days of recording and mixing the long awaited Wallachia demo was finished. And by just taking a quick look at the tape, production or music wise, can make one convinced that these guys are here for real! "Our demo has sold very well, and I'm very satisfied with the final outcome. We have pressed 700 tapes of which 80 have been spread for promotion, and right now we have about 150 left.

Very satisfying indeed, as it's just 6 months since it was released", rejoices Eystein and goes on telling about the success they've gained: "The response we get is mostly very good. A lot of fanzines have taken contact, we have enough distributors, some interesting labels have shown their interest, and we have already been played on some radio-stations around the world."

The demo really is magnificent, no point denying that. Nocturnal landscapes well put on notes, and the result just couldn't come out sounding any more gloomy, but at the same time majestic. Personally I feel abit uncomfortable with the vocals though... "Lars singing is very brutal and demonic. He uses two different voices, one very dark and brutal, and the other very 'screamy'. Yes, we have had some complains about the vocals, but we find them more interesting that the usual screaming that everyone seems to do today."

"Demo 1996" consists of four splendid tracks, which are as follows: "Fullmåne Over Fagaras", "Skjold Mot Guds Lys", "Arges - Riul Doamnei" and "Knus Den Hellige Ånd". So if you haven't already purchased your piece of the action for 7 USD (Europe), 8 USD (elsewhere), well, then you must be pretty fuckin' stupid I'd say, because this is quality music at its peak. And isn't it quality that we're all after?

"Our next release will be a re-release of the demo on CD by French company Velvet Music International. Maybe we will record a new track as well to be added as bonus-song to this release. We have a lot of riffs ready, but haven't arranged that much yet. When a full-length CD will be released is yet fairly unsure, we'll take the time we need..." If there's any justice left in the world, this band is in for a real bright future, and that's a fact. Support their quest.

WALLACHIA  
P.O. BOX 3417 HAVSTEIN  
7002 TRONDHEIM  
NORWAY

# On a night journey...

The flood of brilliant, anti-Christian acts from Norway didn't quite obviously come to a halt after the first wave had gone. Definitely not! This band here is another sole proof of that, or better yet - their debut album "Nattferd" is another sole proof that. Ragnarok stun with utmost quality and you'd be a fool not to undergo it. To find a bit more about the band read this interview I conducted with the Jontho (drums) after which hesitate no longer and purchase your copy of their excellent art.

What are the things Ragnarok stands for?

- We stand for the destruction of Christianity and that one day we will win the war against this pathetic religion. Me and Jerv look upon ourselves as satanists while Thyme and Rym are more into paganism.

I bet you've gained nothing but positive response with "Nattferd"...

- The reactions on our debut album have been very positive, a lot of people who have heard this masterpiece have said it to be one of the best albums they've ever heard. We've also got great reviews in the magazines we have taken a part in. Until now the album has sold about 3000 copies and we think that is a good amount for a debut album, but of course we hope it to sell more in the future.

It was Metalion who put the album out through his Head Not Found label. Are you about to stay on his label for further releases as well?

- Yes, we are going to stay on HNF for our next release. This album will be released in the beginning of 1997 and I can promise you that this album will be a lot better than the debut.

How did you get in touch with HNF in the first place?

- I got in touch with Metalion when we recorded our "Pagan Land" demo in December 1994. In other words I have known him for about two years now.

I think it's strange with a band where all but one member use corpsepaint... What's Rym's reasoning?

- The reason why Rym doesn't use corpsepaint is because he doesn't feel that this is something for him. The



other reason is that he is a guy who always wants to be different. This is not making any problems for the rest of the band because we accept his reasoning and will.

I wear corpsepaint because I do feel special power while using it. Other than that, I'm playing black metal and am into satanism so I think it's quite natural to wear it.

I think the music you're playing could be placed under the tag of originality even if everybody is using acoustic parts and synths nowadays. What do you think?

- Personally we also think that we're an original band, but there are many people out there who don't quite share the view (open your eyes).

We value originality high in the music, but even if some band wouldn't be that original, though still

L-R: Rym, Jontho, Jerv & Thyme.

capable of playing fucking good music, I like it.

When was it actually that you put the band together?

- Ragnarok was formed in August 1994. The whole thing started when me and Jerv played in another black metal band called Thoth here in Sarpsborg. There I played guitar and Jerv played bass, but when we noticed Thoth had no future, me and Jerv decided to quit and form a true band with future. We asked Rym and Thyme to play with us, and they agreed. Some two weeks later after we had asked them, we started to rehearse and made the songs "Pagan land", "From the darkest deep", "Et Vinterland i Nord", "Hammerens slag" and "Ragnarok", which later on came to be as the debut demo. The line-up back then was the the same as today: Rym (guitar), Thyme (vocals),

Jerv (bass) and me, Jontho (drums).

"Pagan land" demo isn't available anymore, is it?

- No, it's not available anymore because all of the tracks can be found on the debut album.

A lot of black metal people talk about overrunning the Christian society, so what is Jontho's idea of the most effective "warplan"?

- The best "warplan" is to organize us and spread a lot of propaganda. Personally I don't think the church-burning helps us in this war because the Christian society around the down-burned church will just be stronger than before the actual deed. And another thing is that the church will be built up again, but not on wood, this time it'll be of stone.

Do you have to face much boycott from the Christians' side?

- There are a lot of shops here in Norway which don't want to sell black metal at all, and especially not after all the church-fires that were done here. So yes there is much boycotting from the Christians, but most of them boycott just because they are so fucking scared of us.

Thank you comrade Jontho. You may close the interview the way you wish.

- Thank you Northwind for this interview and your support.

**RAGNAROK**  
P.O. BOX 489  
1701 SARPSBORG  
NORWAY



## The Rest.

I have been acquainted with a lot of new extreme metal bands from Norway as you probably might have noticed while reading these pages. Well, right here on this page, I'll be introducing you a couple more acts and review some items of a bit more well established Norwegian bands that have been kindly sent in.

Alright, first off, we have **Limbonic Art** who have their debut album now released on Nocturnal Art Productions. The title is "Moon in the Scorpio" and without any further babbling or beautifying I dare to claim this to be one of the best black metal albums ever released. Limbonic Art base their quest in finding a passage away from the life on earthly soil, "For what good bring the life as we know it today?", they reason. The music in itself fits perfectly to portray the souls in sorrow with its nostalgic feeling. It's said they'd play Wagnerian black metal, and I think that's fairly close to the truth actually because all the structures and arrangements really do remind me of classical music, although they still have a very strong black metal edge as well. Throughout the years I've noticed that the products you remorselessly adore are usually also the ones you have hard time reviewing, so I guess I should learn a lesson and stop this review right here. What you should be aware of now is that "Moon in the Scorpio" is everything you ever wanted from a perfect black metal record, plain and simple. Check out the Nocturnal Art Productions ad on the centerfold for further information.

Another quite intriguing new acquaintance can be found in **Oidium**. The band sent me their promotional tape from 1995 entitled "The Sad Realm of the Stars" and even though they hardly have the individuality and utmost creativity, say the forementioned Limbonic Art have, I must say this outfit is very capable of sending a full dose of nighttime feelings down my spine. Yeah, well, maybe they are slightly too reminiscent of "In the Nightside Eclipse" by Emperor, but I still sense a huge potential in Oidium, especially if they take heed of Darwin's evolution theory and don't get too stagnated in their present direction. French Velvet Music International have signed them now, so I presume we're going to witness some new stuff of Oidium in no time. *O.T. Ingbergsson, Rosenkrantzgt. 136, 3032 Drammen, Norway.*

Apparently Velvet Music International seem to specialize in Norwegian black metal because aside from Wallachia and Oidium, they've also signed my next guest called **Nattefall**. This band is remarkable, marvelous, or brilliant if you prefer. Their "Ode to the Nightsky" demo tape 1996 primarily got me on its hold due to the unbelievably mournful atmosphere. Never have I underwent this sort of melancholy, really. Nattefall do not settle for the standard, no, what they've created on this tape indicates to a serious artistic ability to create soundscapes yet undiscovered by every other artist there is. Moody, nostalgic music for the melancholic nights. Can't get any better than this. 8 USD. *Draug Hate, P.O. Box 4017, 2301 Hamar, Norway.*

But not all Norwegian bands seize the day with their brilliance. **Muspellsheim** sent in their "Toner av Natten" demo 1996 and to put it mildly, this tape reeks of incompetence and uncreativity. Well, there's a couple of good riffs alright, but that's hardly enough to fire my interest. Nothing spectacular, and I heard even the band itself don't quite like this, so... *Reirveien 10, 3185 Horten, Norway.*

Muspellsheim were ordinary, but here we have **Forgotten Woods** with their "The Curse of Mankind" album and they're annoying! It really does hurt, but at the same time amaze, that people like Forgotten Woods are let to live and do music. I can't say whether they are consciously imitating Ved Buens Ende or are they just stupid enough to create garbage like this on their own, but they for sure are pathetic. If the combination of '70s hippy grunge and '90s trendy black metal is your idea of "Gloomy Winter Metal" then I say take a hike, fuck off, go kill yourself... I don't fucking get it, what's so fancy in being a nerd, a flower child from the '70s in a blue haze, and yet still try to do black metal. I fucking hate Ved Buens Ende, I fucking despise Forgotten Woods and I say that "black metal" people who are into this sort of shit are just a bunch of hippie nerds who now have a justified reason to listen to grunge and still be "black metal". If you get turned on by Forgotten Woods, then I don't see any reason why you wouldn't get turned on by The Doors or Pearl Jam, because all these fuckers are alike. And yeah, fuck you too.

Then something far better... Gerrit of Malicious Records sent me ages ago "Antichrist", the second album of **Gorgoroth**, but since it's also ages when I last time released an issue, this review had to wait this long. "Antichrist" is insidiously charming, diabolically palatable, creative yet traditional, soaked in primitive Satanism, just the way we all want our share of Gorgoroth. The holocaust lasts this time just 25 minutes, but there's no remorse even for a second. The hatred and brutality Gorgoroth manage to squeeze into the tones is just incredible. Infernus comes up with far better and enchanting riffs than what was heard on "Pentagram" and now that Frost is responsible for "the total destruction of wooden coffins (and cymbals, the outcome just couldn't get any more grim. Sole perfection. The fourth track deserves a special mention - It's like this: Bathory has "Dies Irae", Venom has "Black Metal", Sodom has "Blasphemer", Mayhem has "Freezing Moon"... and Gorgoroth has "Possessed (by Satan)". Await no longer.

Another fascinating release on Malicious is the new **Dodheimsgard** album entitled "Monumental Possession". This album is plenty more destructive and violent than its forerunner "Kronet til Konge". All tracks are straight-forward uptempo blastings and the vocals are done by three different persons. Total monument. Dodheimsgard could very well be the modernized version of Sodom or Destruction, I mean, the speed is there, the torment is there and most significantly, the attitude is there. You know, I tried to get their interview to this issue, but apparently that attempt had to fail since Aldrahn is doing some time now... Anyway, "Monumental Possession" is for those enjoying to be enfolded by unsparing Satanic metal art. A real knock-out.

You know, there was also plans about featuring an interview in this section with a bunch of Oslo guys who call themselves **Isvind**, but now that I've listen to this "Dark Waters Stir" debut album of theirs, I cannot be but glad that the interview didn't come through. This is awful, really. Sounds like Darkthrone, but just ten times worse. Don't waste your 19 bucks on this, there are better things in life... *Solistitium Records, P.O. Box 12 10, 26802 Moormerland, Germany.*

**Shadow Dancers** feature some Ragnarok guys, the ex-Mayhem vocalist Occultus and a couple more individuals. I have to say this is far better than the most stuff coming in. Some sort of gothic rock with infernal synth parts thrown in here and there. Occultus sent me the band's '96 demo called "Son of the Wasp" but also a bootleg live recording from late 1995, and I have to say I'm impressed. Hardly ever I bump into this kind of originality. All tracks are melodic, easy-to-listen-to tunes that may pour through your mind leaving you in a dream and irresistible desire to listen to the tape again and again. Quite bewitching. Dutch So It Is Done Productions ought to put out Shadow Dancers' MCD and Italian Holocaust Records ought to put out their debut full-length some time soon. Could be out already. "Son of the Wasp" demo 1996 is available for 7 USD at *P.O. Box 489, 1701 Sarpsborg, Norway.*

In most cases the bands that use the aid of a computer in drums tend to sound rather flawed and "made", and I'd say a real drummer wouldn't hurt this two-piece dark metal outfit namely **Bloodthorn** either, but this will do anyhow. The promo tape I have features two long tracks and they both appeal to some extent. Melodious, though with time a bit monotonous, midpaced passages are accompanied with mysterious synth parts and the atmosphere it creates is obscurely warlike. The vocals have some certain insanity in the Burzum vein and suite very well to the general vision the music paints. Bloodthorn aren't bad, not at all, but something still has to be done. *P.O. Box 56, 7082 Kattem, Norway.*

If thought Storm were brilliant on their "Nordavind" album, maybe you should familiarize yourself with a splendid new band around Bergen called **Bak De Syv Fjell**. However, there is much more to Bak De Syv Fjell than some tiny Storm influences, and that's a fact. A darn pity this three-track rehearsal tape I got suffers from an awful sound-quality so as you might guess it's pretty difficult to pinpoint all the details, but without a shadow of doubt there lies a huge potential behind this band. The music has a divine touch to it and therefore very capable of haunting the listener even when the actual listening experience might be over. Bak De Syv Fjell will release an ep real soon on Edged Circle Productions and at least according to the band itself the ep contains much, much better musical providing than this rehearsal I have, and if that's true, then we should be in for a recording that will last, for if the mountains could do music it'd be Bak De Syv Fjell. Contact: *Håvard Vegsund, Gronnlien 14 c, 5037 Solheimsviken, Norway.*

Malicious Records will be unleashing the debut album of **Kampfar** real soon. What I have here is the band's MCD released on French Season Of Mist record company, which includes remastered versions of their '94/'95 promo tape tracks as well as one extra tune. This is alright, but hardly anything earthshaking. Plain old Norwegian black metal spiced up with some folklore influences. The music is icecold and gruesome though yet very beautiful, just like the enchanting landscape pictures on the cover of this disc. Like I said, this is not a must-to-have release, but maybe you should keep an eye what Kampfar is capable of conjuring up in the future. Could be something immortal. This MCD goes for 11 USD. *Dolk, Midtåsen 14 e, 1624 Gressvik, Norway.*

**Trolltjern** could be offensively described as conceptually reminiscent of Mortiis and musically of Wongraven - offensively because this wouldn't be the whole truth. Well, they do match to the forementioned distinguishing features, but still they're quite capable of leading the listener to the world that only can be described as Trolltjern. You know now what they're about so I leave it up to you to decide whether to go for it or not. 8 USD. *Tord Nygelten, Dalsbygda, 2550 Os, Norway.*

Last but not least I was sent the debut CD "Nine Worlds" of **Bethzaida**. Guys were interviewed in the last issue and I had high expectations from this disc, and well, I can't say I'd be disappointed either because most of the tracks are demo material, which can be heard on the two tapes they've released. Quite interesting although there could've been more new material included to make it even more interesting. Death metal with a sorrowful ambience can be purchased for 18 USD at *Andre Svee, Dronningensgt. 52, 7012 Trondheim, Norway.*

# Ancient Rites

*Ancient Rites is a breed apart in the modern black metal scene. They started before the actual trend appeared and I am very certain that they'll be amongst those very few, who will be still hanging around once all the fashion followers have been extinct. Their music is original, far away from any other band, and that goes for their theme as well. Being possessed by ancient cultures and traditions the band has managed to create an unbelievably obscure aura to surround the music. Now, I am well aware the band has been featured practically in every magazine and fanzine there is, but this is the first time they appear in I Came From Darkness, so if you think to skip this just because you feel you've heard all they have to say, well then, you do that, but be also aware that in that case you'll miss probably the most intelligent answers given in this issue. Anyhow, I contacted the guitarist/vocalist Günther Theys, who was in a very talkative mood, as usual. Ancient it'll be!*

**What are the things Ancient Rites stands for?**

- Our book can be judged by it's cover. Our name really says it all. Obviously there is a connection between our band's name and lyrical approach. The ANCIENT part is referring to our fascination towards Ancient/Medieval civilizations and empires which are forever buried by time and dust while the RITES stands for our connection with Satanism and the Darkside in general. Ever since my childhood I'm consumed by these topics and obviously this fascination has a big impact on our work. My life has been a constant quest for historical and Satanic knowledge, to see with my own eyes and experience everything I learned about through literature and studies. I have travelled through the Sahara by camels and witnessed remains of ancient civilizations in desolate places, I have entered the temple of Baal where thousands of years ago infant sacrifices took place, descended down Portuguese crypts, visited ancient Greek temples, travelled through Spanish mountains by horse, walked through medieval cities all over Europe and saw where Joan of Arc was buried alive, followed rivers surrounded by castles that are silent witnesses of the splendour of medieval Flanders, France, Germany, was in the centre of Minoan, Mycenaean, Fenician and Carthagian War civilizations which walls and streets much to my surprise still were quite intact. All Ancient Rites members relate to the Satanic life/death code based on wisdom, strenght and self respect. The Satanism we are into is ranging from symbolic Goat Worship to a more down to earth, realistic approach guided by our own instincts and principles.

All this and more is reflecting on my lyrics and our work in general...These are the things we stand for. From a musical point of view we hold on to the basic principles of Metal: we wish to achieve a

heavy and tight sound, regardless the trend.

**What are the eras of history you long for most desperately?**

- These are the kind of questions I like. In my childhood I was mostly longing for ancient times. I was fascinated by my ancestors the Germanic/Celtic tribes and the ancient Greek and Roman Empire. The Medieval period seemed a bit too stagnating for my taste. Like if there was no evolution for thousands of years. No quality in life. When being a kid one seeks glory: ancient temples, mass parades by legions in proud cities with a high degree of civilization, decadent feasts, theatres. Middle ages seemed to be ruled by a sick fear for God, pest and other plagues, ignorance and big injustice. With becoming older also the dark Middle ages started to interest me and even the very same topics I was disgusted by as a child started to catch my fascination. Plagues, diseases and prejudice are of ALL times and the ancient period wasn't always as beautiful as I wanted to believe at first. At the age of 12 I started to study more and more periods throughout history (apart from ancient history) and my longing for these times (despite the not so glorious aspects) will always remain. If only I could travel in time and gain eternal life to witness it all. To give a direct answer to your question: I'd like to return to the ancient Celtic/Germanic period and live amongst my ancestor's tribes, if only for a day. Another epoque I adore of the Flemish history are the medieval golden ages of the cities of Bruges and Antwerp, Flanders' wealth was high and both cities were centres of international trades because of it's harbors. Also the codes of knighthood reigned.

In foreign history I am truly into the ancient civilizations of Athens, the military war city of Sparta, ancient Roman Empire. Living at the court of Versailles before the French Revolution started must have been intriguing and brilliant as well: "etiquette" and splendour living according to elite codes but at the same time involved in complots and "dangerous liassons". Decadence and dangerous romanticism, love the architecture and fashion of that time a lot. I realize everyone is a child of his own time and probably I wouldn't fit in and be a real intruder with my modern background but nothing can stop me from dreaming and longing for periods I never lived. Now I only have my books and historical travels to what is left of it all. Being carried away amongst ruins and find happiness: I must be truly mad.

**Anyway, if we talk some lines about Ancient Rites, the band released it's second full-length album not that very long ago entitled "Blasfemia Eternal". Why don't you tell something about this release...**

- "Blasfemia Eternal" was recorded at Studio 20. Those who appreciated "The Diabolic Serenades" won't be disappointed when hearing the new album. Nevertheless do not expect "The Diabolic Serenades Part II" because we do not wish to repeat ourselves over and over again. It is perfectly possible to offer variety within the so-called limits of our style. The essence of our work will always remain the same: a combination of Infernal Aggression and Melancholic Atmospheres in a typical Ancient Rites tradition without betraying our sound. But we refuse to play it safe and wish to keep each and every release an interesting document. Since I speak a few languages and am interested in history, poetry and literature I decided to include different languages on "Blasfemia

Eternal" in order to create a feeling of authenticity. When a medieval French poem inspires me there will be parts in the original tongue, when writing about my own Flemish history, a few sentences shall be in my language. These different intonations and accents do sound refreshing and original for the listener as well.

**Do you spent much time on the lyrics?**

- It depends. As you know I travel a lot and sometimes inspiration strikes while being in the middle of an ancient city and lyrics are created easily. On other occasions I am facing a blank white paper and nothing comes out of my pen because words are not enough to capture what I feel or try to say. How to explain in a few lines/minutes the rise and fall of an empire? How to capture the authenticity and transform it into the right words? I really spend a lot of time on lyrics and I feel I have reached my goal when I've combined history and the darkside in one single lyric.

Often reality is stranger than fiction and thousands of years of history and occult knowledge are huge sources of inspiration. Who needs ghosts and dragons when reality often used to offer more horror? For example the assyrians worshipped Baalberith and sacrificed children to their Horned God while the skinned flesh of their enemies were put on the surrounding walls of their cities and the skulls of the conquered ones were piled in front of the main gate. In the Flemish part of Belgium and in a part of Holland a few centuries ago a Satanic Horde called De Bokkerijders practised Goat Worship and burned down and robbed churches and farms. They refused the christian last rites when they were about to be executed and kept on spitting on the cross 'til the very last moment. These are historical facts, reality unknown to most. So why invent "horror" stories about flying demons when the gloomy truth was out there?

**Besides the lyrics, also the music of Ancient Rites possess this certain feeling of elder centuries in it, and it truly sounds magnificent. Is this something you intended?**

- Thank you for this statement. Nothing in Ancient Rites is planned though, all comes out instinctively. Our studio engineer/producer who's a classical musician told us once that the structure of our songs are created the way medieval partitures were made, exactly the same way. It only contributes to the authenticity of course. Surely we try to create a certain atmosphere but we had no idea even the structure of our music was medieval. Some people, like you, obviously do feel this elder touch. A better compliment couldn't have been given Northwind, if this is the atmosphere we create, then we have reached our goal.

**Would you say "Blasfemia Eternal" is a better album than "The Diabolical Serenades"?**

- I believe "Blasfemia Eternal" is our most professional effort this far. For this album a bigger budget was available and more time could be spent on details and matters like sound and production. More variety is as well offered. However, we still believe in our first album, otherwise we wouldn't have released it in the first place. It is up to the listener to decide which album he/she prefers. Surely "Blasfemia Eternal" is not a commercial album, on the contrary: it contains the fastest and slowest parts we've ever written. Our music will never reach the masses because even in the underground scene the majority of people do not

understand our work or do not feel comfortable with the fact that our sound differs from all other black metal acts. Those who are into the scene for a long time are the ones appreciating us the most, for they respect our quest for originality and recognize the old influences in our music.

**Nowadays many ignorant people have drawn a rather extreme and detailed line between black and death metal, but do you think there really is much divergence between the two categories when presented in the true way. Could Ancient Rites be looked upon as a death metal band?**

- In the early years of death and black metal both styles were connected. Both categories were presented in the true way and therefore there was a big link. After the hardcore invasion in the metal scene things got corrupted and suddenly guys in bermudas and jogging suits started to play "death" metal while adding politically correct or social conscious peace lyrics. Some idiots even claim to play Christian "death" metal! What a joke! Obviously these people never understood the essence of the style. Dark, aggressive and vile music requires likewise lyrics. Some music was meant to remain obscure and evil. Both, black and death metal used to fit under this category. The meaning, unfortunately, got lost throughout the years and the gap became big.

We have no problems by being labeled death metal as long as it is meant death metal the old way. Now there are even people pretending to play holy unblack metal. They are against the scene but at the same time they use our kind of music to express their hate for us. Personally I do not find that clever or a sign of maturity. If I do not like a style I do not waste any time or energy on it. As a matter of fact it is a waste of time we are talking about these persons in the first place, they only wish to get noticed.

Christian/ecological/social "death" or "black" metal makes as much sense as a Nazi reggae/rap band or a Satanic gospel/church choir. I suggest the strivers of peace to return to their dogmatic Hardcore scene where they can save the world while skateboarding and our beloved Jesus freaks to join their local church choir.

**You've released tons of different products on different labels like CDs, LPs, EPs et cetera. How come? Don't you wanna stay on one single label and put out records on regular basis?**

- Years ago only few were interested in metal connected with Satanic lyrics. It was a very *uncool* thing to do. After releasing our "Dark Ritual" debut demo, nothing really happened so we decided to create our own "label" Fallen Angel Records on which the "Evil Prevails" EP was released. We had built up an underground reputation but were limited because of financial circumstances. We wanted to present our work outside of Europe as well so the North American Wild Rags released the EP with different cover and pics on their market while Columbian Warmaster Records spread the same sessions on LP format in the South American underground. Belgian After Dark wanted us to appear on one of their split EPs and Tessa Records asked the permission to use this same track for their compilation CD. When we played in Greece Molon Lave offered a record deal as well but we agreed on offering one track for a split EP. We also appeared on several compilation CDs of other labels.

Finally we decided to sign to After Dark for a full-length CD because they were close friends for many years. They signed a licensing deal with Polish Morbid Noizz in order to have our album distributed in the East of Europe. History proved After Dark fucked up and after ripping off almost everyone in this scene (including each other) they had to disappear. Osmose took over "The Diabolic

Serenades" because After Dark owed them lots of money. To cut a long story short we didn't make one penny on the album. We invested our own money in the recordings, photo sessions, mastertape, lay-out, U Matic tape, but gained NOTHING.

Now we have signed to Dutch Mascot Records (ex-Roadrunner Holland and tour management of Venom) and they do a great job. Nevertheless still we haven't made any money with the band because Mascot payed tour support and offered a large amount of money for the recordings of "Blasfemia Eternal". Due to circumstances we never stayed on one label. And besides, in those early underground years, it was the only way to spread our music. Tessa, Molon Lave and Wild Rags were perfect underground labels to work with on a non-profit basis.

**What's the deal like with Mascot Records more accurately?**

- We have signed to Mascot for three albums. They are very professional and their distribution is really good. They licensed our album in the US and the East of Europe now. Total artistic freedom is guaranteed. On the other hand, doors have opened for us that in the past always remained closed. We appear in major magazines and play also bigger clubs now. We have access to their papers and everything is based on mutual respect. Business but no backstabbing tricks. The first time in our career we have an ally and are not fighting windmills any longer.

**Ancient Rites have always had honest attitude towards the underground press. Now that you look around and see where the band has come into, do you think it has paid off well?**

- ONLY because of our own hard work and the everlasting support of the underground we have reached what we are today. We never had any big management or financial support to back us up. All is done the underground way. We never forget where we came from and always give both, the smallest fanzines and the biggest major magazines equal attention. All are replied with the same attitude. I believe it paid off in matters like mutual respect.

**Don't you think it's ridiculous with all these new black metal bands bothering not with the underground just because they've now gotten some coverages in major publications?**

- It is important to remain with both feet on the ground. Nothing lasts forever and behaving like stars because having sold a few thousand records makes no sense. What are these amounts compared

to big sales of mega commercial acts? No use to believe in the rock 'n' roll dream because our kind of music (luckily) will never reach a wider public. Extreme metal has a limited audience. Only a humble state of fame can be reached, why fooling oneself? Even the success of the biggest bands will not remain. Two minutes fame and back into obscurity forever is not my idea of happiness. I am convinced the moment popularity is gone, the ones who believed to be gods will feel terribly bad and humiliated when facing reality and the dream is over. Never lose the track of reality. We receive hundreds of letters and on tour sometimes people are in admiration and groupies are circulating but that is no reason to change attitude. Quite possible these very same people would never be interested in us if we hadn't played in a band. My best friends are the ones I know long before Ancient Rites was created because they respect me for what I am, not because I'm a member of Ancient Rites. Artificial attention is of no value. I, of course, am flattered when similar souls show their appreciation for our work with intelligence, who are into our music and attitude. I never see people as fans. I suggest all the bands who think they're gods to come off of their cloud. Nothing wrong in being proud of your work but narcissism goes a bit too far for my taste. NEVER depend on what other people give you, NEVER base your happiness on gifts of others because they can be taken away. Fame and success are such things.

Considering the answering of letters: I still answer everyone but it takes a very long time because I'm often on tour or traveling and receive tons of mail. Often it is somewhat discouraging when I see a pile of hundreds of letters waiting to be answered but I feel it a bit as a duty to do so. Don't want to lose the link with the underground. I don't know how other bands deal with this and it is not any of my business either, I do not want to criticize colleagues.

**You've done quite a few gigs during the career...**

- We have just finished a European Tour with Bewitched, Sacramentum & Enthroned as support. Within two months another European headline tour will start, probably with Occult & Opeth as support. This time countries we didn't tour before will be included such as Czech Republic, Hungary, Denmark. I'm still waiting for further confirmations since all is still in the organising stage.

**I suppose Finland won't be on the list of dates, will it?**

- I'm not sure will Suomi be included but I hope



Ancient Rites live. Eric (Inquisitor) and Michael (Luciferion) as session guitarists.

since I am in touch with many people there.

Now that Ancient Rites have signed to a major record company, released plenty of products, toured, been on TV and all that, where are you heading from here? What there is left to be conquered?

- From a musical point of view there is still a lot to be conquered. We wish to achieve an even more mature sound and become better songwriters. Concerning tours we still have to play many places we didn't tour before. We have a strong following in countries such as Brazil, Colombia, Mexico, Peru, Singapore, Malaysia, Brunei and I hope it will be possible to play there in the future. The audience is very fanatic there (whenever we play the U.K. many South American immigrants come to our shows and prove to be the most lunatic ones. They tell us many wish to see us in their home countries). Basically Asia, South America, Australia and North America are still to be "conquered". A limited budget is the only negative aspect of being an underground band, and touring that far costs a lot of money. Underground promoters living on the other side of the world usually don't have the money to pay for the plane tickets and we can't afford it either. Hopefully this will change in the future, as long as we don't lose money all would be ok. The traveling kick and facing a crazy audience would be a reward on it's own.



Ancient Rites still have to travel a long way and I'm not only referring to miles here. I wonder where it will lead us in the end and when the actual ending of Ancient Rites will be. Hope to continue our battle for another decade and then to end in grace. If we still will be around at that time. Death is certain, life is not...

**Do you have any special merchandise at the moment?**

- We have T-shirts available (two different designs) with front/back/sleeve print for 20 USD and longsleeves for 25 USD, "The Diabolic Serenades" CD for 20 USD, "Blasfemia Eternal" CD for the

same price. "Dark Ritual" demo is available for 6 USD. All prices include postage.

**Thank you comrade Günther. You may close the interview the way you wish.**

- Thank you for this conversation Northwind. All the best with I Came From Darkness. Keep the black flame burning, EVIL PREVAILS.

**ANCIENT RITES  
KRAAIENNESTSTRAAT 11  
3290 DIEST  
BELGIUM**

## Demonication called...



*I hardly bother with death metal bands these days simply because the far majority of the so-called modern "death" metal bands sing about society and the greenhouse effect. So you bet I was glad to bump into Luciferion from Sweden who deliver their brand of death metal with honesty and style, the archaic way. Their debut album "Demonication (The Manifest)" probably has been spinning around in the speakers of most of you, so you surely have to know the talent and potential of the band. They're Satanic, they're reliable and they're death. What else do you need? I spoke with Wojtek Lisicki, the guitarist and vocalist of this three-piece from Hell.*

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**What are the things Luciferion stands for?**

- Our main existential points are: truth, honour, pride, intelligence, big existential thoughts, professionalism, strenght of the individual, revenge. Power and glory for those who deserve it!

The biography sheet announces the band to: "...kick the asses of fake death losers who have been infecting the scene in the past few years...". You are referring to "death" metal bands with social conscious lyrics, aren't you?

- No, not necessarily. We are referring to all those bands that WOULD NOT BE KNOWN AT ALL as those played total primitive shit and was fucked up in mind. I can't understand how some of them become popular. It's no idea to mention any of them as it was quite long time ago when it was such a piss-offing subject (there have, of course, come hundreds of new such joke-bands, but this time under different labels). Now most of them have wimped out the natural way. Only the quality ones remain.  
And about life "death" metal or "world problem"

bands - firstly, we don't consider them being death metal bands at all, so their existence doesn't piss us off too much, but it's disturbing of course. On the other hand we support some of the more earth-bounded bands and their message, as we all hate this ape-invasion of the outlanders in our countries.

**So are there any other real death metal bands alongside Luciferion from your point of view?**

- I don't have any great orientation regarding the now existing death metal scene, but bands like Fallen Christ (USA), Damnation (Pol), Vader (Pol) or Usurper (USA - not the one from Chicago released on Head Not Found!) I consider being faithful and outstanding. Check them out!

**Outstanding surely is as well Luciferion's own debut album "Demonication (The Manifest)". Musically it's more than notably influenced by Morbid Angel and Decide, so the listener is wrapped up in tight and heavy riffs from the second the record starts.**

- Definitely, our music contains a lot of variations and different styles. It's a mix of thoughts and impulses that have infiltrated our lives. The bands you mentioned have always been the most inspiring sources in our creativity, especially during the creating of "Demonication (The Manifest)" album, but there are of course a lot of other bands that have infiltrated us for this purpose like Immolation, Forbidden, Celtic Frost, Brutal Truth, Coroner, Nocturnus... and many heavy metal bands from 80's. We are also very fond of other, no-metal, music.

**What is it in Morbid Angel and Decide that inspire your creativity?**

- Total originality, professionalism, futuristic innovative solutions and ideas regarding the music. Moreover, personality and the gift to create music that include very specific and unique magic.

**All Luciferion members seem to have a long background as musicians.**

- Yes, all of us have played for many years and in

many bands, but the only bands we were active in that are worthy to be mentioned are: Hasse/Liars In Wait, Michael/the ancient first line-up of Carnage and Sarcasm, me and Martin/an old cult heavy metal band Highlander.

**On the debut album there's an excellent cover version of Sodom's classic "Blasphemer" track. Do you play other cover versions?**

- We used to play Deicide's "Suicidal Sacrifice" on the gigs, but that was in the beginning of Luciferion's existence. We have also participated on some compilations with Metallica's "Fight Fire With Fire", Celtic Frost's "Circle Of The Tyrants" and Slayer's "Chemical Warfare". In the near future we shall also join "Tribute To Manowar". The last mentioned is something that fill our miserable lives with temporary happiness.

"Blasphemer" is the purest and simplest song in the metal history, but it still contains total magic, brutality and purest malevolence and evil, which was ONLY possible to be created in the 80's. We have always considered that song being special, maybe because of this unbelievably malicious voice blended with primitive and blasphemous lyrics and a chaotic sound - total cult!

**I gather Sodom, Celtic Frost, Destruction, Venom et cetera are like gods to you, at least judging by how you speak of them?**

- None of these bands we consider being gods for us. Celtic Frost is the only one here that is surrounded by a divine aura. The other mentioned bands are really cool and of course the pioneers in the brutal music, but they are not any authority for us. My fave albums of these bands are Venom's "Welcome To Hell", Destruction's "Live Without Sense", Sodom's "Mortal Way Of Life" and Celtic Frost's "To Mega Therion".

**Do you have an explanation why back in the eighties there weren't so many boring and unoriginal metal bands around as there is today?**

- Metal was quite young at that time. There weren't so many bands like there are nowadays and those who existed had free "access" to all the new ideas and solutions regarding the music. It was very hard to get a record deal as only the most original and best ones were interesting for the companies. You had to work very hard with the band and it's quality, spending a lot of time on practising and rehearsing. Nowadays you don't need to be outstanding or special, it's enough with jumping on the most selling wave. There are hundreds of "labels" that release all those amateurish cacophonies polluting the scene. But like it used to be, only the best shall remain when

the trend is over.

**Many Luciferion tracks contain a solo. Do you think there should be solos in every metal track like in the eighties?**

- Well, it's not *absolutely* necessary of course, but in my opinion a solo is a part of a song as much as the other moments in it. For me it's an obvious point to be included. The biggest reason why many guitarists (especially the modern ones) don't play solos is that they simply can't play guitar. In our opinion 90% of the underground "musicians" in general are total amateurs that should concentrate themselves on their technique and quality instead of laugh causing image.

**Well, your own songs sure are of high technique and quality. Is it a long process to create one Luciferion track?**

- Ohhh... it's a horrible work. Every song takes months to arrange (or re-arrange). I compose almost everything at my home sitting through the nights with riffs and solos. Then, when everything is more or less finished we start to rehearse, making some eventual changes or extra passages. It's really a dirty job, time taking and ultra boring. Sometimes I really hate it, but it's necessary if you want to reach the top.

**Are there much material for the forthcoming follow-up album yet?**

- I am working now like an idiot on the new material. It's not sure yet who shall release it, but it doesn't matter now as we are not ready anyway. 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 than him 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 it's heaviness. The songs in general will be very morbid, but still enjoyable and full of surprises. Many effects and synthesizer-stuff will be used. It will probably be released before the summer '97.

**Luciferion played in Lepakko (Helsinki, Finland) the 6th of January 1996 together with Dark Funeral and Tenebrae. What did you think of the evening?**

- It was a very successful gig and a great evening in our opinion. We had some technical problems, but the whole atmosphere and the audience's response was total. Something that's really worthy to be mentioned is the cooperation with the mixing-person that was really satisfying. Actually, it was one of our greatest gig-occasions. We look



forward to play there again (P.S. greetings to Evo of Spinefarm Records).

**Don't you think stage-diving is an idiotic habit founded by the HC-pigs? "Dive like a duck, die like a duck"?**

- No, I don't feel that way. Stage-diving is an old habit that has followed the metal evolution since the beginning. Hardcore is just a bi-product of it, everything except the attitude, performance and image is stolen from metal.

**Since all satanists view satanism differently to**



**some extent, could you give an insight to the way you see the subject?**

- No, I don't feel motivated to do it, especially nowadays in the time of "circus". It's not worthy to open yourselves as the addressees are most often neandertals.

**Thank you comrade Wojtek. You may close the interview the way you wish.**

- Big thanx for the promotion and interest. Besides our album "Demonication (The Manifest)" there are also "Tribute To Metallica" with a morbid devastation of "Fight Fire With Fire", Promo 1994, Osmose's "World Domination" compilation with our version on "Blasphemer", "Tribute To Celtic Frost" with our *out of this world* version on "Circle Of The Tyrants" and "Tribute To Slayer" with our version of "Chemical Warfare". HELP US BRING THE TRUE DEATH METAL BACK - SUPPORT LUCIFERION!

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# Struck by Metal disease

## UNGOD

*I actually thought it was all over for the German scene when there were no great bands whatsoever appearing in the horizon since the golden days of Sodom, Kreator and Destruction, but now that I've familiarized myself with Ungod, and especially their "Conquering what once was Ours" MCD, I cannot but say that there is some hope after all. The way Ungod churn out their brand of old-fashioned metal is hardly anything you bump right into everyday. It attracts and makes any die hard metalfan addicted, big time. This following interview is done with the bassist of Ungod, Schiekron.*

**What are the things Ungod stands for?**

- Ungod stands for uncompromising old school Black/Death Metal with lyrics about the Gods in ourselves as well as the typical Death and Torture stuff of the mid Eighties.

This band should be seen as the opposite of all Pagan, Viking or whatever bands that are polluting the scene with false attitudes at the moment. Only death is real! The line up consists of Schiekron (bass), Andy (drums), Zvoni (vocals), Manu (guitar) and Kelli (guitar).

**Is it true that Ungod is the oldest still existing black metal band from Germany?**

- Yes, besides Desaster who have been existing since 1988 with a short break in between. However, we are the first band of the second black metal generation in Germany with an album out. This makes us kinda proud and maybe our opening helped the other German bands to get a bit more exposure as well, but let me add that we're in no way of thinking that we are the best and only "true" ones because of this. The problem's just that most of the new German bands simply don't want to cooperate with us since they are more concerned on talking shit about us. Who cares anyway? We already have our followers and we do not need any newcomers to believe in us!

**"Conquering what once was Ours" MCD is darn brilliant and I guess I'm not the only one thinking that it is, am I?**

- A lot of other people have shared your opinion about our MCD, which is great. You have to know that it isn't exactly an advantage to come from Germany as a Black Metal band since everyone seems to concentrate on the Scandinavian scene at the moment. I'm sure that our time will come though when all those ignorants become bored of the Scandinavian bands. The signs have been set already! Anyway, I don't complain about our situation since we do this band with heart and soul. The amount of sold CDs won't change our attitude nor our musical direction!

**Obviously Schiekron isn't just saying that because I heard the guys turned down the offer of Swiss Lethal Records due to commerciality of the label.**

- Yes, it's true! But besides commerciality, another reason why we didn't sign the deal was that we had heard they are ripping of their bands.

What we need is a label that stands behind our music and our attitude. There must definitely be more than just business between us and the label. Admiration

and friendship.

We've now found the perfect label called Wood Nymph Records. They're hailing from Belgium and I know these persons since our first demo in 1992. They proved to be loyal friends during the last few years and decided to form their own label in 1995. I'm sure we'll stay with them for a while!

**I've asked from a lot of interviewees in this issue how they feel about black metal bands making videos and showing them in MTV. What's your view?**

- I don't really care what other bands are doing. We are Ungod and you can be sure that we will never sell our personalities.

If those bands wanna show their videos on MTV, they should fucking do that, but never ever again complain about fakes, wimps and other shit because this scum is exactly their audience on MTV.

On the other hand, I see no mistake in spreading Satanic/Antichristian message to a wider audience, but still though this is nothing for us!

**It's no secret Ungod is 100% inspired and influenced by the old Gods of metal, needless to advertise any longer of whom I'm referring to. Schiekron, explain in a few words where this "metal-mania" derive from in your case...**

- Hell yes, we are 100% inspired and influenced by the old Gods of Heavy, Speed, Thrash, Death and Black metal. It's hard to explain my feelings towards the Metal of the mid Eighties. I think you just have to feel it to understand it.

I started listening to Metal when I was around 11 years old (now I'm almost 24 years) and back then Metal was a rebellion to me. My mother hated MY music and because of that I even started to love it more.

Here in my area was the kind of Thrash Metal Kingdom in the years '87 to '90, and we were able to visit many shows almost every weekend. Those were great times that surely will never come back again, so I'm happy that I was able to experience it! But enough about this nostalgic topic now, otherwise I get depressed.

**Do you remember what was the first album you ever bought?**

- Hard question! I think it must have been one of those Metal Hammer Compilation LPs they used to put out back then. There were a lot of crap on it, but also a few goodies like Destruction, King Diamond etc.

I didn't buy so many albums because of serious financial problems. I was only able to buy one album each month, but I had a lot of tapes and I also had the great opportunity to check out my father's record collection which was full of Ozzy Osbourne, Black Sabbath, Whitesnake etc. He still listens to his old records, by the way!

**What are the "new" bands that have gained your respect?**

- The following bands deserve my highest respect and support: Cabal (Ger), Desaster (Ger), Pentacle (NL), Asphyx (NL), Throne (NL), Inquisitor (NL), Occult (NL), Inferno (Nor), Sadistic Intent (US), Vulpecula (US), Order From Chaos (US), Nephente (US), Acheron (US), Blasphemer (UK), Parricide (US) and a handful more.

**What do you think about Venom's reforming? Horrible, ain't it?**

- I'm not so much into all this reforming stuff either. They should let the past rest and not get more money out of it. The good thing though is that all youngsters will be able to see the originators of Black Metal now and realize that this music style has it's origins in the UK, not in Norway.

**"Conquering what once was Ours"... Hmm... What is it actually that once was ours?**

- The title means: Conquering back pride, honour and strenght! Exactly the attributes that were stolen from humanity when Christianity was popping up to oppress our very own instincts in order to make a bunch of weak and cowardish people out of us.

Every human has at least a few hidden powers and strenghts in oneself. We just have to learn to handle them and to use them the right way. We have to put much more trust in ourselves, but as long as Christianity alone with all religions in general is existing, we won't be able to live our very own Laws since the so-called "positive" dogmas are telling that it is a sin etc... I think you got the point here.

**You've done quite a few interviews during the past few years, haven't you?**

- Countless, but unfortunately most fanzine editors are not so serious with their "free copy" promises. Anyway, we are happy for every single interview we can do since I think this is the only real way to promote a band properly. So if there is an interested editor out there, just drop us a line and take care that your interview is a bit more in-depth than the usual stuff I get since I'm very bored about short and uninformative crap, and by the way, the interview I'm answering here is exactly the way it should be!

**In German Moondance Magazine (Hail comrade Timo!) you had a pretty interesting theory on how masses can easily be manipulated when "the**



leader" knows to pull the right strings - Something that also der Führer knew. Could you go a bit more in-depth here?

- The best example must be the Black Metal scene. It is so fucking easy to manipulate people's minds by just giving them a certain direction. At the moment everyone is talking about self-worship and being one's own God, but at the end of their interviews you can read something like "Hail Count Grishnackh!", and when you re-read the whole interview, you can see that they just talk the same their leader told them. This is probably the death of individualism. The Count knows how to pull the right strings and made puppets out of all his followers. That's a proof how easy it is to manipulate humanity. I could give you more examples here, but it would take ages to write all that down on paper.

The final conclusion of all this is: Humans are just stupid sheeps without own mind or self-respect. We, the adult and the clever, should use those brainless morons for our dirty work. That ensures that we won't get problems with the Law. We are the Law!

**When will you release the second full-length album?**

- We're working on some new stuff at the moment, but it's too early to give any exact details. Anyway, the next album will be a healthy mixture of our MCD and our early stuff. One thing is sure: it will be pure Metal strictly within the borders of this genre!

There's going to be a new split EP with Impending Doom (Ger) out very soon though for which we'll re-record the songs "Phalluscult" and "Land of frozen stars" from our debut album. On this release you will get two very different bands. On one side Ungod with ugly, stinking Black/Death Metal and on the other, Impending Doom with heavy, doomy Death Metal with a few keyboard parts. I think this release will offer something for both fan-groups, the atmospheric and the ugly. Check it out!

**Thank you comrade Schiekron. You may close the interview the way you wish.**

- Thanx a lot for the interesting interview and your great support! Everyone into old school Black/Death Metal without neo BM influences should check us out!

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# AGARTHY SOCIETY

*Some of you will probably hate me for doing this following interview due to the interviewee's national-socialistic stance, but I don't really care. I think the apes ("smelling like cow's ass" to quote comrade Lindskog of Malign) should get the fuck out of Europe and go back to where they belong, jungle that is. I am more than proud to present you Hår Vidharr Von Herske who is working tirelessly behind and in connection with several things like Nordland Forlag, Agarthagessellschaft or Weltanschauung to achieve some our goals. Highly indispensable work from an highly indispensable individual. Gas the lowlives and feel the rise of the Fourth Reich in horizon. Please note that Mr. Herske felt it absolutely inevitable to alter the phrasing of some questions to make himself clearer.*

You edit and print several publications like Filosofem, Lycanthropia or Gjallarhorn. Give us insights into the forementioned publications' essence.

- Filosofem and Lycanthropia (to a lesser extent thus far though) can be considered "Diaries of Ásatru and Heresy"; in this instance these press-releases (appearing in print on a more or less regular basis depending upon circumstances of course) are "two sides of the coin": Filosofem the exoteric; Lycanthropia the esoteric (the one side, or the other, side seeding its Physis-opposite, so to speak) but Gjallarhorn is published for gratification proper.

**Which is the importance/relevance of these publications?**

- "Relevant" or "irrelevant" depended upon different perspectives.

I do not delude myself into thinking Filosofem or Lycanthropia alone ought to usher the Aryan Renaissance under the banner of which we began to gather.

Seen as "seeds", nevertheless, these publications could contribute to expound, or contribute to formulate, a Weltanschauung as a foundation for sounder or further construction.

"What man created; man can destroy" as a matter of "convenience" or "inconvenience"

**Print of Nordland Forlag press-releases?**

- At the moment, "Diaries of Ásatru and Heresy" circulate at under/about two thousand copies.

Until fairly recently we have had little opportunity for promotion and distribution, but through the initiatives of individuals/outfits or networks like

Yorgos Zaharopoulos/Necromantia and Yorgos Florakis/Wampyre Shadow Wolf, Graveland or Lord Wind/Isengard Productions, Håvard Vond Ellefsen/Static Age and Dark Dungeon Music, who do not allow Murphy's Law and vested (Juden) interests to dictate their behaviour or to dictate what they ought or ought not to support and to disseminate, or through other views and reviews within and without the "underground" and mainstream "occulture" media, we have recently had more opportunity for promotion and distribution.

Therefore we expect "Diaries of Ásatru and Heresy" ought to circulate at under/about three thousand copies with the forthcoming release of the fourth volume of Filosofem scheduled next month.

**Response or support you have received throughout the years?**

- An elderly and educated German, or Austrian, I cannot recall at the moment, citizen ordered and once requested to receive Filosofem and responded he requested not to be contacted at the future (he held a doctorate) because of our generally alleged National-Socialist stance of course.

And a petty amount of people inquire or write for further information or order once.

I expect a publisher and distributor to experience or to come across such useless correspondence: and you probably do? (Sure. -Ed). Besides the forementioned fellow, the response I receive(d) is quite enthusiastic; this is individual or

"formal" (from organizations or other publications) response; resulting from relentless dedication, strenuous research, and reliability.

Improvement speaks per Se: starting from a (5.00 USD) twenty-page format to a (7.50 USD) sixty-page format. It is likely prices will increase with the Fighting Fund "blood-red" edition of Filosofem and Lycanthropia to be able to further support the Order of the Jarls of Balder Jomsborg Community not only financially but turning public opinion or the forthcoming "Iron Youth", too, thereon.

To quote der Führer: "My teaching is hard. It must be hard. All weakness must be hammered away. I want to rear a youth before which the world will shrink back. A violently active, dominating, intrepid, brutal youth: that is what I am after. Youth must be all those things. It must be insensitive to pain. I want to see once more in its eyes the gleam of pride and independence of the beast of prey".

**When did you actually start with journalistic activities?**

- That ought to take us several years back actually.

I started out without computer or merely the proper material; I would not worry about whether or not people would support, or even approve, the purported view: I would conduct the interview, handled an heading and another (an acquaintance helping with type-setting and editing and publishing for months or months and pursuing another venue publishing literary/novel leaflets) or borrowed the proper material, handled text-treatment and practical aspects dealing with printing and disseminating miscellaneous material, to purchase a computer as I came to the conclusion, at last, to entrust "outsiders" got too uncomfortable as far as I was concerned.

"You live and you learn..."

As far as standards, and besides "excellence of content", I projected (or alternately participated thereto in several instances) the product "to go and get" or "not to forget".

At the moment I may contribute and submit Sub Terra material, as I was unfortunately dissatisfied to submit Descent material, but both ought to stand the strenuous test of time...

This is to this day my intent with Nordland Forlag.

**You edited and printed The Burning Ground and directed the Beheritian Temple prior to Filosofem. Why did these cease to exist?**

- Actually, I was dissatisfied with the outcome thereof.

You must understand The Burning Ground was an eclectic-syncretic project those other people contributing and I considered "Exploring the implications and applications of Alien Elitism; Social-Darwinism; and Misanthropic Cynicism".

It turned out my conception thereof and those other people's conception

thereof differed and I started to work together with Kerry Raymond Bolton. experiment was quite an experience (and a stepping stone) to say the least; you must remember no one ventured these venues I ventured then: I started and disturbed complacency at the time and stand behind that today.

I was aware the Beheritian Temple merely materialized temporary, and under no circumstance permanent, postures or purposes; before stepping the next step of evolution; as a course of duty and destiny.

**How about your contributors?**

- Michael Moynihan and Kerry Bolton cared to contribute thereto as soon as I started to edit and print Filosofem. I got acquainted with David Myatt through Kerry Bolton; with Robert Taylor and Robert Ward through Michael Moynihan; involving myself with the Order of the Jarls of Balder I therefore got acquainted with Stephen Cox: also known as the "Nautonier"; as a matter of casual circumstances or rather as a matter of cause and effect, these individuals cared to contribute thereto.

Prerogatives or purposes differed in several instances but I believe a common perspective or Weltanschauung ought to motivate such diverse and different individuals; bringing about as Stephen Cox formulated; "Excellence of content and production: the forum to communicate the unique opportunity for the Folk" over/throughout the last two to three years; or otherwise we should stop with Filosofem and Nordland Forlag.

Note Yorgos Zaharopoulos and Yorgos Florakis ought to contribute too and we expect other respected "guest" contributors (may I mention Bárd Eithun) for the forthcoming future.

And Nordland Forlag ought to publish other manuscripts from the Fraternitas Loki and the Order of Nine Angles.

As usual "Expect the unexpected"!

**Varg Vikernes contributed thereto. How about your getting acquainted and Varg Vikernes contributing to Filosofem?**

- I contacted and got acquainted with Varg Vikernes after the murder of Oystein Årseth.

We argued and agreed the most of the time. Anyway, I offered Varg Vikernes the opportunity to express his views throughout leaflets to print and disseminate ourselves. Michael Moynihan immediately offered to contribute thereto and Kerry Bolton and I already had a common background throughout the years (at that time Grand Master of the Black Order); therefore to complete our contributing staff occurred quite quickly and quite naturally.

**Do you believe Varg Vikernes ought to further contribute thereto?**

- Whether Varg Vikernes ought to further contribute thereto or not would tent to depend entirely upon he himself...

Varg Vikernes opted to pursue another venue to publish Vargsmål through the mainstream, Zionized, media and this is his prerogative. Selflessly and relentlessly I laboured for about two years to propagate Varg Vikernes' "virus" through propagand-Art to the point that Feral House advertized the forthcoming release of "Filosofem" in the States and stated "Varg has overtaken Charles Manson as the heretic of our time" and this is the language I have had throughout Filosofem (though Varg has never overtaken Charlie as the heretic of our time in my mind: this is rethorics; propagand-Art).

But this is, ultimately, irrelevant for with or without Varg Vikernes contributing bigger and better things await!

**You maintain contact, and you are**

**connected to, other organizations as well as rural Aryan communities founded upon Doktor Richard Walther Darre's Neuadel aus Blut und Boden.**

- The Axis is a "web-work" (at once martial and mystical) of "loosely affiliated" individuals or organizations working overtly and covertly to usher an Aryan Renaissance; incorporating the Tribe of the Wulfings and the Åsatu Alliance; the Order of the Jarls of Balder and the other organizations related thereto; the Order of Nine Angles and the Black Order; the Horde of Hagalaz and the Scotia Kult Of Hel/Klan of Helja.

As far as rural Aryan communities, as exemplified by the Order of the Jarls of Balder Jomsborg Community, such are our only options, at the moment, as far as Aryans living like Aryans on a day-to-day basis.

**How about Oystein "Eurononymous" eth? Have Oystein "Eurononymous" Årseth and yourself had the opportunity to meet before the murder? You realized and disseminated "anti-Årseth" propagand-Art as the authorities prosecuted Varg Vikernes...**

- I am somewhat surprised it did not dawn on anyone I could not care less about the forementioned character as a matter of fact.

The, this is to say theoretical, purpose of propagand-Art is to propagate particular thought-patterns that do not necessarily conform to the norm (whether the communist or whether the capitalist makes little difference).

The "anti-Årseth" logo not merely be independent from; but definitely be irrelevant to such a process and was not unashamedly aimed against Mayhem or Eurononymous but again ought to contribute to propagate particular thought-patterns as well as to alienate those other people we needed alienated at that time "to fan the flames of controversy" so to



Hår Vidharr Von Herske.

speaking. Needless to say whether or not we succeeded in doing precisely so; or whether or not this is still necessary? Our stance is adversarial: let us therefore move ahead and proceed further.

Available and scheduled next for release throughout the Agarth Society/Agarthgesellschaft and Nordland Forlag are?

- Scheduled next are the forthcoming release of the fourth volume of Filosofem (to be followed by the fifth volume thereof as soon as circumstances allow) as well as the second cassette of "Electro-Terrorism": highlighting Totentanz (another project of Baron Drakkheimr Nachttoter Von Abaddon); and we expect to release the newest recording of Verbrannte Erde.

And as already said, we ought to publish the Jomsborg Community Fighting Fund edition of Filosofem

and Lycanthropia (pitch black-printed blood-red paper and colour-printed soft cover) as a mandatory print: this is to say if it entails no excessive price increases and exceeded not 10.00 USD to 12.50 USD or otherwise adapt/adopt a sixty to eighty-page (or so) format.

We also ought to co-operate to manufacture shortsleeves with Emperor Vorskaath from Zemial, the aptly-titled "The Winds of Ragnarokkr" and Håvard Vond Ellefsen reproducing the "Song of a Long-Forgotten Ghost" design. Also scheduled for the forthcoming future is an on-going line of commemorative shortsleeves as a continuation of the "LindisfarnaR DagR/a Furore Normannorum" design Robert Nicholas Taylor (of Vor Tru/Åsatru Alliance fame) and myself designed".

Could you list up some of your

current musical favourites?

"Forgotten Songs" by Lord Wind; "Scarlet Evil Witching Black" by Necromantia; "Dance of the Winterfog" by Asmorod; "Stormblást" by Dimmu Borgir; "Kveldssanger" by Ulver; "Blasfemia Eternal" by Ancient Rites; "Crypt of the Wizard" by Mortuis; "Nemesis Divina" by Satyricon; "Aspera Hiems Symfonia" by Arcturus; "Triumph of the Hordes" by Grand Belial's Key; "Caravans to Empire Algol" and "Transmissions from Empire Algol" by Neptune Towers; "In Absentia Christi" by Monumentum; "The Final Harvest" by Naos; "The Gospel of Inhumanity" by Blood Axis; "Sleeping under Tartarus" by Zemial; "Heaven Shall Burn... When We Are Gathered" by Marduk; "The Great Lands of Minas Ithil" by Equitant; "The Sorrowful Scent of Funeral Flowers" by Profane Grace; "The Dawn of Martyrdom" by Agatus; "Into the Streams of Inferno"

by Mysticum; or much more...

**Thank you comrade Hår Vidharr Von Herske. You may close the interview the way you wish.**

- Hail and Honour Northwind! I thank you for your support and opportunity for exposure.

Friedrich Wilhelm Nietzsche foresaw the Overman of the future in these terms: "Celui qui est hai par le peuple comme le loup par les chiens c'est l'Esprit Libre: l'Ennemi des Entraves; celui qui n'adore pas et qui hante les forêts". But whether the future Friedrich Wilhelm Nietzsche foresaw unfolded depended upon us, seeds of the Overman, and upon the outcome of our struggle for an Aryan Renaissance.

**BLOOD-AXIS  
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57000 METZ  
FRANCE**



*Quite possibly the majority of you think my last guest, Necromicon, would somehow be of less value than some of the "bigger" bands on this issue, but let me fucking encourage you to listen to the lot's debut album "Realm of Silence" and then we'll see who's of value... Yeah, they're great. I spoke with the drummer Robert who turned out to be a real metalmaniac - which is not that rare characteristic in the Swedish people I know.*

**What are the things Necromicon stands for?**

- Necromicon is a Metal band. No more, no less. We stand for the music we play and the feelings hidden beneath. Our music is aggressive, moody and dark and in some ways that reflects ourselves as individuals. Our music should not be seen as propaganda in any way, the messages we spread are more on a subconscious level. We don't scream Satan a thousand times a song, 'cause we wouldn't be able to stand for it. What we ultimately stand for is the METAL in man.

**Metal indeed, but what kind of metal? I wouldn't say you play pure black metal but rather some black/death... Is this an insult?**

- I agree that Necromicon's music is somewhere between death and black metal. I am absolutely not insulted. I don't care what people call us, I

prefer to say we play Metal, so we don't have to fit any concept, 'cause in my opinion that is far too boring.

**Let's talk little about the fabulous debut album..**

- "Realm of Silence" was released in April of '96. The reactions have been great, far beyond expectations! Very good reviews, many offers and lots of new contacts.

We were a bit afraid that the CD would disappear in the flood of new Black Metal albums because of the dull lay-out and so on, but apparently it has worked out fine. 5000 copies are pressed, I'm not sure how many we've sold at this time - maybe 3000 or something like that.

**You mentioned the dull lay-out... Is there anything else disturbing you on the record?**

- I'm not sure... One disturbing thing is that the sound is quite different

between some of the songs. You see, the songs 1,2,4,5 and 8 were recorded in February of '95 and the other 3 in August the same year. The later recording has got a better sound, except from the bassdrums that are very low and strange. That I find pretty disturbing.

There are also parts on the record where I am not very tight on the drums. I could do much better now and that irritates me, but what the fuck. Not much to do about it now.

**Who's that girl in a couple of tracks? She has a nice voice...**

- The girl who sang on the album is a very beautiful one called Caroline Boström. She is a friend of Daniel and Stefan, so when we discussed having some female vocals on the recording they asked her.

She was very professional, and I wouldn't mind working with her again, but if we'll have some female

vocals on the next album, we will plan them better, 'cause this time it was like "Hmm, this part would sound great with some female vocals!" and when Caroline came to the studio she had no idea how she would sing, as she'd never heard the songs before. In addition we had to hurry quite a lot, so in the end she was not at all satisfied with her part. I think she did a great job though.

**The lyrics weren't unfortunately printed on the album, but the biography sheet reveals them to deal with darkness, occultism, black magic, mysticism and chaos.**

- I have a natural interest for the obscure and the forbidden. I have always had that. That is why I in the beginning was attracted to music that had some form of dark atmosphere, and if the lyrics were of the same kind the whole made a great impression on me.

Myself, I have only written the lyrics for two of the songs on the album: "Spawn of Dracula" and "Gates of Grief". Old, very typical Black Metal lyrics that I'm not proud of or even satisfied with today. "Spawn of Dracula" is of course about vampires (very trendy, indeed) and "Gates of Grief" is about plain old death and what happens later. Niklas wrote the lyrics for "Through the Darkness" a long time ago and they deal with a soul condemned to Hell.

The rest of the lyrics are written by Roger (although I cooperated with him on the "Realm of Silence" track lyrics). "The Ages Unfold" is about the nightly side of man. "In Blackened Robes" is inspired by the fantasy book series Dragonlance and describes the rise of the magician Raistlin and the destruction of his goddess Takhisis. "The Hated One" is in the same way inspired by the Tolkien books. "Dreams of the Ancients" deals with

"I believe in true METAL and nothing else."

- Robert Sundelin -

a tendency to irritate me. But I know that probably if they keep on playing they probably will find their own style in the future. I know, 'cause I've been through that myself.



Necromicon on stage - Fistful of Metal.

the horrors found in the Necronomicon and the HP Lovecraft books and finally "Realm of Silence" describes the final fall of Jehovah and what comes next.

**In the forementioned question there occurs this word "black magic"... Are you a sorcerer or magician of high extent?**

- I must admit I'm not very skilled in the art of Magic. I have not studied it enough to start discussing it. Our guitarist Stefan is very much into Crowley and his theories, so I would let him answer this question but at the moment I can't reach him. Also our vocalist Daniel have practised some magic rituals in the past, but myself I'm quite new in the game. It does interest me a lot though.

**Are you much into literature? What was the last book you read?**

- I like reading very much, but I seem never to have any time for books lately. The last book I read was the first in the Wheel of Time series by Robert Jordan, called The Eye of the World.

**Why it's Necromicon instead of NecroNOMicon? Is there a special reason for the shortening?**

- This is a question that comes up in EVERY interview, and I'm not kidding.

For our first gig we shortened Necronomicon to Necromicon because the organisers had a hard time with getting it into their heads, and we thought a shorter name would prevent us from having it misspelled

on the posters. That did not work ("Necronicom", the posters said) but the name remained shorter than the original.

It is a shitty name, we know, but I hope people don't overlook our music just because the name of the band sucks.

**Something about the gigs... How many have you played? Is there much stage-diving and other shit at your shows? Don't you think these HC-pigs should keep their "funny" dances far away from our precious cult...**

- I've lost count on how many gigs we've played, but I think we've done about 20 uptil now.

The things I hate most on gigs is technical problems with amps, microphones, cables and so on. We seem to be cursed with these problems.

When it comes to the audience, I don't care if they stagedive or do what they like. I absolutely prefer having the crowd band their heads off when we play, than having them standing g around looking evil and watching in silence. I think that when a band that you like appears on stage, you should support them with all your power. Bang your fucking head off!!!

Then, if like you said some fucking hardcore kids come around acting like idiots it makes me pissed, but as long as there are some true metal people coming to gigs, I don't care what they do.

**Do you think it's hard for new black metal bands to make it these days when there's millions such bands around?**

- We've not promoted ourselves much at all. For our second demo we sent out lots of flyers, but that's all. In the end we've let the music do the talking. We never said we were the best or the most evil band on Earth, nor have we put down 1000's of dollars on glossy flyers or professional photos and so on. If people like the music, other people will do the promotion for us. We do answer all interviews and orders we get, but we don't send out free copies and shit to all the 'zines available.

If we would have released our demos today, they probably wouldn't have drowned in the flood of, as you say, all the millions of new BM-bands. We released the demos in '94 and true, there were quite a lot of bands around that time too, but definitely fewer than today.

**There's been a lot of talk and suspicion towards all the new bands from Norway, Sweden or even Finland. What do you think of the way the scene there in Sweden has evolved?**

- I think Sweden has a strong scene. Many great bands hail from Sweden, for example Dissection, At The Gates, Luciferion, Tiamat, Marduk and so on. I don't keep up very much with the Black Metal underground in Sweden anymore. Of course, if I receive a demo I listen to it, but not very much makes an impression on me today. It is hard to be original today and that shows.

I don't know if I really despise any band, but 15-year old people with spikes, knives and so on saying they're sooo fucking evil and on top of that playing real shitty music have

If you ask me, I think it's impossible to play black metal without a past grounded on Satanism (because otherwise it really wouldn't be BLACK, would it now?) and as Satanism can be practised in various different ways, just as Satan possess many faces and forms, I'd like to hear now your interpretation of the thing...

- Anybody can feel free to call us what they want. Black Metal or not, at least I'm not a satanist. I have never claimed to be a satanist and I probably never will, unless I experience some form of revelation.

Whether or not the other members of Necromicon wish to call themselves satanists, I'll leave it to them to answer. I am an Atheist and an antichristian, but I don't want to call my believes satanism, though I know many with the same views do (incorrectly -Ed).

I might be old-fashioned, but I think true Satanism is the classic form, worshipping Satan as a being. Not using him as a symbol for anything.

If people because of this don't want to call us Black Metal, I don't give a fuck. I believe in true METAL and nothing else.

**Do you think Christianity will ever die completely out?**

- Yes, without a doubt, and I'm looking forward to that day. It's probably not too far away. Even now here in Sweden you are considered to be a bit strange if you visit the church regularly. Today, Christianity has no purpose to fulfill anymore and the faster it dies out the better.

**What would be the thing you'd like to change in this world?**

- Apart from the utter destruction of religions, I am not sure. Fuck, I don't know... Sorry about this boring answer.

**Yeah, well, you can't have everything, can you?**

**Thank you comrade Robert. You may close the interview the way you wish.**

- Thanx to you Northwind as well for this great interview. I hope you are satisfied with my answers although our views on some things may differ a bit (Individuals were, are and will forever be individualistic. Great answers. -Ed).

Anyway, signing off here is Robert, the drummer of Necromicon. Anyone who feels interested in the band may write to me, also the CD "Realm of Silence" can be ordered from me for the price of 18 USD. May hell ride with you all. Hail and Kill for true Metal.

**NECROMICON  
NORRSKENSST. 3  
974 51 LULEÅ  
SWEDEN**

# RECORDS

## **NORTHLAND**

"Czernoboh" LP/CD 1996  
(Astral Wings)

In the last issue there was a demo of this Polish band reviewed. Well, here is now their CD, but frankly speaking, nothing has really changed since the demo. Northland still have good ideas here and there but the lack of playing skills ruins it all. For one the drums on this album are so pathetically carried out that I can't listen to this with any dedication. And how come they have to have double bassdrum blastings if the drummer can hardly do the basic stuff? Can't understand. Just like on the demo, the best parts here are the synth ones as there aren't any major mistakes there.

I am not a kind of person who requires high technical skills from music, actually I couldn't care less, but some people ought to understand that you do need some skills before being able to create good music and unforgettable tracks. Northland is able, however, to create a few good moments within this album and that can't be denied. The playing is just so fucking sloppy that the music can't hold together. It's like the instruments would all be apart like drums there, guitar here...you know.

So for the future I think I would not be too wrong if I was to recommend more rehearsing to Northland, cause I believe if they get more tightness to the songs, this band might be one day something rather noteworthy. Now? Well, now they are just boring and I think I could have easily lived without hearing "Czernoboh" at all. CD goes for 20 USD, ask the vinyl price. *Astral Wings, Toporowskiego 81/55, 25-549 Kielec, Poland.*

## **MAJESTY**

"The crown of scorio" MCD 1996  
(Teutonic Existence)

Three tracks, 20 minutes of heavy doom metal here. Slow tempo, choir like male vocals and partially surprisingly beautiful melodies - still though, I can't help getting bored.

Majesty might be appealing under some certain circumstances, but as for now I felt nothing but joy after the 20 minute torture was over.

Anyway, do give Majesty a try if you wish to get buried deep deep down under a pile of extremely heavy notes and pressuring vocals. 10 USD should do. *Teutonic Existence Records, Jan Steenstraat 4, 5121 WJ Rijen (NB), Holland.*

## **AND... THE RAVENS LEFT THE TOWER**

Compilation CD 1996  
(Teutonic Existence)

And... The Ravens Left The Tower provides a listen over twelve bands, all from the metal

genre and all very "underground", but so is the label behind this release not to mention the individuals behind the label.

Personally I find little if any interest on compilations today, but if you're hungry for more, I think this compilation wouldn't be such an bad investment at all. Featured amongst others are: Inquest, Golgotha, Majesty, Black Art, Uranus, Hellstorm and Callenish Circle. The 16 page booklet deserves a special notion as well. Should sell for 18 USD.

## **EMPYRIUM**

"A Wintersunset..." CD 1996  
(Prophecy)

With the exception of the annoying vocals and the irritating "Save the Planet" slogan on the cover, everything on this record seem to be polished to perfection. The music enfolds the listener with harmonic sounds, creating a very intensive bond between the music and the actual listener.

"A Wintersunset..." is over fifty minutes lasting hymn to nature, which holds inside a wide selection of feelings, from lonely autumn nights to dreaming under the sky. Real beautiful, but like I said, the annoying voice spoils a hell of a lot of the ambience the music creates.

And yeah, then this "Save the Planet" thing. Say, 1000 years ago I could have been shouting out that same sentence as well when the world still was pure and in harmony without technology, but now that there's only a few untouched places left where no man has dwelt and the world's population is speculated to increase to 11 miljards in a couple of decades, I say wake up and fuck the whole matter, let loose and await the armageddon. This CD is 18 USD for conservationist and Greenpeace-members. *Prophecy, Productions, Postfach 1469, 54516 Wittlich, Germany.*

## **NOX MORTIS**

"Nox Mortis" CD 1996  
(Prophecy)

Dark metal enriched by technical playing, or rather... Dark metal spoiled by over technical playing. You see, here 'n' there it almost crosses the edge of tolerance to listen to how the drummer tries to show off with all those breaks and rhythm changes, I wish he'd just do the regular stuff and let the atmosphere be the main thing. Of course, music shan't be amateurish (like Northland, the first review on this page), but neither is it any good when the musicianship controls the other things.

Nox Mortis can, however, create some unforgettable beautiful soundscapes, varying from silent keyboard melodies to aggressive metal attacks (still guided by the keys), so this is quite a nice CD to listen to after all... 18 USD.

"'Til ten years" CD 1996  
(Hammerheart)

I was totally surprised by the quality black metal American December Wolves produces. I mean, their demo "Wolfthead" wasn't bad or anything, but when drawing a comparison between these two products...it's like a different band. Anyway, I'm glad because there aren't really many noteworthy black metal bands in the States like we have here in Europe, though this ought to change if the States can put more bands like December Wolves to the horizon.

"'Til ten years" is a good album, but maybe the band takes a bit too unscrupulously influences from Satyricon (there is at least one entire part stolen from "Dark medieval times"). But then again, who would be 100% original these days when there's thousands of black metal records on the market? And it wouldn't be either the whole truth if I was to say there's nothing more to December Wolves than some occasional Satyricon influences because there is!

December Wolves beat the hell out of the most European bands with their well balanced and structured musical art, so support the band by ordering "'Til ten years" CD for 17 USD from: *Hammerheart Productions, Seoul C.P.O. Box 8383, South Korea.*

## **ARCANA**

"Dark age of reason" LP/CD 1996  
(Cold Meat)

One can be totally sure that when a Cold Meat Industry product starts to play, it sure ain't gonna be happy, day-time music. Swedish Arcana is one of the latest signings on the label and 'Dark age of reason' is the band's debut. And a good debut it is. Lots of feelings and emotions are poured out during the 10 songs and as entity, the result sounds comfortably restrained and polished. The tracks are all pretty much alike and maybe that would be the biggest minus on this album, but since the playing time is no more than 37 minutes, it really doesn't matter as the tracks just flow from the speakers one after another in perfect solitude, creating an utter feeling of impenetrable darkness. Wardrums echo and well-proportioned male and female vocals increase the feeling of melancholy, which seems to be the fundament of Arcana's music.

These are sad, mournful sounds for sad, mournful people. The choice is yours. CD sells for 20 USD and LP (gatefold) for 24 USD from: *Cold Meat Industry, P.O. Box 1881, 581 17 Linköping, Sweden.*

## **PUISSANCE**

"Let us lead" CD 1996  
(Cold Meat)

Puissance, this Swedish orchestra of apocalypse, is marvelous. The biography sheet says: "The music is more than beautiful - It's the end of the world", I agree. The music has a very divine touch to it, almost like if it wouldn't be coming of this earthly soil...

Having a more careful listen to the album, it becomes obvious Mr. Möller as well as Mr. Söderlund have had their sheer moments with classical music. However, "Let us lead" sounds more like the actual Book of Revelations put on notes than Bach's concerto for two violins in D minor.

This is impressive... This is very impressive. Dim soundscapes from the edge of time. 20 USD.

## RAISON D'ETRE

"Within the depths of silence and phormations" CD 1996  
(Cold Meat)

I honestly believe there's no sense in making endlessly distinct analysis on darkwave records. They just are what they are. Calm and silent, perfect for nighttime visions and self-searching - and going into this field, "Within the depths of silence and phormations" is a grand masterpiece. 20 USD.

## MZ 412

"Burning The Temple Of God" CD 1996  
(Cold Meat)

"True Swedish Black Industrial"? Yeah right... Sure... Of course...

When a band withdraw from the known conventions of music and get oriented to more experimental fields, it's not usually a problem of any degree to me. But when it comes to this kind of unmusical music, there exist only a meager line in between being artistically succeeded and pathetically failed. Obviously these Swedish synthesizer destructors belong to the latter, unfortunately.

Now, I'm not saying "Burning The Temple Of God" wouldn't have its moments, because it does, but still the majority of their ideas are stale. Just think of it, there's four minutes of absolute silence in the end of the album! Does anyone recall my Ved Buens Ende review from the last issue? I forecast there that "If musicians totally begin to ignore the musical conventions, we'll just end up sooner or later listening to silence from the discs, cause it is so artistic". Maybe MZ 412 is the first symptom of this nerosis?

## VELES

"Night in the bare mountain" CD 1996  
(No Colours)

I had heard plenty of praising towards Veles until our paths finally crossed. I got disappointed. It's those same old black metal riffs and cliches all over again in a bit different form.

This doesn't beat Emperor in atmosphere, Necromantia in darkness or Burzum in the feeling, so why even bother? 22 USD. *No Colours, Postfach 32, 04541 Borna, Germany.*

## GRAVELAND

"In the glare of burning churches" CD 1996  
(No Colours)

This is Graveland's second demo from 1993 + three bonus tracks pressed on to CD, and even though I already had the original demo version of this in my possession, and even though the members weren't what I'd call as creative musicians at the time of the recording, and even though I've never really given credit to Graveland for anything... I have to confess this touches me to some extent.

I think this is far better than any of the albums they've put out. This archaic music is surrounded by strong Satanic aura, and it's easy to reach out for it. Try for 22 USD.

## GRAVELAND

"The celtic winter" CD 1996  
(No Colours)

Another Graveland re-release on No Colours. I believe this material was once put out as a mini-CD with some less playing time, so that's why they thought to unleash it as a full-length album like it was originally recorded and meant to be.

However, "The celtic winter" is a fairly dull attempt to imitate Norwegian black metal, and it certainly fails in impressing me.

Graveland works fine as a demo band, but they shouldn't be allowed to do records because this kind of material plainly and simply ain't worth of it. Not a damn bit.

Go for the demo CD reviewed above, if you have to choose. 22 USD.

## FALKENBACH

"... en their medh riki fara..." CD 1996  
(No Colours)

Aside from Ungod another real noteworthy German band can be found in Falkenbach. "...en their medh riki fara..." blew me away big time with its utmost quality.

The tracks are such goodies that you have real hard time getting them out of your mind once you have heard them. Tempo ranges frequently from fast to slow and then to a more midpaced direction. Lyrics deal with the heathen times and the fight our forefathers had to undergo against the Cross. This is a great album, really. Only a Christian would miss. 22 USD.

## DENIAL OF GOD

"The Ghouls of DOG" MCD 1996  
(Dark Trinity)

Denial of God is already a classic. They've one the oldest second-wave black metal bands who breathe their Satanic metal straight from the heart and soul, not to mention that they're the number one band from Denmark without a shadow of a doubt. Denial Of God is not the band to listen to when you're in search for melancholic, gloomy sounds, hell no. Denial Of God is the band to listen to when you want something ugly, fuckin' mean, gravekicking, skullcrushing metal. You gotta feel it. 13 USD in Europe, 15 USD rest of the world. *Dark Trinity Productions, 193 Timberleys, Littlehampton, West Sussex, BN17 6QD, England.*

## A few quick ones.

Due to unfortunate lack of space and time, some of the records sent in will now get a short and dynamic reviews... First off, I have a promo package of *Faithless Productions, P.O. Box 445, 85-001 Bydgoszcz Poland*, and they've sent me the new discs of **Christ Agony** and **Mastiphal**. Christ Agony you've probably heard before as they've been together for ages now. This CD carries a title "Unholynion" and I believe this is a some sort of re-release... Anyway, the disc includes over 50 minutes of very professional black/death metal, and with the word "professional" I am referring to the unbelievable musicianship of the members and to the tight structure of the songs. All in all though, they sound too flat, expressionless, for my taste. Mastiphal's "For a strong grip in darkness and obscurity, but it's still too average to fall in love with."

**Darkwoods My Betrothed's** second album "Autumn roars thunder" is far more melodious and attractive than what the debut was. The feeling of pagan triumph is well captured inside the tracks. In the past the band was slagged down for the awful vocal performances... Well, this time the vocalist Pasi sings, chants, screams, growls and howls, but as far as I'm concerned, still fails. Sounds too uncomfortable for me. Note splendid lyrics though... 19 USD at *Solstitium Records, Postfach 12 10, 26802 Moorerland, Germany*. **Wizard** is a heavy metal project of Teemu Kautonen (Darkwoods My Betrothed), and what I have here is an advance tape to the forthcoming Wizard album... Quite nice, I have to say. The material is old metal indeed. Rusty and nasty riffs bringing us back to the days of Exciter & Celtic Frost, spiced up with possessed demon vocals. Might be interesting. Check it out when released.

*Hammerheart Records, P.O. Box 277, 6300 AG, Valkenburg, Holland* is responsible for re-releasing the debut demo "Drakensquar" of Belgian black metal act **Infernal Beauty** on CD. This is quite a noteworthy release with some real beautiful debut demo and therefore a brilliant start for the band.

Even though some people have whined me about the way Polish **Pagan Records, P.O. Box 12, 86-105 Swiecie 5, Poland** operates, I have to say I have nothing to complain about the work Tomas does... Here's two of his recent releases; **Hell-Born** with their debut MCD and **Lux Occulta** with their debut CD "Forever alone. Immortal", the latter's demo is also reviewed in Les and Lord Ravenlock. Archaic and demonic black metal straight from Hell-Born, they're a project band of two Behemoth fellows. The Eighties with their project bands... I'm not too into that. I rather stick with my old vinyls. **Lux Occulta** though is far from and I think that's it really. Hell-Born goes for 15 USD and Lux Occulta for 19 USD.

**Night In Gales c/o Jens Basten, Kalbecksweg 41, 46562 Voerde, Germany**. pretty much continue with the same resources they had on their "Sylphlike" demo MCD last year on this recently released "Razor" 7"EP, those being fairly fast tempo, melodic cover version of Slayer's "Raining blood" on this vinyl, and it works out great. 6 USD.

**More Slayer... Black Sun Records, Box 129, 401 22 Gothenburg, Sweden** got already recognition for putting out the first volume of **Slatic Slaughter - A tribute to Slayer**, but now they've put out the second volume as well. This time these nostalgic tracks are re-crushed by Luciferion, Liers In Wait, Anathema, Unanimated, Necrophobic, Vader et cetera. Absolute must for Slayer art" MCD. Uncompromising true Swedish death metal with Kristian Wahlin a.k.a. Necrolord on guitars. Quite a nostalgic release, but Black Sun has also re-released Necrolord's prior to Liers In Wait band's, in other words, **Grotesque's** legendary "In the embrace of evil" album. And this stuff is even less uncompromising true Swedish death metal than what Liers In Wait

*Euphonious Records (a division of Voices Of Wonder), Sankt Jorgens Alle 7, 1th o.g. 1615 Kobenhavn V, Denmark* sent me the debut album of Israeli **Grimoire** called "A requiem for the light". This is quite original alright, but hardly a masterpiece like Melodic, sophisticated black metal with a great production... The other band called **Solhverv** the label familiarized me with is miles away from the level of Grimoire... Boring... zzz...

# I CAME FROM DARKNESS MAGAZINE

## *Back catalogue:*

Issue #1 1993, 8/A4 pages written in Finnish featuring interviews with Gorgoroth and Curse. Out of stock!

Issue #2 1994, 8/A4 pages written in Finnish featuring interviews with Azazel and Thy Serpent. Out of stock!

Issue #3 1995, 32/A4 pages written in English featuring interviews with Behemoth, Sigh, Ancient, Sigillum Diaboli, Sacrum, Emperor, Throne Of Ahaz, Black Funeral, Immortal, Darkwoods My Betrothed and Burzum. Out of stock!

Issue #4 1996, 32/A4 pages written in English featuring interviews with Malign, Setherial, Necromantia, Helheim, Solistitium Records, Mortiis, Septic Flesh, The Third And The Mortal, Bethzaida, Hammer Of Damnation Magazine, Azhubham Haani and Burzum. Still available for 20 FMK or 5 USD.

Issue #5 1997 - This issue is still available for 20 FMK or 5 USD.

**This was the first era of my journalistic career. Join me for another five more issues under the title I RETURN TO DARKNESS. The first of the collection ought to see the night in 1998. Beware.**

*The Christian society with its stale and unnatural values, restrictions, laws and morals must be hammered down in order to maintain life worth living. Creation we hunger from destruction. Order we lust from chaos. Life we yearn from death. Sons and daughters of Satanic reality, those of the truth, those of the strong, come forth and show no mercy. A call for war this is, but this time we'll make it final. War!*

**- Northwind 1997 -**