



AB EREBO

issue 1 — winter 96/97



GREETINGS AND FELICITATIONS, CHILDREN OF TECHNOLOGY!

Hi, carnivore fellows!

You're holding the first issue of *Ab Erebo*, and, first of all, I'd like to thank you for that, good friend! This little fanzine is the follow-up to my work on *Terror Satánico* radio show, which stopped existing in October/November 1996.

I could begin with this first issue by telling you what are my intentions, how I see the underground situation, and so on. But I think you have your own ideas, and I'm sure the thing is not as bad as it seems to be when you read some fanzines. There are legions of honest people involved in the underground, and I would like to dedicate *Ab Erebo* to those people, who don't see all this as a ruled living style, but as a way to feel some particular sensations when you listen to your music. That's all.

Am I satisfied with the outcome of this work? Of course, not! I think many things could have been better, so I will change some of those things for the second issue.

The next number will be out in a short time, I think, because I am already in touch with about another thirty bands in order to interview them for the second *Ab Erebo*.


Your opinion is more than welcome, so write and tell me! An I.R.C. is as welcome as your opinion, O.K.?

I'd like to say 'thanks!' to all people featured here (mainly), all people who was and is in touch, all my friends over here for helping me when I needed it, and so forth.

And I'd like to name some ripoffs here as well: Gothic Records, Necromantia, Witching Hour Productions and Obeisance. These people have received money from me (well hidden in registered letters) much more than a year ago and have not replied, later they have received again registered letters from me asking for an answer and have not replied. More information available, if you are interested.

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Let's begin our journey with this chat we had with silent *Conscicide Dominus Arcula of Dutch intelligent dark electronic duo Bhaobhan Sidhe.*

"For a start, tell me about your past in Bestial Summoning, why this band was disbanded, if Bhaobhan Sidhe existed before the split... And, why did you decide to create such a non-metal project?"

"We sucked, man. We didn't care. We were young. We evoked fiendish fuckin' chaos everywhere we went. We hated all, and all hated us. It was like a trip to hell and back. We split up because we got sick of each other's faces. We simply felt it was over, we once shared a common spirit, but it had died... During the last twitches of Bestial Summoning, I began thinking of my very own thing: Bhaobhan Sidhe. At that point, I did not specifically decide to go into non-metal; I decided to mould my child the way I wanted to and nothing more than that."

"Your first release was the promo *Cocoon hides the immortal...* Why did you release a promo at that time and not a demo? Did you think you were ready for a deal? Was that promo available for the public? Also, now that time has passed, tell me what you think about that pieces of music, which I think were the first e.s.m. ones you composed... I think those songs weren't in the vein of the ones of *Jinx*."

"Promo, demo, it's all the same to me. We weren't actually shopping for a deal. We never did anything like that. *Cocoon...* was in fact available to the public, but for an extremely limited time only. I still dig the idea behind those tracks, although it's completely different shit from what we're doin' now."

"Then came *The new order* seven-inch EP... What was the meaning of the main title? I think you gave much promotion to this release, didn't you? And I bet that this was more complex than your previous promo... Tell me, in terms of evolution, what were the differences between the EP and the promo, please."

"*The new order* is about my personal post-holocaustic views. Warped necromantic shit, man. No, the promotion was not that extensive. *The new order* actually contained the exact same tracks as *Cocoon...* (plus two more). We hardly spread any copies of *Cocoon...* in the first place, so we figured we could use these recordings again. After that, things started to change with the release of *Corpse crater...*"

"Still talking about your seven-inch, you told me that this one was released through your defunct label Wimp Records, right? I would like to know, exactly, which was the stuff you released, what were your conditions with the bands, what were the aspects of a band that made you give them a deal and so on. I don't know if you put much enthusiasm on this, but, before you decided to end, were there many disappointments with the musical business?"

"Right. We did the Disembowel seven-inch, Operix IX seven-inch, etc. We gave out free copies to the bands instead of paying royalties. I worked with bands I liked. That's what anyone in the biz should do in the first place or get the fuck out. Lack of time made me quit. The biz was, is and shall always be full of shit, man."



ELECTRONIC STIFF MUSIC APPROVED OF BY THE DUTCH SUICIDE COMMITTEE

"*Corpse crater* was your following release, your first demo. I think it was a bigger success than your seven-inch, wasn't it? Was it a self-financed demo, or did it come out through a cassette label? Again, I would like to ask you about the meaning of the title, 'corpse crater'. I think your titles are always quite interesting, even if you don't have lyrics. Is there any sort of message behind them?"

"*Corpse crater* was successful, all right. It was self-financed, like everything we did until today. 'Corpse crater' equal to 'massgrave'. There's a message in everything for those that dare acknowledge it..."

"What kind of equipment do you use to create your pieces of music? A computer with sound card, maybe? And I wonder if it is necessary to have two people in an electronic project... Which is the role each of you plays in the compositions in Bhaobhan Sidhe? Being brothers, it's possible you still live at the same home - you do? If so, the creative process must be fast, easy and clean..."

"Keyboards, keyboards, keyboards... No computers. It's not necessary to have more than one person in any band whatsoever. I just dislike lineup changes. Aliboron is a kindred spirit. We didn't crawl out of the same cunt. We're brothers anyhow, you dig?"

"It's clear that I misunderstood... Now tell us about your newest release so far. *Jinx*. Details, please. And tell us about your interest in the happenings of the World War II..."

"*Jinx* is about life (the curse) and death (the saviour). There are no details. At least there are no details to be shared with other people. *Jinx* is your own little nightmare... I have a fetish for injustice, misery. It's remarkable to me what people are prepared to go through just to keep on living their

empty lives... Why do we fight, when we cannot win anyway?"

"Why is your name so related with the current neo-black metal situation? Comments on these pretenders to the throne? What do you think about the admittance by the new black metal freaks of all the synth projects of today? Yesterday, that kind of music was rarely liked by the average trendy (black) metal fan... Don't you think that, with an arrogant promotion at the right moment, you can control a scene that has always been full of kids and trends? Positive things of that?"

"I do not care. I do what I have to do. Fuck everything else. Propaganda equal to manipulation, equal to control, equal to power. Us humans; we are such an easy prey..."

"Don't you see a religious (or infant, in some cases, and adolescent, in others) spirit in everything that's happening in the so-called underground scene, mainly in black metal? I mean everyone is searching for the meaning of him/her existence, and they find, in black metal, new gods and attitudes to worship, big names like Mayhem or Bathory, bands that they rarely know, nor do they understand (I am not saying these bands are sacred, but the opposite). And that has nothing to do with musical tastes, but with their life... Everything is fucking crazy, but that is also good in a way, isn't it?"

"Yeah. People are fooling themselves but are too blind to notice it. What else to expect from piteous humans? Eat my fuck!"

"Comments on the search for dirty impurity of the brutal thrash, black, death metal bands and the search for clean purity of the evil-but-lovely and the in-love bands of melodic so-called black metal and doom metal? Don't you see a clear link between those two aforementioned movements?"

"I do not wish to analyse anything, really."

"I've noticed you do some artwork, at least logos (with a computer too?). What can you tell us about this subject? Have you included, or are you going to include, any of your drawings in Bhaobhan Sidhe products?"

"That's correct, I draw, sometimes... *The new order* featured cover artwork from my hand, plus there's the *amen* creature inside the cover of *Jinx*. I love to just start drawing without any concept whatsoever and just let the lines do their thing. I'm not an artist that draws just about anything for cash. Couldn't do that. I must draw what I feel (mainly death)."

"What do you think about Klaus Schulze, Tangerine Dream and Kraftwerk? Name some newer strong electronic/techno groups worthy of attention."

"Classics (prefer Kraftwerk). I'm into Front 242, Suicide Commando, Die Form, Coil, Future Sound Of London, Biosphere, Aurifex, Bliss Array, etc. Right now I'm listening to Autopsy's *Shitfun* though..."

"Now a question for my book of curiosities: your name means 'conscious crime'?"

"Conscious killer. It means that I'd rather be sleepin'..."

"Tell us about your deal with Wild Rags, the edition of your miniCD, what it contains, etc."

"It fucked up. No further comments."

"Let's end here. Now you can cry a warriors prayer or tell us how to make an atomic bomb. Meaningless thanks, Conscicide! We like it dark, cruel and IMPURE!"

"Only a fool does not fear what the future hides..."

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Shortly after this interview took place, Cors told me that the miniCD was probably going to be released in January, after a delay of eight months. It seems that Wild Rags Records finally managed to do their work.

BHAOBHAN SIDHE

DOOD DER KINDEREN

Here we go with a youngish, primitive black metal band from Holland's underground metal scene. Hakeldama, vocalist of Wrok, spoke...

"You told me that you were going to record something for a new demo, but now that Nazgul's Eyrie Productions is in the picture, what will be the next from Wrok? Tell me more about the business with that label."

"Well, the situation is that there are now two labels that have interest in Wrok. The first is Nazgul's Eyrie, and the other one is Moonlight Productions - both are from Germany. But, so far, they haven't sent us a contract or something like that, they first wanted to hear some new songs/recordings with our new drummer. So I guess that the next recording will be for a second demo. That one will be called *Duisternis*, which means 'darkness' in English."

"What about your new session drummer? Is he going to join the band? Are there more candidates?"

"The name of our new drummer is Mictian, and he's now a full member of the band. He also (still) plays in two other bands, namely Black Art and The Hidden (see also the flyer I have included). You've probably already heard something of those bands. It really was very hard for us to find suitable musicians who also could fit in the band. Mictian lives in another province, so

we've to travel a lot. But we don't mind doing that - black metal is our life!"

"Do you have any sort of affair with Consolation?"

"No, not something really interesting to be mentioned in here. I've heard that they have split up. I think that they just suck, like the music they made. I hate grind-core!!! They're just as fucking awful as Nembrionic, that are the fuckers that made a CD with a hip-hop group. Aargh!!! They don't make metal, they make fun music, or whatever it is."

"Do you relate with many bands for joint support? Are you in good terms with the rest of the Dutch scene, generally?"

"Yes, we relate with a lot of bands. For instance, Apator helped us with finding a drummer, and Conscience Dominus Arcula of the great Bhaobhan Sidhe made our logo. I mean I'm proud to be a part of the Dutch scene. No band sounds the same (like in some countries), they all have their own sound. Just listen to: Apator, Bhaobhan Sidhe (well, they don't really make metal, but still I like them very much), Wolven, Countess, Liar Of Golgotha, Black Art, Wrok, The Hidden, etc., and you'll know what I mean. These are also the bands which we are in close contact with. I have some contacts in the foreign, but not as many as I've got in The Netherlands. I think that's also because a lot of our lyrics are in Dutch, and mostly I start writing after I've met someone. So far, we haven't made any enemies, due."

"Are you concentrated in improving your skills for the next recording? Is that something important for Wrok? I guess you don't have any problem, as your instrument is your throat!"



"Well, of course we do. I mean, the next recording will be totally different than our previous. If we didn't do that, we could as well stop! For our next demo we have some great ideas, that hopefully also works when we're playing together with our drummer. For me, it's not that difficult to use my throat in a different way, it's more a sort of challenge."

"What's the meaning of the word 'ontgravenis'? Could you translate the titles of the demo for me, please?"

"*Ontgravenis* means something like digging up a grave or something else that is buried beneath. Because it's our first demo, I used it in the context of digging up our black satanic hatred. 'Blanke wapens' means 'naked weapons', but it also can mean 'white weapons': it's a song about my country when it was still a pagan country, and when Belgium was still a part of The Netherlands. Times to be proud of, and times that will come back!!! 'Dood der kinderen' means 'death to all children'. I don't really have to explain that, I guess (I'm a misopedist). 'Vrijwillig kamp' means 'voluntary camp', and it deals with a camp where everybody is getting killed. Inspiration is taken from death-camps all over the world through all times (did you know that the first one to come up with the idea was someone from Spain? His name was General Weyler y Nicolau, and he used it in Cuba when it was in Spanish hands at the end of the 19th Century). 'No consolation' is about that the christians will never find their peace, and it is also a message to a certain band! 'De wintervorst' means 'the lord of winter'. That lyric is made by Azaghus, and it deals with the reign of an everlasting winter. 'Doodscreet in de verte' means 'a dying scream from a distance' and is made by Azaghus. It's a story with a lot of darkness in it, but it would cost too much time to tell and explain here. 'Ziekelijke zwaarheid' means 'sick blackness', and that should also speak for itself."

"What do you think about broadcasting connected to metal music? I've heard some voices against!"

"I've nothing against it! It's a good way of spreading your name in a country. Well, that depends of course on the radio show, but looking at your playlist I must say that it's a shame to you that you stopped with *Terror Satánico* radio show. I think that people that are against it don't want black

metal to become popular. But it's already fucking popular by now. And, as long as a band doesn't compromise or changes their style, I don't mind that they sell a lot of records. It's always better that we have the money instead of hard/grind-core bands!!! But in a way black metal can never get a trend; I mean you can only make real black metal if you put your heart and soul in the music, and when you really mean what you're saying. If you don't mean it, you don't make real black metal, in my opinion."

"Hopes, comments, greetings, threats? This is the place for that."

"Thank you for the great questions, Juan! I liked them very much. You can buy our *Ontgravenis* demo for 6 USD well hidden (no coins!). No I.R.C., no reply! Azaghus' address isn't valid anymore! And remember: 'only death is real, only black is here...'"

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After this interview, the latest news Hakeldama gave me about his band are that *One Thousand Days In Sodom Productions* is going to distribute *Ontgravenis*.



METAL AFTER DECAY

The best Portuguese band, black thrashin' Decayed, after various changes, has a new album out. Entitled *Resurrectionem mortuorum*, it must be their new utter masterpiece. Mysterious, old-fashioned J.A. talked with us about this and other topics, like their deals with a new label, their love for early metal music and so on.



"I am very curious about the rerelease that Nazgul's Eyrie Productions is going to do with your first album!"

"Well, that album got a bad distribution, and the label was a fucking joke. It never paid everything they said they would. Since Nazgul's Eyrie Productions like that album a lot, we decided to ask them if they were interested in rereleasing it with some bonus tracks and the original (well printed) cover. They agreed, so we recorded four covers: 'Tormentor' by Kreator, 'Sign of evil' by Violent Force, 'Woman of dark desires' by Bathory and 'The conqueror' by Sodom. We also used part of a sort of preproduction to our debut, a live recording of original versions that later were on the album in different versions. All in all, you'll have a good cover and seventy-two minutes of decayed metal."

"Except for the sound, are there other things you don't like of *In lustful mayhem*? Tell me about Skyfall Records; I didn't know anything about this label until I got your CD."

"The only thing I hate is the sound, it's all fucked up! The songs are O.K.; although my vocals aren't the best, it was like the fourth time I ever sung. You've never heard about Skyfall 'cause they are a new label, and we were their first release. They're connected with a big Portuguese label (Movieplay), and that is what sucks! There's a bit of lack of experience."

"I'm afraid I haven't listened to your second album yet, I think! What can you tell me about this one? Tell me about production, song titles, playing time, label, and anything else you find interesting..."

"Pure blasphemy! This new album is the best thing we've ever done. The sound is great, we were really pleased with the power that we managed to put into that CD. It has ten songs plus an extra single; fifty-five minutes, I think. This time we've decided to do whatever we wanted. We didn't think that this or that wouldn't fit into what people nowadays think that black metal is. We just recorded what we think that black metal was and should be. There's a cover of Venom's 'Countess Bathory' and some blues. It was also released by Skyfall, and the critics have been great; it brings back the old feeling of the glorious eighties! Just listen to it."

"I almost understand that Decayed did think about what people thought black metal is, hearing the middle part of J.A.'s answer... Anyway, I think their debut CD was wholehearted honest..."

"Are the covers of Violent Force and Kreator included in *Resurrectionem mortuorum*? Tell me about Violent Force, this wimp don't know that band!"

"No, they're on the rerelease of our debut. I'm not surprised that you don't know Violent Force, 'cause a lot of people don't know them. They're a German thrash band from the eighties, and their album is one of the best I've ever heard. Their songs are fast, aggressive (not brutal) and melodic (something that a lot of people try to erase of metal in general). They never had that much publicity around them; I don't even know that much about them, except for the *Malevolent assault of tomorrow*. Our label knows more about them."

"Talking about cover songs, I think you play out of tune or something, because every cover you do sounds different from the actual song!"

"Ha, hal Out of tune? I think that you don't know the exact words about music. What you've tried to say is that we play on a different key. Well, let me tell you that we are the ones who play on the right key. We tune our guitars on E (or Mi, if you prefer), and there are a lot of bands who use a lower note in order to get a more powerful and full sound. Get it? Besides the tune, we never try to copy a hundred percent the song; we try to play the same notes, but we try to play it as it was written by Decayed in the way others write. A bit confuse, but I'm not sure of how to put it."

"Yeah, a bit confuse. I think Kreator or Venom didn't tune their guitars lower than Decayed does, nor that Decayed plays the same exact notes or in time, but anyway this is a foolishness of mine, so forget it..."

"It seems that you are going to release a miniCD soon..."

"It won't be that soon now. We were thinking in releasing it on Christmas, 'cause the title will be *Sacrifice of the new born*, and the cover will show us slaughtering infant Jesus and its parents. But the new album is still to be spread through Europe, and our debut is about to be rereleased, so a third release would be too much 'cause we're not a trend band. You know, Impaled Nazarene or Immortal could do it, but we're not them, and probably people would start saying shit like: 'this guys are releasing new shit every week'; so we'll wait for March or April to release that miniCD. You see, this new album was supposed to come out in mid 1996."

"Are you (or others Decayed's) a member of Hoth, Thugnor and Alastor? Any band else you are involved in? Tell me a bit about each of them and about their releases."

"The side bands. I'm the only guy of Hoth, and Thugnor is also mine, but I've got the help of a friend on the solos. Alastor was also a solo project, but I asked the other guys in Decayed to join me, so now Decayed is also Alastor, which is a thrash metal band in the vein of Whiplash and Destruction. Hoth is a sort of heavy-black metal with keyboards, and, as for Thugnor, I call it *funeral metal*, 'cause it's really slow. J.M. has got a solo project called Ironsword, which is in the vein (very in the vein) of Saxon and Manowar. All these projects have demos out, except for Alastor; we're working on nine songs to record a demo and search for a deal."

DECAYED

"Do you see a real reincarnation of early heavy metal in any band of the nineties (except for the Decayed, naturally! Ha, ha!)? When are you going to play at Monsters Of Rock?"

"Well, we're not a reincarnation of early heavy metal; we're more a reincarnation of early metal, the ideology. No, I do not see a reincarnation of that early metal although a lot of bands are claiming to play in the old style. Ha! I doubt that we'll ever play at Monsters Of Rock, 'cause we're not a mainstream band; although we would like to play everywhere and massacre all those trendy assholes."

"Now seriously, it seems that the new big thing, in a year or so, will be *evil* neo-speed/thrash metal or something. Have you noticed that? What do you think about it?"

"Yeah. Like I've said on the pre-previous answer, there are a lot of bands claiming to play speed satanic or some stuff like that. Man, I've listened to some of those bands and most suck! They don't have a clue of what speed or thrash were, they just sound like all those Norwegian bands, with two or three riffs ripped off from some old band. They don't see that it's impossible to be *evil* and play some serious metal. They want to play serious metal without loosing their stupid sound trade mark. But who cares, right? But Alastor will be out in a few months, somewhere in 1997, and we'll see if there is a true revival of real old thrash metal. Probably not, 'cause it doesn't sound Norwegian. But a demo will be out for those like us who actually speak the truth when they say that the old bands were the best. Beware trendies!"

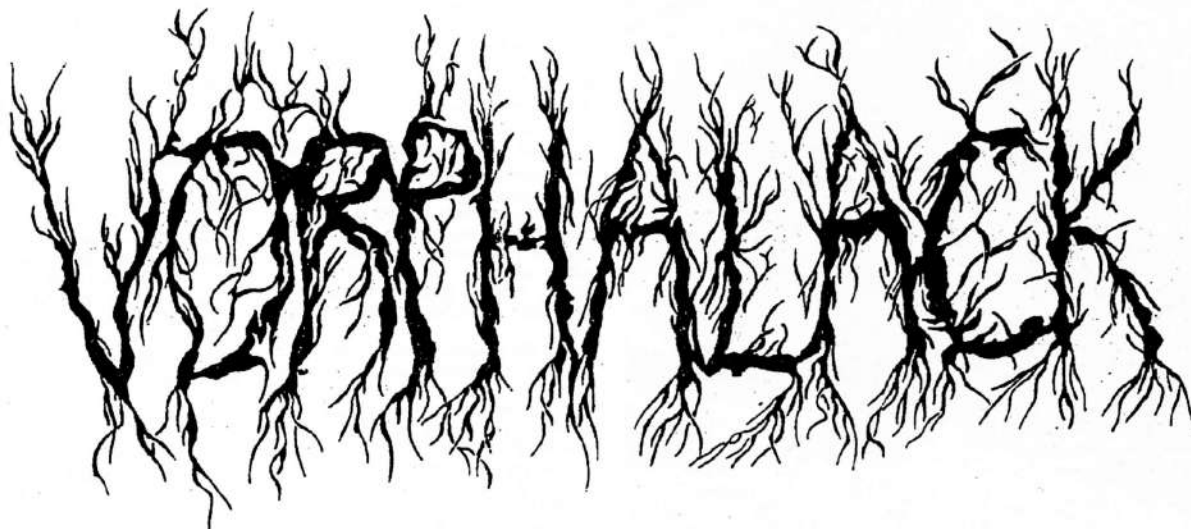
"Do you think *The conjuration of the southern circle* has given to you a cult status?"

"It depends of what you call *cult status*. It didn't make us big, but there are a lot of people who say that it's one of the best albums ever released by a new band, and it received great reviews. At that time we were on the right path, but then shit came our way. I guess that we could have been a great (it means well-known) band if things had gone as they should. But we're cursed, and nothing worked; the label was a joke, the bass player-vocalist left, the drummer left..."

"Hopes for the future? Thanks for the support."

"No hopes, 'cause we're doomed; misfortune has claimed this band. We just want to keep doing what we think that black metal is and having people listening to it. We want to do a sort of minitour through Europe to see how people react to our live act; we use a drum machine, so we got all sorts of reactions; some even think that we do playback. Ha, ha! We just take one thing at a time, just keep yourself posted. Everyone into old metal could write, 'cause I'm still looking for some oldies. Venom are gods! We thank you for the support. Hail metal."

DECAYED
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IN SEARCH OF GLORY...

An interview with Lord Alatoth of Vorphalack, one of the first dark bands hailing from Greece. Their two-song EP was among the best ones Molon Lave Records brought forth, still they have done some other things since then. Also get to know about Nar Mataron...

"Did you release something before your seven-inch EP, *Under the sight of the dragon*? Why don't you give us a short history of what happened in the early times of Vorphalack?"

"No, our first official work as a band was our seven-inch EP. Before that, we only sent a promo to companies. Well, Vorphalack formed in '92 by me and Rotting Soul. We recorded a track for promo reasons, and we earned a deal with Molon Lave Recs. We released the seven-inch EP in June '93, and, until February '95, we promoted our work. Then, with a new lineup, we recorded our demo '95, *Black sorrow...*, on Melancholy Promotion. Then two companies offered us CD deals, but their amateur behaviour didn't bring anything to the band, so we continued with Melancholy Promotion for the release of a split LP with Zephyrous. The present lineup is: Lord Alatoth - vox, Lady Lilith - bass, Count Haridov - guitar/keys and Emperor Palmist - drums."

"The aforementioned vinyl made me write to you, but I found a very different thing when you sent me your demo *Black sorrow for a dead brother*... I'm sure that you like the newer songs more than the old ones, but I wonder why a band changes its sound so drastically..."

"Thanks for the good words about the EP. It's true that I like the seven-inch EP very much. It's very dark and obscure. As I

mentioned above, we had a new lineup, so it was impossible to continue on the same style. Also, as I used to say from the beginning of the band, we don't try to play any specific kind of music. We just compose songs, and we keep them just as they come out. Notice that, except me and Lady Lilith, the other members don't listen thrash, death, black metal. Don't worry, we didn't make that change to become popular and make money (actually, in demo songs the only thing changed was the voice, I want to try to do black voices to see if it fits on Vorphalack). We don't take anything from our releases, just some copies, and till now I've given much more money than I took back."

"Are you selling the demo yet? Tell me about the sales."

"Yes, the demo is still for sale, till the split LP is out. It's a limited edition of five hundred, and I believe we have sold around three hundred copies, plus the promo cassettes. If you want to get it, write to Melancholy Promotion."

"It gave you a deal with Hammerheart, but I read that you were to record for a release with Unisound! Now you say that Hammerheart are not O.K. It seems that you are not lucky with labels. Tell me what happened with both labels. Now you have a contract with Melancholy, right?"



"Well, I'll tell you the things that happened. We broke our deal with Unisound because it has delayed the release on purpose, and because the owner wanted us to make photos with naked women, something like Demoniac, to sell many copies. When I told him I didn't want to do that, he purposely delayed our release. That was the end with Unisound. Then, Jim from

Rotting Christ, a good friend, offered us his help to promote our band. Hammerheart listened the eight tracks we made for the CD and agreed with Jim to make us a deal for a CD. We sent him the DAT plus photos and cover, and he told us that our CD would be out in May '96. Then, for unknown reasons, he didn't release it, and he didn't send us back anything!! Then we remixed four



Vorpalack. Of course, you can say that in Stoned Forest you found more melodic parts, but I believe that every release we make is different from the previous."

"Now, give us some information about Nar Mataron, like biography, releases, style of music, feeling, lyrics concept, etc. What made you create an old-Greece-inspired band in a time of technology that has forgotten philosophy and folklore?"

"Nar Mataron were formed in the end of '94 by me. I found three session musicians, and we release the first demo, *Tales of the 12 gods*, on Melancholy Promotion. We did it only to see our love to the wisdom and glory of ancient Greece. This demo is sold out, since we decided to release it only to two hundred copies. The music of Nar Mataron is very close to black metal music, with many melodic and folkloric styles in our songs. In middle '95, with the help of a good friend, Unblessed II (who is a full member), we recorded our second demo, *Awakening of the ancient Greece*, and is still available for 6 USD from our address. We have included two ancient hymns in that demo, and the result is very good. Now we are recording our first CD, with the present lineup: Lord Alathos - vox., Μορφέας - guitars/keys, Καϊαδας - bass, Nick - drums. All the folkloric instruments played by Μορφέας and Καϊαδας. I always was a fan of ancient Greece (not today's Greece), and I believe I found the right persons who have the same ideas with me. It's something fantastic to discover the perfect life and culture of Hellas. It's very bad that the fucking christians destroyed everything and built their worthless churches. Destroy them!"

"Are the intrumental/folk parts of Nar Mataron composed entirely by the band?"

"In the two demos the folk parts were made by a good friend, but in the CD they are entirely played by the band."

"Can you tell us something about the first album you will release?"

"There's no much to tell. I can't tell you the name of the company, 'cause I'm waiting to release it first, and then I will speak for the company. I do it for luck! We're working on the songs in the studio. Only two songs have title: 'Great god Pan', and a folkloric song called 'Ελευσινια Μυστηρια' (rites of Eleasis). Wait for the release in the beginning of 1997."

"You are fond of the New Wave of British Heavy Metal... Tell me, what are the fave pieces of vinyl among everything you possess?"

"My absolute fave band are Iron Maiden. It's true, I listen very much NWOBHM, without saying that I reject all the other styles. From black I adore: Cradle Of Filth, Gehenna, Behemoth; from death: Morbid Angel, Carcass; from thrash: Slayer, Protector. Now back to the question: the most fantastic band of NWOBHM are Pallas. They have released two seven-inch EPs, two twelve-inch EPs and one LP. I possess all of them, and I'm proud of it. Also other things on vinyl I possess are: LP of Praying Mantis, seven-inch of Weapon, seven-inch of Sledgehammer, twelve-inch of Crucifixion and many other things I like very much. I believe that the only innocent and pure area of metal was NWOBHM. All the bands tried to do their releases on their own, and they helped each other. The only similar thing you can find today is the pure underground movement that took place in thrash/death metal between 1990 and 1993. Then all turned up too commercial."

"How do you see the Greek scene today? I just can say that many bands have turned into black metal lately! What can you say?"

"I believe that Greece has the best black metal scene in the world. Yes, most of the bands play black metal, and that happens because in Greece they know to play black metal very well and most of the serious bands believe in the things they're saying. Look back when all bands played death metal, some bands released black metal jewels. You want examples? Necromantia/Varathron split, Rotting Christ *Passage to Arcturo*. So we have the right (I believe) to play black metal."

"Just that. We end here, so say what you want for the end. I thank you for your time!"

"Megathank for the interview and interesting questions. Watch out the split LP of Vorpalack and CD of Nar Mataron. Death to Cyprus and Israel!!!"

VORPALACK
Solonos 44
176 73 Kallithea
Athens, GREECE

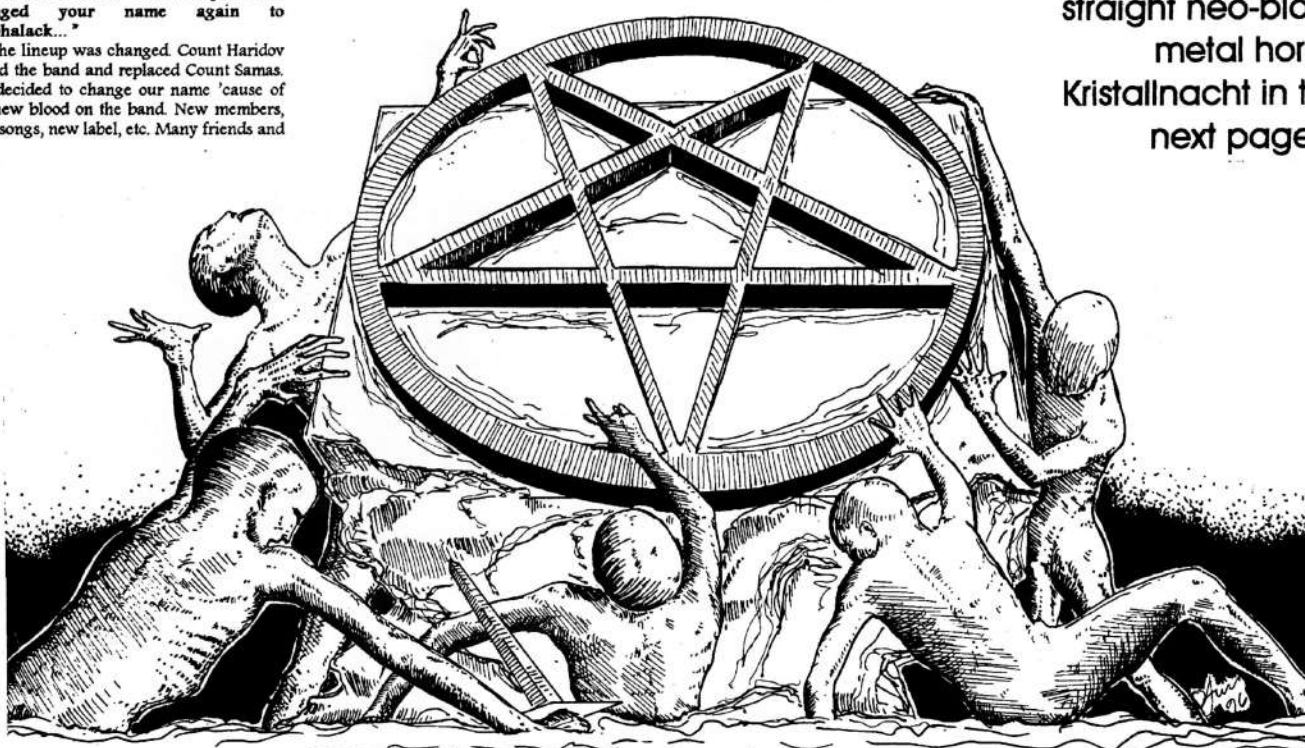
from the eight, and we will release a split LP with Zephyrous on Melancholy Promotion. I also run the company with Leonidas. The split is now at the pressing, and I believe that in December/January '97 it will be out."

"Had Stoned Forest the same lineup as Vorpalack in the demo? Why did you change your name? I do think there are some differences between Vorpalack and Stoned Forest... And now you have changed your name again to Vorpalack..."

"The lineup was changed. Count Haridov joined the band and replaced Count Samas. We decided to change our name 'cause of the new blood on the band. New members, new songs, new label, etc. Many friends and

people wrote to me and said that they liked the old name better, so, me and the band, we decided to keep Vorpalack again, since nothing was released under the name Stoned Forest. As for the thing you mentioned that there are differences between Vorpalack and Stoned Forest, I disagree. When we recorded the songs for the CD, we did it under the name

Glance at some reviews and an interview with French melodic, straight neo-black metal horde Kristallnacht in the next page...



"Funeral started in July '94 with the following lineup: Hades (vocals, bass) and Black Christ (guitar, from band Blessed In Sin). In March '95, our debut demo, *Black flame of unholy hate*, was out. Then, Black Christ left the band, so I became guitarist, and Xaphan joined as new vocalist. It was August '95. In December '95, three new tracks were recorded to appear on a professional split demo with French band Osculum Infame. The final result was released on May '96. In June '96, Xaphan had to go to jail for grave desecrations and violation of a cadaver, so I remain the only member in Funeral. Since few times (October '96), I've changed the name of the band for a more ideological one: Kristallnacht. Musically, it will be the continuation of Funeral."

"I think your first demo showed a more *black* and less political approach than your songs in the split tape with Osculum Infame. What can you tell me about that?"

"First, Funeral is not a political band. The political side of National Socialism is just a little part of what is truly this ideology. Anyway, I don't care about political, economical or social problems. For me, it's a kind of Aryan religion and an elitist, uncompromising philosophy (to resume it in few words). Second, our debut demo was not more *black* than the songs of the split. I mean the lyrics on *Black flame...* were just expressed on a darker and primitive way, but the topics were in the same vein. I gained knowledge on National Socialism, so my personal opinions have logically evolved, so that's why, today, my lyrics are more deep and well written."

"What can you tell me about the mentioned split demo? Comments on Osculum Infame?"

"The split demo is a very satisfying release. I think our tracks on this stuff are really excellent! I still like them a lot. Musically, it's melodic, intense and symphonic. We got many positive answers. Osculum Infame are Aryan comrades, and I like their killer music."

"Tell me about your up-coming miniCD, how it will sound, songs, artwork, distribution, and so on."

"The miniCD on Drakkar is cancelled. Kristallnacht should do a split EP with German National Socialist horde Morke (for the beginning of '97) and must appear on a double LP compilation: *Satanic world order*. It's an idea of two German labels: D.T.B. Records and Malicious. I have planned to release our three tracks of split (on a different recording) on a miniCD format. I still search for a label."

"Let me ask you a thing that I have had for long the want to know... I would like to know how it is possible to link a social doctrine and political system like National Socialism with an antisocial, individual attitude like misanthropism! And also, how a band that release demos, CDs or whatever to the public can name themselves misanthropic!"

"As I told before, you must see beyond the political aspect, if you want to understand correctly the National Socialist ideology, its true meaning. Misanthropy is a state of mind, a part of my convictions and hate for the normal humanity. Individualism is not in opposition to National Socialist principles (as many people seem to think, as you). Through individualism, you have to strengthen your will and spirit to impose yourself as a dominant person of the Aryan folk. National Socialism doesn't need slaves but strong and responsible individuals. I have no problems with having relations with people (serious ones and extremists) who share my views, or spreading demos to them. I don't think misanthropy means only to be isolated from everyone!"

"Well, that was all from my side, really. Maybe you want to add something here..."

"I have nothing special to add. Thanks for your interview. Spread death and hate for the National Socialist triumph. Heil Hitler!"

Compact Disc Reviews

ETERNAL DIRGE
Khaos magick
Morbid Records, 1996

Not really an out-standing CD, but neither a faceless one. That's not a common thing, thus I'm glad to be able to introduce this old German band to you. They formed in 1986 and have released four demos and an album till now. This is their second full-length effort, after four years of silence. The music they make could be described as thrash-death metal with keyboards; but that's not all, for they have managed to create some very cool ambients and spectacular parts. If they were a blacker band, Rotting Christ would have another competitor. Give 'em a chance. If this album gets into oblivion, it would be a pity. Hey, it also includes 200 MB of animation for your PC!

VOICE OF DESTRUCTION
Bloedrivier
Morbid Records, 1996

This is the best-known band hailing from South Africa. It's strange that Morbid Records is interested in this band or in Eternal Dirge; I thought they were just interested in grind-core... Well, this is again melodic thrash metal with a very current sound. That's exactly what I can't stand! This album has a lot of very well played songs, but it lacks of the feeling I like... As I've said before, this is mostly thrash metal, but includes a good mix of the spirit of many other styles, and that gives this band an uniqueness which should make other 'zine editors praise them. The first 3,000 copies come with a syringe...

DESASTER
A touch of medieval darkness
Merciless Records, 1996

German black metal underground currently has some quite interesting bands. If you are fond of Ungod, you'll feel sympathy for this band too, even if the ways both bands are following are a bit different. Desaster has released a variable album with some new and older songs. Some of them reminds you of nordic black metal (but, maybe, that's because of the so-called medieval influence), and some other reminds you of old thrash, mostly Destruction. It's a good album and totally appropriate to Merciless Records. If you bought their earlier releases, buy this one too.

VIA
The Holy Bible
Holy Records, 1996

Yes, Holy Records demonstrate once again that they are the best label for melodic music in the underground. If you simply are a lover of music, check out this low price CD. You won't be disappointed, since it includes unreleased songs from all the *holy* bands, and that's not a bad business at all! By the way, Serenity rules!

MORTEM
Demon tales
Merciless Records, 1996

Did you know this Peruvian band? I guess not! I didn't know them! Peru ain't a well-known country as for metal music. *Demon tales* is a good remembrance of early Morbid Angel, yet you can also hear Possessed here, if you try. A good offer - can't wait for a second and better album! Send 25,-DM (Germany), 30,-DM/20 USD (rest of the world) to: Merciless Records, Postfach 72, 97448 Arnstein, Germany. This could be the price for the Desaster CD, as well!

ADORNED BROOD
Hiltia
Folter Records, 1996

More German underground getting better. You should read the interview with them we have placed somewhere in this issue now! They play a mixture of thrash, death and black metal with folk-sounding flute melodies and a heavy metal feel, or something like that. Very good, seriously! Even if the lyrics could be better written (that's also the problem of Desaster)...

CAPTOR
Drowned
Diehard Music Worldwide, 1996

He, he! If your little brother (or sister) is into heavy music, he (she) will like this album! This *zombieheads* bring some ugly thrash-core so bold as cold! Enjoy, if you dare. Well, it's good if you like Pantera, still Captor don't reach the level of them.

CYBORG
Chronicles
Diehard Music Worldwide, 1996

Have I become traditional, or what? Here we have a very original band that mixes death and thrash metal with hard-core and cybernetic lyrics, and I can't say that it impresses me! If everything I've mentioned above sounds interesting to you, try them.

DETERIORATE
The senectous entrance
Diehard Music Worldwide, 1996

Unavoidably I have to talk about their utter musical change. From the great and dark American black-death metal they did successfully in their masterful *Gather the Nebbish* demo, they've turned into another band trying to sound Norwegian. Sad but true. Don't misunderstand me though, they develop their new style in a very tight way, and you must respect them for that, but if you listen to 'Davea come'... There's no comparison! I'd buy this because it also includes the demo, and you can hear a very well played and extremely fast Norwegian-influenced American black metal in the new tracks. I guess there's an interview with them somewhere...

DOMINUS
The First 9
Diehard Music Worldwide, 1996

It's good to see that there are bands who try to find their own style. That's the case of Dominus, a Danish band who still sounds a bit Swedish, but whose song writing, as well, gets better and better. Each of the songs here included has its own melody, its own personality, and that's good, yes indeed! The songs are short, so any of them could have its video clip, ha! This is the best Danish band I've heard (although I haven't heard too many Danish death metal bands). Anyway, they are better than Konkhra, according to my opinion, and you should check them out!

GOAT
Sacred pilgrim
Diehard Music Worldwide, 1996

What the fuck is this?! Drink some thousand litres of beer, put your Goat CD and discover the beauty in life! This is extreme and for the extremest... You haven't heard vocals like these in any other band, the music is like sado-thrash-punk-black-rock-Venomous metal and sounds funny! Satanic anarchists take on the world with this release. *Killing is GOAT's game!*

GROPE
The fury
Diehard Music Worldwide, 1996

Another Pantera follower with some different touches. I hear some Nick Holmes' influences on vocals. There's some ballad too. Good for the ones who like today's *thrash*. Buy Goat instead!

INIQUITY
Serenadium
Diehard Music Worldwide, 1996

Although you can say they don't keep the ways of true death metal (how true I am!), you cannot say they've recorded an average album. Along with Dominus, this is the best death metal coming from Denmark. It's up to you, but, if you like modern death, brutal and melodious, you could buy this. Very cool.

(To be continued somewhere in this issue...)

"Have you been in other bands before Carnún's birth? What sort of reasons make you found a band like Carnún? Do you have the same lineup since the beginning?"

"Aye, I've been involved in other bands. Defy Christ was my black metal band from 1993 A.Y.P.S., it was mainly a bedroom band. Once official rehearsal was released, only fifty copies went around. I wasn't interested in taking that band too seriously. I founded Carnún because I needed a band to become my weapon. Music is very powerful force, you can very easily manipulate weak-minded fucks with music. I needed a band like Carnún to express my feelings and to spread my views, thus Carnún is me and my thoughts, feelings in one word. No, the lineup has went through several changes. It started with six people, but these kids were so unprofessional and lazy I decided to relieve them of their posts, so to speak. They didn't serve the dark, they were wimps. Black metal is based upon ideology of negativity - National Socialism, satanism, death, violence, arrogance, hostility, etc. I created a black metal band because this music is in my veins! I am the perfect person to play black fuckin' metal! The lineup is now pretty stable."

"In your newsletter it's said that your demo is getting on with reviews, but, do you think you are ready for a full-length already? I can say I see some weak details in your demo, but maybe your current situation as musicians has changed until today..."

"The demo has been brilliantly received by everyone! Reviews range from excellent to incredible, something we are very proud of. We are in no rush to record a full-length. There are too many shitty, average debut albums around, it's sickening. The quality control should be far tighter than it is. We want our debut to be something special. We have been offered CDs by about ten notable labels, but at this point it's better to wait a year or so. At the moment it looks like we will record a seven-inch for an American label, and we'll see what happens after that. Obviously we have improved. And of course there is going to be weak details in the demo, as in all demos. But that was our first real studio experience, and the tracks were recorded in seventeen hours. Beside the fact my throat was bleeding due to a throat infection, I did the vocals in one take at about two a.m. The producer was totally incompetent! But we are excellent musicians who show off. We are more capable of handling our instruments and writing songs than those kids who, with each stroke of a guitar and each beat of a drum, destroy and degrade our precious art, they are making complete idiots of themselves."

"Talking about your evolution, tell me about the improvement on drums (new drummer, right?) and vocals (it seems that they won't sound like Grishnack anymore!), as well as the adding of a flute and the female vocals! If all this is well mixed, I think your new material should sound quite interesting."

"Aye, we have a new drummer. He's a hell of a lot more technical than Michael efforts. And that's all they were - efforts. I did the drum track on 'The infernal serpent', and I am by no means a drummer. Our original drummer left about a week before the recording of *Malkuth*, but that was not going to stop us, we turn our stumbling blocks into stepping stones. Well, the vocals... Some reasons are explained above, but it's reasonably true to say I am not a hundred percent happy with them. The high pitched vocals sounded very good in the rehearsal place, but the sound on the demo is very clean and hallow so that went against me too. I guess they are all right. The new ones are more extreme and devilish with some normal vocals added here and there. My cousin is a professional Irish flute player, and she has agreed to lend us her talents for future material, it will give a much more haunting effect and create a much more intelligent, more thought out piece of music. The female vocals are done by a friend who has classical voice training, she is out-standing! The new material is thousand times superior to our demo. I am now writing fifty percent of the music also, along with Michael. Both of us have



This interview became longer than what we originally planned. Carnún have an eloquent spokesman who needs no excuses to start talking and talking. They are from Ireland, play black metal and have released a demo called Malkuth. Ladies and gentlemen, Master Bard Nocturnus' words.



different musical tastes, but each one complements the other. Great minds think alike!"

"How did you get onto stage without having a proper lineup? I mean Michael was working at a time on guitars, on bass and on drums, for example... Did you get session members for gigs? Do you see the future of Carnún with a complete lineup?"

"We had already recruited our new drummer, and the bass player from a Cork death metal band, Abhor, filled in on bass - a very capable musician. Michael will concentrate on his guitar, as it was a necessity for him to do all instruments on the demo. We didn't have time to train any other idiots the music, as most are incapable of understanding or being able to learn our music, it out classes most of the typical black metal bands and brainwashed fans by aeons. We are currently looking for a full-time bassist, but at the moment I am quite happy with the lineup. Both Michael and

Damien are great brothers. They truly are the elite and recognise the importance of ideology in black metal - without ideology, black metal is nothing, remember that! I hate all these ridiculous pagan bands that wear paint, bullet belts and spikes and claim to be a *pagan black metal* band. I mean that is a contradiction in terms. They rape the past and glorify Viking mythology and culture, when they are no more Viking than the niggers in Africa. They don't know the first thing about Viking culture; if they did, they would know the Celts out classed, out lived and out conquered the Vikings. I am by no means denying Viking importance, as I myself have Viking blood (as you know, the Vikings settled in Ireland too), but the Norwegian black metal hype has made those Vikings out to be something they were not."

"Is the text of your intro written by you, or is it taken from another author's poem? It is quite different from the rest of the lyrics in its style, in my eyes."

"No, I didn't write that. It's taken from a Celtic Shamanist book. It's kind of a prophecy of Merlin's rise from the darkness where he was imprisoned. But the actual poem itself is a metaphor saying that the old religions of the world's nations will rise again, that christianity will fall, and people will turn back to the Ancient ones and Elder Gods (as described in the *Necronomicon*). I will free the Ancient Ones with the food of the Gods... Blood!!! Everything goes in a circle. It suited the intro, and I like the imagery it creates, as all my spells do. My lyrics and the musical rituals of Carnún are a metaphor for murder, a metaphor for suicide and a metaphor for hate! We have a mission - to make little weak-minded loser black/death metal fans hate people for what they are. At least I know that when I die I have left my immortal infernal mark on this dying rat infested planet. To quote my Kammerad Capricornus: 'No love can stop my will to destroy, No hate can stop my will to create.'"

"For me, you mix typical Norse black metal (Burzum-like vocals and so on...) with a melodic heavy-thrash metal approach (like newer Rotting Christ). Do you agree? Are you going to develop this side, the mid-paced parts with heavy riffs? Also, do you agree if I say that I hear influences from Liar Of Golgotha in your music?"

"No, I don't agree. We are by no means influenced by Liar Of Golgotha. A good band, but they don't influence us, beside both of our bands started around the same time. We are just slower to write tracks than them, we take hours rewriting, reediting songs before we are a hundred percent satisfied with them, maybe they don't... We are not consciously influenced by any band, as most are rubbish. We make music that comes from our heart. Our music is our feelings and ideals on tape. I would agree that we mix heavy metal/thrash metal and some newer black metal influences. But as I said we don't take influence from any band... The essence of Éire, Satan, arrogance, hostility, violence and ourselves are all the inspiration we need to create the most haunting and wicked songs. We hate all these ridiculous fast bands who use the blast beats to hide the fact that they can't handle their instruments. When bands constantly use these blast beats, things become mundane and rather trivial. We like music that create a certain feeling. Sure, we have one new track that uses fast drumming, because the song is about war. The newer material is still mid-paced black-heavy-thrash metal influenced, but a hell of a lot more technical. We are out-standing musicians who show off, not some pathetic christians wimps with weak virtues of modesty."

"What do you think about other Irish bands who have become well-known with their mix of folk and metal, like Primordial or Cruachan? Besides you and the two mentioned earlier, I think I can't remember any other name from Ireland, but you told me about other people there. Do you think you could tell us something about the Irish black/death metal scene?"

"I can't stand the Irish scene! All the bands here hate me because I am too extreme in my views and acquaintances for their fairytale world. They really bore me. I have respect for and support the following: Primordial, Coven Of Alastor distro, *Deprived* zine, Waylande Friendly Snare distro/*Silent Ireland* zine. The rest can fuck off. They all make empty threats against me, but are too cowardly to fulfil their empty promises. Most are just the usual no jobs, no education, drug users, with five kids by the time they are twenty-one. Cruachan can fuck themselves too. Myself and Keith (vocals) hate each other. I lost all respect for them after the release of the CD, in which they stole ALL their Irish traditional music parts from actual Irish trad bands - how weak! Most are people who think they are gods after releasing one shitty unknown demo. They can't play and are so weak and Jewish they won't get anywhere. Plus it's very trendy here to hate Vargr Vikurnes and hail Euronymous. My friendship with Vargr meant they had another pathetic excuse. They are totally jealous of my notoriety and

nobleness and success! Kill them! I won't waste anymore space."

"Have the violent happenings (fights for religion, independency from England...) of your country a certain influence on your attitude and music? What do you think about the Irish Republic Army? Well, I think these facts are more connected to North Ireland, but you maybe have something to say too."

"Well, Cork, the city I live, is the main IRA strong point. Here they started, and here they have quite a lot support. Of course it affects the whole of the island, not just the North. I look at the situation in two ways. Firstly: it's a war between catholics and protestants, so I'd be quite happy if they wiped each other off the face of this disgusting planet. I hate both religious groups, both are the enemy. Secondly: my nationalistic feelings and sense of pride obviously make me support the IRA in what they are doing. I hate ninety percent of their views, but I like the idea of continuing the struggle for six hundred years and being such a thorn in the side of the British government. I know quite a few people involved in both Sinn Féin and the IRA and I respect their dedication, but I will never join such a group. I guess growing up in a country where the people have war in their blood, rebellion in their blood and pride in their blood, it did to an extent have an effect on me. News of people dying, punishment beatings, etc., everyday makes you more aware when these things are on your doorstep. I went to the Eastern Rising commemorations, where leading IRA and Sinn Féin members were present. Surrounded by police makes you even more proud of what my people have done. I live quite close to the birth place of Michael Collins (whom you all know), the Irish poet and nationalist P. Pearse so correctly stated: 'The old heart of the earth needs to be warmed by the red wine of the battlefields once again'. My nationalistic feelings are ideas which were always encouraged in school. I think it's easier and more accepted to be a nationalist in Ireland than it is in let's say Germany these days. This question is too general."

"None were the questions we made and none were your answers, if you reply here 'yes'. Is it the end? Ha, stupid end indeed! Good luck!"

"Mail and honour for the support. Those of you who want to be infected by some trend-crushing, original, wicked, unholy witching black metal can send 5 USD to the address below. If just writing, enclose I.R.C. for sure reply, I cannot answer thirty letters a week! *Total Darkness* magazine #3 out now, 54 A4 pages, interviews with: Emperor, Gehenna, Ungod, Setherial, Naglfar and loads more, intelligent essays and reviews, 6 USD. Rape the Earth! Ego Selfness and never betray your noble ideas. Smash the weaklings and failures!"

CARNÚN

Rockvale Hse, Lr. Coolree
Ballincollig, Co. Cork
IRELAND

After reading Carnún interview, again, glance at some CD reviews on the right side of this page and search for that album you are interested in. Enjoy...

Compact Disc Reviews

KONKHRA *Live eraser*

Diehard Music Worldwide, 1996

Konkhra seem to have a big following, so I guess Diehard won't need that much work to sell this CD. I can't say I like Konkhra, I prefer other Danish modern death bands, and other bands better than them. What you have here is, like the label says, rock'n'death, or death'n'roll, I can't remember. *Live eraser* was recorded live at Roskilde Festival '95 and includes songs such as 'Facelift', 'Spit or swallow' or 'Centuries', among others. Eleven songs of electric grooviness.

NYCTOPHOBIC *War criminal views* Morbid Records, 1996

Political grind-core, so I'm not the perfect people to talk about this. The closest thing to this I like is Naked Whipper, but that's another story. I can't stand it, but I suppose this is an appreciated band for those who like grind-core with a couple of death metal riffs. Against a cover version of 'Theatric simbolization of life' by Agathocles, but I haven't heard the original, so I cannot compare them.

OBSCENITY *The 3rd. chapter* Morbid Records, 1996

After years of existence, and being one of the older German death metal bands, Obscenity have tried other things. It's the drama of these unoriginal death metal bands, they don't know what to do to become a bit successful. This time we can hear your Cannibal Corpse type music mixed with some melodies, some good solos and even female vocals from time to time! That makes this album a bit weird, but not my cup of tea. They can play, and that's good.

OPPRESSOR *Agony* Diehard Music Worldwide, 1996

Brutal death metal in the vein of Cannibal Corpse pretending to be technical. I respect them for that, even if I think that Cannibal Corpse and Suffocation were better. Sometimes you hear Morbid Angel in this album, and I like it. Anyway, this is a must for all the fans of typical heavy brutal death metal coming from the States. I guess it's an album that brings some fresh air to their ears.

SARCOPHAGUS *For we... who are consumed by the darkness...* Diehard Music Worldwide, 1996

As Deteriorate did, this band has changed totally its style to turn blacker. In opposition to Deteriorate, I think I like this guys more now. Indeed, this is a great album, although it sounds a bit like plastic, as I use to say. It's not pure Norwegian black at all, it's quite original and has an own personality. If you want me to compare them to other bands, see: Morbid Angel, Bestial Warlust, Pandemonium and Mayhem. Buy.

AT THE GATES *Slaughter of the soul* Earache Records, 1995

Slaughter of the soul is the most direct album the band has released so far, and I extremely love it. You know that At The Gates are an essential band to understand what's up in Sweden's musical business today... This is an essential album and an essential buying. Can't live without you, At The Gates! Dissection owes a lot to this band, for the case you didn't know...

MASSACRE *Promise* Earache Records, 1996

Mediocre power-thrash-core metal. Did you know that Massacre were a death metal legend? Don't remember...

CARCASS *Wake up and smell the... carcass* Earache Records, 1996

This CD is like compilation of some rare or even unreleased tracks from the old gods of surgery. Five unreleased tracks from *Swansong* sessions, four tracks from a radio session (belonging to *Hearwork* full-length and the EP), two tracks from the said *Hearwork* EP, two tracks from the *Tools of the trade* EP, two tracks which appeared in the *Pathological Compilation* (these are from the ol' times) and, attention, the legendary 'Exhume to consume' from the *Grindcrusher* compilation! I like even the normal heavy-rock songs, so I'd give it a chance, if I were you! Carcass' last release, an epitaph.

GODFLESH *Songs of love and hate* Earache Records, 1996

Godflesh put their mark in the death metal scene since their beginning, but I didn't follow them, so I couldn't say some nice words about them. I think this is an album that get nearer to rock and power-thrash. It's a good album for people into newer and alternative tendencies in the mainstream, but I don't like it.

CATHEDRAL *Supernatural birth machine* Earache Records, 1996

Shamelessly I say I like these guys. I know true death metallers prefer their first album, but I think this is a band that's doing what they like. *Supernatural birth machine* is doom rock based upon the typical Cathedral's riffs mixed with more pentatonical sounding ones. Lyrics are great as well, they don't care about anything ('Suicide asteroid', 'Dragon ryder 13...'); well, maybe you say that they have an occult meaning, but I won't spend my time looking for it. Sometimes reminds you even to old heavy metal; like the first song, which reminds in a way to Cirith Ungol! Buy.

MORBID ANGEL *Entangled in chaos* Earache Records, 1996

Fans of Morbid Angel, beware! This release marks the end of a chapter in Morbid Angel's history. Dave Vincent is no more in the band, as well as Rutan (the excellent axe who's able to compete with Azaghoth successfully). We know that Brunelle is again in the band, but the name of the new vocalist is still unknown. Back to the actual CD, I think there must be better bootleg live recordings than this official one. *Entangled in chaos* contains mainly songs from *Altar of madness* with vocals in the vein of *Domination*, so buy!

ISVIND *Dark waters Stir* Solistitium Records, 1996

Isvind was an unknown band for me. The only bad thing about this is the lack of originality, you have heard all these melodies and riffs in major Norge's releases. Anyway, Isvind are a quite strong band who can play properly their instruments and who can compose well structured and interesting songs. If you have all the albums from the well-known bands, buy this before any other trend followers' crap. It's good to see Norse bands playing Norse music.

THY SERPENT *Forests of witchery* Spinefarm Records, 1996

You should read an interview we have done with Thy Serpent right now. They proudly enter the world of CD releases with a very strong album with a lot of different ambients, melodies, atmosphere and so on. Being Finish, they can be mistaken for Norwegian. Vocals are great, guitar work is great, and I don't see any reasons that you cannot buy this album, if you are interested in the melodic black metal of today.

(To be continued somewhere in this issue...)

EMPHYRIUM

*An interview with the most promising German band before the end of the century. Their excellent debut album, *A wintersunset...*, is a child who needs to grow in order to become the best autumnal symphony in communion with our lovely Mother Nature.*

"Why did you change your four-piece lineup of the beginning to the actual two-piece one? I guess you, Markus and Andreas, both were in that early lineup..."

"Correct. Well, there were huge musical and spiritual differences between us and those other two guys, who are nothing but incompetent farts that did nothing for Empyrium. So we had to fire them, obviously."

"Once you were alone, did you start again writing totally new stuff, or did you use ideas from the previous formation?"

"Yeah, we started Empyrium from zero again, which means we threw away all the material that was composed and did new songs."

"Your musical knowledge seems to be quite high, if we compare it with most of the underground metal bands. Have you studied music at any college? Don't you think that an essential thing in musical things, musical quality, has been almost forgotten, and that attitude is more important now than music itself for many?"

"Thanks for that compliment. I have some degree musical education, Andreas as well, but I learned to play most of the instruments by myself. However, I have some basic knowledge about music theory, as well as I have studied drums, and also I am working a lot with books about the instruments I am playing. I couldn't agree more to the latter part of the question. Today's music scene cares much more about image an all that shit than about the music, which is what a band should be judged by. Very sad indeed."

"What do you think is the reason why all young musical movements tend to get near to young and wrong ideologies, always without any real fundament?"

"Because these guys want to shock other people in the first place. Why do you think comes Fascism into the black metal scene??? They just want to shock and scare people, and unfortunately the kids at home are fascinated by those guys playing with fire..."

"Your intention is to honor nature's beauty, but you still claim to be a dark band, so I think you must be pessimist concerning many things..."

"Yes, I am pessimist at heart, so to speak. That's my nature, and I can't change a thing about it. I tend to see everything through a veil of thick autumnal mist, but still I don't deny the positive moments that live brings forth - I would be a fool to do so. I am not depressive at all, I am just a bit... ehh, pessimistic. And that has of course some effects on our music; as we follow our hearts in new *EMPhonies*."

"What could you tell us on R & A Studio? Are you going to record your following stuff there again?"

"Well, R & A Studio is a small but very fine studio in a small (but very fine?) town here in our area. We are now familiar with the studio equipment, and we get along perfect with the studio engineer. Also we are very satisfied with the sound of our album, so we will by all means record our next stuff there as well."

"Give us some details about your record deal. Prophecy Productions even paid your studio recording... You've signed for another two albums with them, so I guess you must be quite satisfied! Haven't been there any other labels interested in signing Empyrium, or it's just that Prophecy offered the best deal again?"

"Yess, we are satisfied with our deal. Prophecy seems to be the perfect label for a band like Empyrium: honest, quality - relied and absolutely supportive. No thing happens without our knowledge, and till now we

"Do you know something about any other band that is going to be signed in Prophecy Productions? Do you know if they are going to release all their stuff on vinyl as well as on CD?"

"Yes, the debut album of German Nox Mortis, entitled *Im schatten des hasses*, is now out on Prophecy. I think people who are into atmospheric music with an individual approach should check that one out. I like it a lot! Also I know of some other projects Martin is planning, but, because not everything is sure yet, I better keep silent. Let me say that the further Prophecy releases



haven't had any problems with our label. The deal we have with Prophecy is very fair. We did talk about everything first before Martin sent the deal, so we knew from before what would stand here - in this way you can't make any mistakes. I won't talk about all the details of the deal though, I think that is a thing between Empyrium and Prophecy. There have been some labels interested in Empyrium, but Prophecy offered a deal that was irresistible."

will be killers again, if everything works out like Martin plans!!!"

"The response for the demo was excellent. Now your album is released, how's its response from the media?"

"The response is even more excellent!!! Unbelievable how much mail I get saying that we have released a masterpiece, etc... Wonderfull! Also I have done lots of inties lately, and the sales are going great as well.

I guess we have sold about 4000 copies now."

"Let's talk about the art of your CD. Firstly, we'd like to know about your logo and Christophe Szpajdel! I think you've had to notice that many, many bands are using logos drawn by him... His work for your logo is excellent, by the way!"

"Unfortunately more and more people use logos by Christophe. At the time when we asked him to do one for us, there was not so much logos around by him. But anyway, I still think our logo is the best artwork 'by him. I like it extremely much. It has that certain aura of nature - mysticism, I think."

"Were the paintings on the cover and those inside the booklet done exclusively for Empyrium? If so, what can you tell us about the artist behind them and his others works?"

"Yeah, the paintings were done exclusively for Empyrium. We gave our thoughts to the artist, and he painted the pictures then, and the out-come is excellent, I think! Maybe we will use him again. Let's see. Well, the man who did it is about sixty years old and comes from the same village as us. Quite ironical, considering that we searched ages for an artist before we finally ended up with his paintings... I had no clue before that there was any artist in Hendingen."

"Although it is not included in all of the songs, the flute sounds very cool in Empyrium... Would it be possible for Nadine joining Empyrium as full member and contributing for the compositions?"

"She is a full-time member now, on flute and cello!"

"There will surely be some differences between *A wintersunset...* and your new effort. Can you tell something...? And, can you give us some song titles in advance?"

"Yeah, there will be differences. Our new material is much more textured and more mature. Our new songs are even more symphonic and classical. The main difference to the songs on *A wintersunset...* is that we use instruments like acoustic guitar, cello and flute far more intense now. Some songs will be quite a surprise to all of you, 'cause they are not that much connected to metal anymore. Some song titles? Well, I better let it be a surprise. Sorry!"

"I am sure that will be a good surprise. Well, these were our questions, but maybe you want to add something that we surely forgot to ask about!"

"Thanks extremely much for this interview. It was really nice to answer. Finally an interview that cared more about our music than about what religion we have, etc. Very well done!!! We have some nice T-shirts and long-sleeves available for 18 USD from either of the addresses below. Thanks again and keep up the good work! Good luck for your 'zine!"

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UNGOD Conquering What Once Was Ours

An interview with Schiekron of German dark thrashers Ungod. Learn their lineup changes and next releases, among other interesting things concerning this great band.

"You are working in a kind of philanthropic black metal which reminds a bit of Church Of Satan type bands, in a way. I mean, you say you fight against any mental oppression upon human mind... Don't you think this uncommon thing today was exactly what the originators of doom, heavy, black, speed, death, thrash metal were into? Isn't it freedom what metal is all about? Remember motorcycles, living on the road, playing live, arrogance, long hair, beers..."

"No, no, no! You didn't really understand my words in my letters I wrote you before this interview took place! If you could call us black metal, then heretic supremacist black metal, since this is what our concept is all about. In easy words: we try to achieve physical and psychical freedom by sitting man or human minds, like you use to call it, on the throne of the imaginary christian god, which means that we are equal to him in any way or even better. We fight against mental oppression done by non-existent gods or useless religions, since both characters are appealing to the weak side in man, not to the strong side. In the christian moral dogma man is nothing but a sheep that has to follow certain paths to become a god/human, whatever that means. We want the opposite: act the way YOUR instincts/feelings/needs force you to do, and you become the perfect human. I'd say the perfect human mind is free of the chains of God, whatever he is, and its religions. We are free-thinking individuals, and everyone should think about that. Yeah, metal is freedom and rebellion!"

"Keepin' into the same topic, what do you think is the reason for this over-the-top fake seriousness? I agree that metal was becoming shit with all those pseudometal bands singing about pacifism, ecological themes or politics... But I think you must admit that these trend followers are now singing and/or talking about politics behind a black metal face while spitting over hardcore bands, which is what they very are indeed!"

"Some idiots jumped too fucking late on the black metal trend. So everything, like church burnings, murders, etc., already took place and was no real sensation anymore. Some of those wankers said to themselves: 'Uh, we have a black metal band (photos, weapons) but our music is shit. So let's see what already happened in the scene. Shit, everything was done before, so let's put a Nazi image on and be cruel'. It's a fucking shame that the image of a band has become more important than the music. Or, can you explain me why there are so fucking many shit releases on the market at the moment? Anyway, I don't care about all this shit, since I'm not so much interested in the scene anymore. Therefore I don't hear so many news anymore, so I can only care less! We do our thing and let others do theirs."

"Well, we should remember you are a band too, so let's talk about music, finally! You've released a couple of split seven-inch EPs so far. Can you give us some comments on each? Are you in good terms with the bands you shared the vinyls with? Are you going to release anything in the same format in the future?"

"We've released two split EPs with Cabal (March 1995) and with Desaster (October 1995) on Merciless Records. We are featured with one song on each EP, and we are of course in good terms with the bands we release anything. The singer of Cabal is by the way singing on our miniCD, and he will stay as a permanent member. We are just on the way to record two songs for a split EP with Impending Doom, from Germany. I hope we can enter the studio in December to record *Phalluscult* and 'Land of frozen tears', which is a song from our debut LP/CD. We will of course rerecord this song, which will become very interesting, since we have a lot of new members."

"Your miniCD sounded different from the previous stuff, but I still think you are trying to find your style. Now that you have a second guitar player, can we expect the new Slayer of the nineties reincarnating in Ungod?"

"The new Slayer? Would be great, he, he. But no, we wanna try to develop our very own style, which we already succeeded on the miniCD. This means that we still play simple but effective guitar riffs combined with the ugly vocals of our singer. No keyboards, no female vocals, but ugly, sticking black-thrash with a touch of old heavy metal. That's what we always did and what we always will do!"

"Have you got a definite lineup now?"

"The lineup consists of: Schiekron - bass (24 years), Andy - drums (23 years), Zvoni - vocals (23 years), Kelli - guitar (20 years), Manu - guitar (20 years). I hope this lineup will last for a while, since I'm very tired of all those permanent lineup changes."

"Which will be your home for the next album? Merciless, Wood-Nymph, Shiver Records or some other? Any other thing for the future apart from the new album?"

"The next full-length LP/CD will definitely come out on Wood Nymph Records! I think they are the perfect label for us. We also have plans to make some live shows after the next album."

"Something really curious happened with your miniCD, in my eyes! I don't remember where I read that the lyrics weren't included because you weren't that satisfied with them anymore... I feel this is an irresponsible thing, if you ask me! Was this the reason that made you neither include the lyrics in the booklet of *Circle of the seven infernal pacts*?"

"The lyrics in *Circle of the seven infernal pacts* weren't included since they were very personal, and, on the other hand, because no one in the band really cared to include them. I'm very satisfied with the contents of the miniCD lyrics, but not with the way they are written. Since I'm a German, I've sometimes big problems to express what I want to say in another language. So I thought it would be better to not include them, to avoid that they are maybe misinterpreted by some people. In the end it was not that terrible like I thought, and the German *zine Moondance* included them in their last issue along with some other interesting stuff written by me. Anyway, next time I'll get help from my friend Chuck Keller, from the mighty Order From Chaos (US), since he visited us here a couple of weeks ago, and we talked about lyrics, etc. It seems that he will write a great deal of our lyrics in the future, and he will of course correct the lyrics written by me. So it shouldn't be a problem to include them in our next release."

"How do you see the German underground these days? I think Empyrium and Adorned Brood are quite good new bands, with a bright future..."

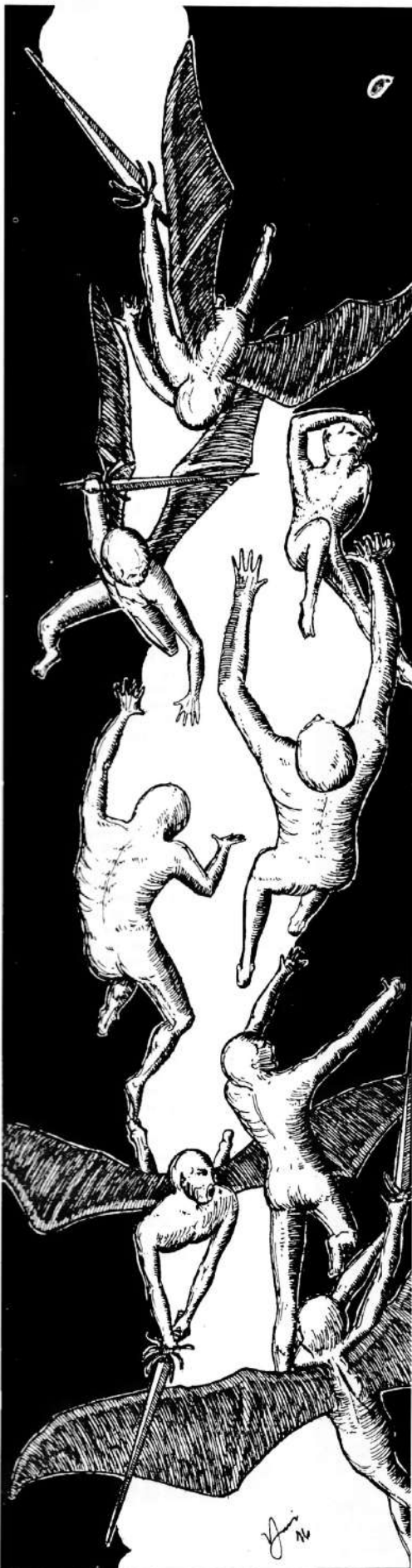
"The bands I like are: Cabal, Desaster, Impending Doom, Dawn and a handful more. There is definitely too much war and shit-talking between the bands, so I'm not really interested."

"Let's end this (interesting, Schiekron?) interview. What are your musical goals for the future (in terms of song writing, I mean)."

"We want to become as ugly, brutal and old-fashioned (without stealing the old cult riffs!) as possible, strictly within the borders of pure metal cult!"

"As with everyone else, last words are yours."

"Thanx for the interview and your support! All mail is welcome, and all mail will be answered, although it takes some time sometimes. Fans of old metal should give us a chance and not buy any hyped Norwegian sensation! I see it, I want it... I get it!"



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SERVE IN HEAVEN OR RULE IN HELL

All hail one of the darkest gods of American pantheon of death metal. Vincent Crowley, now priest and magister of the infamous Church Of Satan, gave us some information about past, present and future of his beloved child, Acheron.

"Why did you leave Nocturnus?"

"The band wasn't going in the direction I wanted it to, so I decided to leave and form my own abomination."

"When did you get in touch with Peter H. Gilmore and the Church Of Satan? How did it come out to join his keyboards interludes to Acheron's music?"

"He got in touch with me, after he heard about some of the things I wanted to do in Acheron. We combined our talents and have been working together since 1989. He introduced me to the inner network of the Church Of Satan, which I am presently a magister/priest of."

"Was any of the songs from *Messe noir* included in your first album? Was that demo recorded live? What about the seven-inch edition?"

"Yes, the songs 'Prayer of hell' and 'Midnight offering (summoning the master)' were on *Rites of the black mass*. The demo was recorded live in Pittsburgh, Pennsylvania. The seven-inch record, that Reaper Records put out, was done for our die-hard fans. There were only 1000 pressed."

"I heard that *Rites of the black mass* was originally a demo, which was to be released in 1990..."

"It was recorded as a demo first, but we improved it when we rerecorded it as an album. The album kills the demo version."

"Was the Church Of Satan's influence what made you include black mass texts in your debut album? I mean, you seem the paradigm of Church Of Satan's type band..."

"Of course, we were the first black/death metal band to openly work with direct help from the Church Of Satan. That is what makes *Rites of the black mass* so unique."

"What can you tell us about the couple of songs featured in *Alla Xul*?"

"They were new recorded versions of the songs 'Alla Xul' and 'One with darkness'. We had never put out a seven-inch before, so we decided to do one with these songs."

"Are you happy with the work Lethal Records has done for Acheron's releases through this label?"

"No, not at all. Lethal Records is a big fucking ripoff label. I hope the owner, Michael, dies a slow painful death."

"Why didn't you get satisfied with Lethal's version of *Satanic victory*? So, are both releases, Lethal's and Metal Merchant's, official releases? You still don't seem to be satisfied either now, as you are going to rerelease your three CDs thus far (*Rites of the black mass*, *Hail satanic victory* and *Lex Talionis*) through Moribund Records... Is that necessary?"

"Lethal Records censored the album and ripped off our fans. Metal Merchant Records only pressed 1000 copies of the *Hail victory* version, so that is why Moribund Records will release a new version with several new songs included. It will also be entitled *The 9 satanic statements*, not *Hail satanic victory*."

"What about your status as priest and magister in the Church Of Satan organization? I think you were waiting for this from the beginning... Which of these duties imply?"

"I didn't join the Church Of Satan to receive a status. I joined because I believed in what was being displayed. I am honored to be a magister, but that doesn't change the way I am. My only duties are to promote

satanism in a true way and succeeding in whatever I want to do in life."

"Tell me about your forthcoming releases: *Anti-god*, *anti-christ* and *Compendium diablerie*."

"*Anti-god*, *anti-christ* is a new miniCD we just recorded. It features the songs 'Fuck the ways of Christ', 'Shemhaphorash (the ultimate blasphemy)', 'Blessed by damnation', 'Baptism for Devlyn Alexandra' and 'Total war'. There will also be a LP version put out by Merciless Records from Germany. It will feature several more bonus tracks for the vinyl version. *Compendium diablerie* will be a band history CD featuring songs from demos, albums and unreleased studio songs."

"Why has the lineup changed completely? I know this is not the first lineup change in Acheron, but your previous formation seemed to be quite stable... Talk a bit about each of the new members, please."

"Well, Acheron is really not a band, it is my project. I do work with people to play



live and record, but no one is a permanent member. I have tried to do that in the past, but it never works. The musicians I used on the new album are great musicians, but they have other bands. The only person I consider a full-time member is my keyboardist, John Scott, who is also a Church Of Satan member. And Peter Gilmore still does the intros."

"Now, give us some details on what the new Acheron's album will be. Also, tell me about the lyrical concept you are

going to use and about the new musical direction..."

"The next full-length album will be called *Those who have risen*, which is based on the mythos of the Temple Of The Vampire. Musically, it will be the best thing Acheron has ever recorded. Lyrically, it will tell the tale of the cult Hekal Tiamat, and is very satanic in nature. We hope the sound will be a symphony of darkness."

"What do you think about the TV features you have had till now? How has that influenced your underground audience? And the American's opinion about satanism and heavy metal? At the end, I think, that kind of shows is just average people's entertainment... Were they always good for Acheron and for Vincent Crowley?"

"They have been mostly jokes, but they have also helped to promote Acheron and satanism. Even though it is a form of entertainment, it still lets people know we are still alive and well. We are not going away. I don't think they were ever bad for the band or myself. They are just other mediums for us to manipulate."

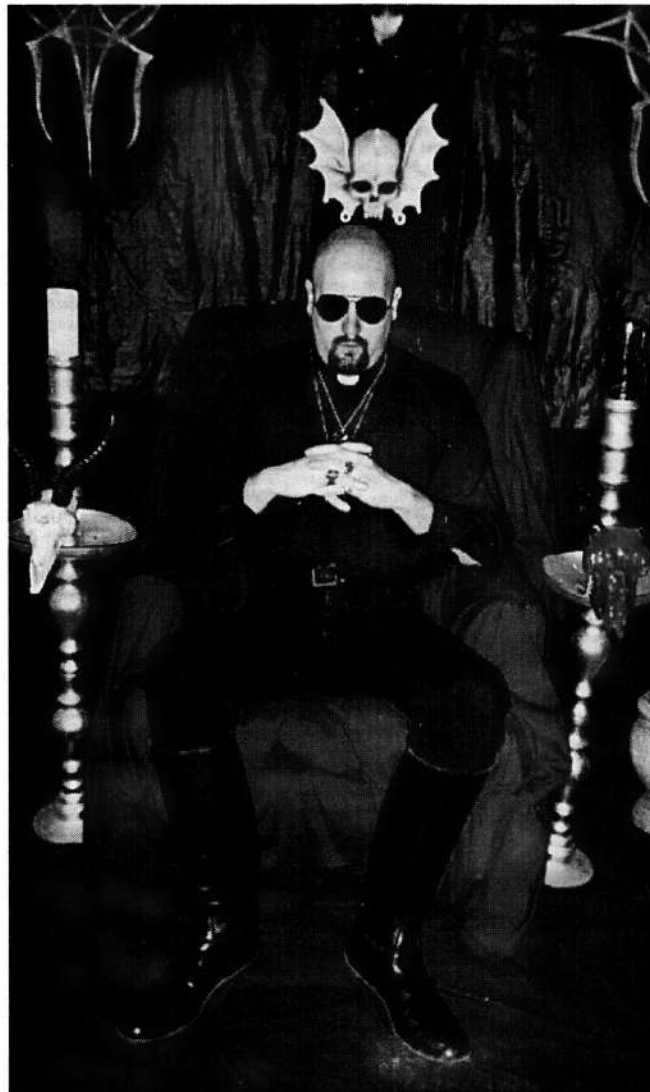
"Tell me about your other satanic activities, such as your order, your magazine, your page in internet, and everything else you may do."

"Well, the Order Of The Evil Eye has been put to rest, so I can concentrate more on Acheron and the Church Of Satan. My magazine, *Wolf-Age*, will soon be back in action in the near future, dealing with satanism and other interesting things. And as for everything else, the list is endless."

"That was all from our side. Have you got something more that's needed to be said? Thanks."

"This is the ninth year of Acheron's existence, keep the flame alive by buying our new CD on Moribund Records! HAIL SATANIC VICTORY! GOD IS DEAD!"

ACHERON
POB 272929
Tampa, Fla 33688
USA



**BY LEX
TALIONIS**

"Tell me about that time when you were featured in a TV program..."

"In October of 1995, our first gig was recorded for a television program called *Ooggetuige* (eyewitness), which dealt with black metal and the people it attracted. The program turned out to be just as we expected it to be: full of bullshit. That was the reason we refused to do an interview with the reporter, so the only thing they showed was a fragment of our live performance and interviews with the spectators. The other two bands that appeared in the show did talk in front of the camera, and with that they damaged their image, because the program was made only for sensation and to shock the TV audience."

"Well, let's start. Please, tell me about the link between the end of Funeral Winds and the beginning of Liar Of Golgotha Also, tell us how you got into Liar Of Golgotha."

"It is wrong to believe that Liar Of Golgotha was born when Funeral Winds died. Both existed at the same time. Gorgoroth started it as a project band of his, but when he left Funeral Winds he and I lifted the band from its project status. The only link between Funeral Winds and our band is Gorgoroth's history and that we live in the same city. Funeral Winds though is not dead. Their full-length CD will be released in the near future. I joined Liar Of Golgotha because I was asked by Gorgoroth. It's as simple as that."

"Talk a bit about the relation (good or bad) you have had with the label(s) that released your first EP and tapes."

"Liar Of Golgotha started out on Maggot Productions from Italy with *The seventh winter* on vinyl. It was on this label where we also released our debut LP *Dancing through the palace of the ungodly beauty*. The guy from Maggot believed in us, and he helped us on our way, we are thankful for that. Our tapes were released through the Polish Witching Hour Productions. Personally I have no contact with the guy from the label. I left that all in Gorgoroth's domain."

"Your first full-length recording was released some time ago by an Italian label, tell me about that. Later, you've released the mighty *Vendetta* through the seemingly sublabel of Cyber Music - Cryonics. Tell me about Cryonics (you're the first release, right?) and how fair the deal is with them. Also, tell us about the deal with Shivarshana for the release of the album on CD."

"The *Vendetta* deal we signed was reasonable. But only if the guy would be living up to the promises he made... Whis his actions he gave us the impression of somehow cheating us, and therewith cheating himself. I will not go into further details since these things are our business only. And yes, we were his first release on Cryonics, and it wouldn't surprise me if we are the last also... The only deal with Shivarshana is that he releases our *Dancing... CD* and some shirts."

"What do you think will be the response to the CD edition of your first album, now that your new and more complex and melodic miniCD is out? I mean, many will think that your CD comes after your miniCD. Don't you think it would have been better to release the miniCD after the CD?"

"So far, both the miniCD as well as the CD have received a good response. Sure, the miniCD is more evolved, but still the CD is not of bad quality. It would have been nice if the releases were released in different order (wich was originally planned), but what is there to do about it now..."

"How was it working with Erwin de Brouwer at Dynamo? What do you think about this guy, the studio and the final sound of *Vendetta*? Any other metal bands have worked there?"

"Erwin de Brouwer is a great guy, and he know the music (he was actually the guitarist in the late Dutch cult-band Thanatos back in the old thrash/death days). And we were quite satisfied with the sound he gave to our miniCD. There could always be improvement, since nothing on earth is perfect. And for the small studio it is, I think we have worked a little miracle right there with *Vendetta*. Besides of Death

LIAR OF GOLGOTHA

LIAR OF GOLGOTHA is a Dutch band that has been making into well-known its name since a couple of years. After a bunch of releases, they have put out a strong miniCD entitled *Vendetta*, which is their best work so far. Read the words of guitarist Jster.

Sentence (death) and Engraved (black), I know no metal bands that recorded there. But I really don't care about the studio's history."

"I think the cover of your miniCD is great (it would be better on a twelve-inch vinyl)! Was you, or your label, who get in touch with the drawer? By the way, name the drawers you have worked with for the artwork of your former releases and make some comments on each of them (both the cover and the artist), please."

"Of course it would be better on twelve-inch vinyl (it is just that the songs don't allow that, since they form one *scrag*, the b side would be empty!). We have only worked with Jeff of Jeff's Air Art, and he is a very good friend of ours. Besides Erwin, he also did some mixing on our *Vendetta* miniCD, so his artistic skills reach beyond painting. He is an excellent guitarist also..."

"Your logo has been done by C. Szpajdel, a guy who is making logos for everyone today! Anyway, you have your logo for a while now, haven't you? Comments?"

"Only *The seventh winter* on vinyl had a different logo. But since 1994, I believe, Szpajdel had given us his interpretation. We are all content with it and have no thoughts of changing it. Whether he makes ten logos of a thousand, I don't care. But we know he is a great fan of ours."

"In the booklet of your miniCD, you and Gorgoroth wear make-up, while the others don't. I think it could be significant. Are you the only full-members of Liar Of Golgotha, while Mous, Lawrence and Marco are only session musicians? And, what can you tell me about the new guitar player you have for gigs (Sabaoth)?"

"Certainly it is significant, but not in the way you mean it. We don't wear paint because we are a black metal band. The only reason that full-time members Mous, Marco and Lawrence don't wear the stuff is that they don't feel the need to wear it. Gorgoroth, Sabaoth and me use it as a more religious and ritualistic element in our music. Halfway 1996 Sabaoth joined Liar Of Golgotha as a second guitarist, which allowed us to create more complex and harmonical music, and create the same effects on stage."

"Talking about gigs, how are they going? Finally, wasn't possible that tour along with Dark Funeral?"

"At this moment (that is November) we have done some great gigs in Holland, Germany and Belgium. And it allowed us to play with a lot of great names in the black



metal scene. Not all of the gigs were as perfect as they could have been, but they still keep getting better. Our European tour with Dark Funeral was cancelled because of some complex problems on which I do not have enough information. Both Dark Funeral and we were eager to hit the stages together, but eventually we ended up playing just one concert with them."

"I'm curious about the 'Black Metal Inferno' gig, with no less than eight dark

bands playing one after another! It had to be killer, no?"

"The 'Black Metal Inferno' gig at Rotterdam was one of the highlights so far in my Liar Of Golgotha career. It began in the afternoon with Countess (Holland), Luciferion (Sweden) (a fucking great band!), Sacramentum (Sweden) and Enthroned (Belgium). Then it was our turn to play before the sold out place, and it went great

After us, Behemoth (Poland), among others,

on the absolute top of the scene), Bewitched (Sweden) and Ancient Rites (Belgium) played until the witching hour had been passed. The public got treated on a hell of a night, I think.

"You have played with some young bands, and maybe you have an opinion on them already after seeing them playing. Tell me your opinion on: Enthroned, Adorned Brood (they should be included somewhere in this issue), Tha-Norr, Dakria, and any other, if you wish..."

"I don't think Enthroned, from Belgium, is a new band. This band is around for quite a while now, and they are great, both personally as well as musically. And we have already played three gigs with them. In Germany we indeed played with a lot of new

bands. Adorned Brood played on the same evening as we played (only we started around two o'clock at night, due to delays), but since I was more busy thinking about our own gig, I was not really able to go and see them on stage. The same goes for Tha-Norr. They were the band playing before us, so I missed their concert, because we were painting ourselves and doing some guitar tuning and stuff like that. But for what I heard, they played well. Because of a twenty-four-hour alcohol marathon with Luciferion, Gehenna and Enthroned, I am not quite sure how I remember Dakria. But overall I have to say that the bands in Medewitz, Germany, were not that bad..."

"How do you see the future of Liar Of Golgotha? The present seems to be bright, but neo-black metal as trend is

near to collapse, don't you think so? Which will be your weapons to survive? I think quality music and fair attitude should be the first options!"

"Liar Of Golgotha will continue with the music they make, although it is maturing faster every time, which results in more solid structures and complexities. Whether neo-black metal is near its collapse is hard to say, because the amount of bands and releases is still growing every day. But I guess that black metal will never disappear. But it will surely follow in the footsteps of death metal, which is again on a lower profile, but not dead, as some might say. All future is uncertain, but I think Liar Of Golgotha will be around for a long time, releasing a new full-length CD next year. I think you mentioned the correct weapons a

band needs to survive, and thus we will use those weapons."

"Well, that was enough. Thanks a lot for being there, Ister. Say what thou wilt! So long!"

"Thanks for your interest in Liar Of Golgotha, Juan. And people across Europe, be aware of 1997, the year of the Liar Of Golgotha. I promise you that great things are going to come!"

LIAR OF GOLGOTHA
Mariénhagen 86
3078 CB Rotterdam
NETHERLANDS

Along with Empyrium, Adorned Brood is, in my eyes, the best German young offering. A new beginning for German metal! Listen to Ariovist.



"Tell us about your history. Surely someone is interested..."

"I'll make it short. In late '93, Adorned Brood consisted of Teutobood Frost (only as bassist), Oberon, Thorsten K. as second guitarist, Klaus R. on vox, and me. In this lineup we recorded our first demo, called *Phobos/Deimos*, in the summer of '94. This tape was only copied fifty times and is available no more! In the beginning of '95, we kicked Thorsten and Klaus. Teutobood Frost also did the vox now and Mirko Pagan was the new guitarist. In September of that year, we went to studio once more to record *Wapen*. It is also sold out (about four thousand copies). A short time after finishing recordings, we decided to try a flute in our music. So Lilith, a friend of the band, came to us. To make people know about this new instrument, we decided to record a rehearsal tape containing five new songs. Some weeks after this, Lilith had to leave us because of personal problems. In the beginning of '96, she got replaced by Ingeborg Anna, who joins us since this time. In August '96 we finally recorded our CD, *Hilitha*."

"Do you think that descriptions as *teutonic war metal* are still taken seriously nowadays when you can see so many bands calling themselves *war criminal black metal* or *occult pagan nordic winter woods metal* and so on? These descriptions ain't always so reliable..."

"On the one hand, I agree, as there are too many bands who give their music curious titles, just with the aim of being something special, though making music as thousands of other bands. But I think our music is pretty unique, and there would be no traditional name fitting it. It is a combination of many different metal roots."

TEUTONIC PRISONERS

"I think Adorned Brood are heavily interested in your lyrics as you take this side even to label yourselves (*teutonic*...). I wonder if this is a matter of aesthetics and artistic expression or if it has something to do with your actual way of seeing life..."

"No, we don't live that way personally. But when we're playing our songs, especially on stage, our identities change into ancient pagan warriors. Of course, we use literature for our texts, orientating at authentic happenings or tales, so, no wannabe stuff!"

"Everything in metal music is going back to medieval times or to ages before christianity, like heavy metal once was. Do you think this is another sign to prove that we are prisoners of our time?"

"Hm, this is a pretty difficult question... Sometimes I (we) really try to imagine how the elder life could have been. There must have been much more *real* friendship, and war was a matter between men who fought eye to eye, tooth to tooth. Also the harmony with nature was not comparable to this relationship of today. Today's societies work like an engine. Everybody has to work for



money to survive, and the real important things, like the dying of woods, animals or else, stand in the background. It's really a pity. I think you're right."

"What kind of people are there behind Foller Records?"

"Foller Rex consists of some really reliable people, who do their best for their bands. We have a good relationship to them."

"Are you gonna do some kinda promotional tour? What can we expect from an Adorned Brood's gig? Do you play songs that are not in the CD?"

"We did like a release tour in East Germany with Lord Belial and Impending Doom on three dates in Octobre. The show



of a live battle is very aggressive, and we try to involve the audience as well as possible. We only play CD material on gigs."

"What about future?"

"Rehearsing, rehearsing, rehearsing and perhaps trying some more non-metal instruments. Plans about further releases are not made yet."

"Thank for your civility."

"Thank also. All answers are completely composed by the whole band and not my

personal regards. A big *SALIDA* to all *teutonic warriors* out there!"

ADORNED BROOD
Postfach 110128
41530 Dormagen
GERMANY



I don't think Grand Belial's Key needs any introduction; all of you have read their name many times, and many of you have listened to their music. They're praised as one the few quality black metal acts from the States. Get to know about some changes within this band. Gelal was the man who spoke about his hatred towards his excomrade Vlad, among other things.

WHEN DARKNESS REARS ITSELF A THRONE

"Who wrote the music for *Triumph of the hardest?*"

"I wrote 'Eribus' completely. Demonic wrote 'In rapture by the Fenrir moon' completely, definitely the best song on that demo. The other two were joint efforts between Demonic and myself, although there was much disagreement about the arrangement. The first two riffs on 'Sleeping princess of the Arges' were Demonic's creation, the rest was mine. The beginning of 'When darkness rears itself a throne' was my creation, from the middle where everything stops and onward was pretty much Demonic's doing. Lord Vlad never has contributed to the musical aspect of Grand Belial's Key. The sound production of this demo is what really disappointed me, and also Lord Vlad posing for pictures. Plus, Lord Vlad had some fucking whore sing on the second song, which Demonic and myself did not agree to. That whore talking about her pussy and Lord Vlad's cock ruined the whole fucking song."

"What happened with your supposed deal with Cacophonous Records? Was it just a Vlad Luciferian's thing?"

"All correspondence was Lord Vlad's responsibility, we agreed about this upon our foundation in '92. Certain elements distracted Lord Vlad from concentrating on this deal, and its delay ruined our stamina. Lord Vlad's ideas were also ludicrous about this album, furthering the discouragement already present. Supposedly some lawyer was to look at the contract, but in the meanwhile members had mixed feelings

"I hate fucking bands that release CDs as if they were demos."

about setting the whole project in motion. Some days they wanted to do it, other days they thought we weren't ready, etc... It wasn't until I took over the situation that things happened, but by that time it was too late. I had to regroup my ideas and goals, straighten out the priorities concerning the band and dispose of the unwanted baggage... Cacophonous became annoyed with our procrastination and delays. Nevertheless, I thank Nihil for his efforts. I assume all responsibility in behalf of Grand Belial's Key for the failed deal."

"Tell me about your deal with Wood-Nymph, and about what the seven-inch and the LP contains."

"We have decided to align with this underground label for several reasons. Personally I prefer to stay underground and give the true supporters something to cherish. I fucking hate the state of the scene presently and refuse to become yet another trendy band on a big label who inherit such arrogance. I much prefer to keep our music from becoming popular or known everywhere. This is the reason we are releasing our debut on vinyl on limited edition for the vinyl collectors. Months later, the CD/MC will be released for everybody else. I hate fucking bands that release CDs as if they were demos. I want our LP to be difficult for the mass/trendy/poseurs to obtain. Plus, I won't be like other faggots who stop doing mail and writing letters once they're signed. I will keep on answering every fucking letter I get... The seven-inch EP contains the songs 'Conspicuous imagery adorns the nunery' and 'Mourners flock to

Gethsemane'. The album will contain new songs as well as the songs from our first demo and perhaps one from the second demo."

"You ain't in good terms with Vlad (now called Lord Kaiaphas) anymore... What do you think about his union with Norwegian Ancient?"

"Nobody was ever in good terms with Lord Vlad. For years, I was the only person in the Northern Virginia scene who would defend him unconditionally, although I sometimes knew he was wrong. Uneducated, unmotivated and unhealthy, he's a perfect member for Ancient. In this band, he can do all the stupid shit that we never allowed him to do in Grand Belial's Key. Lord Vlad has embarrassed past and present members of every band in Northern Virginia/MD/DC (Arghoslent, Deceased, Abominog, Doomstone, Morbitus, Corpsegrinder, Biovere, Parasitic Infestation) with his childish behaviour. He has become some sort of clown to everybody who knows him personally, and this has affected his personality. Grand Belial's Key was in some ways an escape for him, as he could pretend

he was somebody else, somebody people in the underground liked him for. Although it was only because of the music which I had written, anyway that gave him a sense of existence he so desperately needed. Even metal maniacs has rewriting history claiming that he is an American, when he is not."

"How did it come out to join with Cazz from Crucifier?"

"When it became apparent that Lord Vlad was no further reliable, I had to seed a replacement. At first, my intentions were only to have The Black Lourde Of Crucifixion play drums and make Lord Vlad a front man vocalist, since this was his biggest concern. So I wrote to Cazz to inquire about his opinions on the subject, and he was very honored. I am now certain that he was the right person for the job. Lord Vlad has to struggle with his feeble symptoms: depression, anxiety attacks, drugs, mood swings, lack of female relations... I'd rather sacrifice his vocals for the sake of Grand Belial's Key."



"What about Arghoslent? Tell us about the new demo as well as about the current state of the band."

"Arghoslent has released a new demo, *Arsenal of glory*, on Sinistrari Records... Seven songs of genocide recorded on sixteen tracks. They are seeking a debut LP/CD deal at the moment, but labels wimp out because Arghoslent is too offensive and never kiss anybody's ass."

"I think you are a member of Twisted Tower Dire..."

"No, but that band has also released a demo on my label, Sinistrari Records. Very well played heavy metal in the vein of Iron Maiden, Black Sabbath, Merciful Fate, with the vocalist of White Heaven Wept. This band is the next hope for heavy metal for sure."

"Promote your label..."

"Nobody was ever in good terms with Lord Vlad."

"I am selling *Gout of a thousand young* demo with a new color cover—1 USD, as well as thrash, doom, black, Oil, death, heavy metal by Arghoslent, Crucifier, Thokk, Tristitia, White Heaven Wept, Brethren, Infantry, Twisted Tower Dire... I accept trades from all bands. The debut LP/CD of Crucifier will be released on my label early in 1997."

"Final comments?"

"Look out for *A witness to the regicide* seven-inch EP (limited to 500) red vinyl from Wood-Nymph Records (Belgium). Order your copy soon. The debut vinyl LP will be released in early 1997. We are trying to do a minitour in Europe in 1997; if you can help, write to us or to Wood-Nymph Records. All soccer fanatics write also... Greetings to Spontaneous Combustion, Germen, Human Waste, Dismal, Absorbed, Sarcophobia, etc..."

GRAND BELIAL'S KEY
POB 393
Oakton, Va 22124
USA

You can also contact the band thru Crucifier's address.

By the way, the photo on this page shows The Black Lourde Of Crucifixion from Grand Belial's Key and Crucifier!



What a band coming from Norway!
Forget the black metal mass and put
your eyes on Shadow Dancers, the Norse
gods of dark gothic rock. Individualist
S. Cultoculus talks about his band and
gives us some items on its beginning
and Perdition Hearse.

"Tell us about the circumstances that led to the Perdition Hearse's split and if the birth of Shadow Dancers had something to do with that. Also, tell us if there were many Perdition Hearse's songs, not included in the demo, ready for a new recording before the end of the band."

"No, the resolution to lay the foundation of Shadow Dancers was no decisive reason why Perdition Hearse split up. There were problems to find suitable members, and there were also problems with rehearsal places and by arranging rehearsals. Yez, we made some more songs under the Perdition Hearse name, but none of them were ever recorded (maybe except for a possible rehearsal recording of 'A darkened fantastica'). The other songs were more in the vein of heavy metal."

"Now, why don't you talk a bit about the beginning of Shadow Dancers? And, how did you share your membership in both Perdition Hearse and Shadow Dancers?"

"Shadow Dancers were formed during the summer time in my old apartment three years ago. Perdition Hearse and Shadow Dancers were two completely different bands, and so it was profitable to be in both of the bands as I could display all my various ideas."

"Tell us about your first releases. Was *My fate* your first tape? How did you promote that stuff and how was the worldwide response? Also, give us a few details about the music included, studios, covers, your logo and so on. Why did you use *Dr. Umm Achine* in *My fate*?"

"Our first recording and strictly limited unofficial underground release was *Coldness*, with our first drummer. The next

year we recorded our debut demo, *Blacker then better*, and also this one we stopped spreading quite fast. The third test recording was *My fate*. We used *Dr. Umm Achine* on this one due to arrangement restrictions. Our first recordings were not meant to be promoted. Nowadays we spread flyers and try to be featured in most possible 'zines and radio stations. The music, sound, vocals and... well, let's say everything on our first recordings were very rough, and these recordings are not representative for the band. *Coldness* was recorded on an ancient recorder, *Blacker then better* was recorded in an eight-track hobby studio, but with a producer who so far never had been involved in rock'n'roll music, and *My fate* was recorded on a four-tracker. The covers to all the three recordings have links to the titles. Our logo has stayed the same."

"Then, the lineup seemingly changed completely and you were the only remaining member. So, can we say Shadow Dancers is your band, mainly?"

"O.K., I came up with the band name, and it should be right saying I formed the band. Still I will never mention Shadow Dancers as *my band* where I'm some kinda godfather. And besides, Jo-I and Sander have been members of the band since the very beginning. But their artist names have changed a bit."

"*Son of the wasp* showed a great improvement in terms of sound, compositions and arrangements. Is it in this tape where you can find the ultimate style of Shadow Dancers, or are there other changes that are to come?"

"We will do our best to explore and expand all the time, and I think no one ever can be able to put us in one special category."

We describe our music as *obscure and melancholic indie rock with gothic influence*, but even that may change. Nowadays, for instance, I've got some ideas to do a western song influenced by Ennio Morricano."

"Tell us a bit about the X-Ray Studio. Why did you choose that certain place? Are you going to record your following releases there? A person called Pål Espen Johannessen did quite many things in the recording of *Son of the wasp*. Are he going to do more things for you in the future, or was it just the circumstance that he was the producer and so on?"

"Some of our related, like COVENANT, had been to X-Ray Studios before us, and we then had a chance to see the place and how everything worked out there. We liked it and would like to try out the studio ourselves, and so we did with the recording of our *Son of the wasp* demo. We are much satisfied with this place and can recommend it to other bands. In January we enter X-Ray Studios once again to record our debut full-length CD for Holocaust Records in Italy. Pål Espen Johannessen is the producer and main man in X-Ray Studios. He is always willing to help something, which is an extra plus for all artists who come there. If we need his help in the future, we'll surely ask him."

"Can you explain a bit your lyrics and which they are based on? You seem to have the will to write good lyrics in a personal way, and I think you are doing your own thing quite well. When writing for the band, are you trying to fit in with the music and using just concrete topics (even if Shadow Dancers's music doesn't include a concrete *correct attitude or correct lyrics*, in my eyes), or you more try to turn your daily thoughts into

words that will sound well in Shadow Dancers?"

"So far I've written all the lyrics for Shadow Dancers except for our brand new song 'Tears from heaven', which is a written cooperation between me and Sander. My own lyrics are based on real life, studies, fantasy, extraordinary occurrences and confrontations, joy/depressions, some science-fiction, and even my personal historical view may be added to the list of lyrical inspiration. I write about what I feel for and like to write about, and I'm no self-censoring writer. I don't follow any specific concept when writing lyrics. Sometimes we work for a very well lyric and music combination, like for instance with the new 'In the heart of America' intro, where drums and vocals will suit very well together and both have Indian influence."

"Still talking about your writing, I think you also writes for yourself and have some works published (by yourself as well?)... Also, tell us about your drawings."

"Yez, you're right. I've written and published two booklets by myself. The first one was the unskilled *Satan's Tidssaker*, with incomplete content, which there will be a revised version of... sometime in the future. It may be a cooperation between Occulus Productions and Belial Center in Sweden. The second one was *Aequilibrium's bok*. I've still got a few copies left of this (40,-). *Aequilibrium's bok* contains ironic and subconscious anecdotic sentences and is written in Norwegian. Booklets for short stories and poems are also being prepared for release through Occulus Productions. *Bizarro grafico*, my finished booklet with my own drawings, is finished, but it has yet not been released. If there are any bands or magazines who'd like me to draw their front cover or front page, write me a letter and let's see if we can work out a deal. I'm not interested in cash, but copies of your product."

"Let's come back to Shadow Dancers. You've released a live tape, *Warriors livin' fate*, and you haven't included there any song from *Son of the wasp* (why?), but a great version of *My fate* and a song called 'Warriors dying for love'. The last mentioned title makes me think that you always have a number of unreleased songs in store - am I right? If so, why don't you make a long-length recording for a more complete and satisfying release?"

"Yez, we still have some old songs, like 'The glum comedy', 'When it's all over', 'The bringer of light' and 'In Hoax Island', which yet have not been released. And we also have some new songs which will be recorded in X-Ray Studios in January and featured on our debut full-length CD. The live performance you're referring to was held at Bootleg, in Oslo, in November last year. It was indeed no concert, but actually a video recording, and we were told that we only could play two songs, and so we chose 'My fate' and 'Warriors dying for love', as we would like to play them, and we thought they suited best."

"As we have been talking about live recordings, why don't you tell me a bit about your gigs? I would like to know about how your live performance is, if there's something uncommon in them to an average rock'n'roll gig, and, you know, that sort of things. How's the





ETERNAL DARKNESS RECORDS

NEW ADDRESS! POB 268 - Coraopolis, Pa 15108 - USA

A magazine, record label and mailorder distribution serving the underground since 1989!

Eternal Darkness is a more or less well-know name in the underground metal scene. It is the name of a quality magazine, a quality label, and a great distribution list with cool prices. These are the current releases that Keith Dempe, boss of Eternal Darkness, has got out: DARK004: Order From Chaos 7"EP, DARK005: Vulpecula, *Phoenix of the creation* cass. EP, DARK006: Vulpecula 7"EP, DARK007: Nepenthe 7"EP, DARK008: comp.cass., DARK009: Ligeia (ex Nepenthe), new cassette (out soon). All in the way of getting a cult status, all worthy of your attention and of your collection! We would like to let you know here, briefly, about a few of those releases, which you haven't bought yet, maybe (what are you waiting for?), and were kindly sent to us by Keith.

DARK004: Order From Chaos, *Live into distant fears* 7"EP. Do you need me to convince you to buy an Order From Chaos record? I guess you don't! This vinyl contains live versions of 'Stillbirth machine' and 'Plateau of invincibility'. Invincible!

DARK006: Vulpecula, *Phoenix of the creation* 7"EP. I think there must be a brief review of this release somewhere over here - please notice there's an address change (see the top of this article).

DARK007: Nepenthe, *Ligeia* 7"EP. We needed a band like Nepenthe in order to know how great and influential Order From Chaos could be! The songs are utterly great and more or less in the vein of O.F.C. This vinyl also contains a great cover of Tiamat!

DARK008: VVAA, *Let's fight in the darkness* comp.cass. This is the fourth compilation tape in the Eternal Darkness series. The best bands featured are, in my opinion: Blessed Realm (a revelation!), Ablaze My Sorrow and Forlorn. Other interesting bands included are: Vulpecula, Dawn, Maldoror... This is a good chance to taste the ancient feeling of the underground - honest tapes as this one are not common thing these days of CD marketing. By the way, the tape also includes a live bootleg song by the Sodom cult!

The *Eternal Darkness* fanzine, number 10, contains interviews with Quorthon, Tom G. Warrior, Forlorn, Vulpecula, Solitude Aeternus, Cernunnos' Woods, Thy Serpent, Blessed Realm, Isolation Chamber, Infinite Black, Cannibal Corpse, Dissection and Unleashed (from 1991!), close to a hundred of CD reviews and tons of articles on unsigned bands, plus posters, a look at underground fanzines... Endless! This spring, Keith will finally release the *Ligeia* cassette EP and the debut cassette of a new band called Ares' Kingdom. The 7" cost 6 USD, and the tape is 5 USD, or you can buy the tape and issue 10 of *Eternal Darkness* fanzine for 7 USD!!! If you just wanna get their complete catalog of over a hundred of underground items, send 1 USD today!

<http://www.geocities.com/Athens/4112>

response of the crowd for a band like you, full of feeling and possibly passion? You made some video recordings..."

"So far we've only played one gig, on Gotham Night/So What, in Oslo, 15th May this year. We didn't bring with us any effects, but we were rock'n'roll live. The reactions to our show were mixed, but I can tell you there were some people among the audience who got ood eyes while we were on stage. And this was only the beginning. This gig was not audio- or video-taped."

"You told me some time ago that you were going to play with, among others, Slayer and Nick Cave... What can you tell me about them and about the gig itself?"

"We were offered to play on the Quart Festival in Kr. Sand, but something went wrong, as the one person in the festival committee asked us to play before he had been talking with the rest of the organizers. So it all fucked up. As a matter of fact there's something suspicious about it. Maybe they were afraid we would ruin the whole festival if we were to arrive and bring with us our rebel wood. So unfortunately I can't tell you how it is to play with Slayer and Nick Cave, as I do not know."

"Tell me about that rerelease on CD of your demo and an extra song, and about your following releases!"

"The one person who was about to be responsible for the release didn't come up with the money for it, and so we had to choose another label. So It Is Done Productions, in The Netherlands, will release our *Son of the wasp* demo and *Warriors livin' late* live tape as a miniCD entitled *Dying for love* within a short time (it should be out when you read this, and it'll also be available through Occultus Productions for 100 NOK or the same amount in other exchangeable value). As you by now have figured out, there will be some changes. The live tape will be featured on this release instead of the extra song, and the extra song, which was meant to be 'Sherwood life', will be featured on our full-length."

"Two members of Shadow Dancers play in another band (Ragnarok). Does that interfere in your rehearsals and so on or there's just a good society between both bands? By the way, what can you tell me about Ragnarok? And, what do you think about this band?"

"There's no problems, and the relations between Shadow Dancers and Ragnarok are good. What concerns time and money to spend it's always that one back the horse one first think reach the goal. You asked me to tell you about Ragnarok. Well, it's a black metal band, and they've just recorded their second album, which has proved a progress in dexterity within their genre."

"Now, and finally, give us a few details on The Cultoculus Project, Occultus Productions and *Sepulchral Noise*!"

"The Cultoculus Project is a one-man band, a side project of mine where I experiment into the mood-filled field of music. So far there's no official releases available. We're still distributing T-shirts, cassettes, vinyls, CDs, videos, books, booklets, fanzines and posters through Occultus Productions. For a list, write us and enclose two I.R.C.'s. I do not know when *Sepulchral Noise* number eight will be out."

"Let's end this interview here. Write down your last nice words for now. Thanks a lot for your time and support!"

"Well, thank you for giving us space in your 'zine. Good luck in the future, and look out for Shadow Dancers releases. ¡Hasta la vista!."

SHADOW DANCERS
Box 489
1701 Sarpsborg
NORWAY



Usurper

*Usurper have just released a miniCD entitled **Threshold of the usurper**. A few weeks before the release, we made some questions to bassist Necromancer.*

"How many copies have been sold of *Diabolosis*... thus far? Are you satisfied with the work Head Not Found has done for the promotion and distribution of your album?"

"Currently, *Diabolosis*... is almost sold out of its second pressing. We're satisfied with the work of Metalion and Head Not Found. They did everything they said they would do for us. The album has worldwide distribution through Voices Of Wonder, who is real easy to work with. They've made the CD available in countries they usually don't distribute to by working with other local distributors, so that's always good. Metalion also helped us with the promotion by contributing to the production of the four-song promo tapes the we've both been sending out to 'zines and radio shows to cut the costs of sending out hundreds of full-length CDs for reviews."

"Who's going to release the vinyl version? Head Not Found? Why didn't you release them both at the same time? By releasing the LP later, you make it just a collectors item, and it doesn't help to save vinyl, I think. Any comments?"

"We talked with Head Not Found about releasing the vinyl version. They said they were definitely interested, but we both agreed to leave the del out of our initial contract. Unfortunately, nothing ever came of it. Head Not Found seemed too busy to put it out, so it's now being released by R.I.P. Music. It's going to be a killer rerelease. It's got a new cover, new photos and inside layout, a bonus track, killer gatefold artwork, a poster/lyric-sheet, plus the songs were all remastered, of course."

"Was your deal with Head Not Found only for one album?"

"Yeah, it was for only one album. We only put out one demo, and I don't think Metalion wanted to take too much of a risk by signing a long, multifaceted contract, which was good, because we didn't want to be tied down by any one label either."

"How did Necropolis Records get into the picture? What do you think will be the role of this label in the scene in the near future?"

"Typhon and Diabolical Slaughter had been in contact and just got to talking. It became obvious that Usurper's plans for the band and Typhon's plans for his label were almost identical. Typhon had said that he was interested in working with us when he heard our *Visions from the gods* demo, but he didn't want to step on Metalion's toes, so to speak. Once our contract with Head Not Found was fulfilled, we had a few different offers, but we went with Necropolis. They were the most professional. They were able to offer us a full studio budget, much better worldwide distribution and to help us set up a European tour. Necropolis has been a growing label, and I think they will continue to grow and have more of an influence on the metal underground. Typhon knows how to get things done, and if they keep signing bands like Satanic Slaughter, Arcaenum and Nifelheim, they'll be huge."

"How many songs will the miniCD have? Give me some details on them. Also, tell me a bit about your cover song of the mighty 'Black funeral' by Merciful Fate! Have you put your mark and personal style onto it? Why did you choose this song, precisely?"

"The miniCD has five songs, four new ones and the Merciful Fate cover. The new ones are all different in their own way. They range from blisteringly fast and chaotic, like the song 'Necrocult', to straight forward band-your-head-lill-you're-dead, in 'Slavehammer', to experimental with different instruments, like a twelve-string piano, in 'Dead of winter', to a combination of everything, in the themelike 'Threshold of the usurper'. As far as 'Black funeral' goes, the song came out the same as the original as far as the tempo and music go, but we definitely left our mark on it. We were a little hesitant to do a cover song at all, since it seems like everyone else is with all these *tributes* to Black Sabbath and Celtic Frost, and all that, but when it came down to it we've always loved that tune, and we thought it was good enough to include on the miniCD."

"Is the miniCD out now? By the way, what's its title?"

"Not yet. All the songs were recorded about a year ago, but we're just waiting for the artwork to come in. We had this one artist lined up who was unbelievable, but when we told him our ideas and showed him the *Diabolosis*... CD so that he'd know what we're all about, he got really offended and backed out at the last minute, so that really set us back. The layout and everything is done, but we just need the fucking cover. Typhon is helping us out now, so hopefully *Threshold of the usurper* will be available soon. We're all anxious to get it out (December 1996/January 1997)."

"Your deal with Necropolis includes your second full-length CD/LP too, so I would like to know if there is something prepared for it, already."

"Definitely. As a complete band we have five or six songs either finished or almost done. Sythe is an absolute maniac though. He still has some songs written that we haven't even heard yet. We're constantly working on new material, we never rest. The Usurper machine is always running, so I don't see any reason that we won't have the album recorded this winter."

"Is Necropolis Records going to release your CD and LP together? Or will they be released one month after the other?"

"They'll be released separately. We'll release the miniCD as soon as possible, and hopefully the full-length CD will be released eight or ten months afterwards."

"When you began with all this, Usurper were one of the very few bands who gave life to an almost forgotten style (I mean, in other words, there weren't bands playing like Celtic Frost anymore), although there was a big talking about all the *great and evil* black metal bands from the eighties. It was unavoidable, in my opinion, and now there is a rising movement of neo-thrash-black metal bands you've surely noticed of. Do you think this will become as big as nordic-styled black metal has become? Osmose have chosen this side, and they are the trend setters of today (as Earache or Nuclear Blast were a few years ago)..."

"Well you're right. When we did start out, it was really unpopular to not be the blackest of

"Well, I formed Sabbathan in 1993 A.S., when I was in a stormy day in the depressing obscurity, and I was playing a keyboard and my voice to create an atmosphere of hallucinogenic visions and bizarre images... I can't describe my style of music because it's always changing. On my new record I define my style like: bizarre and satanical halucinogenical music with fucking true evil feelings and mystic sound, total killer stuff only to true black souls and perverted minds... In 1993, I only recorded one promo. tape entitled *Satanic rituals*, with three litanies in the of the *Haxan* picture. In 1994, I released one infernal tune called 'Thousand Luciferes', with a better sound but in the same vein. After a long time, I recorded my first demo, *The fury of the storms* in a new style, more instruments and sessions with some brothers. Now, in late 1996 A.L.O.T., I have a new record named *The fire*, with excellent sound, printed cover and full of bizarre visions. It is available for 6 USD."

"You're involved in other bands and projects besides Sabbathan. Can you tell us something about this subject?"

"Yes, I'm working in other bands, like: Iadanamada and Hiborym. With Iadanamada I have two records; my last demo has a very good response and now I am still working in my new demo with four songs of pure malefic and evil black metal. At this time, Hiborym is in a halt due to some fucking troubles, but maybe in early '97 we will release a new tape."

"You seem to be very enthusiastic with a congregation called Lords Of The Tyrants Horde... Tell us more about this gathering of Mexican bands, please. And, what make you different from the rest of bands in your country and around the world?"

"Well, L.O.T. is indeed the only true Mexican mafia. I think that the best black souls are with me because the scene here is nothing more than shit, they only create a false image, they suppose to play black metal, when the only thing they get is to spread a message of peace and light with lovely hearts. That is really a pity and pathetic to see them wear corpse paint when they play and pose for fake and lucrative purposes. Each band is different from another, but when we show our individual supremacy in their lovely little faces, they'll realize that we are the raw supreme incarnated power!! About the rest of the world's bands, I think that only a few people can really make a difference against the actual tendency to play in nordic style. I don't believe in performing an alien style, even when I respect the true players of such kind of music, mainly because most of the new bands try to copy that powerful feeling behind it. I will rather be the best me than the second best some one; due to this, some of my topics deal with my ancient culture."

"In a way, you have the classic attitude of neo-black metal since Dark Throne's (black metal period) and Burzum's first albums. What's for you black metal and which are the goals of this music, if there's any? Also, tell us your opinion on gigs, broadcasting and trends. Please, try to justify your answers."

"The black metal is my life, my power, it is the reason of my existence. The goals are proposed by each one. To me, the black metal raises our spirit and push us to show the superiority in our goals. It is a sensation too fucking rare to describe, the way it flows thru my veins. My individual goal is to seek my victory and triumph in the pinaole or my black desires. I don't enjoy gigs the way some do, because the vast majority of people don't understand the whole stuff behind our cult. They only see like some kind of dramatical theatre, but, for the real knower and initiatics, it is as a matter of fact real and darkening. On the other hand, it is really cool to release our energy on stage, that is really great to me; sometimes I play for no one else but me, IT RULES!!!"

"You contribute in a Mexican 'zine by name Infernus, right? Tell us more about this topic. How many issues have been released, details about each of them, if there's any still available, when will the next one be out and how will it be (bands to be featured, etc.)."

"Indeed, I am the editor in chief of the Infernus fanzine, being the Thane Shak-al the second editor, who supports me on this mighty publication. About this I count with two issues. In the first issue, other editors took care, and it included bands like: Samael, Necromantia, Demoney, Mortuary Drape, Gorgon and more. In my second bastard, we included: Gehenna, Ancient, Moonspell, Sorhin, Nastrand, Countess and more. Shamefully, we were not able to include all of the desired bands, since we had some technical difficulties on our computer hardware; therefore we lost a lot of interviews. Anyway, the issue 2 is still available, and maybe 3 or 4 'zines of issue 1. The third issue will be out on middle December, featuring bands like: Antaeus, Urgehal, Ludicium, Funerary Call, Firstborn Evil, etc., including also reviews and articles of really worthy hordes."

"Merchandise available?"

"Demo II 96 *The fire*, excellent sound and printed cover, priced at 6 USD. Demo I 96 *The fury of the storms* at 5 USD. And T-shirt with laser printed picture, by 15 USD."

SABBATHAN - Apartado 1523 - 64001 Monterrey - Nuevo León, MEXICO



I USURP THE THRONE – OF IMMORTALITY

the black, and even more unpopular to come out of the United States when all the bigger underground bands were coming out of Europe. But what are you going to do? We're not going to try to be something we're not just to fit in whatever the current trend is. We thought from the beginning that we'd have to put out several demos or seven-inch's on our own before we ever got picked up by a label, and we were prepared to do that. We didn't even want to sign a deal right away, but Metalion's reputation throughout the years in the underground sort of won us over to Head Not Found initially. But you're right, the trends are starting to shift again, and what we thought might turn out to be a moderately unsuccessful debut album, due to the fact that it wasn't *black metal*, is actually doing well. But that could be a good or a bad thing. It could be a good for the obvious reasons, but, if this resurgence of *neo-thrash-black metal*, as you called it, becomes the new trend, which I think it definitely is, then the scene is going to be filled with all kinds of fakes eventually, and then that will burn itself out the same way that the death metal scene did, and the black metal scene is starting to. It would probably be better for everyone if this form of metal remained cult, leaving the bands that are good at it, with everyone else doing their own thing. That way, at least, everything would be more diverse in general. If every band was at least somewhat original in its ideas and song writing, then we could completely eliminate the word 'trend'."

"There is a great couple of bands coming from Chicago very close to you, I think: Eternal Hatred and Scepter. Also Pazuzu are near to you, in a way. What do you think about these bands and how do you see their future? Do you think Usurper's success could make the path easier for these groups?"

"We're pretty close with those bands on a personal level. We run into each other at the same bars and shows, and we get along for the most part. As far as their future is concerned, it's

really up to them. I don't know that the success of Usurper would have any impact on their careers."

"Are there many places where you can buy good music in your area? Record stores suck here! I think you have a sorta relationship with R.I.P. Music, haven't you?"

"There's a limited few O.K. record stores out here, most of which sell used stuff. If we want anything new that's good, we have to either order it or trade for it, assuming that R.I.P. doesn't already have their hands on it."

"Everybody talks about the once so wonderful European scene, but I guess there were many excellent heavy metal and speed/thrash metal bands over there too! Not only Possessed... Could you give us some names of forgotten bands we should look out for? I discovered a band called Savage Grace a few days ago, and I think they were pretty O.K.!"

"Yeah, Possessed was awesome, Exodus – *Borned by blood* was an unbelievable album, and there were a whole bunch of other killer bands, like Macabre and Chicago's Devastation."

"Well, Diabolical Slaughter, this should be the end for now. You want to add something, maybe?"

"Thanks for the interesting questions. Buy our stuff."

USURPER
POB 388897
Chicago, Ill 60638-8897
USA



GRIND AND TIRANNY

"What caused Entity's, Brainstorm's and Preacher's disappearance? And, how did you get in touch each other in order to form Infamy? By the way, say to us what your preceding bands recorded and put forth, please."

"The breakup of all of those bands was caused by arguments within the bands and members not getting along with each other. James of Entity called and ask me if I would be interested in joining a band with himself and Memo Mora (ex Entity) and Eddie of Preacher. I was more than happy to fill the slot because I was looking for dedicated serious musicians with experience in the underground. Preacher released *Sacrifice the whole LP*, Brainstorm released *The Insanity unleashed demo*, *The ultra violent raids demo*, which got us signed to Roughage Records, and then we did *Heralds of oblivion*, and our last effort was *Rapture the soul*, which we only released a few hundred copies. Entity released two demos and a seven-inch."

"In just a few months after you joined, you already had five songs and went into a studio to record them for your first demonstration cassette. That makes me think that either you are learned death metal writers or that you maybe used unused riffs from your previous bands. I think the two options can be correct, too..."

"Yes, we did record after being together only a few months, and the correct answer is yes, because we are all seasoned players, and we know what we are doing and what we want. No, they are not old riffs from our old bands that are reused. They are all new songs from the new band. We would not use old riffs from our other bands. We are too picky, and it is not our style. We will never resort to using old unused riffs. That is for hurting fuckers who cheat their own music. It is not us. It will never be."

"It seems that Wild Rags has helped you out to release the demo, and I, as all of us, have heard many things about this label. I can say I am in touch with some who feel that they are, at least, very, very slow in expelling their works. What can Infamy say about this?"

"Infamy can agree a hundred percent with that statement. We had a licensing deal with them, where they make 1000 tapes and we get ten percent, which is 100 tapes. They only made 500 tapes and gave us 100 of them and did not make the other 500 as agreed upon. Therefore we were paid 100 tapes, but only 500 were made, and we got burned for the other 500. We needed another 300, but Wild Rags did not have them, so we had to buy them off of him up front at \$2.50 per tape. That totally ripped us off. I have a place where it could make better looking and sounding tapes for \$1.30 per tape. I got 500 pressed with them, and when we told Wild Rags of this they got pissed off. But it was too late 'cause we were already pissed that they did not hold up their end of the deal by pressing 1000 in the first place. On top of that, we paid \$250.00 to get on a compilation CD with them, and it was going to be 5000 copies made. The first 1000 CDs pressed had the wrong song of Infamy, and even worse, at the wrong speed. It was a fucked deal, and we got burned. We regret even doing that compilation."

"A CD format edition of *Count the dead* will be (or is now) at the stores soon, also done by the same label as the demo;

but, if the demo has been sold in so many copies and the songs must be a bit old now, don't you think it would be better to record some new songs for a proper CD which would sell like hell? Of course, it's very possible that you will be able to sell lots of those CDs, but you surely have understood what's my point."

"The release of *Count the dead* on CD with Wild Rags has been scratched due to the fact that it is too expensive with them, and we can't afford it. We are working with Xtreme Records in Sweden, and they will release it. Yes, we have twelve new songs which are ready to record for a full-length CD. The whole problem there is we don't have the money to record right now. We have been touring a lot. In two weeks we are going to Juarez, Mexico, Albuquerque, New Mexico and Phoenix, Arizona, as well as Tucson. Also we just returned from two shows in Salt Lake City, Utah, and Las Vegas with Deeds Of Flesh. We are also going to

San Francisco in a month or so. We are saving to record the full-length, so please be patient, it will be worth it. We can afford recording cost, but layout cost for cover sleeves, art, photos, and then copies, and that considering postage, all ads... If we do sign with this label we are talking with, it will be out a lot sooner. If not, we will put it out ourselves, but it takes time. Try to understand. Also, *Count the dead* is still selling very well on tape and keeping up. With all of that is a lot in itself. I just had another 500 pressed, and we are getting them into distros worldwide."

"The current status of the underground makes people be not too receptive for bands like you, you have had to notice that it's true. What would you say that a band like you has to do to get a bit of attention from the mainstream underground media and crowd? Would you say that the roots of this music (aggression, loudness...) have got lost for the majority?"

These are the words of Infamy, sooner or later, a band who deserves all success in the world of true death metal. Listen to die-hard Josh, buy the superbly brutal *Count the dead* demo and look forward to their following killer releases!

"Yes. I agree that is true. For a band like us, to get notice by the mainstream, we would have to sell out, and that will never happen. We will never be mainstream. The mainstream could fuck off. That is mostly all there is in L.A. and Hollywood, and we stand against all of that. We are death-grind, and if they don't like it, fuck them. We will never change or sell out. We will only get harder, heavier and faster. You have my word on that. Grind and tyranny for all the world to see. If not, fuck 'em. The mainstream is for pussies. Long live the underground. All hail the apostles of brutality. Support the scene. As for as getting out to the underground, it is push and push to the 'zines, labels, radio stations and fans."

"Live performances seem to be one of your stronger intentions, and I would like to know how's an Infamy's gig, if there's any special thing we should be aware of before going to see you!"

"Yes, we love to perform live. We have been playing a lot all over the country, but have not got to the East Coast yet. That will be next summer. At our gigs you can expect pits and diver, and extreme Pep talks to the crowd, which always seem to get every thing flowing massively. Also head-banging and moving around on stage. We don't just fuckin' stand there. At least, I don't. If the crowd is just standing there in awe, you can expect me to raise my voice and offer some encouraging words to get them involved. If there are hecklers in the crowd, we will chew them up and spit them out, make examples out of them."

"Could you tell us something about the new stuff which is to be out soon? The readers of this publication are hungry, so am I!"

"The new stuff is a lot faster and heavier. We are maturing more as a band now that we have been jamming together a while. The songs are better, faster and arranged a lot better. Some newer titles are: 'Crypto biosis', 'Bodily dismemberment', 'Putrid infestation', 'Cranial implosion', 'Mass cremation', 'Lacerated', 'Salem's burning' and 'The blood shall flow', to name a few. Also 'Plasmagorically exculcated' is another one not quite done yet, but will be by the time you read this. It is well worth looking forward to. I can't wait to get it out to the underground dwellers and pit dogs around the globe. We are much happier with the newer stuff, and we are eager to get it out."

"You've played with many bands, some of them were bad, some were good and some others were simply excellent! Name some of the last ones! Recommend some good demos as well!"

"We have played with many shitty bands, but I don't want to talk shit and mention names. So I will mention the good ones who we like to play with. Like Deeds Of Flesh, Coffin Texts, Lectum Ascensus, Wicked Innocence, Angel Corpse, Cephalic Carnage, Sepsism, Disgorge, Sadistic Intent, Exhumed, Prophecy, from Dallas, Texas, Chronic Illness, from Corpus Christ, Purgatoria, Adnauseum, from Denver, and many more. Some of my favorite demos are: Insanity's *Unholiness rising* and *Reputation's Purgation of impurity*. Also Coffin Texts' *Gods of creation* and *Holstone*, *Sickness*, *Regurgitation*, *Christ Inversion*, *Inverted*, *Nuctemeron*, *Corpse Vomit*, *Ossuary*, *Insane*, *Hemdale's Horrific expulsion of gore* and so many others, like Unearth's *Spill the*



plagues, and Drogheda, Detestation and Disembodied. And many more, it goes on and on. I have traded Infamy's *Count the dead* with all these bands, and I give and show support for all of them. I also really liked Dave Kotten's *Christ Denied*, but when I learned it was a drum machine from Steve of *Extremities*'zine. It sort of took something away from it, even though it sounds brutal as all fuckin hell on earth. I still like it."

"Hell's near, let's end this interview and run away from nuclear fire! Make good use of this last minutes of life on earth by greeting us, publicizing your merchandise and so on for the undead progenies to come!"

"Thank you for the interview, Juan José, and I hope all is well with your 'zine and everyone and everything in your country. Horns up to all out there who support the scene, and for everyone who took the time to read this and buy the 'zine. Support the scene wherever you live, and hopefully some day we will be out there to play for you. The weak and useless and all the fake fucking gay ass posers will be exposed. Stay true to the underground and, even more important, stay true to yourselves. The fakes shall be exposed. New stuff out really soon, so please be patient. It will be worth it. Everyone interested in Infamy band info, please write in. Stay strong and unite to plunder. Yours in bloody infamy, Joshua J. Heatfield."

INFAMY
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You know, our main problem is time... Some of the reviews on the right side are not the newest ones, but we felt that it was necessary to satisfy the friends who so kindly send their stuff. I am sorry about those not included on this or other pages. I hope you understand, pals!

Audio Cassette Reviews

URBAT BITKI
Klabdischenski-Mertvii
Anaconda Records, 1996

If someone out there wants to throw shit over Spanish scene, mention the lack of professionalism of Spanish music business, and so forth, Urvat Bitki could be a good excuse. I wouldn't like to think that this is the rule, sadly though there ain't too many clearly serious bands over here, you know. The fact is that this is a pure underground demo with all the ugly ingredients that some people still feel sympathy for: bad production (recorded in four hours), spontaneous and extremely simple lyrics, with a surrealist (infant) concept. Layout and cassette are professionally pressed. [Anaconda Records; Maresma 220-224; 08020 Barcelona; Spain] · [Urvat Bitki; Oleguer Miró 20, 4^o1; 08240 Manresa; Barcelona, Spain]

MISTICAL RITUAL
Ghoul of darkness
self-financed rerelease, 1996

This tape was recorded in 1993, and I can tell you you shouldn't invest you money here. Sorry, friends, but that's the truth. This is an inaudible and intolerable cassette, and they say black metal is the music you here there - I just don't have a fucking clue! A new demo should be out very soon. [4 USD to: Mistical Ritual; 75 mts.norte Iglesia del Tremedal; San Ramón, Alajuela; Costa Rica]

BLOODTHIRSTY
Cry for the death
self-financed, 1996

Another unexperienced tape. These guys must be very young, so the tape must be only for their friends and collectors of the deepest underground. One of the boys also has got a 'zine. [Bloodthirsty; Santa Amalia 702, Santa Clara; 37470 León; Gto., Mexico]

BHAOBHAN SIDHE
Jinx
self-financed, 1996

Bhaobhan Sidhe is a name you should remember, for these old guys has released some weird music throughout the last years, and that's one of the goals of many true people in the underground. Before thinking too much, read the interview we have with them in one of our pages. I can tell you *Jinx* is a darkened, primitive version of the German originators of electronic music, with an impure feeling.

SATHANAS
Black Earth
advance tape for CD, 1996

I haven't heard from Paul for some time, so I cannot say what's up with them lately. I know the CDs were to be out by now, but I cannot say anymore. Sathanas is one of those legends who, once resurrected from the pit, come back with strength and good music. This is classic heavy-thrash metal forged in black fire! [15 USD to: Sathanas; 811 Tenth Ave.; New Brighton, Pa 15066; USA]

BLOOD RITUAL
At the mountains of madness
advance tape for CD, 1996

Read their interview before going on, please. Blood Ritual play brutal death metal with influences from Sinister or Deicide, I think. The whole shit is accurately played and understood, so this CD will be one more in your playlist!

PLEURISY
Split LP with Asgaya
advance tape, 1996

Pleurisy play now melodic death metal in a more current vein. The first song of this tape sounds a lot like At The Gates on *The red in the sky is ours*, believe me! But these buddies play so tight that the lack of originality on this tape, the first of their new career, shouldn't be noticed. Forget comparisons, in a couple of years you'll see in Pleurisy what an outfit of real musicians is! [Pleurisy; Rietzangerstraat 145; 3815 ED Amersfoort; Netherlands]

NEBIROS
Demo 1
advance tape, 1996

With five tracks of heavy, slow death metal approaching to melodic doom in the vein of old *Paradise Lost*, these guys introduce themselves to the underground. From the mentioned five tracks, I think there's one which could be heard with more interest and should be the way Nebiros will follow in the future. [Nebiros; Calle E.O. Carranza Llano #2453; Col. Pablo A- C722; 64250 Monterrey; Nuevo León, Mexico]

GROUP
News in brief
self-financed, 1996

It's a pity that Croup hasn't evolve nearly nothing since they released their debut live demo. Here there are a bunch of new tracks and a bunch of old tracks, but no excitement. Gore freaks can find it a bit interesting, for the concept of all the lyrics is guts, guts and some guts more. The first tape is still for sale for 6 USD. [6 USD (Europe), 7 USD (world) to: Croup; Valmojado 219, 2^oB; 28047 Madrid, Spain]

EQUINOX
Return to mystery
advance tape for CD, 1996

Hail Equinox! *Return to mystery* is a good title for an album with a lot of darkness in it, you know. If you want a description, I think you can hear similarities with no other bands, Equinox are quite unique; though I can tell you that they play metal, fast, slow, aggressive, melodious... Read the interview for further details! Buy!

VULPECULA
Phoenix of the creation 7" advance tape
Eternal Darkness Creations, 1996

I think everybody knows that Vulpecula is the band of Chuck Keller (formerly in Order From Chaos, now dead). This seven-inch shows the first wild attempt to do a real different kind of shit. I think they succeeded, with a correct mix of 1980's death, black and space music, as they said in their bio, full of dark feeling. Read on. [6 USD to: Eternal Darkness Creations; 621 Watson St.; Coraopolis, Pa 15108; USA]

VULPECULA
The echo of the creation
studio rehearsal 1, 1996

We find here a quite different thing. The feeling is more or less the same, but the music has changed. Vulpecula sounds now like Katatonia, but with more metal riffs. Excellent, anyway.

GOETYA
Evil hymns
promo.tape, 1996

Read their interview for details about their biography. The music of this tape is more interesting that what you could expected in the first place. They sound like a darker Tangerine Dream or something and are not too simple, so try them, I think you won't be disappointment. The third recording, which is the first official demo, is out by now. Write them and ask about it.

CEREMONIUM
Into the autumn shade adv.tape for CD
Fadeless Records, 1995

Oh, my dear, what an old review! Yes, an old review. Ceremonium is a band who you all know, and I think I don't need to tell you that they play excellent brutal, slow, heavy death metal, and has an ex member of Incantation. A good CD, so buy! [Fadeless Records; POB 482; 5800 AI. Venray; Netherlands]

(To be continued somewhere in this issue...)



Primigenium is maybe the oldest Spanish black metal band and surely the most credible one. Their first full-length strike is near, so read the words of guitarist Alhaz and find a new name for your contemporary underground black metal collection.



"I'd dare to say that Primigenium is more or less an unknown name for most of our readers, so why don't you tell us what has happened in the band since the cold day you formed?"

"O.K., but I think the name of Primigenium is not unknown for anyone involved in the black metal scene the last years. Anyway, let's go... Primigenium was formed during depressive autumn anno 1992 by Smaug and Alhaz. We tried some musicians, but it didn't work, so we are the only true Primigenium warriors. We compose all the music and words. Due to this lineup, we have never played live, and I think we'll never do it. In January anno 1994, we recorded two hymns for a seven-inch EP, but it was cancelled finally and released by ourselves as a professional demo tape (sold out since a while) titled *As eternal as the night*. In March anno 1995, we recorded a promo tape (not for sale), which was released together with the demo in a miniCD by Wild Rags Records. Some copies are still available to our address (1000 ptas., Spain, 9 USD, Europe). During December anno 1995, we recorded our full debut album, which is still unreleased. Hopefully will be out in a few days... But let's talk about it in another question. By the way,

Primigenium plays pure black metal the way it was meant to be, fuck trendiness!"

"How's going with the miniCD finally? Are you happy with the American label that brought it forth? Tell the public what this digital piece contains, also."

"The miniCD is out for a long way now and almost sold out by ourselves... Wild Rags took a long time to release it. I think they are not the most professional label, but they never ripped us off. Actually we are not in contact with them. As I told you in the previous question, this CD contains our demo '94 plus promo '95. It's more like a CDEP than a miniCD... It contains the same cover as the demo and lyrics. Although hymns are a bit old now, it's still a great piece of raw and grim black metal against this key-infected black metal scene of today..."

"Why don't you give us some items on your short relation with Unisound Records? Are you having dealings with other labels in order to put some music out in a decent format? You told me as well about some compilation CD you were going to be included in..."

"As simple as I tell you. Unisound showed interest in Primigenium, listened to our music and offered us a contract. It was not a

great deal, but we signed it. After a while, we discovered their Jewish attitude and lack of credibility, so we cancelled the deal. We do not regret about that, they are not the right label for a band like Primigenium, we belong to another sphere. Yeah, we finally signed to Full Moon Productions, and *Art of war* (our debut album) should be out by now. Actually, I think this is the best label for us. I just hope this time it all works O.K. and no more problems arrive... They should also print T-shirts. Also a vinyl version should be out later through another label... About the compilation, I don't know when it will be released... It's supposed to be called *A tribute to hell* and will be a double CD containing some of the best black metal bands around. Ask Full Moon for more details. Some labels showed interest in releasing our debut album after cancelling the deal with those Greek subhumans: Full Moon Productions (obviously), Evil Ormen, Wild Rags, Dark Trinity Productions, Voice Of Death, New Götia/Requiem Records (Neil Lord Todmir), Abstract Emotions... We just signed to Full Moon Productions for one album; for the next one, let's wait and see what happens."

"Spanish scene is full of bands that haven't got the guts to play something really interesting and influential - you can't deny that. Do you think Primigenium will change Spain's picture?"

"I do not really care too much about the situation in Spain. Here there are a lot of bands trying to be very *intelligent* and *evil*, O.K. (how terrifying they are...), but playing shitty music. Of course, we can also find two or three bands worth to be mentioned, but not in our area. I don't know if Primigenium will change Spain's picture, but at least now people out there know that quality black metal can also be done in Spain."

"Have you completed the recordings of your first full-length album yet? Tell us please how the new songs sound and some titles in advance!"

"Yeah, the recording took place almost one year ago! Later, we finished the prologue/epilogue and the final mix. How it sounds? Great! It has a raw production, just what our sound demands. You will find six black metal hymns plus a couple of intros/outro. It sounds evil, grim, majestic... Fast stuff, but also some melodies are not missing here. It sounds like true black metal must sound. No keyboards in our metal hymns, no female vocals and no other way of weakness."

"Would it be possible for you having lyrics in Spanish? I must say here that if

you are gonna do it, like another group from Madrid has done, they should be good Spanish-written lyrics, not like the ones of that band! Ha, ha! Seriously now, what do you think about this trend? I'd like to know another's opinion, apart from mine."

"I don't think so... English fits better into metal music. Norwegians using their own language? O.K., but it seems stupid in my eyes that now every foreign band use to write at least one lyric in their own language... Trendiness is everywhere, you see. Spanish language is much richer than English. We use to write our words first in Spanish, but then we translate them into English. It sounds better for metal music. About that other group from Madrid, you know what I think about them, no more comments about it."

"Well, Alhaz, the game is over. Thanks for your answers! Add what you wish."

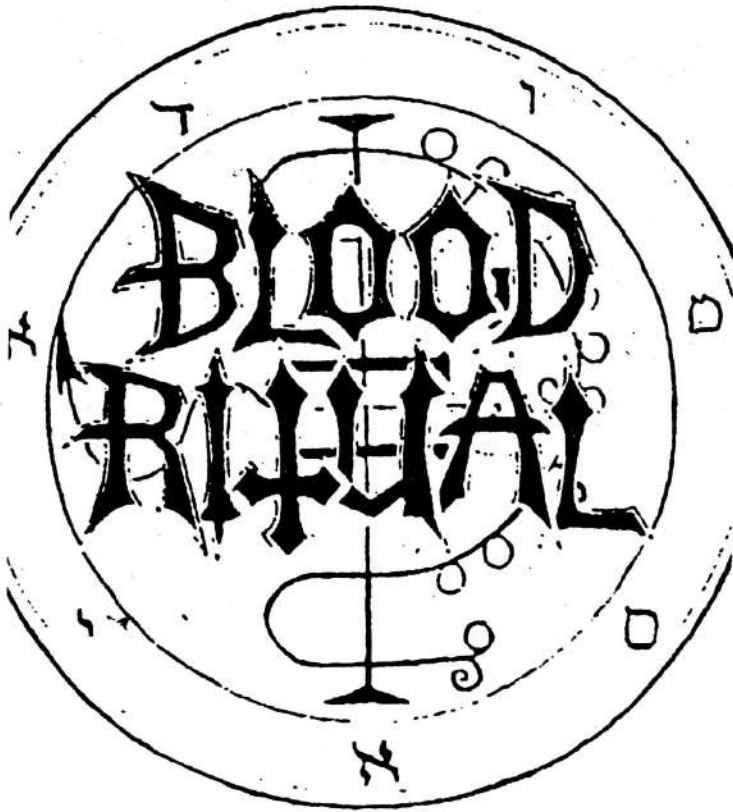
"Fuck! Game is not over. War has just begun. Enter the Primigenium kingdom. Buy our CD, it should be available thru us by the time this magazine is out (prices should be 2000 ptas., Spain, 17 USD, Europe, post paid) Also check out for *Fact Of Solitude* debut miniCD, out very soon thru New Götia/Requiem Records. It's Smaug's solo project, sad and melancholic metal music, a must Remember, God's time is over, and the eternal night is near... Thanks for your support."

PRIMIGENIUM
Apartado 8343
28080 Madrid
SPAIN



Afterwards, look for the review of *Passion* by *Fact Of Solitude*, Smaug's melodic one-man project.

THE SUN KILLS
MY SPIRIT



at the mountains of madness

"Why did you, Scott, fire the guys of the first Blood Ritual's lineup? Tell me about that period, the early days of Blood Ritual. Were you in other bands before? Which was your technical level with your instrument then?"

"After my old band, Fallen Idols, broke up in 1992, I moved to Florida and heard I would be trying out for Nocturnus. That didn't turn out to be the case, and, after failing to get anything going and running out of money out there, I moved back to Seattle. I then found a band that was called something else, and since I knew one of the guys back from the Fallen Idols days, I figured it would be cool to jam with him, because he wasn't a bad musician and wasn't a total loser like most of the other idiots I had come across. We added a guitarist and singer. The music wasn't really that heavy, but it was the best thing I could find at the time. Odin (Moribund Records) still gives me shit about it at times. I played as heavy drums as I could, and people told me I was the only death metal aspect of the band. Odin had informed us that about four other bands had our name, and we need to change it. That's when we got Blood Ritual. After months and months of failing to produce a decent demo, I began to get really pissed at everybody for being so lame and treating the band as an excuse to get chicks. So much so, that our bass player quit (he was an wanted to be a guitarist, anyway). That's when we got Tim. He played the old songs and showed me his new ones, and I said 'cool, let's play those'. Soon, all the old songs were dropped, and we were playing Tim's. Tim has very strong and aggressive antichristian views and intimidated one guitarist to the point that he quit. We then got a different guitarist, Adam. We then recorded our demo *Cruciform antithesis* and released thru Moribund. We then got rid of the other original guitarist, because we got Ben to quit his band and join ours. We are now up to around January 1994. This is when we wrote the tunes for the CD. I know it's a long time ago and we're still waiting to put out the CD, but all I can say is: shit happens, money sucks and is a hard thing to come by in this country when you can't even make enough to live on. I feel totally bad because so many people have written to ask when it will be out, and we keep saying 'soon, soon', and, then, something else. Like, soon after January '94, Adam got carpal tunnel. Couldn't play guitar anymore and had to quit. We then recorded the main chunk of the CD with just me, Tim and Ben doing both guitar parts. We were just going to release that as a demo. But Odin wanted to do a CD but wanted one more song for it. We then got Beau for our other guitarist and wrote the newest song. A scuffle arose again, and Beau was out. We then recorded the newest song, once again with Ben doing both guitar parts. When we went to record, we decided to record the original demo songs for the hell of it and as a warm-up, and then the new song. We did this earlier this year (1996), and then had to mix. The problem, since then 'til now, has been that there are two master reels that contain the eight songs. We have failed to thus far get the two reels mixed satisfactorily and have forced Odin to send them down to Florida to have the dude who records Acheron to mix them. Which is going to take money Odin doesn't have at the moment to pay for it. So, that's where we are at present, and I could just pull my fuckin' hair out. Oh, we got Beau back in the band, by the way. Although Odin says it's not that uncommon, I often wonder if other bands experience as many problems and obstacles as I have. I wish to apologize to anybody out there who has been waiting for our shit to come out, it will, soon (there's that word again!). We very much appreciate your continued patience. We're looking at a January/February '97 release date. I don't worry too much about my *technical ability* in that I am competing on some level. I learn more and more all the time about phrasing and time signatures, and that expands my awareness of all that I could do with a guitar riff. So, in that regard, I would say 'yes, I'm better than I used to be', because I have more choices of different phrases to accent a particular guitar riff or change in tempo. That doesn't mean I'll make it more technical, it just means I have more awareness of things I could do for that riff. A technical fill is just one choice. I could do a double bass thing or a different tempo fill, or no fill at all. When one has that many choices, one can then allow oneself to *feel* the music for what fits best. To me, that's what making music is all about. It separates trends from

Scott Sanders, drummer of one of my favorite American death metal bands, talks a little about the hard life of a die-hard freak...

innovators, the underground from the corporate clones."

"How did you find the newer members for reforming the lineup? I guess Blood Ritual is your band and that you control everything in it..."

"I guess I answered the first part of your question already. Being the only original member, it would appear that I have the distinction of *being in control*, but I prefer to think of Blood Ritual as an entity unto itself, a whole that is greater than the sum of it's parts, of which I am a part. That means I must do my part, and so does each member of the band. Otherwise, the whole suffers. I began to go into this earlier about the old members and why I was getting pissed at them and put greater and greater pressure on them to do their part. So, we could at least put out a demo. Now, what *doing your part* be? That would be getting to practice, paying for practice, pad rent, paying for the studio, writing music, getting along even if you don't like other members in the band, or quitting, playing gigs, getting to and back from gigs, etc... It really doesn't require a lot of effort to achieve this and make a name for yourself in the underground. But things like not having a car (sucks in a town as big as this) means someone with a car usually has to get someone else back for practice and shows. Having a car is also a hell of a lot more expensive to own than just gas. Not having a job also sucks, because that means no money. I have now listed the two things that make up ninety percent of what means to *do your part* in a band for the greater whole (writing music is the easy part). With the old members, three of the five of us lacked those two things. It became a tremendous burden to me to make up for that, because I would do anything for the greater whole. But there's only so much I can do... I was also limited, as I said, by my choices of musicians, because Ben and Tim were in different bands at the time. I *took control* by coordinating efforts and telling people to get off their ass and write music so we could put something out and get known, see if people like it or not. They were more interested in getting known among the local sluts and playing shows around here, I guess. Because we sure as hell didn't do anything as Blood Ritual. Like I said, I could only do so much to motivate them into even making music, much less getting a job to help pay for shit. So, I'm glad they're gone. If that means I'm left to be the *one in control*, then, so be it. I shall continue to do all I can for the greater whole, which is making available music that people hear and criticize. If you were just playing music because you like to play music, and played with other musicians who felt the same way, you wouldn't need a band name, because other people would never hear it, that is not your intention. If your intention is to let other people hear and judge by their own standards, then they need a name to relate your music to. The band's name is the esoteric nature of being in a band and is what I refer to as the whole. A band is only as good as their last gig or recording. Understanding this relationship between the physical aspect of the band member and the non-physical aspect of the band is essential, if you wish your music to be heard and liked."

"Had your demo any songs that were composed during the first lineup? Give us some details on the demo. Is it still available?"

"The songs of the demo were written by Tim. It is still available through Moribund."

"You said you were going to release some tracks on a miniCD through Moribund Records. Simply, tell me more on that topic."

"As I said, we recorded extra songs, so it will now be a full-length CD with eight tracks and cool artwork and shit. We're looking at possibly January/February '97."

"Now, as I really have no idea of what I am doing by interviewing you, I would ask you something about satanism... but... Better I will ask you about Satan... Who's that goat you, long-haired guys in noisy groups, put on the covers of your tapes, LPs and T-shirts?"

"I will tell you as fact that Satan is not any physical thing, object, animal, vegetable or mineral. Anybody who says it is a complete fool who's being brainwashed by christian dogma. Anyone who wants to drop the scales from their eyes and find out what Satan is should read the *Satanic Bible* and discover themselves, because you cannot *become* a satanist, you were either born one of you were not. If you are one, you are your own god and oppose herd mentality in any form. You are aware of your own power and do not let opinions of other people or groups interfere with how you live your life. You respect life and understand your place in it while you wield your power over your world. You are not a satanist, if you harm little children or animals and should be killed for doing so. You are also not a satanist if you think being one or using the symbols, goats, crosses, etc., will make you powerful in some respect. For non-purposeful reasons, your will is your power. Undirected power can be very self-destructive. Either that or nothing will happen, because you have a weak will. If you have a purpose and reason to do a satanic ritual, your will is directed toward a single purpose. You wish to effect a change in your world or environment. Gratifying your own ego does not serve this purpose. So, if someone wants to be a satanist because it's cool to be one, and they think being one will mean they are owed some sort of power, is totally missing the point."

"You gave me no background information, so I keep on asking in my shit way... Give me your complete analysis on: mass media, internet, credit cards with 666, UFO, Church Of Satan and satanic/occult (non-musical) underground publications, billboard's black metal... Don't be afraid to be extensive, we have a lot of room."

"The problem with trying to find out about UFO's and conspiracies is that, like the underground, there are a lot of posers out there. People who want attention and will do strange things and make outrageous claims which turn out later to be false or stealing someone's else idea. These people account for eighty percent of all UFO related reports. Fifteen percent can be explained by occurrences in nature, but the last five percent can only be attributed to an *alien* or otherwise occult phenomenon. By that I mean a secret government, that remains hidden behind all governments and dictates what goes on in the world according to their agenda. Of course, there is no doubt that there are *aliens*. There's no way there couldn't be other life forms that could travel once they, as a race, evolved to a point of being able to travel to the stars. So, it's either one, the other, or both. The most interesting thing I've heard lately is about that come coming at us, Hale-Bopp. I heard on a radio show that a highly qualified and credible astronomer has a picture of it with a giant ship like sphere travelling with it. It is supposedly intelligently controlled. The comet will be closest to Earth in March of '97. The person on the radio show talking about it is a remote viewer and said that they are here to wake us up to aliens now. A galactic decision was made that they can no longer wait for us to wake up slowly by their conditioning methods (movies, books, TV, etc.), they must do it now, for some reasons, according to this remote viewer. I guess we'll all soon find out in a few months if he's right or wrong."

"Well, I think the previous question kept you occupied for a while. Let's end here. Thanks for your collaboration and keep it brutal and in darkness. Say your last words!"

"Yes, these questions kept me occupied. Thanx for the interview, Juan. And thanx to all your readers out there for their support. Darkness rules."

BLOOD RITUAL
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Bellevue, Wash 98004-2812
USA

A couple of Mexican bands: Sargatanas has just signed a deal for an upcoming CD with a promising German label, while Ereshkigal are still searching... Listen to Lord Sargatanas and Bestial Invocator.

SARGATANAS

"How was Sargatanas in 1986? I mean attitude, music and so on..."

"Well, we're talking a long time ago (a decade). It's clear that it was the beginning of Sargatanas musically and ideologically. There was immaturity and unexperience because of the lack of knowledge; but however there was hunger for satanic power and wisdom, and there was an increasing attitude towards what Sargatanas is now."

"Monterrey is now a big city for black and death metal in Mexico. You lived there, how was this city then?"

"Monterrey in that time was even more underground than now it is. You could see an evil feeling, yes, there is a lot of quality in black metal and death metal bands. Yes, I lived there, and I still do, 'cause I visit Monterrey often. In fact, I have a house there. Personally, I see Monterrey as the best scene in Mexico into black metal and death metal."

"Why did you decide to give life to Sargatanas once again? What are the differences we can find in this new phase for your band?"

"I decided to reincarnate Sargatanas again more for a need to express musical- and ideologically a message. Another thing would be the understanding that existed among the actual band members, that there would be no way Sargatanas would exist without it."

Now Urantia's Emperor, the other member of the band, added:

"For the last three years, the band has been able to detail more a style of brutality on its own. In this time, we have changed many songs upside down, and Lord Sargatanas and myself have been working along the developing of the band. Sargatanas has name on the underground, and where we want to remain."

"How has the response to your self-titled demo been? That demo has brought you a deal with an American label, right?"

"Believe me, we never imagined the answer to our demo would be so good; it has been like an overwhelming support in all the world, and that support is all thanks to the fanzines. Yes, this demo got us a deal with Wild Rags and some offers with other companies."

"What about the rerelease of the demo on CD?"

"Now, you're talking about something mythological (you know!)"

"Tell us something about your first full-length recording. Many different things, if we compare it to the demo? Give us some details in advance."

"Well, tomorrow, 2nd December, we will enter the studio to record our first CD/LP on Ambar Studios, and it will be engineered by J.J. Laveaga. We will record about twelve tracks, including all demo's songs, and there will be a cover of legendary band on the CD (you'll see). In this CD you will have a musical evolution even deeper, without leaving our own style. Maybe a significant detail that you will find is the individual character that each song has."

"Tell us about your relation with Wild Rags. Also, you are in contact and have a deal with Nazgul's Eyrice Productions (with their sublabel Conquistador Records, I guess). Tell me a bit about them, you surely have seen some differences between Wild Rags and Nazgul's Eyrice Productions, haven't you?"

"Our relation with Wild Rags has decayed, 'cause Mr Campos is a person that says to be serious, but he only uses these words so you'll work with him; but his actions are contrary to what he said. Sincerely, we don't like to have problems with anybody, and we hope all this comes to an arrange. It all was a part of our fault for our lack of knowledge. We not just have contact with Nazgul's Eyrice Productions, but we have a contract for a CD/LP, which we record tomorrow. Yes, we sign under Conquistador Records. You'll soon see the results of this. Well, all the deal with Nazgul's Eyrice Productions was made with Mr Opyros, which is a very serious person; and we have a lot of things in common of what spreading a message of underground is. About Mr Campos...?"

"Mexico seems to have a growing black metal following, and the number of black bands is increasing... Is it just a good way of expression through music for all those bands, or a way of trying to make money, since black metal is now almost a warrant to sign for a label, unless you cannot even turn on your amplifier...?"

"We think that not only in Mexico is growing of followers of black metal, but in all the world, and so the number of bands has increased (except in our city; we are the only black/death metal, or what we call *satanist metal*). The only not pleasant thing about this is that there is a trend or tendency, and a lot of bands are into this just to try to make money. Unfortunately this is true, that, if you play black metal, you are sure you sign with a label, but it's 'cause some labels have made it this way. In the end of this question I think you're talking about people that don't even know how to play, it exists! But you'll always find the honest and real people too, and only the true and strong survive!!"

"End this here. Thanks for your collaboration, mate!"

"Thank for the support and the chance of spreading our message in *Ab Erebo* magazine. And to everyone who wants to know more about Sargatanas, keep in touch!!! SATAN WILL REIGN FOREVER!!!"

SARGATANAS
Apartado 1-521
44101 Guadalajara
Jalisco, MEXICO

ERESHKIGAL

"You, Bestial Invocator, are the only remaining member of the initial lineup, so, can we say that Ereshkigal belongs to you?"

"My life is Ereshkigal. My most powerful feelings are reflected in Ereshkigal's music. Evil, darkness, black power, occult and mystical in my mind, are, in essence, factors for the initial aggrupation of this band."

"You've released two split demos... Tell me what you think about that sort of releases. Did you release them through any label? If yes, what can you tell me about your relation with them?"

"Our first professional recording was on split with one-man band called Vargnogg. To be honest, it wasn't a great work. The split Ereshkigal/Vargnogg has a good response, many people like it very much. Actually, it's sold out (600 tapes around the world, approximately). The second recording is done, now with an act Japanese called Gorugoth. This majestic recording is entitled *Black dawn... (forever rising moon)*. One evolution is shown in the dark sound of Ereshkigal - wait it soon! Both recordings were realized through Belphegor Records (Mexico). Our friendship with them is good, but the support is poor."

"You sent me your promotional tape of 1996 - are you searching for a deal already? Do you think that promo could make you earn a deal? Any chats with labels 'til now?"

"Yes, actually we are searching a good deal for Ereshkigal, most serious and professional, with a good label. By the way, we have a promo for distribution around the world having a good response. It's sure a good deal very soon. The new stuff of Ereshkigal is better, also more professional. We are very satisfied with this evolution. We are in touch with labels, but nothing very serious; time will tell."

"Can you give us some brief information about Beholding Signs?"

"Beholding Signs is my other band. The music is very elaborated and original, lyrics are dark in a reflexive way. I would describe our music like a dark death metal, very melodic, sinister and excellent! In this moments we have a demo tape entitled *In the oceans of time... Signs of a new life*. This recording has received a good response from the underground scene around the world, excellent commentaries between followers of real music - they are people intelligent! For info, see the biography or write to the address of Ereshkigal."

"You told me you're running a 'zine... How seriously are you doing that?"

"It's called *Moontrust* 'zine. The first number is out in December 1996, contains dark questionnaires with perverse hordes, such as: Emperor, Mortuary Drape, Maniac Butcher, Denial Of God, Svart Syn, Demonic, Full Moon Productions, etc. This dark scripture is dedicated to black metal cult and black arts around the world, our evil feelings are reflected in this impious tome. Is a serious work, I'm very within *Moontrust* 'zine, it's a true feeling of me. Hail the black hordes!"

"I've heard about some troubles between Mexican bands... Comments?"

"I ignore it. They are very ridiculous, are the waste of time. The foolish black warriors are returned, stupid games! I prefer Ereshkigal's music and *Moontrust* 'zine."

"If you have something to add..."

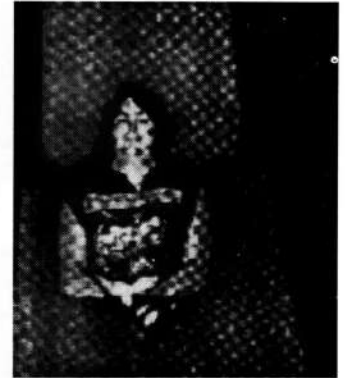
"Thank you for the interview and the support for Ereshkigal. Good luck to *Ab Erebo* magazine. One black prayer to the satanic hordes! In darkness, Bestial Invocator. Hail Satan!!"

ERESHKIGAL
Apartado 12-631
03020 México D.F.
MEXICO





Another brutal sounding metal band threatening to set the world on fire, this time with a killer CD entitled *Spiritual Decay*. Lethal fuckin' Prayer, fools!!!

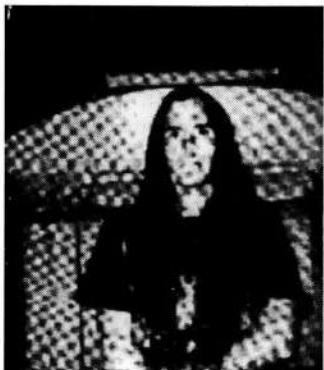


"How was the *The unholy sacraments* demo accepted in 1992? What were your goals at that time? Do you think things till now have happened as you desired?"

Belial answered: "The *Unholy sacraments* demo sold way more than I thought it would at the time. That demo was fucking excellent sounding and almost complete when the burglary of our studio occurred, and all I had left were incomplete versions, and no way to rerecord anything without going in many more months of time and money. Also, my drummer, Jim, sale one at that time, had ended his jamming with our band due to personal endeavors he had to pursue, so I released the demo as was and tried to equalize it as best I could. It went over pretty good, but it would have done better, I think, if all that business never happened to us."

"Why two years between the first demo and *Evil filth* and again two years between the second demo and the CD?"

Belial answered: "As stated before, the robbery of our studio and loss of drummer was the reason for the time between the first demo and *Evil filth*. The time between *Evil filth* and *Spiritual decay* was due to a temporary lapse of Mike Mann being out of the band for ten months and his replacement



bowing out before recording. So we had to work Mike back in with new material. Then all work our asses off to make cash to do the CD."

"I suppose that *Spiritual decay* is, more than a release for the public, a release to get attention from labels, isn't it? Do you hope to rerelease it thru a label soon?"

Belial answered: "This CD is as promoted only 1000 copies - when they are sold out, that's it! I don't want to repress more, 'cause we can offer so much more, and it makes these digits have more value as how we sound now. Ten years from now, this CD will be only owned by our inner circle and those out there into our type of blasphemy. And, as of this interview, I await the response of a few labels, so, who knows, maybe someone will pick us up by the time you read this."

"As a few other American bands, Lethal Prayer have unbosomed themselves to the new black metal sounds hailing from Europe. I mean, songs like 'Crucifornication' or 'Graven image' prove my words... As these songs are newer than the rest, you could think that this is the new direction Lethal Prayer make their way to..."

Leviathan answered: "Lethal Prayer doesn't have any set direction. We admire the different styles of other bands; but we

don't try to follow in their footsteps. We feel that, what the mood is, that's how the song turns out. 'Crucifornication' was written with Belial's pissed off style and my lyrics adding to my personal war against the false god and failed son. 'Graven image' was a different story, however. I wrote the lyrics for it after an argument with my family (about religion). Belial read them and liked them but had no music that would fit. He fucked around with a couple of ideas (which became other songs or future ones) until one came along and fit with lyrics. Tony Froetchel, who was our second guitarist at the time, also helped Belial with the rhythms for the song."

"Looking at your pictures, you ain't really very young, buddies! How long have you been involved in this scene? Do



you think you are in good time to make metal music, get a major deal, get famous, get one thousand chicks, drugs and so forth?"

Leviathan answered: "This lineup of Prayer is the youngest (in terms of working together). Myself and Belial have been working together for six years now. Before that, I was in various nowhere bands and basically supporting the scene (as it is!) by just going to the shows, while Belial was working with other bands, such as Acheron and Backlash. Anytime is a good time for

what we do! If we get signed, great! If not, that doesn't mean we'll stop what we're doing and start playing Guns 'N' Roses covers. We'll still be Lethal Prayer. And we can get drugs anytime (if we want 'em)."

"I've spotted you give thanks to LaVey in the booklet of your CD... Do you think that's necessary to be able to call yourself a satanist? And, is being a satanist really worthy for anyone? You could be a free-minded atheist without the help of any church or make-believe entity..."

Leviathan answered: "Dr LaVey is one of the individuals (few as they are) that we actually respect! We're not members of his church, but in reading the books he's written we agree with many of his points. As for what makes us satanists, we absolute despise, loathe, abhor any religious formula that states that 'I am not first on Earth'!!! There are no entities... Satan is the spirit of progress and man's ability to find actual answers to life's mysteries instead of explaining them away with useless myths (because it's God's will)."

"What do you wanna do after this CD? Are you playing live, etc., to promote your music? Other plans for the future?"

Belial answered: "We've just got a new rehearsal room in mine and Dan's new house, so we want to practice and play shows this spring everywhere we can get to and start rehearsing all the new stuff for our next CD, which we will record by '97/'98 without a label. So, watch for our lunacy to rape your towns."

"Well, that was really all, Belial. Hope that you get what your creativeness deserves, mate! Thank you for the support! Of course, last words are yours."

Belial answered: "Well, hail to you, Juan, and all your readers, and all who listened to the *Satanico* radio show. Always praise thyself and worship nothing, accept yourself. Spit on the lamb of god and kick the fucker in the head! All gods are dead!"

Leviathan answered: "Destroy all myths, and you will find a real life, so fuckin' live it."

LETHAL PRAYER
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USA

Belial told me on his latest letter that they've got a lot of stuff ready for their next CD, so wait for a second release soon!



DIAMONIC PROFANITIES

Along with Abhorer, Impiety is the most well-know band hailing from Singapore. There's a CD of their caustic music out now, and they are pure necro-blasphemy!



"Did Sexfago any original songs, or was it just a sorta band for cover songs? Even if it seems that you didn't release anything, I think you were already active in the underground making contacts and so on..."

"Well, when Sexfago first formed in '88, we started playing covers from Destruction, Hellhammer, Sodom, Sarcófago, etc., etc... We did manage to compose and record two songs for release during this time, but, due to its fucked low sound production, the band decided not to release it but to rerecord it again in the near future... But, fuck, that never did happen, as there was always lineup problems. Yeah, I was in close contact with a lot of metalheads and bands."

"When you released *Ceremonial necroChrist redesecration* as the first Impiety's release, darkness cruelly

meant: Sarcófago, Blasphemy and Beherit, and I bet my ass that that promo sounded hell like these mentioned bands..."

"Very much so, it did... We were totally into these great desecration bands and still listen to their classic old material till this very day. We were in close contact with these three bands at that time."

"Your EP did it quite well, as it just deserved, but, apart from the seven-inch, had you signed for a CD release for Shivadarshana as well back in 1993?"

"3000 *Salve the goat...* EPs sold to date, and we are proud of that achievement. We were only signed for a full-length CD album around late '94."

"Why did you added Al-Marhum Abyydos to Impiety? Were you boring of playing guitar or something? I think this lineup change has much to do with the

change in the overall sound and the song structures, am I wrong?"

"Well, Impiety was doing well as a trio, but I decided that it would be much easier for me just doing all the vocals, furthermore Leprophiliac Rex preferred playing the bass, and so Abyydos was recruited after the seven-inch. I still play the guitar, but only to compose Impiety songs, which to date all I have created alone."

"By the way, why did you change your sound and vocals so much from the seven-inch to the CD?"

"Thanks to the fuckin' engineer, who knew nuts about our barbaric metal mayhem. It was fuckin' difficult explaining things to him, so I and Abyydos had to put our hand in during mixing and editing... Also it was my mistake opting to use effects on the vocals... But now no more effects... I sing pure fuckin' dry and dirty now!"

"You told me about a miniCD release and about the better sound it would have, but I don't know what that meant, really! What did you mean, pal? More brutal, dirty sound and tough vocals or cleaner production? I hope it meant the first!"

"Definitely more brutal, faster and more wicked than ever... Hopefully it will be released this February '97, also under the great Shivadarshana. We used a session bassist on this magnificent five-song recording, as Leprophiliac left suddenly, as he encountered problems with his personal life. This is the best recording for Impiety to date, yeah, if you loved the EP, then you'll bang over this!"

"Who's going to release that mentioned miniCD? When will it be out? Maybe I could do another interview with you in

the future, if the sound of that one shrieks my entrails!"

"Shivadarshana has the honour of releasing the *Runcralight* miniCD... February '97, tentatively, perhaps sooner, who knows? Yeah, sure!"

"You are great supporters of your brother band, Abhorer (kings), and I think you share more things than just the homeland, but the concept of your lyrics seems to be quite alike, as well as your music (at least up to when you released the EP)... Let's know about the union between these two bands, some of the members of both bands are even relatives, aren't they?"

"We are great pals, often get drunk together... It's also because Ibliss was also the extombrusher of Abhorer, and for a period we were rehearsing side by side. When Abhorer kicked him out after their seven-inch release in '93, he was playing full-time for us. Now, this twenty-seven years old asshole has been kicked out from Impiety recently after the miniCD recording, as I found out he was backstabbing me and the others. Latest has it the lineup has totally changed with only me, the original member of the band remaining. The new lineup now for shows and second album recording will be: Shayithan, bass/vocals, Belphegeus, lead guitars, Zahid, rhythm/lead guitars, Falmi, drums. You must be wondering if this change has affected the image and music of Impiety... All I can say is all upcoming second album new songs are just as fuckin' barbaric as the miniCD that will be released shortly. We're still great pals with Abhorer."

"Now, give us a brief review on the Singapore's and Malaysia's scenes, two ones I think you're related with."

"Only Abhorer rules here... Fuck the other wannabes. As for Malaysia, old school death metal still rules over there! Bands that rule with eternal might are: Langsuir, Aradia, Sil-Khannaz, Bazzah, etc... They have their albums out, recorded locally for South East Asia only on cassette format by the great Malaysian label Nebula Productions. Also there is the great Ultra-Hingax Productions, which licenced our *Asateemil awaleen* on cassette for the Asian market. The scene in Malaysia is great, lots of metal festivals quarterly. Impiety plays at the Penang Metal Fest '97 with three other major Malaysian black/death acts this January 5th, '97... Expected, one thousand terrorists/metalheads will turn up. We will destroy the stage!"

"Well, time for the end. Cast your words of vengeance and damnation over the trendy metal people that is now the ninety-five percent of what is around us, in a time of true shit and false darkness!"

"All merchandising handled by Dutch masters Shivadarshana... Eighties' speed, metalheads, terrorists can write us... As for the rest, TOTAL FUCK OFF!"

IMPIETY
POB 544
Bedok Central 914605
SINGAPORE

Please, notice
that the band of
the issue is
Apolion's
Genocide. I
really think you
should support
that qualified
band.

Depressor, *Depressor*, demo 1995 — In 1992, when Chns Oxford formed Depressor, his "goal was to mix the industrial dirge of bands like Godflesh and Pitchshifter with the thrash-core style of groups like Amebix and Nailbomb". I guess that is what you get in his debut tape, which is pro recorded and pro copied on chrome cassette and has printed cover with lyrics and stuff. It's said in their bio that a second tape will be released soon, having a more diversified songwriting "by adding in more of its own style, as well as other influences — from gothic to grind". If you are interested in this first tape, send 4 USD to: DEPRESSOR, POB 472007, San Francisco, Cal 94147-2007, USA.

Necropsia, *Das Ende der Welt*, demo 1996 — Angel Acab, one of the most dedicated guys in his country (that's Guatemala!), is taking care of the professional magazines: *Malifena* (4 USD), *Obscene* (5 USD) and *Darks Pages*. Also, Mr Acab is promoting and distributing bands, as Necropsia, who were formed in 1994 by four grown people, being involved in their local scene for a long time. The sound of *Das Ende der Welt* could be worse, but, to be honest, the quality of the music gets fogged because of the production. Anyway, I can tell you they play straight death metal, a bit too spontaneous sometimes, with cool leads, dark arrangements, most of the lyrics written in German... If you want something exotic, send 5 USD to: DARKS PAGES MAGAZINE, Apartado 1666, Guatemala, GUATEMALA.

Funeratus, *The baptism*, demo 1996 — Hakeldama of Wrok had the kindness of giving me away the demo of this Brazilian band, who make their debut with a three tracks (plus intro) tape with decent sound. They formed in 1993, but it just make me think they are a bit lazy in the learning of their instruments, for you cannot hear complex, skilled musicians on this tape, really. I'm sure that, if you ask them, they have Destruction, Sodom, Venom, etc., at the top of their influences. That should tell you something about what they are doing: death-black metal in the vein of the bands mentioned, with a slight difference on vocals, which are more like the ones of the '88-'89 type bands. Titles are: 'Gruesome ritual', 'Black baptism' and 'Impure ceremony'. They are out to blaspheme the ghost, you could say. A modest, but cool, beginning. Send 7 USD to: FUNERATUS, Rua Joao Scarpato 228, 13730-000 Mococa, São Paulo, BRAZIL.

Eternal Hatred, *Vengeance from the grave*, demo 1994 — The goal of this review is just giving even more promotion to a tape that everybody should have in his/her metal collection. Thrash metal is again on high, a lot of *new* bands are starting to release CDs, and I can't understand why Carcass Chris hasn't do so, because, if you are searching for the pioneers of this *new* tendency, Eternal Hatred must be in your list along with the best acts! The music *Vengeance* contains is well played and well structured great, catchy thrash death metal with great leads and a lot of extreme feeling. Some similarities with Usurper cannot be denied, but this is a MUST anyway! Send your 5 USD today to: QDYSSEY PRODUCTIONS, POB 1250, La Grange Park, Ill 60526, USA.

Witch-Hunt, *Prophecies of a great plague*, adv.tape for MCD 1996 — Three guys in T-shirts of Internal Bleeding, Torture Krypt and Dying Fens... An extremely brutal American death metal band? No! Witch-Hunt make an approach to the heavy metal field including more catchiness, melody, softening the production, clearing the vocals, complicating the structures... The outcome is quite interesting — many times outstanding! The miniCD contains these five good tunes: 'Fragments', 'Confined to illusions' (with some resemblance to Varathron), 'Conjuring the undivine', 'A world lit only by fire' and 'When all hope is lost'. Send 10 USD to: X-RATED RECORDS, Apartado 1-2023, 62601 Cuernavaca, Mor., MEXICO.

Pact Of Solitude, *Passion*, adv. tape for MCD 1997 — What a delicious monopoly of the dark realms of metal music these guys are running. Primigenium is the best Spanish black metal band the fast, screamy, hellish way, and Pact Of Solitude, the one-man project of the singer, Smaug, could be reared upon the throne of black melancholy in this country. You could say: "oh, it's so easy to excel at Spanish metal scene where almost all the underground bands rehearse their stupid songs Saturdays after getting drunk". That doesn't work with Pact Of Solitude. They are (he is) a really good band which could compete in a country like Sweden. Talking about Sweden, if would be too easy to compare this Spanish act with Katatonia, so don't make that error. The miniCD will be released by New Gotia/Requiem Records before long! The great first full-length album of Primigenium will be out soon, as well. Watch out for them!

Subspecies, *Crimson desire*, cassette EP 1996 — Since there's not a proper introduction before the Lothar interview, I thought it were better if I tell you something about this band, who emerged from the ashes of England black metal legend Dead Christ. Subspecies has released throughout the last years a few tapes, all of them excellent, but this one must be the most professional and thus the best first inversion in the band, if you don't know them. *Crimson desire* includes four incredible songs made by darkness and blood. Nothing less! If Type O Negative like to sing about lesbian love, drugs and the ephemeral living, Subspecies get deeper into the world of vampires in its most gothic, romantic view. Don't hesitate about sending the money to the band, just 7 USD for a professionally pressed chrome cassette full of red wine!

VVAA, *Dichard '96 Catalogue Up-Date*, comp. CD 1996 — For curious people! Nothing more than an up date of all the stuff this label has released 'til now, with some tracks that are to be included in following releases. There're three groups of bands on this CD: the death/core/industrial/groovy one, the hardcore one and the black/death/grind one. Nothing new, but mid-paced! Includes, among others: Centinex, Infernal Torment, Konkhra, Dominus...

Funereal Moon, adv.tape for split CDs 1997 — If you already have any of the former releases of Funereal Moon, these new tracks, that will appear on different split CDs, will not be a surprise. The overall concept is still the same, both in form and content. Genocide, adv tape for say, more inspired. Discord and a good taste for the macabre is what defines Funereal Moon's work. The problem here is that they're limited,

in my opinion, by a lack of musical knowledge or, at least, they hasn't perceived yet more solid basis to their compositions. For you, an evil fan of *cold meat* music, maybe that is where they are better, don't misunderstand me... Impure Ehiyeh told me he were going to take away the black metal parts (well done, in my eyes) in order to concentrate on the atmosphere. In a couple of years, if things go as they should, Funereal Moon could become something actually relevant. Support them in the meanwhile!

Angelcorpse, *Goats to Azazel*, demo 1996 — Order From Chaos' the other child, Peter Helkamp's one. Only if you didn't know about the existence of this tape, this review has sense, for Angelcorpse are an already brand signed band (and not by an unknow label, but by Osmose Productions) with a KILLER debut album out, and a miniCD in its way! The demo is still for sale, as far as I know, so buy it before being too late. The music is qualified, furious metal reminding of Possessed and old Morbid Angel, most of all. Send 5 USD today to: ANGELCORPSE, POB 7012, Kansas City, Mo 64113, USA.

Tortura, *Bitter tears*, demo 1996 — Well, I don't know too many Portuguese things, and that's a pity, considering that Portugal and Spain are so close and similar in so many things... *Bitter tears* is the dedicated work of young musicians trying to be as good as they can. The clearest influences are the well-known melodic death metal bands hailing from Sweden, even if Tortura are not so fast or technical. If they keep on feeling like improving, Tortura will get a deal for a CD soon, for they seem to be really interested in making some good music. Send 6 USD to: TORTURA, Rua da Nortecoupe 81, Gueifães, 4470 Maia, PORTUGAL.

Funeral, *Black flame of unholy hate*, demo 1995 — This is the pre-Kastallnacht band (an interview included in this issue). Why Laurent don't want me to put their address here, I don't know exactly, but well... The music Funeral played (and Kastallnacht still plays) is melodic, fast, not too complicated black metal in the vein of early Burzum and overall the well-known Norse black metal scene in the church burnings days. The outcome is something very interesting, yet unoriginal.

Ancient, *The caninian chronicle*, CD 1996 — This CD, whose nice ad is on our back cover (he he!), could be considered like the passage of Ancient from the underground to the mainstream metal market. Along with Ancient, the whole black metal movement has entered another dimension (see Cradle Of Filth as another example) in terms of type of people who will buy the CDs. Ancient has worked out their asses to get the attention they have now, so I think their signing with Metal Blade Records was deserved. Music is in the best Ancient way, a correct follow-up album to their previous recordings with a couple of surprises in the music department. The whole lineup is different, and that will have consequences over their compositions in the near future, I think. Buy this CD at your nearest record store.

Atman, *Like pure unawaited magic*, New Gotia/Requiem Records, CD 1996 — The first edition of this promising young Spanish label. Atman are a Spanish band, as well, and play a kind of *black metal* with Hindoo lyrics, or whatever. The music is quite linear, the vocals too, but there're the addition of female soprano voice and some cool arrangements that make this album something special for many people here in Spain. Try them.

Asgaroth, *The quest for Eldenhor*, New Gotia/Requiem Records, CD 1996 — Asgaroth belong to the role-play tendency in the black metal scene. The guys have some really good ideas, but they don't get deeper into them, so the outcome is a little disappointment — I'm sure you will like it, anyhow, if you enjoy Gehenna and the likes.

Xharathorn, *Immemorial Atlantic veneration*, New Gotia/Requiem Records, CD 1996 — This is the worse band in the New Gotia outfit. They just try to play as fast as they can (which is not too much), and you fall into boniness in the first thirty seconds. Listen to Immortal and compare!

Inhymate, *Internal life*, adv.tape for CD 1997 — This is the debut CD of French band Inhymate. They play a mixture of death and grind-core as it used to be common a few years ago. For me, that's a defect, bearing in mind the whole thing gets too generic most of the time; but I know people who miss that kind of sound, even if it was the product of a trend, like most of the useless *black metal* of today (it is disappearing at last — thanks Satan!). The guys are doing what they want, and I think many other bands should do the same. As they say in their bio, a mix of Napalm Death and Cannibal Corpse, without so much experience, of course, could be your reference. Send 19 USD to: INHUMATE, 8 Rue du Chevreaud, 67000 Strasbourg, FRANCE.

Apolion's Genocide, *Olupicid nu a anedro Sathanas*, demo 1994 — Superb!!! My first contact with Colombia, and it is a real surprise! Apolion's Genocide must be the best underground band in South America! This demo from 1994 (four excellent atmospheric, metal songs) has a CD quality in terms of composition! Mature structures, high musicianship, good taste, dark feeling, just fucking everything! Hints of Coroner or Nightfall, for example, but influences are merely an anecdote in Apolion's Genocide. This tape is, fortunately for the underground, still for sale. You MUST send today 7 USD to: APOLION'S GENOCIDE, A.A. 38451, Cali, COLOMBIA.

Apolion's Genocide, *Selaicnetsixe samgidarap*, demo 1996 — After two years, the Colombian gods could only get extremely better! The two songs (23 minutes) of this tape are more progressive, there's a change on vocals (more musical now) and structures are even better! Apolion's Genocide on this tape are ready to be professional musicians. Send today 8 USD more to their address.

Apolion's Genocide, rehearsal 1997 — Hell, this is even better! It is not the definite version of 'Newq ebas', there isn't vocals, just the instruments, but fuck! They're more fond of seventies' English progressive rock, and I love it! Keyboards sound here and there like old gods! Yes! There are some acoustic parts à la Genesis, King Crimson... In an underground level, they should be signed by Holy Records, I think. But they deserve a major record deal in a well established major record label! Call them the *band of the month*.



"If I'm right, there haven't been any lineup changes in Gorgon since the release of your debut CD... Have you already got a definite lineup?"

"No, we have kicked out the bass player of our albums since July '96) to change him with a guy called Cyril. We learn him all the songs for the moment. It will be the definite lineup, I think."

"I haven't heard the new album yet, what are the differences between this and the earlier one? You told me about a more melodic and technic approach... Which bands set an example for you?"

"Sure, our new album, *Reign of obscenity*, has more technic and melodic songs. Indeed, all is put at the extreme, the fast parts are faster, the melodic ones, more melodic, it's slower too... The songs have a better sound due to the new studio we have used. It's more mature in the conception, and it's a new step for you. The examples you want could be: Samael, which evolves each time, Celtic Frost, which has known a good carrier/progression, Dark Funeral, which (as Gorgon) stay honest with its roots."

"How have the sales of *The lady rides a black horse* been? Was it difficult to release it by yourselves? Have you received any help from any label for that release?"

"The first pressing has been 1000 copies. Then, I have pressed 500 copies more to be spread/sold in Europe with the distribution network of Adipocere Records. Few labels here help us to distribute our copies by their list (Impure Creations Records, Holy Records...), and two have ripped us off (Danger Records in Portugal as example). It's rather difficult to release a CD by yourself, but in this way you can control all the steps of the creation. A lot of problems arrive with the protection of the songs, the DAT... But I consider it's the same for another label."

"I guess *Reign of obscenity* is again a Dungeon release... Give us more information about that business. Do you think it would be possible for you to release albums from other bands in the future?"

"Yes, it's Dungeon 002, but I have print less copies. It was to find a label with a final work that we do it. The label has the CD sound (not tape sound), the artwork chosen by the band... All. It has just to add its logo on the films and make its own print. For the time being, a management which help us has found one license in CD in March and three in tape for the Eastern part of Europe. The CD must be out again with a label we have found called Thunder Records. It's for the next weeks, and a European distribution is scheduled. I don't think that Dungeon Records will release another band in the future, because it's too much work, and I prefer stay concentrated on Gorgon."

"What are the new songs about? Explain a bit about titles, lyrics and so on. Is writing English-written lyrics difficult for a French band like Gorgon? Do you think that fact could make an erroneous picture about the people who's behind a non-English speaker band?"

"The new songs are about all those who live in the dark side ('The negative light', 'Dance of the coffins'...), necromantic

An interview with Chris, founder of Gorgon, the first French black metal band, whose second CD, Reign of obscenity, is out for some time now.

practices ('Exhumed (under a shooting star)', supernatural phenomena as possession ('Spiritual incest'), or people who disappear with their boots on the sea ('In another sea')... It's only occult/mysterious topics, as black metal must have. No vikings here. I used to write all my lyrics in English, so it's not difficult for me, and for all those who don't speak this language, I can't make nothing. I can't imagine to sing in French (excepted some sentences may be one day). Indeed, I don't think to such a thing, I play and sing what I like without ask me question."

"Are you heavily interested in compilation CDs, or are labels heavily interested in giving you room in their compilation CDs?"

"My job is to spread the name of Gorgon, and each time I receive a proposition I look if it could bring something to the band. So far, we appear on *Sometimes... death is better: Part 2, 3, 5*, from the Belgian label Shiver Records, out in December 1995, and

Stranger than Paradise, from the French label The Dolphins Records Company. Excepted these two compilations CD, I have been ripped off by Soundphase/Molon Lave Records, for a compilation CD in 1995, and Danger Records, for a compilation CD in 1996. Both have received my DAT and all the stuffs, and I have not got a answer from them after. In 1997, this year, we'll appear on *Encyclopedia Pestilencia*, a tripe compilation CD from the french label Impure Creations Records. The compilations CD are a good thing to spread a name, if they are well done, and I think they have been a help for Gorgon."

"You have been doing a bit of touring lately, haven't you? Is Gorgon's performance still changing? Isn't difficult to do always different things on gigs?"

"Lately, we have played a gig near our town with two French bands and another at one hundred and fifty kilometers from here. In February 23th, we'll play in the center of

the France. In March 1st, with three other bands, we'll play in the East of France. In end of March, we'll play near our town again. And, in April 11th to 25th, we'll make a tour called 'Procession of the damned Tour '97' in Slovakia, Poland, Czech Republic... We'll play as headliner each night with two French bands as opening bands and sometimes some local ones. We change sometimes the songs we play, but in general it's three-four of each album and two new, which will be on the next recording. It's not difficult to do different things, because each place/stage is different. Since the first gig, we have used blood, inverted crosses, images broadcasted behind us, smoke and other usual effects. Different things are interesting for the audience, but also for us. I have never been the feeling to do the same gig two times."

"How do you see current French black metal scene? I still see a lot of interviews with bands from France who don't seem to be too competent, in my opinion..."

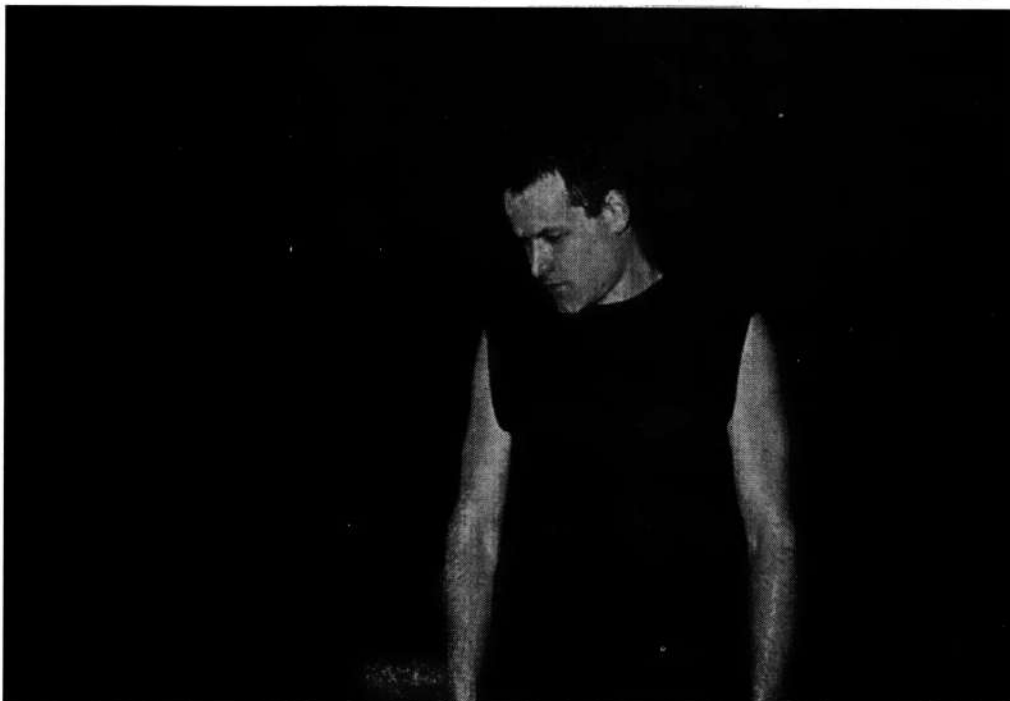
"It seems we share the same opinion. I'm absolutely not interesting by the French bands, so I can't judge. Few songs are not so bad here and here, but there isn't bands which impress me. Gorgon is rather independent, even if I help some bands sometimes in their promotion."

"Chris, it was a nice short time. Thanks for your collaboration."

"Thanks too for the space in your magazine. Write to me with one I.R.C., if you want more information on Gorgon. JOIN US IN THE REIGN OF OBSCENITY."

GORGON
Les Romarins Bt. 10
Boulevard du Val-Claret
06600 Antibes
FRANCE

CALL FROM UNKNOWN DEPTHS



GOETYA

More dark ambient music from Mexico. This time with a huge new age influenced band. The composer talked to us. Friends of Funereal Moon, to have a clue.

"What kinda reactions has your music had?"

"We have received very good references about our music. People who have listened our records think that is different style from usual music. It's not anymore the typical bored funeral music. The new material comes completely atmospheric. We hope we have a good acceptance, trying to not fall in bored."

"How many recordings have you done so far?"

"Until this moment, we have recorded two demos, and in this days we start to record the third one."

"Is Tangerine Dream one of your main influences? What do you think about seventies' German new age?"

"I like Tangerine Dream music and some of German and Italian new age groups that I have listened, but I didn't like to take them as an influence neither musically, nor in their ideology."

"Are you going to release something from Goetya in a professional way?"

"The third demo maybe sounds as an official tape, but we haven't decided yet."

"Tell me about Biemot and Transilvania Vargtimmen. Are you involved in other projects? Have you thought of joining another band as keyboardist?"

"Biemot was the first name that Goetya had, Transilvania Vargtimmen was a group that I joined with Akbal in '94; we played black metal, we presented a demo rehearsal, which you can have by interchange. For problems out of our control, we decided to follow our own ways. I'm not officially in other group; as a session musician, I recorded an outro for Funereal Moon CD and an intro for Ereshkigal with Gorugoth CD split. In both cases I composed the music, and now I'm dealing making a project with Roman (Funereal Moon's vocalist), but we are talking yet."

"Stuff available from you. Thanks."

"I appreciate this interview, and I hope we keep in touch. Any other information that you would like to know about Goetya is available. If someone is interested in having something about Goetya, write us and send a not-recorded tape. We won't answer letters from people that's not involucrated in our environment."

GOETYA

Cienega 43, Fracc. Capistrano
52988 Atizapán de Zaragoza
MEXICO

Compact Disc Reviews

FOIL

Rocket USA

Dark Oceans Productions, 1994

What a strange CD Dark Oceans have sent me! I think they were mostly interested in black/death metal (remember Anatomy miniCD?), but now I see the boss of this label is a quite open-minded person, for this is kind of rock'n'roll CD, or whatever. The CD is entitled as one song from the masters of depression: Suicide. Nothing to do with death, doom or black metal, though. Also, that song is covered in this CD, but I really prefer the actual Suicide one. I don't know what to tell you about this, I think if you like some rock music, with some industrial elements, you will maybe like this, people open to *alternative* sounds will be the market of this release. [Dark Oceans Productions; 16 Cornwall St.; Hallam 3803 VIC; AUSTRALIA]

LETHAL PRAYER

Spiritual decay
self-financed, 1996

While for the band it's a brave deed to release their own CD, for the label scene it's a shame. Why there's not a fucking label out there that wants to release this? Is the underground so corrupted by trends as it seems? The answers must be *yes!* *Spiritual decay* is dedicated to all people who still enjoy death metal with the dark feeling that kind of music demands, yet this is by no means an average release. The guys behind Lethal Prayer are seasoned musicians with many years of work in the underground before them, and possibly because of that this CD is so special. Everything, starting with 'Bathing in the fires of hell', and finishing with 'Brynihil', is fucking well structured, well played and stuff. Among the straight-forward songs, there's a couple of great acoustic interludes which will give you a clue about what kind of band you are in front of. If you bought, for example, the *Immolation* return CD, why aren't going to buy this? Send today 13 USD to the band. See interview for further details.

ENDVRA

Liber Leviathan

Aesthetic Death Records, 1996

If one remembers well, Aesthetic Death has only released the seven-inch of *Fleurety* (and the CD along with *Misanthropy*) and the double CD of *Esoteric*, before releasing this. They are a slow label, aren't they? Or they simply want to release excellent stuff, and that takes its time... If not excellent, at least independent and special in some way is this CD of Endvra. I'm maybe too unexperienced with this kind of music (!), but it cannot transmit much sensation to me, in the first place. Oh, well, I like a lot the acuatuc concept of the songs (!), the layout, the cover... Everything is very elegant... The sounds sometimes are very good indeed, but not all the time. Have you hear Eric Serra? The guy who composed acuatuc movies soundtracks... I think this is a simplified version of that, in a way. [Aesthetic Death Records; Pershore Rd. Eckington; Worcestershire WR10 3AP; GREAT BRITAIN]

AGATHOCLES

Thanks for your hostility
Morbid Records, 1997

I have never been too fond of grind-core, so that possibly is the reason why I haven't listened to Agathocles' earlier stuff more than two or three times. Forgive me, then, if I don't have wisdom enough to make a proper review of the latest work of the Belgian band. *Thanks for your hostility* is their fourth studio album, containing twenty-six songs of their strong mince-core. I'm sure this will be a delicious piece of meat (or must I say vegetables?) for those given to grind, as well as everybody else who is open to this style of music and message, since Agathocles must be the best band in its genre these days. Songs are simple (it's grind-core!), but at the same time quite amusing, because of the varied riffs. A couple of songs even have, according to my aforementioned limited knowledge about these kinds of musical likes, influences from Dead Kennedys or Misfits, which gives this album more freshness. Other songs are straight-forward grind-core, and those are the ones I enjoy the most; on the other hand, there're songs which approach more to usual hard-core, and those are the ones I enjoy the least. Finally, bear in mind that Agathocles is one of those major bands who still supports vinyl as the ideal format for this type of music; so much so that this album is available on both CD and LP (limited).

SATURNUS

Paradise belongs to you
Euphonious Records, 1997

There have been a substantial change at Euphonious headquarters, they stated in their last information form that they will approach to dark, black and gothic music more than any other thing, so they've parted ways with Furious Trauma. Saturnus is a proof of that desire. This Danish band was born from the ashes of a death metal band called Asesino, but they surely thought they wanted to follow a more melodic and understable path. Thus Saturnus was created. After a couple of lineup changes and a couple of demos, they signed for Euphonious, and here's the outcome. There have been guest musicians and the photographic work of a respected photographer on this CD, so you have a strong and professionally planned album here. The music sounds, in my ears, too lineal and generic sometimes, and My Dying Bride could be their best reference, there's a couple of riffs that sound like Samael in *Ceremony of opposites*, and so on. For fans of gothic doom-death metal, this will be a great album; for the rest, I don't know if there is excitement enough. [Euphonious Records/Voices Of Wonder Danmark; Sankt Jørgens Allé 7, o.g. 1.th; 1615 København V; DENMARK]

POSTMORTEM

The age of massmurder
Morbid Records, 1997

After *Der totmacher* miniCD, Postmortem, via Morbid Records, have released this new full-length album, the second one and the first with Morbid Records, which is totally involved with serial crimes and serial killers. Everything starts with thirteen intros (!), and then twelve songs that mix thrash metal, death metal, gothic rock (a couple of times on vocals), and groove, tons of groove! So, listening to the 'hails' on 'The Manson-cult' can be very funny. The album is entitled *The age of massmurder*, but it cannot be mistaken for a gore grinder album, you know. They've played many gigs, have gotten many reviews on major magazines, and I think you will hear from them much more in the future, most of all if you live in Germany.

Other Morbid Records releases for near future: new Haemorrhage CD/LP, new Krabathor miniCD (on tour with Immortal in May 1997), a video by Krabathor, new Obscenity CD and the Dead Infection demos on CD.

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FUNEREAL MOON

An interview with one of the bands at the head of Mexican black metal scene. A chat with Impure Ehiyeh, owner of the band.

DISSONANCES and MACABRE TALES

"Had you have any other musical experiences before creating Leteo? Do you think two years are enough for a band or musician to find an own musical style? I mean that the first Leteo demo got out in 1994 and the first CD of Funereal Moon has gotten out in 1996!"

"I was vocalist of a heavy metal band named Dragon Slayer in the year of 1986. Nothing serious, nothing professional, just a few of individuals trying to pay homage to their gods. I think time is not so important to find your own style, music is a expression of our inner selves, and I think that a own personal style comes from the creativity and feelings of ourselves instead of the time you have playing. The time can help you with the technique and domination of your music instrument, but originality born in our inner selves. The change of Leteo to Funereal Moon was a evolution."

"In the beginning you were the only member. Why did you decided to join with Demogorgon and Darvula? When did it happen? When did you fired Darvula and why? How's your actual relation with Demogorgon?"

"I decided recruit these individuals because they had the same purposes, ideals and musical tastes than me. They can helped me in the creation of dissonances and grim ambients. As you have mentioned, Darvula is now out of the band, the problem with him was a difference of ideologies and musical tastes. Now he's a techno freak, a balladist and a lover of the humanity. Sad but true. The relation with Demogorgon is great! We are good partners."

"When and how did you get in touch and get the deal with Gutturall Records for your debut full-length CD? What do you think about this label now? I think they are releasing anything black and 'made in Mexico' now..."

"My contact with Gutturall Records is the same of all the bands with their labels. I sent to them a promo with some stuff, they like it and then they offer to me a deal for a CD, and I agree. Also, they had distributing my old stuff and the relation/contact comes from the early days of Leteo. My opinion about Gutturall Records is that it's great label leading by honest and reliable individuals. It's not a novel label, they're working since '89 with distro, etc. I'm quite satisfied with my deal on Gutturall Records. I have not a bad comment about it. I think that they are not *localist*, because they have released suff of Dark Tranquility (seven-inch EP), the

Deinonychus demo on CD, and they will release a split CD with Maldoror (France), Winter Gods (Greece), Akkharu (USA) and us. I think they're looking for true evil and dark bands from around the world."

"Tell me about the deals you have with other labels (Drakkar and others, maybe) and tell me which are the coming releases we can expect from Funereal Moon."

"With Drakkar Productions (France) we have a deal for a split CD with Seyren (from France too). That will be available in the first months of 1997. Also we have a deal for other split CD on a label of USA (I don't know the name of it) with Resuscitator (from L.A.) that will appear on March of 1997. Last, we will record two tracks to the split compilation CD of Gutturall Records. These are our coming releases."

"If you use keyboards instead of real guitars, why do you have a human drummer instead of another machine (perhaps even the keyboard could act as drums...)? I wonder what's the reason for these strange characteristics of your project... I would like to know, too, why your guitar riffs are so easy. If you use a keyboard, you don't need to be able to handle a guitar to make better riffs!"

"I like the sound of a human drummer instead of machines. Demogorgon is a great drummer, and I have not a reason to substitute it for a machine. Funereal Moon can surprise you in various aspects, we're not the usual band with the usual rules to follow. Playing guitars on keyboards is not so easy as you think. Keyboards are my instrument, and I don't need to play other instrument to obtain the sound I want. Our music could be primitive and monotone because this is the way I want to play. Anyway, the new stuff is most complex."

"Do you think that the Mexican bands (and generally the Mexican scene) are ready for CD releases? I guess you think yes, as you have released one..."

"Not all the bands, of course. But I really don't care about if a band have the level or not. The Mexican scene is full of oportunistas and clone bands without originality. But is not a rule, fortunately, just see the releases of Argentum (on Full Moon Productions), Sargatanas (on Nazgul's Eyrne Productions), Xihalba's CD, Avzhia's CD, and our CD and coming releases, and you have a right idea of the level of the true Mexican scene. By the way, a last comment: the problem is not release a CD, everyone can do it, the problem and the true valor of it is express your real feelings on it, far away of be a dirty copy of other bands. Originality, honesty will be the most important factors of a band into metal music."

"Tell me about your activity as drawer."

"Well, is not very prolific, I draw just for pleasure, I have most activity as FX makeup artist and necrosapien's sculptor. I have had some expos of my works in my country. My dissonances and sculptures are the motives of my life."

"Well, that's was all in this little interview I shared with you. Please, say your last comments, my friend."

"Thanks for all your support, Metztli bless you. If some ones are interested, I have still available my demo-studio *Silent night of full moon shine* (which contains seventeen tracks of ritual chaos music) for 6 USD (world). Our CD (*Beneath the cursed light of a spectral moon*) will be ready on his second edition in January of 1997; it cost 18 USD (world). Somber souls, witches, lovers of perversion, satanists, feel free to write (if possible, include two I.R.C.'s). May the evilness and darkness bless your souls! So mote it be. Impure Ehiyeh."

FUNEREAL MOON

Valle del Mena 178, Valle de Aragón 1ºsecc.

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MEXICO



SECTARIUM

LETHAL CARIB DEATH METAL

Cuba, land of cigars and communism, an anachronism for many, has got something to say in the death metal world with a band that shows a radical form of hatred, darkness and despair: Sectarium. These fellows are searching for something, like many other bands in the underground, and I hope they'll achieve something. They're good as if to release something in a decent format, so support them and they will possibly release an album which will sweeten your bleak nights and days... The whole interview was translated into English by your editor, by the way.

"Abel, tell us about Sectarium history. I think your band is not very well-known around the world and maybe people want to know something about you."

"Everything started in 1991, under the name Nekrobiosis, and, after a live demo entitled *Dead squad* (never distributed) and a bunch of lineup changes, the band gets established with the name Sectarium and the following lineup: Franto, bass and vocals, Abel, guitars, and Duviel, drums, with which the only demo till now, entitled *God's wrath*, is recorded. Now, Franto's death makes the band look for a new bass player and vocalist."

"Your last effort, *God's wrath*, is a bit old now. Time for a new recording? Can you tell us something of your new songs in advance for the of readers of *Ab Erebo*? Do you see an evolution? Describe new Sectarium's music."

"The new recording should be out this month, but Franto's death has complicated things. This would have four songs: 'Shanagba Imurn', '30 divine creatures (into my eyes)', 'Larvae of splendor' y 'Savagery', plus two intros and one outro. All show Sectarium's evolution onward to brutal death-black with a bigger keyboards presence. The recording will be digital, but now it will delay some months more. Wait for it and for a possible miniCD!"

"For me, you sound like true dark death metal. Do you see death metal music as a form of musical expression that need to be dark? Do you see your band doing that way?"

"I am dark, so dark inside that you don't imagine, and at the same time sad, and from that combination the violence of my music is born. I hate the world, sincerely, and since my brother's death I hate it even more, so I don't know which ways my music with Sectarium will take, but I only see pain, violence and brutality!"

"Did you sell many copies of *God's wrath* demo? How has the promotion of this release been? Is it hard for a Cuba's band like you getting well-known in the scene, since you do not have a satisfactory economical level to, for example, send tons of demos out to 'zines, radios...?"

"About 1000 sold copies, for about fifteen or twenty foreign distributors have distributed or rereleased the demo. In Cuba it's extremely difficult to achieve a good distribution, but that doesn't concern us, also the never awaited death of Franto has put the band to the top. I think things, when they're well done, get higher, and, because of that, we have fought so hard during these five years."

"Now, surely you want to promote something your country's scene. Name a few good bands from Cuba which are good enough to check them out. Are there 'zines and radio shows, too?"

"From here, I recommend Tendencia (brutal death-thrash), Agonizer (death-thrash), Medium (death), Combat Noise (industrial death-grind), Necrófago (death) y Soythe (death-thrash). All have shared gigs with us, and I hope we will do it in the future again. About 'zines: *Evilness*, *Dissection*, *Inhuman*... About radio shows, I only remember the one of Juan Raúl (Cienfuegos), but I don't remember its name."

"Where does your lyrical inspiration come from? Do you usually read dark, horror or fantastic literature? Who are your favourite writers? Is it easy to get good books in your country?"

"It comes from horror and occultism literature, most of all, and from our very own imagination. Writers as Lovecraft, Poe, Levi, LaVey fill us of extreme fantasies, though here in Cuba many are forbidden and, because of that, very difficult to get."

"You are the guitar in Sectarium, and I like your leads much, because they are devilish as those of the old bands. Do you get inspiration from, for example, Slayer for your leads? How did you reach that sound with the dark rhythm guitar and the evil leads? Was it consciously searched?"

"I love the leads of bands like Black Sabbath (old), Morbid Angel, Slayer... Now I've make the guitar sound a bit more current, but still you can feel that old spirtity in my leads as well as in my riffs."

"Sectarium only sings about demons, orgies, blasphemy, gods, mythology... Do not you see these topics very useless? Do not you think singing about the critical economical situation of Cuba would be more correct? Why are you, ridiculous death bands, so empty? Why is heavy metal so stupid? I spit on Manowar! (Ha, ha, don't worry, it's just a joke!)"

"Ha! You indeed have a twisted sense of humor. I don't care about politics, I live in my inner world, much richer and populated of fantastic beings, so it's natural if I talk about them instead of average human facts."

"Who is the best drawer in the fucking underground? (Say: "Yuri González is the best..."). Seriously, what do you think about his artwork, 'zine, support, etc.?"

"Yuri, first of all, is nearly another brother for me. We studied together at Constructions Faculty of the Architecture studies (yeath, I'm architect from 1991), and his support has been fundamental for us as well as for other bands of my country. It's possible that the next promo of ours will be out with a cover done by him. I'd have to say, as well, that his *Inhuman* is the best 'zine made in Cuba as for interviews, artwork..."

"How fast is Sectarium's popularity growing? You are big in Cuba... How many people assist usually to your gigs? Tell us about that video-clip..."

"More than three hundred people go to our tours, usually, but we have played in front of one thousand and five hundred people, two thousand, four thousand and five hundred, and also in front of fifty or sixty people. It all depends of the place. Now I do know that everybody will be waiting for our return (when we find a new bassist and vocalist), and we'll have got a few surprises! The video-clip will be out as soon as we end the new recording."

"Other members in Sectarium have project bands, even you have one. Tell us about these other musical experiences."

"Codes Yrre is techno-doom one-man project, which I put out *A divine image* demo with on '94, and I hope to put out something new this year. Franto achieved to finish the recording (digital) of his project, Spiritus, into afro-voodoo cult heavy-doom metal, and I hope it will released on CD."

"Maybe, guitar is your main instrument, but you can also play keyboards, can't you? How seriously d'you take the learning of this and other instruments?"

"Currently, my work doesn't let me have more time than necessary to study guitar playing. No, I can't play keyboards, I always use a friend to play, also I don't have one, they're very expensive here! If I had one I would learn, maybe, meanwhile, I haven't done."

"Closing comments? Thank you very much, pal!"

"Greetings, Juan José, we need your support and the one of other friends like you. I'm sincerely sorry about *Terror Satánico's* end. Wish us good luck! And stay in touch! All who want to write can do it."

SECTARIUM
Apartado 28
52610 Caibarién, VCL
CUBA

"Is your third album out already? I guess it is, at least it must be recorded... Tell us something about *Infernus*. How many songs it includes, evolution from the previous albums, and so on."

"Our third album isn't released when I'm answering here, but maybe when you're reading this it is out... Anyways, CD was recorded some time ago, and I'm just waiting for a fax to see how the layout is turning out... And when I'm satisfied with it, the CD will be out pretty soon. The title of that album is *Infernal*, not *Infernus*."

"What about the seven-inch EP through *Frozen Lands*? Details, please."

"That EP is going to be entitled *Jetblack*, and it'll include two tunes. It's going to be released as a limited edition of 666 copies."

"You've always faced many lineup changes, but now it seems that you have found a competent formation. Is *Barathrum* of 1995/'96 the ultimate *Barathrum*?"

"Last lineup change happened when I took Gaurthaur to play second bass (you know, to replace *Infernus* on bass), but now we have played one gig with this new guy, and he seems to be everything else but not suitable for *Barathrum*! So, he's out from the band, and I'm searching for another second bassist (to make our live sound heavier, you know...). Pimea and Sulphur have been quite some time in the band, so they seem to be survivors that I have looked for... And they are also really great company, as a musicians and as a friends."

"Let's do some history by looking at your band's past, O.K.? Tell me about your experience at *Inferno* studio with *Holocausto* (from gods *Beherit*). For me *Beherit* was in their best epoch musically

maybe (*The oath of black blood* is one of the highest in the pantheon of the gods of rock'n'roll)... Was *Beherit* one of your influences then?"

"*Barathrum* creates music. I don't copy my music from others. I always try to stay away from MUSICAL influences when I am writing new tunes for *Barathrum*. It was really nice time in the studio with *Holocausto*. He was the engineer of two recordings of *Barathrum*: *Witchmaster* demo and *Sanctus Satanas* studio session. I like *Beherit*, but I don't take them as an influence!"

"Tell me about your first demo, *Witchmaster*, the songs, the lineup and the response from the underground in those days..."

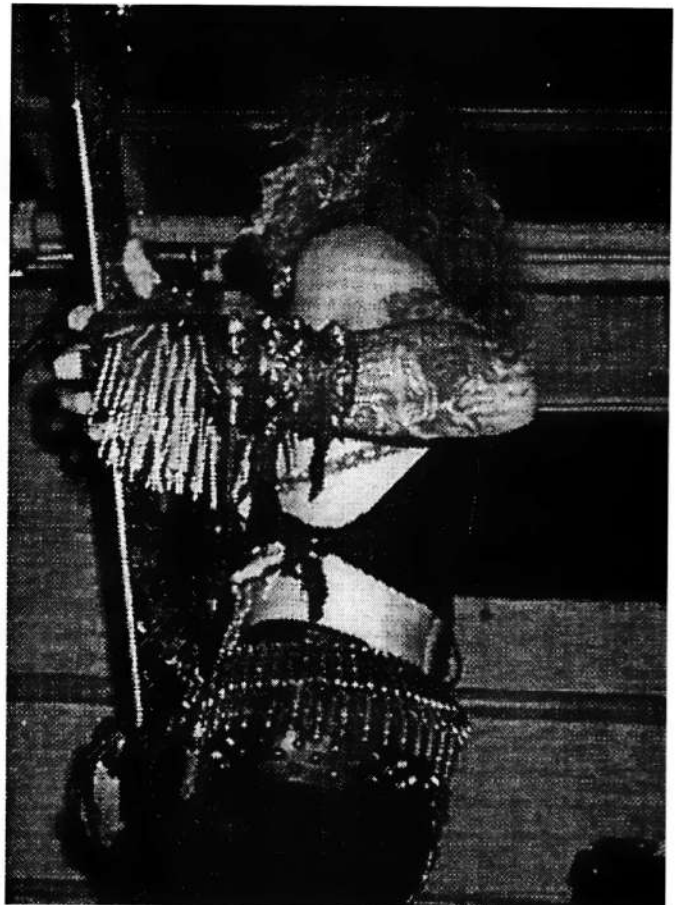
"We recorded our debut studio demo back in '91, and the lineup was: *Demonos* (vocals, bass, keyboards and effects), *Ilu* (drums), *Niko* (guitars). *Witchmaster* demo included the following seven tunes: '*Demon est Deus inversus*', '*Deep from the depths*', '*Into maze of nightmares*', '*Gate to jetblack desires*', '*Witchmaster*', '*Black flames and blood*', '*Winter of the black snow*'. Demo sold approximately 600 copies, and we got quite great response."

"Now some details from the *Battlecry* demo, please. How did it come out to have two basses there?"

"Actually, *Battle cry* was recorded with the same lineup like we did with *Witchmaster*. The second bass came to band AFTER *Battle cry*, right after our first lineup started to fall apart... But anyways that happened same year with *Battle cry*... Anyways, on *Battle cry* demo (the second) we recorded the following tunes: '*Epilogue*', '*Sacrilegium*', '*Nocturnal dance*', '*Justice of the shining steel*', '*Battle cry*' and '*War-outro*'."

"In 1993, something interesting happened, and it was that you met again *Holocausto* at the *Schizophrenic Sound* (the same that *Beherit* used to record their great EP *Messe des morts*) studio to record some music for a split LP! Tell me about the other band who was supposed to share that piece of vinyl with *Barathrum*. At that time *Necropolis Records* seemed to be interested in Finn bands (they released the *Beherit* seven-inch, as well as the great *Archgoat* twelve-inch), so I wonder if you were one of their goals too... What finally happened?"

"Fortunately I decided to stay away from that ripoff label (*Necropolis*). And other band that they wanted to be on the split LP



was this *Archgoat*... And I met them, and I noticed they are simply too simple to be on same release with *Barathrum*. Those fakes..."

"How did you get in touch with *Nazgul's Eyrice Productions* from Germany? What had they listened to from *Barathrum*? Was your style in 1994 the same that we can hear in *Hailstorm*?"

"*Opyros* from N.E.P. wrote a letter to me and asked me to send all of our material to him... And I sent... He liked our stuff and knew already that we were, and still are,

serious about this band... So he sent the contract. 1994 style was the same with *Hailstorm* and *Sanctus Satanas* and everything before and after them... True *Barathrum*!"

"In 1995 you find a seemingly well established lineup and go to record the first masterpiece. Are there any old songs rerecorded for your debut? What about *Perkele* studio?"

"*Perkele* studio started to be the place for our album recordings (three albums have been recorded there so far). About the tunes



BARATHRUM

With two bombproof albums out and a third one in process, Barathrum should be regarded as one of those bands who set new rules in its style. I wonder if that has happened yet... Well, anyhow we will contribute towards their fame with this interview, and I hope you'll appreciate it! Demonos Sova, main of Barathrum, pronounced these words from Suomi Finland.



THIS WIND BRINGS THE STORM

on Hailstorm: 'Deep from the depths', 'In Darkness I fly', 'Pure flame crown', 'Highest beast', 'Lord of South and fire', 'Spears of Sodom', 'Marks on my skin', 'Winter of the black snow', 'Battle cry', 'Gate to jetblack desires', 'Slavery and delusion', 'Inferno winds', 'Hailstorm'. Underlined tunes were the older ones, the ones that were recorded during our previous studio visits... Some of them are quite rare (and were never released)."

"Where was the photo being in the booklet of your first CD taken from?"
"From Golgotha."

"In less than a year you went to record the second masterpiece, but with a brand refined style! Were you composing new songs for the second before recording the first? What about Perkele studio again?"

"The studio was the very same that it was on our debut album too... *Eerie* included also some older tracks, like: 'Moon calls', 'Nocturnal dance', 'Black goat', 'Dagger, seal, vengeance', 'Justice of the shining steel'..."

"Tell me about the artist who did the artwork for your two CDs. He's an ace!"

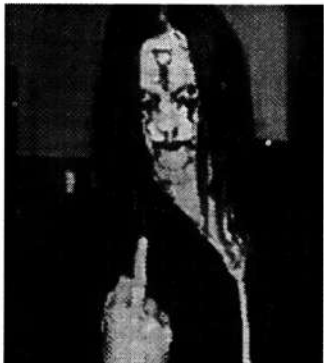
"J.S. Kerman has painted everything on our CDs so far... I'm really satisfied about his paintings, and actually I have a collection of his works on my home walls. I especially like his occult and satanic work."

"Will '13' be always the number of your songs in your albums?"

"No, it won't be, even it is very powerful number... It's nice that you noticed that little but important thing from our two first CDs... And I promise that there's lots of little hidden (more or less) things that are involved with Barathrum Numbers, messages, etc..."

"It's not a secret that your music isn't too hard to play, you know... Do you think you will become more technical in the future, or will you going to keep the primitive edge forever?"

"Qué será, será... I have always tried to make powerful riffs and music... And if the



music is too complicated, it simply loses some power! I think that it's easier to play technical stuff than to create POWERFUL and GREAT music!"

"Have you heard about English Dead Christ (RIP)? I think your music and theirs has something to do..."

"Hmm... I haven't heard about them... But let me know more about them, O.K.I!"

"What do you think about: early grindcore and violent hardcore and beers, primitive electronic/industrial music, black and white horror films' soundtracks and old heavy metal?"

"I have always been into HEAVY METAL - that's the music we play. We are not a part of that nowadays scum that denies the roots of METAL and claims to play metal. With this, I mean especially that famous fashion music: Norse-core... I feel sorry for those poor bastards. They are really pathetic... I am also heavily into old horror stuff: books, movies, soundtracks, etc. But I AM NOT INTO other things that you mentioned... Except BEER, of course... I am HEAVILY INTO GOOD BREW!"

"Talk a bit about your project bands here..."

"I don't want to write biographies about all of my projects here, but I can mention few names that I've been involved with: Demonos Jetblack, Kirous, Fall, Sodomotor, Rotko, Sma Prkle, and the latest one: Demonos."

"You must be one of the oldest bands in Finland still playing dark music, I think. What do you think about the evolution of the Finnish scene? What do you think of the music of Impaled Nazarene in these days?"

"I hate these new Norse-core bands, and actually I met one guy who plays in one of these fashion groups, and I saw him wearing hip-hop jeans and clothes like that. Disgusting... But of course there's few exceptions like Wizard. They really are something. You must check them out!!! About Impaled Nazarene, hmm... To be honest, I haven't heard their newest album yet, but surely I will hear it sooner or later... I like their debut album is best from them."

"It may sound strange, but I see myself reflected in your music and lyrics... Do you have any influence? Any fave bands?"

"Hmm, I write my lyrics mainly by my visions. And even my lyrics seem to be quite simple, they really are not. They are loaded with symbolism, etc. Just like our music - not too complicated, but so powerful. I feel that lyrics are really important for the music."

"Possibly, we won't have room for more..."

"Even there possibly won't be room for more, I hope that you print these lines as well... First of all, I would like to thank you about your interview, it seemed to be one of these more serious ones. I hope to get a free



copy of your magazine when it is finally out... There have been far too many of those ripoff fuckers who are just trying to rip some free stuff from the bands by making an interview with them... And that's actually why I stopped to send free stuff for 'zines and radio stations that didn't prove their existence first. I hope that your 'zine exists and I can read this intie from it. Also, to keep our mail smoothly, I would like to see our

merchandise list on your pages: *Hailstorm* (CD #1), *Eerie* (CD #2), *Infernal* (CD #3). Price (per CD): 18 USD. Coming soon: new cassette, new EP and new T-shirts!!!

BARATHRUM
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FINLAND

WRITTEN METAL - five nice 'zines

Cadaverous, no. 2, written in Spanish, 56 A4 pages, xeroxed. The second issue of *Cadaverous* is quite better than the mediocre first one, still it hasn't lost the inexperienced spirit. There are a good news section, tons of interviews (now also with more foreign bands), articles, many reviews... But there are many cliché questions, questions whose answers I am not really interested in, etc. It's an improvement, anyway, and I think *Cadaverous* is one of those young 'zines which desire for underground, so a surprise in the future ain't unexpected. Includes: Haemorrhage, Paganus Doctrina, Asgaroth, Resuscitator, Avulsed, Sargatanas, Repugnance, Eternal Hatred, and a hundred more. The quality of the xerox is very good. The price is 400 ptas. In Spain, ask for other prices. **CADAVEROUS 'ZINE**; Constitución 14, 1ª Izda.; 03570 Villajoyosa; Alicante, SPAIN.

Blasphemous, no. 1, written in Spanish, 48 A4 pages, xeroxed. The debut of a good Andalusian friend, from Sevilla (you remember Expo '92?). Well, in its 48 pages, you'll find the usual stuff, as interviews, some news, some contacts, reviews. The quality of the photocopies is quite O.K., still the pictures ain't so clear as one would want. Interviews with: Threnody, Usurper, Croup, Hemdale, Hatred, Reincarnation, and many more, plus articles, etc. But, you'll ask, is it good or bad? And I wonder: are there good and bad 'zines? I cannot see nothing innovative in this publication, or something outstanding, so I guess you'll buy it in order to support the scene or to complete your particular collection. The price is 425 ptas. In Spain, ask for other prices. **BLASPHEMOUS 'ZINE**; Residencial Los Molinos 8; 41500 Alcalá de Guadaíra; Sevilla, SPAIN.

Pernicious, no. 1, written in Spanish, 36 A4 pages, xeroxed. The problem with this 'zine is the pedantry of the whole thing, and I think it's not so well done as if to be so pedant. Well, people grown, and I'm sure the next number will be better in that department. There are many interviews, with good bands as: Bundeswehra, Paradigma, Primigenium, Necromicon...

and mostly black metal bands. Layout is quite spontaneous, there are no reviews, but as a source of information it's okay. The price is 350 ptas. In Spain, ask for other prices. **PERNICIOUS 'ZINE**; Apartado 38004; 28080 Madrid; SPAIN.

Black Goat, no. 1, written in English, 82 A4 pages, xeroxed. I've used this 'zine to know the most underground American black metal scene. There are a lot of new bands from America that I had heard the name of, but I didn't know anything more except for the name. Now I can judge if they interest me as persons or if they don't. In the other hand, there's not much more use of *Black Goat*, but there's not much use of any 'zine (usually), so I guess it's O.K. The interviews are quite short and typical, overall, except for the one with Akhkhari, which I suspect is a self-made interview (forgive me if I'm wrong, Eryckl). Reviews are also quite short and not too informative, and finally, there's a useless photo section ('Dark images' it's called), and I'm still wondering why! There are many flyers (one of them belonging to my dead radio show), and stuff I think is put there just to fill more space. Interviews with: Necropolis Records, Ancient, Windham Hell, Willow Wisp, Mortuary Drape, Funeral Moon, Necromantia, Opera IX, Imprecation, and many more. A second issue will be out soon, I think. Send 6 USD to: **BLACK GOAT 'ZINE**; POB 6287; Anaheim, Cal 92816; USA.

Buceadora, no. 1 +CD, written in Spanish, 48 A5 pages, pro. printed. This is a professional magazine given to pop music! I don't know if there is someone out there interested in what they have to say, but I guess I can put a review here anyway... The CD that comes with the magazine includes seventeen songs of bands I didn't know, or whose name I had heard from friends, my sister, FM charts, TV. Even if they say there's not a particular kind of content, they are mostly interested in giving some info about what today is called *indie pop*, etc. Nothing for me, I think, and because of that I think you shouldn't take into account my opinion about this. Anyhow, let me tell that I think there could be more information in a so expensive A5 magazine, even if it comes with a CD. Finally, bear in mind this is the official magazine of a record label called Grabaciones En El Mar, so you'll find much info about their bands, as well. The price is 800 ptas. In Spain, ask for other prices. **GRABACIONES EN EL MAR**; Apartado 2043; 50080 Zaragoza; SPAIN.

INVERTED

From Sweden hails a band who still understands death metal in its dark and brutal way, thus following an inverted path... Joel 'can you repeat the question for me' Andersson talked with us...

"Introduce the band, please. Has Inverted suffered any lineup changes?"

"Inverted was formed in February '91 and has so far released two demos, *Tales of Esteban* ('91) and *Heaven defied* ('92), and a miniCD, *Revocation of the beast* ('94), and a seven-inch EP, *Empire of darkness* ('94),

and début full-length CD, *The shadowland* ('95), and a split seven-inch EP with a band called Centinex in '96. We have done two minitours: Poland in '92 and U.K. in '95, but this U.K. tour fucked up totally! Our tour bus caught on fire, and we lost all our equipment - but we did two gigs though! Yes! Inverted has suffered a lot of lineup changes, especially with vocalist! Latest lineup is: Patrik Svensson (vocals), Anders Malmstöm (guitar), Joel Andersson (bass) and Kristian Hasselhuhn (drums)."

"Why was the band formed? As you mix dark death metal with some speed/black metal riffs, do you think Necrophobic is the closest band to you from your country?"

"Why? Why did you start a 'zine? We formed the band because we wanted to play in a band and do something in our free time! And don't forget! We want to be rock stars! And make a lot of cash and be rich as hell!! So send us all your money! No, just kidding!

We wanted just to play in a band! No, I don't think Necrophobic is closest band. We don't sound like other bands here in Sweden! We have own sound!"

"Was that split CD with Resuscitator released, finally?"

"No! Why? Ask Wild Rags!"

"How is the album doing? Are you satisfied with the work of Shiver Records? I think *The shadowland* is not the first thing you do with them, right?"

"I think O.K.! Both yes and no! No, *The shadowland* is not the first thing we do with Shiver Records. We worked or were on their first compilation CD, called *Sometimes death is better*, volume 1. Still available from me for 18 USD. Our song on this compilation CD is unreleased, so buy it!"

"Is 'Crawling under lies' a rerecorded version of the original one? Why have you included this song in the album?"

"Yes! Why we have included? Because the seven-inch EP this song is featured is

released as limited to 1000 exemplares. That's why!"

"Are you satisfied with the production that your album has gotten? Do you think you sound better live?"

"No! I hate the sound! I want more HEAVIER guitar sound! Yes! It sounds a lot better on stage (!) when we play live!"

"Why didn't you include the lyrics in the booklet of the CD? Anything special to say about your lyrics?"

"We didn't have the space, and we didn't want to! I think it's personal to us, so we didn't want to share with others!"

"What can you tell me about the artist behind the cover of *The shadowland*?"

"His name is Petrer Gustavsson, and he is fucking great artist! We will use him in the future too!"

"Promote X-Treme Records and feel free to name some ripoffs!"

"Well, X-Treme Records is my label, and so far we have released a miniCD by Sorhin.



It's called *Skogsgriestens rike*, and it's unholy melodic and fast black metal! Available for 12 USD. Our next released are: *Infernal Gates* (Sweden) *From the mist of dark waters* début CD! They play melodic, dark, evil, atmospheric, midtempo death metal! One of the best death-doom bands in the world! Then we will release a seven-inch EP by The Darksend (Sweden), *With my weapons gleaming*. This EP contains two brutal and melodic and fast black metal! This will be limited to 500 copies! Then we have *Eternal Tears Of Sorrow* (Finland) *Sinners serenade*

début CD! Contains eleven tracks of melodic death metal with heavy metal influences! Heavy productions! Great sound! One of the E.T.O.S. members, Jape, is handling our homepage on internet (<http://www.iki.fi/jape/xrecords>), so check out! After this CD, we have seven-inch EP with Swedish Svartsyn. *Tormentor* is the title, and they play primitive yet melodic black metal. This EP will be also limited edition to 500 copies with red vinyl! And after this EP, we will release Beheaded's (from Malta) début album, called *Perpetual*

mockery, and this contains ten tracks of brutal fucking heavy death metal in your face! you can preorder all these releases by sending us 20 USD per CD, 8 USD per EP, to X-TREME RECORDS, POB 11238, 40425 Göteborg, SWEDEN. All orders will include free mail-order catalogue! But if you just want our mail-order catalogue, send us two IRCs or 2 USD. I won't name any ripoff names here, because they are not worth if they can burn in hell!"

"Thanks."
"Thanks for this interview! Buy our CD! Order your copy today by sending: 20 USD for *The shadowland*, 8 USD for split EP, 20 USD for T-shirt!"

INVERTED
Fjällviolen 3
424 48 Angered
SWEDEN

From The Infernal Gates to the Shadows Of The Forest...



Let me introduce another young Mexican black metal band entering the world of the full-length releases, with a CD entitled *Dark emperors*. They are *Avzhia*, and *Demogorgon* was the one who spoke with his strange English.



...only heard
Screams Of
Darkness.

"In which consists the work Storm Productions and Brujo Records are doing for *Avzhia*? Apart from the release, of course!"

"The release from Storm Productions was giving us the worst support that we have had, and you can look it up on the production of our CD *Dark emperors* only. This label has not nothing to do into the underground scene. On other hand, Brujo Records supported with some money to Storm Productions."

"The number of bands in Mexico is quite high, but, do you think the quality of most of those bands can compete against, for example, the European bands? It still is a very young scene, isn't it?"

"Well, truly the scene in our country isn't like we would like, beginning with useless support to it, but I can secure to you that there are good bands on other hand. We can't think or speak about the others bands. Our personal thinking we respect and support to the great scene from Europe, though *Avzhia* make it it's for *Avzhia*. We don't make to compete or to show nothing nobody, we only made for ourselves. Well, it arrives who accepts it and want to accept it."

"Do you think you put the maximum in the composition and recording of *Dark emperors*?"

"We treat to give the greatest in all we make, and until this time we are satisfied."

On the CD *Dark emperors*, unfortunate the things won't came out like we think about it. It was not by *Avzhia*, it was by the label, Storm, which it was made on other hand to rebuke this mistake. We are about to make a new edition under a new label."

"Musical influences?"

"Well, we are satisfied to hear to most of bands are into this kind (old ones or not so old ones). When we are working on our stuff, we don't feel influenced by others bands, we are only working in ourselves, and the resultant of this can be or not compared. Well, it stays like second end, and to opinion who hears our stuff."

"Are you planning new releases for a near future?"

"It's into our immediate plans to make a new release of our CD *Dark emperors* together with a new presentation of the demo *Immense dark sky*. At this moment, we are rehearsing a new tracks to make to finish of '97 a fourth production."

"Everything you want to say, please write it down here."

"Only to thank the support and interest to *Avzhia*. The dark emperors will survive! A.T.T. Demogorgon. War..."

AVZHIA
Apartado 171
06002 México 1, D.F.
MEXICO

EQUINOX



RETURN TO MISTERY

I'm sure you are tired of seeing that nearly all the bands who release debut albums nowadays are utter crap - am I right? Forget that fact with Equinox, they've released a superb debut CD which will prove that the United States of America are still alive and have something important to say in the darkest black/death metal underworld. Tony Blakk, formerly a member of Acheron and Apostasy, answered.

THE VOICE OF HELL SOUND IS SO NICE...

"Tell me about *Anthem to the moon* and the response it received from the underground."

"That was the first Equinox demo and the only thing that was recorded outside of Morrisound. It was recorded in 1993, before I joined the band. The three songs on it included: 'Psychic rebirth', 'Dreams of the winter solstice' and 'Divine ascension'. The response was good for a first demo, but it had some 'zines labeling us as a doom band, which we are not."

"Tell me about those three tracks, the second tape you released."

"Our second demo was self-titled *Equinox*. It included a much better version of 'Divine ascension' along with the songs 'Come forth the haunting' and 'Return to mistery'. We used this tape along with an unreleased seven-inch to get our deal with Unisound. The seven-inch should be out by the time this is printed."

"In one of your flyers I read: 'black/death the vein of old Hellhammer'. I haven't heard *Anthem to the moon*, but, listening to the album, do you think that is the best description of your music?"

"That must be an old flyer. We don't say that anymore, although some of our slower stuff still has a little Hellhammer/Celtic Frost influences, I think..."

"Has Unisound released the CD yet? What do you think about them right today?"

"Yes, the CD is out and selling amazingly well. Unisound has made a few mistakes,

but that is all behind us now. We are writing new songs and discussing going back in the studio for another CD. Nothing is for sure yet, because we are still getting responses from other labels."

"What do you think about your label mates? There're a lot of new signed bands in Unisound, as you."

"Yes. There are some very good bands including: Rotting Christ, Thou Art Lord, Nergal, Elysian Fields, Shadowcaster and Varathron. I've been writing to Stephan in Varathron and Bill in Elysian Fields (ex Desulphurize) for many years now."

"Why did you leave Acheron? Why did you join Equinox? What's been happening with Apostasy lately?"

"I left Acheron because I couldn't get along with the other guitarist, Vincent Breeding. He came from some shitty rock band and didn't know a fucking thing about death metal or black metal. When I joined Apostasy, I dropped my guitar and did vocals. After a couple years of that, the guitarist on the first Acheron LP (Pete Slate) asked me to join his band Equinox. Since we worked together before in Acheron, I knew what to expect. So, I quit Apostasy and started playing guitar again."

"I think you know about a cult album named *The ancient catantonia* by a Polish band called Pandemonium... I see some light influences from this band in your music (at some of the slower parts). If I am right, don't you think this album has been more or less forgotten even though

it is one of the best albums of the nineties?"

"I am familiar with the band, but I wouldn't think of them as an influence, because I have never owned any of their albums. I think I heard them from a tape trader some time ago. It is hard to remember if it is Pan-Thy-Monium or Pandemonium, I get them confused sometimes. Both are good bands though."

"How do you see the future of the band? Do you think you will be able to tour throughout Europe some day (soon)?"

"I don't see any plans to tour in the near future, although I would drop everything in an instance to. I don't think Unisound has financed any tours, but I could be wrong. We will have enough songs to enter the studio soon, so that is what we are concentrating on."

"How are your concerts? Give us the playlist you have been using lately. Have you made some kinda touring in the US?"

"We haven't done any shows since our album release party in November '96. We usually play all the faster songs off the CD and add in a song from our upcoming seven-inch, *Upon the throne of eternity*. Lately, we have been doing this old Possessed tune, 'Siance'. We were planning to record it on a tribute CD to the old school metal, but the label that is putting it together has everything on hold right now, as far as I know."

"Are you interested in any scene especially? What do you think about the criticism on the American scene during the very last three years or so? It has been massive!"

"I think there are some good musicians in the US. But, because some of the bands decided that black metal is cool now and changed their sound to fit that style, they are getting called trendy or whatever. Many bands in other countries have done the same thing, so I don't know what the big deal is. No one can say anything to us, because we have had the same sound since the start."

"Well, describe your music and make our readers buy *Return to mistery*!"

"Dark, brutal, mystical, psychotic, disharmonic, tragic, dismal, obscure, musical witchery, siren, magical, mesmerizing, intense. We have a little of everything. If you listen close to the CD, you can hear violins, an oboe, trumpets, a clarinet, kettle drums and a gong."

"Any last comments?"

"Thank you for the interview, Juan. May the pagan moon light your path, my friend! Tell all your readers to write to us and ask about our merchandise. When the sky turns black, the Equinox is upon you."

EQUINOX
POB 350333
Grand Island, Fla 32735
USA

SUBSPECIES

"I think we could label your band as a gothic band, but your heavy guitars and riffs make me also think this label could be inaccurate for Subspecies..."

"We are an atmospheric dark band. I like a lot of gothic music, as well as other styles. I guess dark music is the best label, as I don't regard Subspecies as heavy or death metal. We will always incorporate heavy guitars, but this doesn't mean we are a metal band. I guess it doesn't matter how it's labelled... People will either like or dislike our music."

"You must have noticed that, in this *evil* metal scene, the vampire's topic has become quite big (not as big as the pagan thing, but many bands join the ship everyday). Will it have an effect on your pioneer interest for the said theme?"

"No, we've been interested in the vampire theme for a very long time. I've studied the vampire legend and folklore for many years, and I will continue to do so... It is down to individual choice what subjects bands write about, one thing I know is that there will be no Satan worshipping themes in Subspecies!"

"Don't you think that having two guitars in the band could fog the bass' sound?"

"Yes, only if the recording is rushed. In future I see no problems, as we will make sure we have as much time as we need to get the sound exactly as we want it."

"You're the unquestionable leader of the band, or it's not as bad as all that?"

"Ha ha! Yes, I guess I am, but only because I handle all the mail and sort out everything - I created the band, named it, etc. I was fed up being in bands that were not really creating the feelings that I felt. I wanted to express. Subspecies is my outlet for my feelings, and the other band members have similar ideas, so it's very much a band. If the other guys decide to quit, then it won't be Subspecies, I'll create a new band. But I think Subspecies will remain, as we are all good friends and have no problems, arguments or ego's."

"I suppose Fluttering Dragon Records has brought out *Crimson desire* before now..."

"Yes, it's out since about August '96, I think."

"I think there's a slight *Into the pandemonium's* aura in your music, most of all in the *Crimson desire* recording..."

"Possibly because of the orchestration, kettle drums, etc. It's my favourite Subspecies track. We are all into the Celtic Frost stuff, especially *To mega Therion* and *Into the pandemonium*. It's still awesome to listen to... If you think our tracks are a little like *Into the pandemonium*, that is a compliment, in my eyes!"

"Do you keep in touch with the metal underground and listen to metal bands yet?"

"As much as possible, but not as often as I used to, as my personal life has been demanding a lot of time. I will always retain my interest in the underground though, as it's where the best music always is."

"Do you miss the days in Dead Christ? Satisfy my curiosity and tell me which were the circumstances that lead to the band's end, please... Apart from you, is there any old member of this band in Subspecies?"

"No, I'm glad Dead Christ is finished. I don't listen to that shit anymore. Everyone in Dead Christ became fed up with the ripoffs and childish people who contacted us. Also our guitarist had fathered his first children and quit music altogether. There were no replacements for him, and at that time I was ready to form the band that was to become Subspecies, so it just happened, and we went our separate ways. Apart from myself, only Damien (Grant), Subspecies drummer, was in Dead Christ."

"Put us in the picture about Subspecies' plans for the near future!"

"We will record our new material in summer '97, hopefully for a CD. We are working on stuff now, so watch out for info in spring '97."

"That was all from our side. Something in need of being added? Thanks for the time, Lothar."

"Thanks for supporting us in your 'zine. All vampyric gothic souls get in contact. Hail Vampyres!!!"

SUBSPECIES
13 Ruskin Grove
Horfield, Bristol BS7 0NT
GREAT BRITAIN

You have reached the end of the first issue of Ab Erebo. I hope you have enjoyed our work – and I hope you will buy our second number! That will be as soon as we can, be patient and look forward a stronger second strike!

There's a good tape in the market you should buy right now. It's called *Crimson desire*,

FOR VAMPIRES ONLY!



in our second issue, watch for interviews with great bands as: PLEURESY, DENIAL OF GOD, ETERNAL HATRED, THUS DEFILED, APOLION'S GENOCIDE, DESASTER, APOLLYON, RAGNAROK, FUNERATUS, ANGELCORPSE, MORTEM and many more!
BE OBSERVANT OF THE FLYERS IN YOUR MAIL!!!



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