

WRONG AGAIN PRESENTS:



SWEDEN Fax: Int.+(0)40 46 19 49

THE REQUIEM VOLUME SIX, WINTER 1996



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WITH MANY DELAYS AND SET-BACKS ITS AT LAST FINISHED.

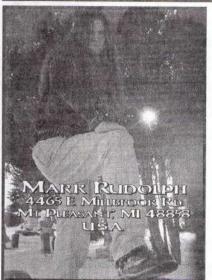
ITS GOING TO BE OUR GOAL TO
PUBLISH THE MAGAZINE ON A
MORE REGULAR BASIS. IN THE
PAST ITS TAKEN US UP TO SIX
MONTHS TO RELEASE LIST ONE
ISSUE, AND IN MY OPINION THATS
LIST A BIT TOO LONG

ANOTHER CHANGE YOU'LL NOTICE IS THE COVER PRICE HAS BEEN RAISED TO \$5000 THE REASON FOR THIS IS PAPER PRICES IN OUR AREA HAVE SKYROCKETED.

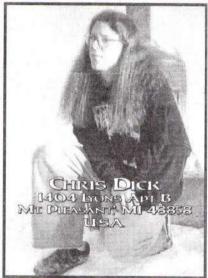
IN THE NEXT INSTALLMENT WELL HAVE INTERVIEWS WITH BATHORY, NAGLEAR, EMBER, SEPULITURA, VARATHRON AND MANY OTHERS SO KEEP YOUR EYES PEELED FOR VOLUME SEVEN AS ALWAYS IT'S THE READER THAT MAKES THIS POSSIBLE THANK YOU ALL HALL!!!

US - RELATE, STAGE-J,
HORIZON'S ERIG, RID STREAM,
WILD RAGS, NICHTSSOE, WILD FASS
EARLY GENERAL PLAY
HOON, SOURD DIPOT,
WHERSHOULD RECORDS, GEN-X
ENGLAND - BLACE TARES,

ANATHEMA FAN CUB
FRANCE - OSMOSE, ADIPOCER
HONLAND - DEPLIASED
ARGENTINA - BAPHOMET
NEW ZEALAND - SUBODE
JAPAN - OSMERATION
GERMANY - NUCLEAR BEAUT



MARK'S THANKS LIST: TONY AT STAGE-3 PROMOTIONS, GORDON & MATT AT EARACHE, BILL, MATT, PELLETHEAD, JEFF, SEAN, AND ALL THE GUYS AT RELAPSE, ED AT BLACK MARK, PAT AT RED STREAM, MARIUSZ & PETER OF VADER, TOMAS & MARTIN OF MOANING WIND, PHIL & E.N.T., LEE & CATHEDRAL, PANOS AT UNISOUND, LEE & CANDLELIGHT, ANTOINETTE & MISANTHROPY RECORDS, EVERYONE AT PROJEKT, ROCKIN' RON & DIANE AT WE BITE, RUSS SMITH, JEFF SAVAGE, JERZY & BART FROM BOCEFUS, SERGIO, PARADISE LOST, STEPHAN & VARATHRON, DEMONAZ & ABBATH OF IMMORTAL, TOMAS & AT THE GATES, RAYSHELE AT CENTURY MEDIA, RAUL AT DWELL, JEFF & SYMPOSIUM, MY DYING BRIDE, CARDINAL SIN, NIGHTFALL, DUKE, NINJOR, KISS, HERVE & OSMOSE, IRON MAIDEN, LEMMY AND MOTORHEAD, EVERYONE FROM BOLT THROWER, ELYSIAN FIELDS, QUORTHON, BO BANDY & IN MY OPINION, WILKO & FADELESS, OCTOBER TIDE, XENA WARROIR PRINCESS, A BIG THANKS GOES OUT TO MY FOLKS FOR HELPING ME OUT. SODOM, CELTIC FROST, EVERYONE IN DISSECTION(RULE!), DESTRUCTION, KREATOR, COBRA, PROWL BRUCE WILLIS. ARNOLD, DON NEGUS & AMY MIROS. A NICE OL' FUCK OFF TO DAVID HORN (AS ALWAYS), AND INTERNAL BLEEDING THE BIGGEST BUNCH OF JACKASSES IN THE ENTIRE SCENE. ALWAYS LEATHER, CHICKS, SPIKES, & METAL! AND TO ALL OUR READERS WE'D BE NOTHING WITHOUT YOU, STAY TRUE TO YOURSELF AND THE SCENE, HAIL THE TRUE METAL OF DEATH !!!!!



CHRIS' THANKS LIST: TO MY FAMILY FOR BEING THERE, BILL/JEFF AT RELAPSE, RAYHELE/ULA AT CENTURY MEDIA. PER/WEZ AT WAR, HERVE AT OSMOSE, TAMMY AT PAVEMENT, GORDON AT EARACHE, PAT AT PROJEKT. ROBERTO AT AVANTGARDE, DANIEL AND MANGA, MASSPRODUTIONS, NONE OF THE ABOVE, RAUL AT DWELL, ERIK AT NAPALM AMERICA, MATT AT METAL BLADE, PAUL AT NECROPOLIS, JON AT NIGHTSIDE, SEVERINE AT HOLY, CHRISTIAN AT ADIPOCERE, RON AT DISPLEASED, PAMELA AT GODHEAD. MUSIC FOR NATIONS. FULLMOON PRODUCTIONS, WE BITE/VICTORY, DEATH CHAMBER AUDIO, AND PAULA AT FUTURIST. EXTRA SPECIAL THANKS TO: MIKE JOHNSTON AND NEW MOON RECORDS, MIKAEL AND OPETH, RUSS SMITH, DAN ZIDAR, BRIAN WOODWORTH, ANDY AND HYBERNOID, BLACKHEIM AND BEWITCHED, JESPER AND IN FLAMES, JON AND DISSECTION, ANDRES AND THE MIGHTY GRINDER MAG. SCOTT AND LOUIPOP, CARMEIO AND NOVEMBRE, PETER AND LEFT HAND SOLUTION, ARES AND MOONSPELL, MATT AND TRIAL OF THE BOW, SUZANNE/RYAN AND LSD, ANNEKE AND THE GATHERING, CHRISTOFER AND THERION, KARI RUESLATTEN, ADRIAN AND MINDROT, THE GUYS IN AVERNUS, JOKER, JRR TOLKIEN, ALL THE GOOD JAPANIMATION I'VE SEEN LATELY (RUPAN III!), AND LAST BUT NOT LEAST: THE READERS, WHO, DURING THESE LAST COUPLE OF YEARS HAVE SUPPORTED US WHOLEHEARTEDLY!!! MAY I EXTEND A FAITHFUL ARM OUT TO MY LOVE: LAUREN BAKHALISH



FOR AD RATES CALL (517) 773-4084 OR WRITE TO ONE OF THE ABOVE ADDRESSES.

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Misanthrope - Miracles; Totem Taboo	\$19 (XL)	\$27 (XL)	
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Morpheus Descends	\$14	\$24	
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Repulsion - Excrutiation	\$14	\$24	
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Septic Flesh - Mystic Places of Dawn	\$19 (XL)	\$27 (XL)	
Septic Flesh - Eeontpon	\$19 (XL)	\$27 (XL)	
Serenity - Then Came Silence	\$19 (01)		
Sickness - Dead Fuck	\$14	\$27 (XL)	
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DETRY FOR THOU

The Apostle In Trumph

In solitude I wander. Through the vast enchanted forest The surrounding skies are one Torn apart by the phenomenon of lightning Rain is pounng down my/nowl shivening shoulders In the rain my tears are forever lost The darkened oaks are my only shelter Red leaves are blown by the wind An ebony raven now catches my eyes Sitting in calmness Before spreading its black wings Reaching for the skies In the forest where wolves cry their agony unto the moon My spirit is hidden In the form of wisdom Carved on a black stone The only way to follow Open your soul Redeem, I am immortal Blinded by a light I engulf the skies The apostle in tnumph Through the eternal flame I travel As the rain keeps falling. poem by Opeth Iswel

Infernal

Seven are born, their throne in the earthly deep Seven goes down the mountains of the east Infernal sons Nehtfalls dark To hear the slence

Of your heart Seven portend your pains on the mouners day Seven - the wrath of gods Your body is carned away Infemal sons Notifalls dark To hear the silence Of your heart Seven they are. poem by Left hand Solution (swe)

Fear the Sea

Water travels by itself Inspires us to fear the sea When it affects our state of mind We drown in our make believe Those little drops that cover two thirds Evertually there will be nothing left But water. This water It rules but even so It tears apart around us Throws itself high up in the sky Never will be able to tame poem by The Gathering (hol)

When the Storm Comes Down

Behold, the sky is falling down As twilight descends Shattered rays still filter through As the veil of darkness unfolds In rapture I see all grace is gone

Embraced, all light now sleeps The fall has come This time is my home At this time of year All my angush is gone with the sun_ The wind wipes out all grace I rejoice as the storm comes down Behold the man upon the hill Lonely has awaiting Sorrow is his only friend Only he knows why As wind has wiped out all grace Raptured I am as the storm is taking me Hame The word has carned me Back to my realm poem by Paradigma inorl

Innocence (Long past)

In the still, mirror reflective water I see the face of a child I once knew beautiful is this child. Face aglow with the joy of lifes innocence, Currous of creation, loving all that exists. A child of trust knowing not his vulnerability He is a symbol of purity, in love with life, Beautiful is this child. My heart fills with sorrow and pain As I stare into his soft, innocent blue eyes As he gazes back in wonder at the hard, calloused eyes To the man he has become poem by Dean J Adams

MARK'S PLAYLIST

MOTÖRHEAD · SACRIFICE

DISSECTION . STORM OF THE LIGHT'S BANE

IRON MAIDEN . NUMBER OF THE BEAST

CARDINAL SIN . SPITEFUL INTENT

At THE GATES . SLAUGHTER OF THE SOUL

BEWITCHED · DIABOLICAL DESECRATION

NAGLFAR · VITTRA

HYPOCRISY · ABDUCTED

KISS · ALIVE III

ARCTURUS · ASPERA HIEMS SYMFONIA

NIGHTFALL . ATHENIAN ECHOES

CATHEDRAL . THE CARNIVAL BIZARRE

MY DYING BRIDE . THE ANGEL AND THE DARK RIVER

SWORDMASTER . WRATHS OF TIME

ETERNE · STILL DREAMING

BOOK · FRANK MILLER'S · THE BABE WORE RED

MOVIE · ROBOTECH · THE MACROSS SAGA

DEMO . EMBER . WITHIN THE REALM OF THE SNOW QUEEN

CHRIS' PLAYLIST

OPETH . ORCHID DARK TRANQUILLITY . THE GALLERY

BO HANSSON · MAGICIAN'S HAT

ANATHEMA . THE SILENT ENIGMA

BEWITCHED . DIABOLICAL DESECRATION

THE GATHERING . MANDYLION

BEYOND DAWN . PITTY LOVE

NAGLFAR · VITTRA

ULVER . BERGTATT

IN FLAMES . THE JESTER RACE

MOONSPELL · WOLFHEART

ARCTURUS · ASPERA HIEMS SYMFONIA

DISSECTION · STORM OF THE LIGHT'S BANE

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BAY LAUREL . UNDER A CLOUDED SKY

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MOVIE · PATLABOR 2

DEMO · KALISIA · SKIES

INTERNATIONAL



Sweden's GRAVE have had their fair share of changes lately. Vocalist/bassist Jörgen Sandström has found another Stockholm super group to perform four-string duties, namely ENTOMBED. Remaining members Ola and Jensa have commenced work of the bands forth and final studio outing titled "Hating Life". Talking about Swedish Supergroups, ENTOMBED have lost bassist Lars Rosenberg to THERION and CARBONIZED respectively. As stated earlier former grave

bassist is covering the spot. Portugal's MOONSPELL expelled guitarist Mantus, only to be replaced by newcomer Ricardo. The band have issued a limited edition digi-pak of "Wolfheart" with all new artwork and a bonus track.

While pysch-metallers TIAMAT dazzled American shores last year, it may come as a surprise to know that forguitarist Tomas Petersson is back in the lineup after being let go for musical reasons sometime after the release of "Clouds".

Germany's MORGOTH will finally release their fourth LP, which is currently under con-

struction. As of now no title has has been given, but the LP will go through the Century Media Label.

Poland's HAZAEL appear to be negotiating with Century Media. Also on the Negotiating front with Century Media, is Norway's folk metallers ULVER. (lets hope that one goes

Sweden's OPETH still have not found a U.S. license for their acclaimed "Orchid" LP! Will anybody sign this band for the U.S.?

The infamous Chris Barnes of CANNIBAL CORPSE has actually left the band to pursue his more original side project SIX

FEET UNDER. While in all things devote brutality, CANNIBAL CORPSE has recruited former MONSTROSITY vocalist Corpse to lay down vocal tracks on the upcoming "Vile" LP.

Metal Blade appears to be the latest casualty in the black metal craze. Oddly enough, the label have signed Norway's ANCIENT who caused quite a stir with their "Svartalvheim" LP a year back.

Going back to the country of Sweden, cult act DISSECTION have lost long-time drummer Ole Ohman, to Tobias Kellgren (ex-SWORDMASTER). Meanwhile, Ole will sit in as a session member for SWORDMASTER.

Sweden's DAWN have just completed a fantastic mini-LP titled, "Sorgen Flog PaSvarta Vingar" to follow their landmark debut LP. You have to hear their version

of INFERNAL MAJESTY's "Night of the Living Dead", it's dev-

On the UK front, doom metalers SOLSTICE have issued an EP titled, "Halcyon" to proceed their upcoming full-length titled, "New Dark Age

Sticking with the UK, the ever popular act known as CARCASS have been dropped by Columbia only to be scooped

back up by Earache. It's rumored that guitarist Bill Steer has left the band to play with SPIRITUAL BEGGARS; former CARCASS guitarist Mike Amott must be proud of that!

Black Mark's EDGE OF SANITY are ready to release their fifth full-length LP titled, "Crimson." Also on the Black Mark roster



comes the fourth from CEMETARY titled, "Sundown." The legendary BATHORY will release their much anticipated 'Blood On Ice" LP, which was described by Quorthon as "Theme" album, the lyrics form a

long epic tale. Black Mark has also signed Sweden's DIVINE SIN, who have already penned their first studio outing named "Winterland".

Metal veterans MÖTORHEAD have released a new album on CMI International entitled "Sacrifice", minus long-time guitarist

The ill-fated black metal act CRADLE OF FILTH have finally announced the release of their "Vempire" LP on the Cacophonous label. Cacophonous have also signed Norway's DIMMU BORGIR, expect more news on the release as it develops. While draining the life out of CRADLE OF FILTH, former members (who are currently unnamed) are collaborating with former ANATHEMA vocalist Darren White on a project called BLOOD DIVINE. Reports are coming in saying it's more "heavy

metal" sounding, but still doomy and aggressive!

PARADISE LOST have finally inked a deal with Relativity Records for the release of their highly acclaimed LP "Draconian

Sweden's BEWITCHED have signed to Osmose Productions for the release of their "Diabolical Desecration" LP. ALso, Osmose has signed Germany's TSATTHOUGGUA for release of their "Hosanna Bizarre" LP. Czech Republic's MASTER'S HAMMER return with their most experimental LP to date on "Slagry

Black metallers MARDUK have kicked out their former singer Joke, and OPHTHLAMIA's vocalist is handling the chore. Meanwhile the displaced Joke has re-surfaced with ex-DISSECTION guitarist John Zweetsloot and ex-MARDUK vocalist Devo to form the spectacular CARDINAL SIN; who have released their new mini-LP "Spiteful Intents" on the enterprising

W.A.R. label. Speaking of W.A.R., the label has signed Canada's CRYPTOPSY for an

album or so.

Poland's CHRIST AGONY have issued their third LP titled "Moonlight." On the Earache Front: CATHEDRAL will have a new mini-LP coming out soon entitled "Hopkins", with the "Witchfinder General" track off "Carnival.." plus B-sides and covers. Earache will also be the first extreme metal label to encorperate interactive CDrom's to the releases of the new MISERY LOVES CO. & PITCH SHIFTER. ANAL CUNT have a new LP entitled "40 More Reasons To Hate Us" also new signee to the Earache GORILLA

Finland's fab-five AMORPHIS have finished their third LP titled "Elegy". Reports have been confirmed that this is much more 70's vein, but still AMORPHIS.

Avantgarde are set to release the new ANCIENT WISDOM LP titled "For Snow Covered The Northland", which featured the talents of NAGLFAR guitarist Andreas Nilsson. It's a killer album! Also the Avandgarde schedule is the debut album from KVIST, who aren't very well known in these parts.

Norway's ENSLAVED have kicked out skinbeater Trym Torson for reportedly being lazy. Filling the spot is Harold Helgesson.





STORM OF THE LIGHT'S BANE

Have you ever danced with the devil? Ónce asked a spirit in black. For guitarist/vocalist Jon Nødtveidt and his diabolical band Dissection, the answer seems heavily weighed on "yes". It was a sunny autumn evening when I recieved a call from Jon in Gothenburg, Sweden. Surely, the blithe weather didn't reflect on our conversation, but Jon was a pleasant fellow to converse with about Dissection and the current state of metal. Please read on as Jon and I gaze from crimson towers. to forlorn lands, only to see a lost kingdom...With a black horizon setting, Dissection prepare for their first U.S. release via Relapse/Nuclear Blast. Hail "Storm of the Light's Bane" in all it's majestic glory. Night has never been so dark.

What kind of influences do DIS-

What kind of influences do DIS-SECTION have as far as playing melodic and aggressive music?

Well, metal in general, because we have always been a death metal band. But since we have been into heavy metal and old thrash metal for a very long time, it's natural for us to bring influences in from the melodic

kind of style as well. We are totally into the dark side of things, personally, and as a band. We want to play dark music and I think that playing brutal is very interesting, but melodies can bring a lot more feeling into the music. If you play more depressive melodies and so on, it will bring a whole new dimension into the music. It's very hard to describe because reflecting on what we play, we just write from our hearts. We don't have a special direction to work from, we just play the style we play. We like to play music which is dark and evil death metal.

Wise words spoken from a true death metaller.

Ha! Yeah (slow chuckling)!

So yoù're influenced by DESTRUCTION, SODOM, KREATOR. etc...?

KREATOR, etc...?
Yeah, of course! Even old METALLI-CA (hell, yes-CD) and that kind of stuff. We don't think of old METAL-LICA as wimp music. Because when you think about it, the time it was released it was very brutal stuff. It was even faster than VENOM! We

are into old hard rock, heavy metal. You know when we started out in the end of 1989, we were into playing death metal. As always when you play for awhile you start to get your own identity and more of your own style. We just developed and progressed a bit.

The "Somberlain" LP received a massive response in the underground. How do you feel about people claiming, "DISSECTION are one of the best bands in Sweden?" The reviews have been spectacular. Are you satisfied with the end result on "Somberlain?"

Yeah! We are very, very happy with the people have received the album. It's pretty much an underground release, because it was released on a small label, It was mainly bought by people into the underground scene, I think. You know we are very honored by the response, which was massive according to us. We didn't expect too much of it, because the album was delayed, and it was a couple of old songs and so on. We were very happy when we saw what

people thought of it.

What happened to guitarist Jon Zwetsloot?

When we recorded the album, we were living in different places in Sweden due to different reasons. Things like; work, school, etc... At that point in time we didn't rehearse too much. We actually rehearsed two times before we recorded the album.

What?!? Only twice?

Yeah (laughing). That was in a period of a couple of months. We had all the material written and rehearsed before we went into the studio, except for "Black Horizon's." We had written "Black Horizon's" half a year before we recorded the album. However, the day before we recorded the album, we rearranged the whole song. We didn't even know how it would sound in the end. Anyway, as we didn't rehearse that much, we didn't have any problems. We couldn't tell foresee how we were developing as persons when it came to ambitions. Maybe half a year after we recorded the album, we moved in together here in Gothenburg, Šweden. It was mainly that Jon had lost his ambitions for the band; he wasn't into rehearsing. He showed up never at rehearsals, even though the rehearsal place was only onehundred meters from his apartment. We just thought after another half a year of this, he could go and fuck himself, because we didn't want him in the band anymore. He made us cancel a gig just because he wouldn't carry his guitar case to the

rehearsal place the say before, so... Of course, he is a very good guitarist. He was very innovative when it came to writing interesting riffs, but it was more or less like a waste of talent when he didn't give his soul into the band anymore. We kicked him out, and one day after, we got the new guitarist, Johan Norum. We called him up the same day as Jon was kicked out and we asked him if he wanted to try out playing in DIS-SECTION. He came the day after and it sounded good, so therefore he was in the band. He's a very good musician and a good friend; he's very, very serious about what we are

doing. Johan is extremely ambitious and he ahs the same mentality as we do, so he's a good replacement. Well, Johan has definitely proved himself on the "Nightsblood." I was wondering if you recorded the song "Where Dead Angels Lie" at the same time as "The Somberlain?".

No, it was recorded maybe two wekks after we kicked Jon out. It was only me on guitar on that one,



because we didn't have time to teach Johan the song. We told him to pick some songs from the first album and learn them; and then come to the rehearsal place. The new tracks (on the W.A.R. compilation) were then, only played by me.

And what gave you the inspiration to do a cover of TORMENTOR's "Elisabeth Bathori." That's a very strange song to cover when only a handful of people in the underground are familiar with the band. Well, it was mainly because we reckon that demo is one of the best, the "Anno Domini." We were talking about that band, and I thought

they're very original, and I liked the music; so we covered one of their songs. Yeah, it was an interesting idea to play a song from them, because they are relatively unknown. They are more like a cult band, if anything.

I know a lot of people were shocked when they heard you signed to Nuclear Blast. It seems that everybody had the weird idea that N.B. could only sign

death/thrash metal, not some evil cult band from the west coast of Sweden.

Yeah, I know what you're saying, but the only reason we signed to Nuclear Blast is because they offered us the best deal. We were negotiating with a couple of labels at the time, and in the end we found out that they (Nuclear Blast) could do the best work for us. We had a lot of problems with No Fashion, so we were pretty pissed off with all labels. We weren't too keen on being treated like shit, so... No Fashion didn't do any promotion for the band until they saw it selling on various distribution services.

So, Nuclear Blast are putting you on tour (actually they toured with fellow Swedes DISMEMBER during the month of december), right? Didn't you do a tour with CRADLE OF FILTH?

No, we didn't. It was an offer we got, but we turned it down, because we didn't want to tour before the album was released. We made a couple of shows with them in April '95, which

was a great experience for us, because we never played outside Scandinavia before. We just played three shows with them in England. There were two in London, and one in Bradford. The show a the Marquee in London was really great! It seems the response is very good to the live version of DISSECTION. We have a live video of DISSECTION playing in '93 in Norrkoping, and the melodies and everything sounded great.

At that time we didn't make very many shows, because we were living in completely different places, so we only made four or five live shows.

We played two shows in Morrkoping. We are much better live nowadays because at that point we didn't rehearse that much. Now since we rehearse constantly and have serious band members, we are naturally a much better live band.

Moving on to the album, I was wondering where songs like "Son of the Mourning" came from? Was it an advance track for "Storm of

the Light's Bane?"

Oh, no. It's not an advance track for the album. They were recorded in September of last year. It was mainly to check out how the songs would sound. "Son of the Mourning" is actually an old song re-recorded put as a bonus track on the Japanese version of "The Somberlain." So, it won't be on the album.

I noticed on "Nightsblood" that before the melodic interplay, there seems to be an intensity that only a band like SLAYER can bring. Was that what you were aiming

at?

Yeah, I think. The whole album ranges from being very brutal to slow and doomy. But as I said we are into the old thrash bands, so it's natural for something like that to come out. How come you didn't employ any other types of singing on the new album? I thought for sure some good, normal singing would be used.

Oh, no, It had to be death metal vocals. Only the brutal style,

because I can't sing.

Well, you did a pretty good MER-CYFUL FATE-type scream during "Black Horizon's."

Yeah, but it's actually not me. It's Dan (Swanö). I just stuck a dagger into asshole and he went screaming (laughter)! It turned out great, didn't it (more laughter)?

Yeah, pure agony!

We had Dan do some desperate screams on the new one, but it's more schreek-like. I tried to vary my voice a lot on the new album, but it's still done in a very brutal way. I tried to capture the feeling of the lyrics.

What kind of expectations did you have when they released the album? It seems that the whole of Europe shuddered when it finally

hit the shelves.

Well, they have been doing good promotion for the album. They are sending us on tour, we want our album to have good distribution in America as well, so then we will be able to tour there.

I know this may seem like a typical question, but honestly Jon, what

do you think of the whole black metal explosion? The popularity of death metal seemed to shift with the wind as soon as EMPER-OR released their MCD and the advances of MAYHEM's "De Mysteriis..." LP started circulating ing.

As with any trend, I think it's ridiculous. I don't listen to bands because they are cool, or popular, I listen to what I think is good. There is, of course, some good new bands, but I don't think about what bands call themselves. Just because they call themselves black metal doesn't

mean they are any good.

Definitely! Do you
think that this is happening right now?

yes. always been like that, I guess. I happened to thrash metal, it happened to death metal, so it was bound to happen to black metal. There's a lot of shit out there. There has always been shit music when a particular

style is popular, but there's always good bands coming out, which is positive, I think. There's too many bands cloning the bigger bands, but who cares about them anyway? You get tired of all the new black metal and people claiming to be evil, and not knowing shit about satanism or occultism. The black/death scene is so complex these kids don't know anything about it. We don't have any contact with them, so we don't think too much about them.

While on the subject of occultism. The lyrics on the new album are somewhat darker compared to the ones composed for "The ones composed Somberlain" LP.

The lyrics are more blasphemic, definitely. We have some more in-yourface-type lyrics, it's more obvious what we're saying this time. We have varied the lyrics as well, but our lyrics deal mainly around the subject of death and evil. They are very personal lyrics, so it is sometimes hard to describe them in just a few words. So, at what point in time did you become interested in the darker side of life?

When you are a kid, you are always impressed by the most shocking and brutal things. Maybe it was those kind of things that got me into metal.

When you start getting into metal, you start listening to more brutal bands. For example, when you listen to heavy metal, you find out that thrash is faster, and then you got to hear death metal, so... it's hard to hear death metal, so... it's hard to really speak about personal developments. I didn't consider myself a satanist when I was ten years old.

And do you consider yourself one

Yes. I don't like to talk about this subject matter in interviews. People are very different from each other. If you say you're a satanist, that doesn't mean you're exactly like all the other satanists. I am very serious about it,



go out of my way to make a big deal about it. All my views are reflected in my lyrics. All people that claim they are satanists, at least the ones I talk to, have very different views except for the fundamentals.

How was you time with NIFEL-HEIM? Their LP is very old sounding. Hell, if you hadn't known they we're from Sweden, you'd think they were from Germany (around the time when DESTRUCTION and

KREATOR were great).
Yeah, I know. It was great because they are close friends and they are a great band. I just stopped by the studio to lay down some leads and noise (on the first track). It was a great time. They are one of the few great time. They are one of the few bands I find interesting.

Any last comments?

Thanks for the interview. Hail the true metal of death & stay morbid. For more information on Dissection & their merchandise contact:

DISSECTION P.O. Box 8723 40275 Gothenburg Sweden

(for reply please ad 2 I.R.C.'s)

Relapse Records

While it seems the U.S. scene is stagnating, there exists a few bands who dare who dare break the current stateside death metal mold: California's MINDROT are definitely one of them. MINDROT are most noted for their crustgrind innovations, but during the last year or so, the band are travelling new paths. MINDROT, with the help of their enterprising label, Relapse, have shed new light on the mundane roads so many have travelled. The release of their debut long-player appeared in the shape of "Dawning", a dark, but real experience. "Dawning" is an impressive release, but the impression doesn't hit you until you've played the disc a few times to let the subtleties set in. I interviewed vocalist Adrian Leroux on a

cold winter day, while he explain where MIN-DROT have been and where they are heading. Metal has dawned a new age...

With the release of "Dawning", do you think MINDROT still has the capabilities to appeal to the old crust audience?

Um... I believe w e ly with those people that are still down with us. I think a lot of them will think we are a bunch sellouts, but it's really no big thing for us. It's a thing of the past; I think it's something that's not around anymore (the whole crust scene). It is and it isn't, but to me, it's not. I'm twenty-five years old and it's all old news to me; it's really old news to all of us, I think. There's nothing like that out here in southern California. People, however, do respect us. We've been around for some time, because we came in with the old crowd and the old crowd is gone, so... They're totally down with us up north, there's a huge, dirty scene up there. It's amazing. I guess in the end, you can't label us a crust band.

So, what led you from those old crust roots to the sound you have

maybe a little grim, but not crust. Well, a lot of us still listen to the same stuff. You know what's funny, is that people think that because there is a music change, there has to be a change in what you're listening to. That's not really the case, but I guess that assumption is human instinct; it comes naturally. When I think about it, we all listen to the same stuff and even more so with the new stuff. PARADISE LOST, for instance, the old stuff is great, but the new stuff to me is even better. But a lot of people think the old stuff is great, and the new stuff is blah. You know, too heavy metal, too METALLICA, etc... (meanwhile Adrian's phone starts to crap out, but being the industrious fellow

he is, he saved the interview) I don't

hear too much crust on there.

sit around thinking that, "now that we listen to this, I think we should play this." It just comes out, and we like to play what we play. It has changed a lot, I can honestly say that, but think we just got tired with the old style. We drop songs left-and-right, we hardly have anything from the past. We just dropped them all; except for "Forlorn." A lot of the time we don't like to play the old songs. Well, I hope all that made sense?

Yeah, sure! I was going to mention PARADISE

because I noticed a British sense of melody within the grinding.

That's it! We try to tap into things like that. A lot of people compare us to MY DYING BRIDE, and the silly thing about that, is that none of us are fans of MY DYING BRIDE. Can

you believe that (well, not attained on "Dawning?" I don't really, but...-CD)? I have "Turn Loose



can... In little ways,

because even though we don't

really have the image, we fit better

than before. I think we can, especial-

the Swans" and I don't like it; it's good, but it's still death metal to me. People are going to think I'm silly when they read this, but to me MY DYING BRIDE is no big deal. I heard their new album was absolutely fabulous, but I haven't really touched it yet; it's not really at arms reach. Anyway, I think I went a little out of range from the question.

Ah, that's alright. Well, Requiem focuses on the European metal scene, because of its feeling and

apparent honesty.

It's got a lot of atmosphere, it's got a lot of gothic roots to it. I think a lot of people don't want to admit that in Europe (well, I don't know about that-CD). They want to label it as just atmosphere... sort of ambient. It has a lot of gothic influences. That's where we all came from, to some extent. We listen to a lot of European stuff, that's basically where we got out style. Bands like; AMEBIX, HELLBASTARD, ANTI-SECT, and ICONS OF FILTH inspired us. It sprouted out from there. We definitely respect the European side of things, I can say we get a lot of our influences from that.

I guess it's the injection of those sensibilities that gives "Dawning" its ultimate appeal. So, what's it like being on one of the more enterprising labels in metal? You didn't have

any support before...

It's good. Relapse has Release, so yes, they are quite popular now. They seem to be really going on the Relapse side right now. You see advertisements, the fliers, etc... We all really respect Relapse. They were really interested in us when they first started out about five years ago. About a year after they started, they hit us up. Naturally we said no because they were so new and not only that, we were looking for funds; you know, money (laughter). I'm not trying to say that we base the whole band around it. We needed it, for equipment. We're absolutely broke over here. I think this is not a new story for bands who struggle really hard, and we were one of them. We definitely respected Relapse, because they do a really good job. It's funny because here we are four years later, and we've signed a major contract with them. The monies weren't all there, but that doesn't really matter; it was enough money for us to get by. We finally realized that's what we have to do. Relapse is

doing a great job, and they're sticking to their guns-which I totally stress-and I think that's cool. Nobody out there is really doing that anymore. Look at Century Media; they're signing all kinds of rap-metal, even punk, because that stuff is so big now. I can't believe CHAOS UK signed to Century Media.

But that's good for a label to branch out. I wouldn't like to be cornered into one particular thing.

Right, I think it's good. I won't lie to you when I say that I went our and bought the CHAOS UK, because I did. I don't know. If I were to compare it to Relapse, they haven't even gone in that direction, I guess they have Release. Release handles a world that nobody (with the exception of Charnel House, etc...-CD) bothers to touch, because it doesn't really make money. All these labels that are sprouting all these newer bands seem to be departing from what they started out as. I just think it's weird.

Yeah, it's a touchy subject. Anyway, I was wondering where your normal singing voice originated from. The first time I heard your vocals on the track "Dawning", I immediately thought of Peter Murphy (noted for his work with goth legends BAUHAUS).

Um... that's definitely a first. I can see what you're saying (laughter). I can't honestly say I look towards Peter Murphy for inspiration. That's definitely different, I'm going to have to start counting how many people compare me to him. A lot of people say we're a total FIELDS OF THE NEPHILIIM ripoff, so... To me, when I hear that, I don't mind because we're all total FIELDS-heads. I think a lot of my influence might come from that direction, not Peter Murphy. But I can respect your assessment.

The lyrics on "Dawning" parallel your normal singing in the respect to desperation. The titles themselves reflect immense feeling and openness.

It's more personal, if anything. I wrote a lot of the lyrics on there, but a few weren't written by me. "Forlorn" wasn't written by me and "Internal Isolation" wasn't written by me. I wrote a lot of the lyrics when I was in a pretty bummed out state; be it girls, or whatever. It just comes naturally.

And what are your expectations of

"Dawning?" Do you see MINDROT a constantly moving picture?

My expectations for that release...hmm... I believe it will take us somewhere, I hope it does. I think we all think it will go somewhere, because we were so dormant. We were the AMEBIX of the states. AMEBIX were so lost in their own little world, they didn't release a lot, and their material is hard to obtain. Following up on that, I think there was a time when we weren't answering our mail, the whole thing made us mysterious in a lot of ways.

Do you hope to tap into the atmospheric side of death metal? I would certainly say "Dawning" is heading in that direction. Not that it has to be

atmospheric, though.

Well, that kind of stuff is really big in Europe from what I hear. I don't get too much first-hand reading on it, but from what I've heard... I hope we can tap into that, but I hope we don't tap into it the wrong way. Because we have been doing it for a long time; I don't want people to sit there and say, "these guys are just jumping on the bandwagon." That's what I fear, but I don't think it's going to hurt us from moving along. I think the scene needs to shake it up a little bit more. Some bands will do something amazing on their first release, and when it comes time to release the next album, they do the same thing. It seems that once they've done something semi-original, they don't want to take to the next level. I'd like to get into the goth scene, though. I don't think that will be happening though (laughter).

I don't know about that either, but MINDROT has the capabilities of appealing to a wide array of metal fans. If you haven't checked out "Dawning", run down to your nearest record store and pick up a copy. For more information on MINDROT,





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While metal approached its zenith In the 80's, the 90's have been looking for a band to carry that honor into the next millenia. One band is able to do such a feat; that band is Sweden's IN FLAMES. However, IN FLAMES are no ordinary metal act. This quartet gave metal a breath of fresh air when they released their debut longplayer "Lunar Strain" on the Wrong Again label. The infusion of Swedish traditional music into a metal edifice has made IN FLAMES a leader in a field where not many have trodden. IN FLAMES rose to the next level with their latest five

because by that time IN FLAMES was only a hoppy project. I was a full-time member of CEREMONIAL OATH, who I left in late '93 or something. I now concentrate 100% on IN FLAMES. The Gothenburg scene isn't as fabulous as people might think, and the blame for this is nothing else than all the bullshit and backstabbing between bands.

I know IN FLAMES has had a little trouble with keeping a stable lineup. I'm wondering what the reasons are for the shifting line-up? Perhaps the musicians couldn't keep up technically with what IN strong, all five of us concentrate 100% on IN FLAMES, and there are no members that are having any side projects/bands besides IN FLAMES. So the line-up goes like this: Jesper Strömblad (ex-CEREMONIAL OATH)-guitar, Glenn Ljungströmguitar, Johan Larsson-bass, Björn Gellotte-drums and Anders Fridén (ex-DARK TRANQUILLITY and CEREMONIAL OATH)-vocals.

While I'm drilling the core of the band, I'm curious to know where the inspiration came from to use Swedish folk melodies in the music? Your debut album "Lunar Strain" used splashes of folk

melodies, which worked incredibly well. Do you plan on keeping the folk element in IN FLAMES' music?

I guess you'll have to blame my father for that as he made me listen to it when I was very young, so I guess the folk roots are

pretty heavily rooted into me. What the future brings is hard to say, but in my opinion, it's less folk influences than before. Maybe someone else will think different than 1??!!

Speaking influences, "Lunar Strain" as well as the tracks on the W.A.R. compilation have a very arl thrashNWOBHM feel to them. Am I correct in assuming that such bands like: IRON MAID-EN. EXODUS. and METALLI-CA

CA have influenced your composing? What about bands like: HUUVA, LAND-ERK, and KEBNEKA-

BERK, and KEBNEKA-JSE? Yes, you are correct. I'm very

HELLOWEEN, EXODUS (GODS!!!), and DESTRUCTION. IRON MAID-EN is also a very obvious influence when you listen to the music. The other bands you mentioned are all

much into old thrash/speed like:

FLAMES is doing? tracker "Subterranean." This piece of brilliant music harkens back to the glory days of metal, with tasteful lead melodies, and Swedish riffing patterns. IN FLAMES may not be a household name in mainstream metal, but from the discography the band is building, it won't be long before these Gothenburg lads will be as legendary as the traditional music they play.

Strömblad as he finally cleared up some confusing queshad tions IN about FLAMES. The whole Gothenburg scenel seems pretty close-knit. Do you consider vourself a part of that scene? Was it the comer-

aderie that prompt-

ed the formation of IN

I was honored to interview gui-

tarist/mastermind Jesper

FLAMES?
I don't believe that we've any other choice than calling ourselves a Gothenburg band as it's the town we're living, breathing and drinking in. I don't think that a feeling of comeraderie in the Gothenburg scene is the reason for us forming IN FLAMES. It's more like it happened by coincidence,

The main reason for changing all these members during the years is because they all had other bands, which they gave priority to. Right now we've a line-up which feels very

godly, especially LANDBERK, and KEBNEKAJSE. Per at wronG aGain records has been recording loads of tapes for me, he's a real pro/folk

monster, ha, ha!

If you were to trace back where the Gothenburg-style of riffing came from. What band or bands can lay claim to such an important aspect in today's music? You have to admit that Gothenburg, and its surrounding cities, is really the only place where that sort of riffing takes place.

If I was to give the honour to anyone it must be AT THE GATES and EUCHARIST. The "Gardens of Grief"

mini-Lp by AT THE GATES is a milestone, although AT THE GATES themselves were very influenced by the amazing US act ATHE-IST. Yes, you're right, these melodic twin guitar riffs are originally hailing from the Gothenburg area. Now there are more and more bands starting to play those kinds of riffs in other parts of Sweden as well as in other countries. back to IN Moving

FLAMES. I'm curious to know how the response has been to your recording career? "Lunar Strain seems to have gotten a warm response, despite the poor promotion. Do you think the fans of "Lunar Strain" will be able to relate to the upcoming full-length?

When you have a look at the stage both we and wronG aGain records were at back then. I don't think that the promotion was poor. The response to "Lunar Strain" has been overwhelming, I've hardly read any bad reviews at all. I think we've improved and developed as songwriters 100% since "Lunar Strain", and to the fans/listeners of "Lunar Strain", I can assure you that you won't be disappointed.

Moving to your label, wronG aGain records, are you happy with their current state? During the last year or so, W.A.R. has went from photo-copied fliers to full-page glossies in Terrorizer. How does it feel to witness the label you're signed to grow simultaneously with IN FLAMES? What do you see in the future for W.A.R.? On the same token, what do you think W.A.R. sees in your future?

W.A.R. is probably the best underground label (good assessment, my friend-CD) there is right now, because they're totally honest and don't walk around telling a lot of bullshit. In my opinion, they have the strongest bands like: NAGLFAR. EXCRETION, CRYPTOPSY and such acts. For the next IN FLAMES album, W.A.R. will most likely license the rights for Europe to Nuclear Blast, but as W.A.R. has all the power, they've signed us for two more albums; it will more or

less be

a wronG more of a studio band? aGain release. For the USA, I've

heard that we've some various options (either to go with Century Media or Relapse-CD), but they're all good. We'll see who gives the best deal. By the way, the new IN FLAMES album will be entitled "The Jester Race."

You have just released the "Subterranean" mini-Lp, are you satisfied with the result? Certainly the musicianship, production, and packaging is second to none! Will you tour for that release, or will that have to wait until the next album?

It was said that we should tour, and W.A.R. had all the places booked and stuff, but when we later asked the studio when there was any timespace to record our new album, the only time they had available was during the same time as the tour was scheduled. So unfortunately we had

to cancel everything, I must say that W.A.R. was very understanding when we made that decision; we thought that they would go really mad, but they didn't, which I think shows another good side of W.A.R.... Jumping forward a bit. Didn't you just demo eight new tracks for the new full-length? How did these tracks turn out? I'm wondering if you will be using female vocals on the upcoming release? Jennica certainly had an enchanting voice, and a personal one for that matter! DO you reckon any guest

musicians will be appearing on the recording (Oscar from CRYSTAL AGE contributed to the title track on "Lunar Strain")?

We made some demo recordings of the new tracks before we went into the studio to record the whole album. The new tracks are in my opinion much stronger than any of our older material, but there are no female

> vocals at all. We think it's better that way as it would be pretty hard to do it live. As usual, we have Ocsar on guest vocals, but other than that we've no other guest musicians.

What studio will the band be using? Do you think IN FLAMES is

We once again chose the safe before the unsafe; namely Studio Fredman, and the result is amazing. Until now I've also seen IN FLAMES as a studio band, but as we have a full time there will be some touring and happening, and we're all looking forward to it a lot ...

Well, there you have it, and as you can see Jesper is a soul devoted to the metal cause. IN FLAMES is an act to look out for, because they've already been causing waves with many labels and magazines. The future for the this promising Swedish act is bright and definitely metal. Hail IN FLAMES! To help Jesper with postage please enclose two IRC's. You can reach him at:

IN FLAMES C/O JESPER STRÖMBLAD ASPERÖG 7A 41474 GÖTEBORG SWEDEN



VADER have kept quite a low profile in the last couple of years, well in the states anyway. In Poland VADER have a large following and a record deal with CROON

a record deal with CROON RECORDS, and have recently signed to REPULSE RECORDS in Spain. Most of us remember "The Ultimate Incantation" album a couple years back, fast-as-hell riffing and turbo powered drums. Well, I've heard a lot of people comparing VADER to DEICIDE, well whoever made that comparison needs to pull there bulbous head out of their ass and listen to "DE PROFUNDIS." Hands down the best death metal release of 95-96. With a revamped line-up (new bassist Shambo) and unlimited energy VADER have written the next chapter in metal. Witness "DE PROFUNDIS..."

So after your tour and album on Earache, what's been going on with "VADER"?

After we finished the tour with DEICIDE, SUFFOCATION & DISMEMBER in North America, we started to tour Poland (about 20 gigs) with a pretty known combo... heavy rock PROLETARYAT, but those guys are unknown outside of Poland. It was a big deal for us, because we had got the possibility to play in venues for 1,500 - 2,500 people. VADER was a guest-band, not supported act, so the response was big! On this part of

"THE ULTIMATE WORLD TOUR '93" we released a live CD "THE DARKEST AGE LIVE '93", which was dedicated to all the death/black Maniacs that joined us on this fucking amazing tour. In the spring of '94 we've recorded a mini-CD entitled "SOTHIS" and this done's supposed to be promo stuff before the full length album, that we planned to release in

the last months of '94. Problem was but to get a good studio in this time, so "DE PROFUNDIS (This is the title of VADER's 2nd album)" has being recorded in May '95 in Modern Sound



Studios in Poland. It's a really good studio and the newer album sounds a lot better than "THE ULTIMATE INCANTATION". In the meantime we played a couple of gigs in Poland, Czech Republic and Austria as well. Besides that we finally bought new equipment like: amps, guitars, new drum set and stuff like that.

I know your going on tour soon,

what area will this cover and who will be on the tour with you?

Yeah! We just finished a 25 date tour in Europe with MALEVOLENT CREATION and OPPRESSOR, 7

gigs among these 25 were supported by CRADLE OF FILTH and ANCIENT RITES (the word "supported" isn't maybe the right word here, 'cause CRADLE OF FILTH was a head-liner. Can you imagine that??!! What does trend mean?) We spent great time with our American friends and probably will continue this tour (about 14 gigs in Europe) in December this year. That'd be amazing! Y'know I know Phill Fasciaue sine 1989 or something. He was one of those guys I was in touch in the beginning with. I really like MALEVOLENT CREATION and their "Eternal" album is just killer!!! Back to your question: in October we're going to play a lot of gigs in Poland (about 30 gigs), a few in Germany and Czech Republic, Probably we'll play a tour with CANNIBAL CORPSE in Europe in April next year. That'd be killer tour, wouldn't it be? Oh we play in Estonia in August as well.

There has been a bit of a lineup change recently, care to elaborate?

Yeap! We kicked Jackie out! The new bass player is SHAMBO and I can only say, he's much better than Jackie was on his best days. What was a problem? Jack started to be a big star and was spending his time just in local pubs. He didn't even touch the

instrument man! We had got the same problem with Jackie in the post, so that was enough for me and the rest of the guys in VADER.

How's the scene there in Poland? Are there any good bands emerging?

Oh yeah! There's a couple of really good bands in Poland. A few names I can recommend are: CHRIST AGONY(they're dark/black metal with a little death metal influences, no trendy shit here! Very good and really serious horde), ROTTING HEAD (grind in the vein of TERRORIZER or NAPALM DEATH, very good production! Just noise but with sense), DAMNABLE (very fast grind/death), BEHEMOTH (black metal horde with "Norwegian" kind of playing, but not stupid vikings), another ones NEOLITHIC (melancholic doom for all who like this way of music), VIO-LENT DIRGE (technical thrash with death metal influences), TRAUMA (thrash/death metal is really good style). There is much more good bands in Poland of course but a lot of crap shit too. Trend is trend and it's existing over the world, money and so called "business" destroy the art and that is sad my friend! Has there been any luck finding a new label? I know you are in NUCLEAR with negotiations

METAL BLADE. We are still negotiations with labels so I can't tell ya yet, who'll be responsible for VADER's new album out in Poland...Y'know we need a loyal label, which will believe in the band. It's big potential and music that VADER creates. That's very important to us! Not necessarily a big label but loval one. EARACHE a RECORDS promised us a promotion for VADER's debut "The Ultimate Incantation" album and except the tour and video clip on MTV they did nothing. There was a big problem even to contact with 'em! No phone, no fax answers. I know were not the only band that have got problems with EARACHE. A couple of legendary ex-Earache said them goodbye. We did the same.

BLAST,

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Who initially formed VADER?

VADER was formed in 84-85 by me (Peter) and Zbyszek, who's stopped to play in the band in '86. Now he's making very good and professional guitar & bass pick-ups, and were still good pals.

VADER have a very unique lead guitar sound, which not many death metal bands use any more, like a SLAYER-DESTRUCTION-ish style. Are these influential elements of VADER?

I think SLAYER influences all brutal playing death metal hordes with their speed and aggression! I had a goose-flesh (Boner?-MR) when I heard their "Show No Mercy" album the first time...it was amazing! I'm still a big SLAYER fan and think their music will live eternal. As a VADER

Where

play pretty often SLAYER covers live. It's classic! We're not but a SLAYER copy, we're influenced by their music but VADER is more brutal and of course different in lyrics and VADER's sound? We've got a very heavy but selective sound. We're playing fast and very technical, brutal death metal and the music is still tight. VADER is a brutally playing horde since the beginning of our existence! The rest was a natural evolution of our imagination and musical possibilities. The only problem is nobody knew VADER before '92 when "The Ultimate Incantation" album was out, because we lived in unknown Poland. A part of songs on the album were composed in '89 or even '87. Yeah we are elite, not trendy shit man!

did the VADER come from? Do you remember STAR WAŔS™? Darth Vader™ was a black knight of Dark powers of the universe. The same vein are we! We are influenced by cosmic darkness, that dwells on the earth. The dreaming ancient power that contacts with human world by our imagination, our music. I believe in that my friend. I was very impressed by

the "SOTHIS" EP, will the newer material be in the same vein?

Yes and not. "DE PRO-FUNDIS" is very brutal album in the vein of songs like "VISION & VOICE" or " SOTHIS" (those two songs are on the album too) There's no intros, outros or musical experiments on the new album. Just pure aggression and heaviness! Listen to it

and you'll see I'm right. What brought about the eire keyboards and gothic vocals? Was this something than you always wanted to do, or has your sound evolved into this?

We never used keyboards or gothic vocals in VADER! I suppose you mean the BLACK SABBATH song talking about key boards and things like that, do you? It's a cover-song and you right we made it a little different. BLACK SABBATH in it's original version is very dark song and it's difficult to re-make and not loose the feeling and special atmosphere. Do you know what I mean? The same with the vocals. It's impossible to replace Ozzy's voice with growling kind of singing. I heard some BLACK SABBATH covers made by other bands with using a growling vocal and

didn't like it... I tried to sing more sick intrance like, but the faster part I sang harder. When we play BLACK SAB-BATH live i sing a little different and we don't use keyboards either. But this live version sounds still very sick & brutal. The maniacs treat this song not as a "cover" but as another VADER cut. That's the most sick, but I like it.

The cover of DEPECHE MODE came as a surprise, I myself don't like the band , but your version was amazing! Why was this song chosen to

cover?

This cover was the most weird thing we made...I think. Two years ago I'd say it's stupid but times change. We put **DEPECHE MODE** song on promo EP (with An Act Of Darkness) and that was a provocation. The EP was made just for polish territory (only 600 copies on CD). As a **DEPECHE MODE** cover our "I Feel You" version is kind of sensationism for the mass-media in Poland. I changed the Lyrics a little bit and nobody does care of the blasphemy in our sick, fucking christian country men! This cover is only on the EP and won't be on DE PROFUNDIS (full length album), so don't be afraid, we're gunna change the style, he, he, he Oh! There's another one side of this provo-cation... the black metal trend! This DEPECHE MODE song is much more "dark & evil" than hundreds of BATHO-RY rip-offs together! Darker in the soul and it's not just an image.

After the DAN SEAGRAVE cover on

"The Ultimate Incantation", who has been doing the artwork for the newer

albums?

Wes Benscoter painted the cover for DE PROFUNDIS and I can only say it's amazing! I faxed him all my suggestions and Wes made, what I wanted to get. There is specified ideas in this trinity.

Describe the process that VADER uses when song writing. Do you come up with riffs and then lyrics?.

Please explain.

How could I explain a process of creation? There's two ways. I compose the music and then write lyrics (by myself) or compose a music for lyrics, which are written yet (for Lyrics written by Pawel Wasilewski, who made most part of them on "The Ultimate..." or "De Profundis" album). Did I explain it a little? Believe me, my friend I don't know what I can tell you about that.

Thanks for you time Peter, any last comments?

I'm very happy there is a place for VADER in such a great mag as The Requiem! thanks for your interview and support! All the anti-dimensions over the earth unite!!! Art, not trend! Ad Meiorum Cthulhi Gloriam!

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Do you think MOON-SPELL is one its way to achieving the goals that were set at the formation of the band?

We really like to think that way. Signing with CENTURY MEDIA was one of the goals set when the originally band got together, and we can't help to fell fulfilled to reach this far. Yet we hope something else is yet to come, and we know a long way waits for us. Let's see then...

With the release "Wolfheart". MOONSPELL has grown immensely. How do you feel when you go back and listen to "Under The Moonspell?" Was "Wolfheart" a logical step in the right direction? When we listen to "Under..." we feel bitter because we recognize that we could have done better for that mini Lp, both musically and production wise. Nevertheless, we keep good memories from this not too distant past. "Wolfheart" was indeed what we wanted for a first Lp. since we do think it represents us better than the sound on "Under..." did. It was hard for us in thought and progression, and we do consider it was the right step. How was the producer Walemar Sorvchta to work with? "Wolfheart" has the immense atmosphere that the "Wildhoney" Lp from TIAMAT had. Will you be

working with him again? Waldemar did really well producing the band, because he got involved in the music, and in the spirit of Lp just well. He gave ideas, suggestions, and "Wolfheart" definitely has the mark of Waldemar. Working with Waldemar was very fruitful, and we would feel comfortable to work with him on the second Lp, an idea we are

very enthusiastic about.

Century Media wasn't going to Release "Wolfheart" in the states, are you happy to move to a potentially bigger market? Were you

upset when you found out that there was not going to be a stateside release? Do you think "Wolfheart" has the potential to cater to a wider audience?

Definitely, since it is vital for any band, big or small, to be known overseas, so we consider this a golden chance, and feel happy indeed with the release of the Lp in the states. On the other hand, we have the conscience that we are newcomers in the Century Media. so we can not demand this or that. We have to prove only our value, and that we are

dignifying all the wonderful work Century is doing for us, and, then be thankful. And believe me, we work hard every day in order to achieve this

purpose. It is wonderful that we got stateside a release, and it would kill if we could go on tour for this first Lp. As I explained, we can not really demand, yet we are very patient and believe that we can only profit from this attitude. About "Wolfheart's" audience, it is a difficult picture to preview, and even if, I am of the opinion that it could appeal to a different kind of scene such as; alternative or gothic. I believe it is still metal people who will get more into the Lp, a fact from which, we do not complain.

Certainly, one might think so with songs like: "An Erotic Alchemy," and "Vampiria." MOON-SPELL might even appeal to the "goth" audience. Is this an aim of MOONSPELL to transcend genres, and not be pigeonholed in just

metal?

Yes, we belong to the kind of bands that do not like labels, and doesn't have musical limitations when composing. We still do music from the heart, and sometimes we search from some feelings that

perhaps gothic ambience can better provide. All in all, MOONSPELL stands in the crossroads of all our influences with gothic music such as: FIELDS OF THE NEPHILIM, SIS-TERS OF MERCY, LOVE LIKE BLOOD, and others. We are searching for an original ground to develop our ideas, and in that way we would definitely like to broaden some evertight horizons.

The song "Trebraruna" has a very ethnic feel to it, something that seems to be carried over from the "Under The Moonspell" days. Will you continue to explore the melodies of Portuguese folk music? Are you still a firm believer in your Lusitanian heritage? Please explain the origin of the Mediterranean Celt?

I do not believe we will. As noticed in "Wolfheart", we have grown out of the ethnic influences a lot, and we do prefer to compose tracks like; "Vampiria" or "Love Crimes," since they are, let's put it this way, more MOONSPELL...darker. So, I am afraid that ethnic or folk will not be in the future for MOONSPELL. About the second part of the question, it should be Ares to answer it, since he is really the "expert." Personally, I highly regard the Lusitanian myth and heritage, even if, I feel not as identified with it as Ares, for instance. The origin of the Mediterranean Celts known as the Celtibers goes back to the migration of the Celts, and their spreading and consequence fixation in different places of Europe, such as Spain, for instance. The Lusitanians can still be considered as a Celtic tribe because they are descendants of the Celts.

The sound of MOONSPELL seems to have been simplified. This is an approach "goth" bands usually follow, do you find that this straightforward style more appeal-

ing to perform?
You are definitely right when you say so far this is a result of our growth as musicians and as individuals. You know when a band is young, they try to show they can do this or that. Perhaps, we still suffer a bit from this dilemma, yet we are growing out of it fast. We learned much in the last year, and we really know what we want now. And it is definitely more appealing and powerful to play both in the studio and live.

Is MOONSPELL still interested in performing with a full orchestra? What do you think the resulting sound would be? Maybe black metal meets "Phantom of the Opera?"

Always. It is like one of our dreams, and it would be definitely interesting. Yet we still have to progress a lot to even think about it. I do not know what would be the result for sure, but it should definitely be bizarre, and therefore involving, just like; "Phantom of the Opera."

Would you still classify MOON-SPELL as a black metal band? Are you still involved in the underground? Do you think your involvement in such a music genre will forever have a place in your soul?

We are black metal fans still confused by what black metal stands for nowadays. We have listened to this kind of music for a long time now, and for us it has a special meaning, forever engraved in our souls. If we are, or aren't, a black metal band is the harder question to answer. One side of this label would suit us to a certain extent, on the other hand, it would fail to suit us musically, lyrically, and we definitely do not want to be seen as a 90's black metal band. So, call us what you will, we will always be something else for us, ha.

What does it the mean to you? Surely, its characteristics reflect MOONSPELL's music; cunning, beautiful, and deadly when pro-



voked.

The wolf is a symbol of solitude, and it stands for our misanthropy, our love, and our hate, our savagery, and our clam. We choose the wolf as an icon, because it pictures the spirit of this Lp well. We like to call a predatory descent into the crime of love. The wolfheart is the center of all emotions, all anguish, and all power only a wolfhearted can understand, and call its own.

Do the phases of the moon still influence you, or the whole of MOONSPELL? You spoke in previous interviews of a balance in nature. Do believe in such things as the powers of the moon/sun, day/night, and evil/good?

Yes, the moon is another symbol we highly revere as the mother of all influences. we like to be called moon-children, and we feel like that for sure. The moon symbolizes the light and darkness, and we all wander in the thin line that separates, or not. There is definitely the natural equilibrium you spoke about, and all the binomials you refer to influence life and death in a very particular and welcoming way.

How do you feel about MOON-SPELL live? What sort of things do MOONSPELL use to insight atmosphere in the gig? What would be the ultimate live experience if you could have it?

We always try to play the best we can, and to feel the more extreme feelings we can during our performance. Sometimes, it is not possible, and we feel bitter when that happens. Playing live is always a special moment for us. On our stage set we use a female dancer who grants a sphere of sensuality needed to give a better picture of MOONSPELL live. She helps people to see what they can't hear. The ultimate live show would be one where we could perform with all the paraphernalia we wanted to: female dancers (dressed as nuns), scenery, choir, orchestra, a huge stage set, a huge light show, a dreamy sound, and a proper scenario where we could excite people to the edge and pay them a fair last homage...(sounds as if it would be a grand event-Cd). Anyone can join us under the moonspell. For further information contact Century Media Records.

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Rueslatten By Russ Smith

The sun slanted through my bedroom window, one sweet summer morning. Though not fully awake, I placed a CD in to my deck, a CD that had appeared only moments earlier on my doorstep. Soon I was awoken, and bewitched, into a alluring world of grandeur and gentility, a pure and mesmerizing experience. It was a world borne from the soul of one Kari Rueslatten, once a member of the well known Norwegian outfit 3rd & The Mortal. Now she has been freed of the shakels of that band and gathered together her own harvest of rich melodies. It is a chance for her voice to command the music more than ever before. Simple arrangements let the vocals soar with whispering wind, an air of innocence and romance prevails. It is a rare experience that is hard to resist.

Though this CD is only filled with basic demo recordings of her songs, I believe people should be forewarned of the coming glory of her music, her motivations and inspirations, plus the unravelling of her recent past. It is here where I started with a question that must have become tiresome for her by now. What were the reasons for leaving the 3rd & The Mortal and pursuing a personal project? Was it a matter of feeling restricted within that band?

I left the 3rd & The Mortal for personal reasons. It was a really tough decision to make. I felt that I was leaving my family. We had done so much together, been through so much. But, at that moment, it was the only right thing to do. Ending up on my own, as I have never been

before, because I have always been playing in bands of some kind, I found that I just could not quit music. So, I started to play instruments that I could comprehend, such as the piano and synthesizer, and so I started to think that maybe I really could do this, make music entirely on my own.

After her departure from h e band. there WATA s o m e heavy rumors sur. rounding her reasons leaving. There was lot of slander and allegations the Norwegian press, concerning Nazi

sympathies

other

ridicu-

and

such

lous suggestions.

I wondered if Kari thought that had helped or hindered her in the long run.

I think, and surely hope, that in the long run what counts is if the music is good or not. I definitely would not say that all promotion is good promotion. The worst of it is that people seem to believe that what the journalists say is really true. Only the

one who in the first place spoke the words can say whether the journalist twisted them or not. In most cases they do, is what I have experienced. They make it sound the way they want it to. I think they call it freedom of speech...

Now let us concentrate on the present, the CD full of demo recordings. It's obvious that the material is heavily centered her on voice. The music has different feel to the 3rd & Th Mortal's material. Can Kari

explain what she is trying to achieve with this material musically?

The music is definitely, as you say, much more based upon the vocal line. I build the arrangements around the vocal lines. That comes very naturally, since I consider my voice my main musical instrument. I am trying to create music that is warm, atmospheric, melodic, but not depressive, and bit up-beat sometimes too. I try to make music that is

unique to myself, that comes from my heart and soul.

There is a strong folk influence in the sound. Whereabouts did those influences come from, has folk music been a long time love? Yes, folk music has been a part of me for as long as I can remember. Folk music is both fine and pure, it is created by people who cared for the beautiful nature that surrounded them. It was musically built up on tones that people had in them, not tones that can be found on the piano. The melodies were not written down, they were sung from one person to another, who each put some of their uniqueness into it before they gave it away. When I write music, I let myself be inspired deeply by those tone.

I saw from the CD inlay that Kari states that she is influenced by Norwegian nature when she writes her material. Certainly the material has a tranquil setting that is similar. SO, how does Norwegian nature effect her song writing? I see that she also lives in the city of Trondheim, so does she often get out into the countryside to breathe in that atmos-

phere?

Even though Trondheim, the town in which I live, is the third biggest town in Norway, it is an incredibly small town compared to other towns. So I live approximately 5 kilometers away from the inner city of trondheim, and still I can take ten steps and I will be out in the wilderness! People moan about how I handle living so far north, where it is so cold all the time. Well, I guess that explains it. I very much gather both strength and inspiration from walking out in the woods. It's so guiet, patient and understanding. At the same time it is majestic and filled with mysticism. Now isn't that most of what you need in life?

Well, you will find no arguments from this scribe! Mother nature's babes have strayed into concrete wilderness and lost simplicity. But nature is not the only force that drives this music. I detect a heavy scent of romance in the lyrics and in the vocal delivery. Is that a reflection of her character, or is it simply to fit in with the style of music?

I would very much consider myself a romantic person. I love folk tales and stories about princesses in towers and castles, trolls and people who live underneath the earth, people of the night, and I must must not forget the elves who enchant living with their charm and beauty, solely in due to...well, in the end, kill them. The thing in folk tales that very often is the reason for people's unhappiness and disgrace, the reason why they

kill themselves or others, is love. Now isn't that romantic?

Romantic, but tragic I would also say. But what about the main source of this romantic feel in the music, Kari's voice? I wondered if she had any proper training to attain that purity, or if it was just a natural gift? When did she first start to realize the potential of her voice, and how

does she look after it and keep it

in shape.

I have always loved singing, and used to sing in a girls choir for many years. When I was twelve years old, I did vocals in my first band (We used to do Scorpions songs) Two years later I attended the local school of music for more classical training of my voice. I have always been like "two-sided", with rock bands on the one side, and more classical singing on the other. A couple of years ago I finished my musical studies at the University of Trondheim. That was also the end of my regular voice training practicing. It is nice to sing things like Mozart and Grieg, it is really a challenge. Waht I dislike is all the rules in classical music. You can sing not it totally the way you want to. Now I mostly sing music I have made myself, and it is completely up to me to sing it the way I want.

The promo CD is a very rough example, done on a four track, of what can be produced in the future. What we need now is an explanation of how the material will change when Kari enters a

proper studio, when the full arrangements of backing instruments have been added.

I will use more "real" instruments. such as grand piano, contrabass, flute, more acoustic instruments basically. I will also use a mixture between sampled drums and acoustic drums. I have a thousand ideas really. I just hope that someday I will get the opportunity to make

> I think that day will come soon, as quality can't be ignored. What is interesting is how the material material will be handled. So far Kari's involvement with the music scene has been mainly concentrated inside the so called under-

them come true...

ground/extreme music scene (outside Norway anyhow) I guess though that that will be pretty restrictive and she will want to move and reach out to as many different genres as possible. Would that be correct?

I think every artist's dream is to reach out to a wider audience and make a living out of their music. I guess the same goes for me. I hope the music I make now will appeal to a wider audience, but I still think that the people who liked what I did with The 3rd & The Mortal will not be disappointed either.

Well, I certainly wasn't disappointed, and I am sure that the majority of people out there won't be either. Anyone interested to sample the delights of this music now can get the demo recording CD direst from Kari by sending NOK 150\$22 (includes postage) to KARI PRODUCTIONS, P.O. BOX 1954 Moholt, 7002 Trondheim, Norway. Do yourself a favor, open up your lives to elegance and charm and music from the heart and soul.

Extreme Noise Terror... one of the quintessential extreme acts. Along with SEIGE, REPULSION, E.N.T. and a handful of others helped start a new wave of music which then was labeled hard-core (not hardcore of today like BIOHAZARD & other related crap) Hard-core of the time was a fusion of punk & metal. It was truly unrelenting and powerful, which most bands of today are lacking. It's nice to see a band that's been there since it started, and still

always stuck with hardcore, like 11 years of playing it gets tedious and we wanted to explore different avenues, see what E.N.T. could do besides straight ahead hardcore. What we have now, to me, is a natural maturity in our music, a progression that we've been trying to achieve for sometime now but due to certain members not being capable of actually keeping up with that

at the time and something that we all felt strongly about but times change etc. Now only two members are vegetarian but the animal rights stance is not something we wanted to continue for ever although I still hold all those values close to me, it's something that to me will never change.

How will the new material compare to the older

have it after all these vears. Read on as vocalist Phil Vane enlightens EXTREME NOISE TERROR ... What prompted the re-formation of EXTREME As I said in auestion 1. musically we have changed a great deal but I or should say, we as group were not prepared to just remain the vein of h e hardcore sound we first started out play-

albums?

NOISE TER-ROR?

To be honest we never really split up or anything, I guess we just never got

round to recording any new material for a real long time for a real long time & actually releasing it. But that was due to the fact we didn't have a label either, and not having enough or any money to fund a release ourselves kinda put us in a catch 22 situation. We also went through two line-up changes, each one putting a slight stand still on progress for the group as we had to find suitable members. Just recently we had yet another line-up change, but the new drummer we have is a big benefit for us as the previous one was kinda one dimensional so that also put a limit on what music we could play and how far we could actually take our style of playing. The general atti-tude towards what we were doing was one of boredom as we had

we've taken longer to arrive at our goals than we really anticipated, hence the three line up changes. Quickly, just to reassume anybody thinking that maybe E.N.T. now sound like IRON MAIDEN or some other ridiculous group (What's wrong with Maiden?-MR) then so, we don't, it's still a very heavy intense style/sound but just more focused and much more than furious, almost uncontrolled hardcore. You can still definitely tell that it's E.N.T for sure!

What messages did you want to get acrossed when E.N.T. was formed?

I guess when we first started the main message we wanted to convey was animal liberation, as at the time we were all vegetarians and some of us were involved within the animal rights movement. It was very political

ing, in a way it's not exactly healthy for any group (or person for that matter) to stay in one position for a long period of time because I think you just overkill the whole sensation of it, admittedly as we're not turning our backs on that sound completely as we have retained certain elements of our sound and incorporate it into what we are doing now.

Is the current line-up the original? Not now it's not, for a while it was, we had four original members and two other people but now there's only three of us from the early days. Why do you think E.N.T. has stood the test of time?

Because of the integrity of the three original members and our believe in what we are doing, it's also down to the fact that we've been involved in the underground and the thing hasn't been in 'yer face and over used, over played as a lot of groups are when involved in the more main stream of music. We don't tour constantly, make a certain amount of records every year, so we don't overkill what we do and we remain fairly obscure so there's always an element of excitement still. I kind of think that if a group is too readily available then people tend to get bored of it all after a few years unless that group can progress quickly and keep what they do exciting, (not only for the audience of their music, but for themselves too) then there's always the danger of the group burning themselves out.

Was Disgust an attempt to get the E.N.T. sound out there again?

No, definitely not.

Who do you draw influences besides Discharge, because E.N.T. comes acrossed as more aggressive than just punk. Is there any metal influences?

Yeah, I suppose we do have some metal influences, more so now than ever as we all listen to certain amounts of that particular genre of music, but E.N.T. grew up with punk & hardcore so those were the obvious influences but to us it wasn't just about the music it was the attitude too.

What do you think of the underground scene now-a-days?

I'm not involved with the underground scene as I was but I think it's a totally valuable element in all styles of music not just hardcore, it's where all the real, true feelings, emotions, music comes from, there's no shitty corporate angle to it all so you don't get bombarded with images of what's hip & cool & how it should be and if you not like this or that then you're nobodys.

How was the tour to the states? Was this a first?

Actually we've never toured the states before! But our first trip over was certainly an "eye opener", a good experience and we learnt a lot, not only from a band point of view, but as individuals too.

What do you think of Lee's label Candellight?

It's cool what he's doing, at least he is doing it. I don't like too much of what he releases although I think KORPSE are excellent.

Have any other members gone into the music business?Other bands? As most people know, a lot of E.N.T. members have played in other bands but not really anymore, I was in OPTI-MUM WOUND PROFILE, Dean was in RAW NOISE & DISGUST. Pete was in RAW NOISE (for a short time) & RED FLAG 77, Lee is still in DISGUST & a couple of doom bands & waz, our new drummer, played in early CRADLE OF FILTH. But for the most of us E.N.T. is now our main & only band. Other than creating music, Lee owns Candle Light Records & I work in a record store.

Will there be anymore tours in the near future?

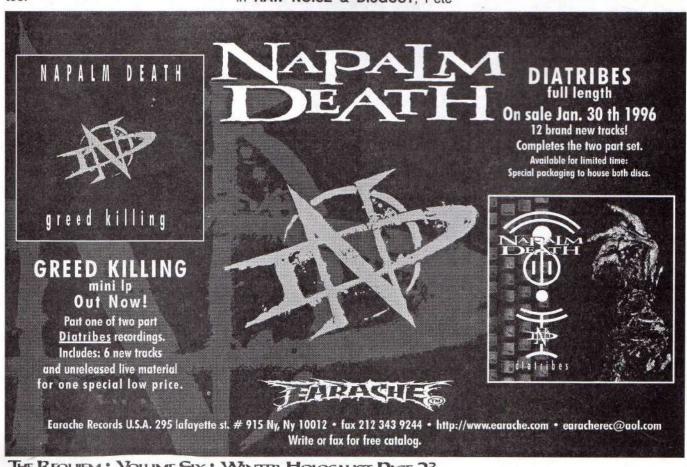
Of America? Not as far as I know at this moment although, yes we would certainly like to come back and tour again and hopefully next time get to play out west as we didn't have enough time to get that far last time. At the present time we are working on a new release and ther's a tour of Scandinavia scheduled for early February.

Thanks for the interview Phil, any closing comments?

Take it easy, watch out for a new E.N.T. release early new year & don't drink & drive!

For further information on EXTREME NOISE TERROR contact:

EARACHE RECORDS 295 Lafayette St. Suite 915, New York, N.Y. 10012





something new with metal. With Blitzkrieg, we played more metal like Metallica and Motörhead. When we got back together, we tried this new death metal style, which back in 1988 was fresh. It was really extreme and unusual, at the time. So, yeah death metal was just

beginning here.

Do you think the death metal spirit inside of you has changed since that time?

I was a lot of years younger back then and when you hve the teenage rage, you want to get that anger out. The passing of the years has made me more calm, and I'm thinking more about creating atmospheric than aggressive music. Yeah, maybe I've lost the death metal spirit, I don't know.

The last two releases had very occulttype overtones in them. What led you from the more politically driven lyrics on "Of Darkness" to the ones on "Lepacca Kliffoth?" Have you always been into the occult?

Yeah, but it was 1991 when "Of Darkness" was released, and, as you said, the lyrics were very different from what they are nowadays. Anyway, after its release, I started to become heavily involved in it. The reason I wasn't I checked out was shit. I couldn't find any good books on it.

You're involved in the organization called "Dragon Rouge." Was this something you stumbled onto while looking for more occult-type material? I read one of the members' magazines. The order was really new when I first checked them out; they had existed for only one year. Before that, the order acted more internally, but as soon as they started to publish themselves, it became an organization. It was becoming an organization when I joined.

And how is this compared to the whole satanic renaissance sweeping Scandinavia at the moment?

The difference is that we're not religious. We're not into black magic, but dark magic. Black magic is a concept that peo-

involved before, was that all the literature

taking it a step further. What is the origin of the name "Lepacca Kliffoth?" Is it Sumerian?

misunder-

that

stand all the time. So,

"Lepacca Kliffoth" that

vocals?

Actually,

play death metal. At that time,

it was more on the "Morbid Tales"

side. But, as we started to progress a bit

with "Beyond Sanctorium", we took the inspiration from "Into the Pandemonium"

as well. If guess that was the first album

ever to mix some kind of intense metal

with classical arrangements and female

vocals. Maybe we are more in that vein

because I really like that band, but if you

take Paradise Lost, Amorphis, or any

other creative death metal band, it goes

back to Celtic Frost; even if they admit it

ot not. The cover on the album is more

like a tribute to Celtic Frost for all the

years of inspiration. It's some kind of pay-

back. Some people said it was a continu-

ation of "Into the Pandemonium." if Celtic

Frost could have made another album in

that vein, I think that would be more cor-

rect to describe us as being closer to that

direction. It's more fair to say that

because we're not ripping off that album,

we're getting influenced by it. Maybe even

there's a very big

Celtic Frost influ-

ence. Is there a

theme going on

with the cover

of "Sorrows of

the Moon" and Claudia's

Frost was one of the

first bands to influence

us when we started to

Celtic

noticed

I say dark magic.

I've

Well, no. Actually, it' Hebrew. Lepacca is some king of calling phrase meaning, "open up, or come through." Kliffoth, if you translate it directly into english, means cave or cell. It's a symbolic meaning from the dark side of the Jewish myth in Quabala. I think "Lepacca Kliffoth" could be a key phrase for opening up doorways or gateways within the human conciousness. I work with any tradition, may it be: Sumerian, Jewish, Egyptian, Ancient Greek and Scandinavian.

Christofer is one man in tune with his surroundings, and if you wish to check out his vision, I advise you to pick up a copy of "Lepacca Kliffoth."

THE REQUIEM ' VOLLIME SIX ' WINTER HOLOCAUST PAGE 24

HYBERNOID

HYBERNOID has one of the most unique sounds in underground metal. Has it been a goal since the band's formation to create innovative and provocative music? Was the diverse influences of Hybernoid a major factor? May I ask of such influences?

Yes, since HYBERNOID began we've always set out to be different. I think we don't want to be seen as copyist, but to forge our own sound. As for influences it's hard to say. Because we all like different stuff-from CARCASS to CHAMELEONS. We all agree on SHIP OF FOOLS, and that's the only band

we can all agree on.

To describe HYBERNOID's music is a difficult task. Sure, it's metal, but the way the guitars intertwine and the keyboard (if that is what I'm hearing?) gives off a subtle atmosphere makes the music an alternative to the norms of the genre. Displeased (the label the band is currently signed to) also had some trouble in describing your sound. So what words describe the sound of HYBERNOID?

Well, firstly there are no keyboards on "The Last Day (apart from 'Akledama's' mid-section)." The rest is done on guitar-the ambience and subtlety of one guitar is contrasted by the heavy riffing of the other. It's hard to describe accurately even for us. It's sort of hypnotic, crusty, grind, but who can tell? It's up to the listener to draw their own conclusions because there are many depths to our songs.

While the band's sound gives off

mysterious melodies, so does the name HYBERNOID and band photo (the photo of the CD shows the members with white cloth obscuring their faces). Was there any intention of making the listener search out the music, and the identities of the band? Will HYBERNOID continue its phenomenon in the future?

Of course if the listener searches the levels of the music, it's a bit like creating mystery both with the art and the music. I hope it makes for more interest if there is mystery associated with the band, like I've tried to explain before that with more listens things maybe heard that initially didn't stand out. This phenomenon has just come about in our music - it's us - so, I guess it will carry on, we don't intentionally do it. That's just the way we seem to gel together.

Seeing as we are talking about the future. How many compositions have the band penned since the release of "The Last Day Begins?" Are there any new elements being infused into the complex framework? Will you be working with the Displeased label for the next record-

ing?

We are recording material for our second CD, which will be a compilation of three new tracks, plus both our 7" singles, which were released by Displeased. Along with these tracks we have included some tracks in a dance vein. We got let loose in a friend's studio to do these, sort of our own remixes loosely based on our second demo "Well of Grief" and Displeased will be

releasing this. The new songs are in out style, but with plenty of groove included.

It appears the Dutch label has done a lot for the band. Not only did they release your amazing debut, but they also put you on a promo tour in the Netherlands. Does it seem that HYBERNOID have the "right" label? What kind of cooperation do you

have with them?

Displeased are a brilliant label for us to be on. They sorted a hell of a lot out for us and released and promoted us very well. We seem to work well together, they trust us with the music and art and they do the rest. It's not as good as could have hoped for the in U.K. because we have magazines that don't appreciate the music, but just want money. It's very difficult to get any promotion on a bigger scale in the U.K. without spending loads of money first. Moving back to the musical side of things. Another taboo (at least in metal) that the band have dispelled is the presence of an female member (i.e., not just for sessioning purposes) who can be very savage or quite alluring. I think her performance gives the band an edge that wouldn't be otherwise happen if Paula wasn't handling part of the vocal chores. I think we would be the same band, but without one aspect - the overall sound. Since 1991, we've always had a female member, on the first demo we had a different female vocalist. Paula has been in HYBER-NOID since our second demo in 1992. They do cause problems, don't get me wrong, but we seem to manage.



THE REQUIEM · VOLUME SIX · WINTER HOLOCAUST PAGE 25



On the same boat here, am I right that that in our lyrics. Maybe an interest in more and more females are becoming permanent in extreme metal? For CELESTIAL SEASON, THIRD AND THE MORTAL, BOLT THROWER, and LEFT HAND SOLU-TION are prime examples of the movement. Do you think this sur-gence is a much needed element in the metal world tree? You have to admit, they do have a strange influence on the way the music comes across. That is good of course.

The reason, or what inspired us in the first place was a track called 'Uncontrolled" by CONFESSOR on a track called Vile Vibes (Peaceville) compilation in 1990. It was so radically different at the time - we liked the style. Of course it's not a female vocal, but it was pretty damn original at the time, yes, the female role is more present in bands nowadays - it shows that this is not just mat, so we might hopefully end up on a male dominated genre anymore.
You recorded "Last Day..."

Academy Studios where bands like ANATHEMA, SHIP OF FOOLS (rip), and MY DYING BRIDE have attained complementing sounds. Are you satisfied with the way "Last Day..." has turned out? Is Mags a good person to work with?

"The Last Day?" was recorded on a low budget and is pretty raw. Of course with more time and money we could polish it up loads, but on the whole it's a debut that we can be proud of. Mags is a great guy who has worked with all the big U.K. bands. This is obviously beneficial to us in that his mass of experience hopefully rubs off on the production. He knows us now and has a picture of what we want will carry on, and to come across as.

The lyrics on "Last Day..." have a very apocalyptic feel to them. Is there a theme that permeates the entirety of the LP? Some examples I've drawn out are the earth is dying, humanity contributing to that, and the Christian plague. Am I correct with this connection? If so, I'm wondering if you are Pagan in the sense of worshipping the earth. Are you interested in the Druids, and Celts?
The feeling behind "The Last Day?"

could be seen as earth's demise at the kind of props do the

this is just an obserradical statement in what is going on in the world! Not all the lyrics are about that, genic, or out of body experiences. have no interest in religion, or things like

nothing such as an actual statement, or structure.

Are you looking forward to seeing the video for "Permafrost" on national t.v. (in the U.K.)? Did you try to project the lyrical imagery into visual with this one? What other types of media will HYBERNOID explore?

Yeah, the video will be great, we did a video for our second demo and that helped get us a deal. We did this video on a normal VHS camera, and it took about six months to complete. It had sort of quick moving, and surreal images this video couldn't get us any airplay because it's on the wrong format (VHS), and didn't have good enough quality. It's also not playable on U.S. video systems, so it's a bit limited. The video for "Permafrost" will be on top quality forsomething like; MTV Europe.

The response to "Last Day..." was pretty massive. At least massive enough to land you a licensing deals in both Germany, and the U.S.A. (however, due to financial problems with Massacre Records this part of the deal fell through). What are HYBERNOID expecting from this deal? Will we see a stateside release (hear that all you licensing companies?)?

We never really expected much, because after all, it's our debut CD. The response was brilliant though! For

Massacre to release it also was a big bonus. Hopefully we possibly get a stateside licensing deal. It's a shame about Massacre USA because its doing so well for is Europe, and we hoped to do as well in statewide. Maybe soon!!

was wondering how HYBERNOID feel about live performances? What

hands of man, but band use for visual stimuli? What would be the ultimate performance vation. We are not for HYBERNOID (providing every-trying to make any thing was in place)? Live, we usually have the stage pretty

the lyrics. We just dark and smokey with with two brightly took one step side-colored twisting laser-type lights, giving wards and observed the hypnotizing effect I hope. We don't play live that much, this year we've only done half a dozen or so gigs, but each one was a big success. We would soon-"Mind/Liberty", for er play good gigs instead of playing example, is loosely loads of small crappy gigs. Our last gig based on halluceni- was supporting PARADISE LOST, which was totally sold-out, so maybe a massive piece or promotion for us.

HYBERNOID must be quite interesting live with appearance of two vocalists, two guitarists, etc... How was the the Celts in our feelings and art, but festival you recently performed? Any plans to hit the European mainland? We hit Holland last year, which was great, very successful, and a big laugh. But obviously it's very expensive for the label to set us up with a tour because they have to fly us all to Holland first, which for six people is obviously a lot of money. The festival we did in London was a good, it was along way for us to go (about five hours drive), but we met a lot of people, and played to a different audience, which is obviously a worthwhile experience.

What exactly is (a) HYBERNOID? HYBERNOID is a made up word, a HYBERNOID is a person who withdraws into seclusion, or a hibernating person. It's the singular or hibernate relating to a person. Make sense? Well, it's not a dictionary word, so we can say what the hell we want for this. Ho! Ho! Well, Andy I hope I haven't bored you with these questions. Any last wishes

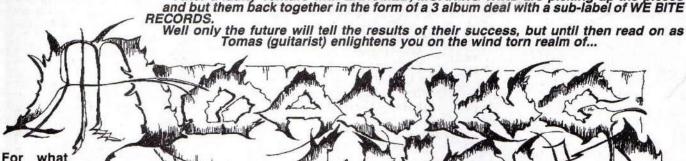
before we go?
Thanks very much for the interview, cool questions, which I hope might give you an insight into the world of 'NOID. Our debut CD is available from me at this address for \$16, and we have full-color long sleeve, and t-shirts available for \$25 and \$20 respectively. Thanks for your time and take good care.

IYBERNOIL C/O ANDY BENNETT RILEY STREET BROADCLOUGH BACUP, LANCS OL 13 8PG, ENGLAND



Sweden's MOANING WIND have only been around for a few short years, but they have proved themselves as a band to be reckoned with. The release of their "IN MY FOREST" demo showed the creativity and emotion this band possess, the style they've come up with is a fusion of the heavy metal roots with modern-day swedish technical doom/death.

After a faulty venture with EXHUMED, MOANING WIND are picking up the pieces and but them back together in the form of a 3 album deal with a sub-label of WE BITE



what reasons was MOANING WIND formed?

MOANING WIND was formed because we wanted to play metal. We where the only ones with this kind of musical taste in our neighborhood, so we thought it would be interesting to start a band. In the beginning it wasn't very serious but when it began to sound a bit better we took it more serious.

So after the demos, you've signed for a 7", have any other offers been made?

We have only released two demos and we are not signed for a 7" anymore because the guy at EXHUMED

ripped us off. But that doesn't matter anymore because have signed for 3 fullength CD's by a sub-label to WE BITE RECORDS. The deal is OK and it's the best offer we got so we are very satisfied.

How have the demos sold?

The first one sold about 250 copies and the second about 4-500 and just continue to sell. What inspires

dark

gloominess that MOANING WIND brings forth in your music?

I don't really know. We just play and it sounds like it does. We are influenced by the most things we listen too. Our goal is to mix all kinds of metal, play it our way and not sound like any other band. The new stuff will hopefully be released on CD is quite close to that goal. It will sound different from the demo's but it will still sound like MOANING WIND.

The first demo had a very raw, but death metal feel to it, the second kind of adopted the "DARK TRAN-QUILLITY, IN FLAMES" style, was this a natural progression, or did you feel you had to head in that direction to compete?

We would never do music to compete, we just play music that we like

that make m sick.

Describe the creative process MOANING WIND goes through when song writing?

First we write the music, often me and Magnus together, when the music is finished we rehearse and try to make it fit with the vocals and also experiment with different drum beats. Then Johan or Martin writes the lyrics.

> What kind of ideas are being expressed your lyrics?

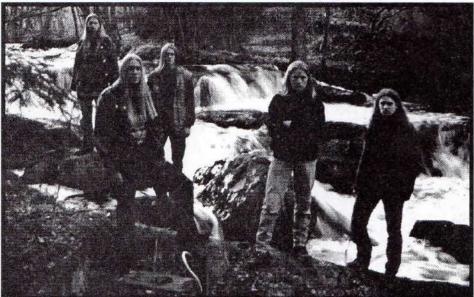
I don't know so good what the lyrics are about, but I know they are dark. I think we will spend more time on the lyrics in the future.

Has there been a steady line-up since the beginning?

No. First it was iust myself (Tomas), Magnus and Martin. Then Johan joined the band to play the

bass and do the vocals. After awhile we decided to get a new bass player so Johan could concentrate on the vocals. That bass player was Anders and is no longer in the band, so now Johan plays the bass again and that works fine.

Do you get a chance to play live much? If so what kind of response



and don't care if no one else like the stuff we play, but it's of course fun if people like us. So it also was a natural progression even if I don't think that we sound (or want to sound) like DARK TRANQUILLITY FLAMES. A band that do music to compete is false and follow trends, do you get?

We don't play live often nut when we do it's quite good response. It will maybe be more live gigs when we have released a record. It's not much gigs here in Karlstad but I hope we will get more gigs outside Karlstad in the future.

What kind of goals do you have as a band?

To do good music and hopefully make some records. But the most important thing is that we enjoy to play and make music otherwise there's no meaning to continue. Right now it seems like we have reached our goal because of the record deal and that makes it more fun than ever. Something else I see as a goal is to do a tour, that would be great.

From what I know, in Sweden the government makes musical instruments readily available to the public, do you think this has something to do with the huge amount of bands emerging from Sweden?

Has it helped you?

110

Yes it's good in the beginning when you start a band. You can use rehearsal places and equipment owned by the government. It have helped us in the past because it's quite expensive to buy all equipment

in the beginning. Even if the equipment you can borrow isn't the best, it's always something. I don't know if it has something to do with the huge amount of bands emerging in Sweden, but it could have something to do with it. It may be easier to start a band in Sweden than in many other countries but I think that if you really want to play you do it anyway.

In your opinion what are some of the better up-and-coming bands? That's a hard question because

That's a hard question because I think that there is very few good up coming bands, but I can name a few bands that deserve attention: SOLSTICE (doom metal from U.K.), GEHENNAH (Sweden, black metal in the vein of Venom and Sodom), VOMITORY (Sweden, Very brutal death metal), MOBILE MOB FREAKSHOW (Sweden, Some kind of horror punk metal), DEAD INFECTION (Poland, Extremely brutal death metal).

How long has each member been playing their respective instru-

ment?

I have played guitar for about seven years and so has Magnus. Johan has played the bass for five or six years, and Martin on drums for five years.

Do you think the death metal scene

is dying or prospering?

The death metal scene is maybe not dying but I think it will get smaller in a few years. I really hope that metal will live on to the day of armageddon and I know that I will do my best to keep the scene alive.

Thanks for your time Tomas, any last comments?

A big thanks goes out to you Mark for supporting MOANING WIND. I wish you the best with the zine. Everybody must buy our record when it's released. OK that's all folks, Cheers!

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CATHEDRAL'S

CHRIVAL BIZARIR E

THE REQUIEM . VOLUME SIX . WINTER HOLOCAUST PAGE 29

With 3 full length albums under their belt and a handful of EP's, CATHEDRAL continue to amaze us with the follow up to "Ethereal Mirror"... "The Carnival Bizarre". A very different sound for these british blokes, a very focused, indepth, and energy filled album. Read on as Lee Dorian enlightens us on the current state of British doom revolutionaries ...CATHEDRAL.

What happened with the line-up change?

Unfortunately, the worst thing above losing our deal with Columbia was

There was so much political arguments going down outside the band with our management and record companys. It was sheer turmoil. For them to sacrifice everything they had at home for something that was very much uncertain, (at the time) would probably have been a big mistake for them to take. So, we had to find new english people, really to get an all English line-up so we could at least be in the same country, and communicate with each other much easier.

So, there wasn't any real personal conflicts between any of you?

Oh, noway. Scott had been

made up for it./ We're happy to be sitting here now, talking about an album we've recorded and that we're pleased with. Thinking back, at the start of the year we couldn't see the wood for the trees.

Didn't Adam have a health problem which forced him to leave?

That was maybe part of the reason. He had a really bad ear infection and a bad stomach. He lost a part inside his ear, which meant any frequency above a certain level would totally destroy his brain. It would frazzle his brain, and make him feel eternal agony. That

we were forced into a situation where we could no longer afford to American have members in the band. Because obviously being back on Earache, Earache ia a much smaller independent label; where as Columbia is like a big pie in the sky. They're multinational, so they've got money to spend on that kind of thing, They were determined to keep our band together, so they would happily finance us having American mem-

playing with us for two and a half bers in the band. So, when we lost years, he's a very great friend. He that deal, we were forced back into had worked himself very well. I feel the situation where we had to go back kind of sad, 'cause he was with us for to the drawing board. Scott and Dave two and a half years, he had been had the chance to live in England, But through all the crap. There was loads it would have been on no money what of shit we went through during that so ever; it would have been like a period of time, and he never got to \$1,000 to last them a year. We didn't record on the album. I feel a bit know if anything positive was going pissed about that really, but we've to come out of the situation we were recorded an album and the musicians in, we didn't know where the band on there are great; they more than was going to record the next album.

n't the only reason. We kind of drifted apart, he more into was blues rock. His favorite band is DEEP PURPLE with DAVIS BAD COVERDALE. COMPANY, GRATEFUL DEAD, and stuff like that. He wasn't so much into heavy music anymore and he said he didn't really enjoy playing the heavier stuff. He wanted to do something more mellow. We're still great friends, though.

That's good. On to another subject, I

noticed on the new album, the disco feel doesn't come through quite as much as the previous albums. What brought this about?
Well SABBATH is a 70's band, the original line-up, so that's going to influence us in someway. Plus, I like a lot of funk music, and a lot of 70's disco. I'll be honest, I do like this kind of music, it makes me happy. I'm depressed and when I play some of that music. I feel happy. If thats going

THE REQUIEM . VOLUME SIX . WINTER HOLOCAUST PAGE 30

to be part of our life, then we inject everything into our music; we're not ashamed to admit what we like. People expect me to walk around like a totally pissed off, dying character all the time (laughter). It's not the case, sometimes people are a bit uptight about the way they perceive people in bands. They should just let the people be themselves; a lot of the time people in bands are afraid to give too much about themselves, but I don't care, I'm myself. A lot of black metal bands try to be brutal & blasphemic all the time, but there's no way you can be a functioning human being with this attitude.

Yeah exactly you wouldn't be alive, Jumping around again, how did you manage to get Toni lommi for the guest leads on "Carnival Bizarre", did he come forward with that, or did you have to go to him for that?

Basically SABBATH have been aware of us for a long time. We used to rehearse in the same place in Birmingham since the band started. We got to know them pretty well, and everyday we'd sit and talk to them. We'd have a cup of tea and ask them loads of questions, interrogate them basically. So they were aware of who we were, and when "The Ethereal Mirror" album came out, Geezer Butler got ahold of it and really liked it. He phoned us up, and saying "do you guys want to come support us on a tour? " of course we said yes. We went out on the road with Sabbath for like ten weeks around Europe, so we watched them play like sixty-five times or something like that. We kinda stayed in touch with Toni, and Hey, Toni do you wanna come down and do a guest appearance on our album?" with his Birmingham accent. He came down, plugged his guitar in. ripped out some solos, and said, "Take your pick" and went home. We just sat there in total awe.

So are you into their new material? I like it but I'm not that much into it. I think they've lost a lot of the energy and vibe that it once had.

So, are you still running Rise Above Records?

Oh, Yeah!

I just got the Mourn LP from Godhead.

I'm curious about what you had to say about the LP.

I thought it was pretty good. I'm starting to appreciate the female fronted stuff, like I just picked up an album by this 70's folk band Mellow Candle.

Oh Mellow Candle! That's my favorite band. How did you get that man?

We have a friend here who manages a record shop. He's really



into jazz and 70's folkish stuff. He told me to check it out. It's pretty slick.

Mellow Candle is one of my top five favorite bands ever.

Did they just release one album? Yeah. They put out a couple of 7", but they're totally rare.

I was looking at an interview you did in Metal Hammer. I noticed you're into Ultraman and old japanese cult shows.

I love it. In England it's impossible to get that kind of stuff, so I just trade a lot of toys and videos with people in Japan.

Have you gotten into the whole

Japanamation kick?

Not so much. It's mainly the old TV shows, not so much the animation; but more so the action with the mad monsters and stuff.

On a total different subject, How did you pick Leo and Brian? Did you have to go through a lot of people to find them?

We had an audition in England. We had a tour booked before they even joined the band. The following week we had to pick Leo and Brian in one day and go on tour the following week with six days rehearsal. It was fucking crazy. Luckily we picked the perfect people. It seemed we went through a severe amount of turmoil at the start of the year, and since we got the line-up back together things have gotten better.

I was real impressed by the new album. It's real epic sounding...like "the" Cathedral album. For those who haven't heard you before.

Oh thanks man thats nice to know. I think over all we're much happier with this one. Prior to this one the best thing we've done was the "Soul Sacrifice" EP. 'Cause like the vibe and the sound on that one was like the thing then, and with this new album we've like surpassed that.

I really liked how the vocals fluctuate on the new album with the straight forward singing and the deeper stuff as well.

Yeah we tried to get a good combination of vocals, use all our trademarks ya' know. Making it not so one dimensional. Trying to like all of my characters into one sort of album.

So when can we hope to see Cathedral in the states?

Well the way its looking maybe late January.

Well Lee, thanks a lot for your time any closing remarks?

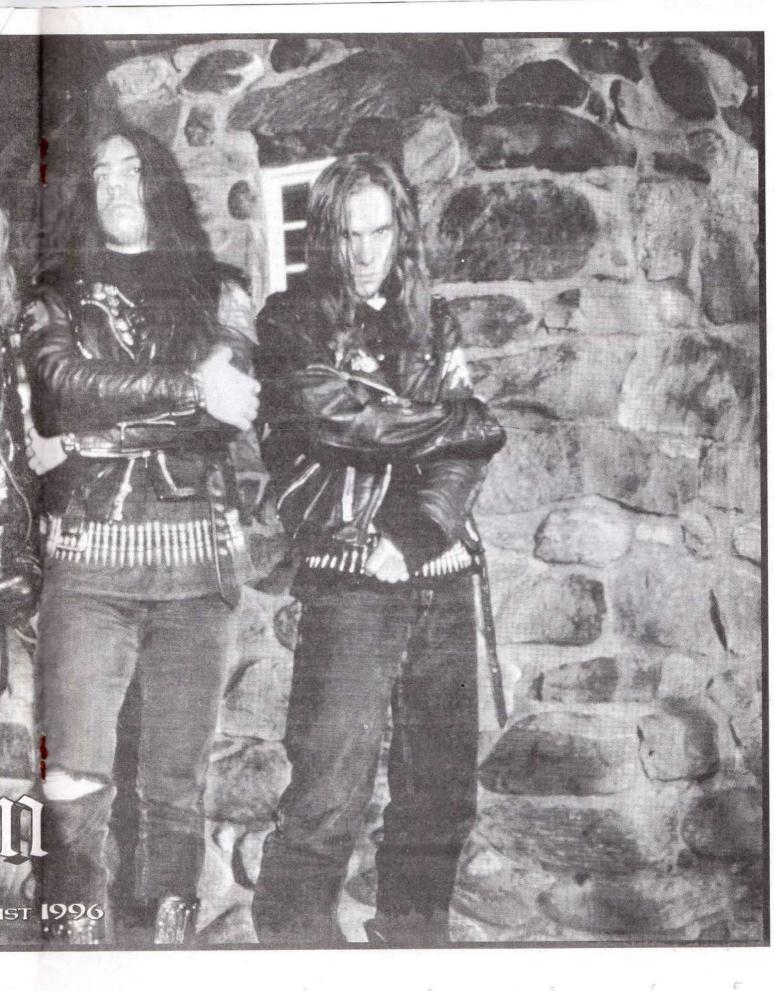
Well readers keep an opened mind about music, and in general don't be fooled by the media telling you what is cool, just follow your own instincts. Just have your own opinions about things, and don't be ruled by the media.

For further information on Cathedral contact Earache Records.

THE REQUIEM . VOLUME SIX . WINTER HOLOCAUST PAGE 31

Dissection

The Requient . Volume VI WINTER HOLOCAUST 19



the sorrowful dirges of Sweden's LEFT HAND SOLUTION, I wasn't quite sure what to make of them. This quartet from the costal city of Sundsvall, Sweden play doom metal in a most unique fashion.

band started out around 90-91. This was a time when a certain city n a m e d Stockholm was bristling with wouldsuperbe groups While groups i k e ENTOMBED. UNLEASHED. and DISMEM-BER have become household names in extreme it's metal. groups like

LEFT HAND SOLUTION that owe their appeal to obscurity.

Their first studio endeavor appeared in the shape of "Dwell," a demo that was rough on the edges, but hinted at the potential greatness we have come to know them by. While the band are female-fronted, LEFT HAND SOLUTION display a phenomenal sense of melody, accompanied by a sense of foreboding that only a female can bring.

Their next demo, "Falling," established the band within the underground
circuit and was met with rave
reviews. The underground buzz
brought Sundsvall-based
Massproductions (also known for
the release of the Swedish
UNHOLY) in the LEFT HAND
SOLUTION picture. The result, a
fantastic full-length of triste dirgelike compositions and haunting

sound.
Mariana's
debut is seen on the
band's '95 demo, "The
Wounds of Bitterness (see demo
section)." The demo also marks a
slight change in the band's musical direction as well as the vocal
delivery. "Wounds..." is still very

much LEFT HAND SOLU-TION, but in a darker, more tense fashion. Mariana's vocals delightfully dark, while the band compliments her tones with brooding, melody driven sounds. "Wounds..." continues to expand their sound hopefully their interest. as I think this band has loads of

DARK

potential to become, like their southern brethren, a household name in extreme metal.

Read on as Peter and I discuss the things that commonly surround LEFT HAND SOLUTION.

So, do you think living up in Sundsvall inspires your particular brand of doom? LEFT HAND SOLUTION does stray from the current extreme metal movement in Sweden (i.e.

that well as Kicki (something brand solution)

had to be replaced. To the band's favor, and perhaps the listeners, they opted to replace TRAN

favor, and perhaps the listeners, they opted to replace female with female. Kicki's replacement, Mariana Holmberg, seems to be the answer to Kicki's extremely unique, yet angelic

female vocals courtesy of bellow-

ing sounds of Kicki Höllertz.

"Shadowdance (see review sec-

tion)" further established the

band's unique blend of doom.

However, after the release of the

Lp things didn't quite work out

TRANQUILLITY, IN
FLAMES, DISSECTION, etc...). WIII
LEFT HAND SOLU-

etc...). Will LEFT HAND SOLUTION continue to experiment with slow-

er tempos?

We will continue to play a slower kind of music and experiment with it as well. I don't know if Sundsvall has inspired our music that much. If it has, then it's without us knowing it. The main inspiration source is our own feelings. The moods they create are meant to be portrayed in the music.

Your "Shadowdance" Lp was released several months ago. How has the response been to the Lp? From the material I've read, the Lp seems to have met a favorable response in doom metal circles. Do you think LEFT HAND SOLUTION has the capabilities to reach an audience other than that of doom metal?

The response to it has been very good, actually. We've received great reviews in fanzines, and magz from all over the world. I don't think that we play just ordinary doom metal (neither do I-Cd). I think our new songs are not just for people into metal.

Some things have changed since the release of "Shadowdance." The most notable aspect has to be the change in vocalists. Why was Kicki removed from LEFT HAND SOLUTION? Do you think you've made the right choice in her replacement?

Kicki moved down to Stockholm (about 400km south) to continue her education. Due to the distance, it didn't work out with rehearsals and so on, that's why we replaced her. There

are no regrets about that.

Her replacement, Mariana, seems to be working well with LEFT HAND SOLUTION. Could please describe her voice or at least com-

pare it to Kicki's?

It works out very well between us. It's very hard to describe a voice. The best thing is, of course to hear it. But I can say that there are a lot more emotion in the vocals than before.

You've recently completed "Wounds..." How is the sound in comparison to that of "Shadowdance?" Exactly what is meant by gothic horror metal? I'm not too sure if I agree with that term. Gothic, yes. Horror, no.

It's heavier and more mysterious than before. Our sound has improved since "Shadowdance." We didn't know what genre to place us under, so we decided to call the music gothic horror metal. The atmosphere in our music is similar to gothic horror literature.

Moving on to your label, Massproductions. They are small, yet professional. Are they handling LEFT HAND SOLUTION in an appropriated manner?

Although they are a small label, they've been great so far. They are supporting us in a way they can. At the time we're not planning to leave them. We'll probably release a full-length album on Massproductions in the beginning of '96.

Sweden has a reputation for a lack of live gigs. Has LEFT HAND SOLUTION ever encountered such difficulties? If not, then what would we expect from your debut gig?

Jaså? (apparently they play lots-Cd) We've done a lot of live gigs in our surroundings. When we play live, we're giving us and the audience a great time. To do that, we don't need to hide behind corpse paint or something like that. It's just us and our music! Rai-rai!

Moving back to "Shadowdance." I was wondering why the lyrics weren't printed? I realize some bands (like MY DYING BRIDE on their "Thrash the Naked Limbs" Ep) aren't especially happy with their lyrics. Was this the case for LEFT HAND SOLUTION?

We are satisfied with the lyrics. At the time, we didn't think if it as necessary

to print them.

There seems to be a growth in female-fronted metal outfits. Your band is a good example, along with Third And The Mortal, The Gathering, and Mourn. Do you think this is an exciting addition to the usually male-fronted genre?

No, it doesn't matter if a band has male or female vocals, as the voice is used in a proper way. I'm satisfied. But I think it's cool when a band like Disrupt has a female vocalist (what about DOUGHNUTS from Umeå, Sweden?).

Well, Peter, it has been nice talking to you, but are there any last words?

Well, Chris, I wish to thank you very much for letting us appear in your mag! If anyone wishes to contact us, it can be done at the following address:

P.O. Box 377 S-851 06 Sundsvall Sweden



The bootes constellation hung high in the black of night, when one desolate Norwegian sat gazing upward. What that man saw was five stars: Izar, Nekkar, Segnius, Nuskan, and Arcturus. That last one blazing brighter and more furious than it's brethren. With that in mind, Sverd, a talented man on synth, bore the concept of a musical entity that would become a kaleidascope of stellar journeys....Arcturus.

ARCTURUS rose forth for what reason?

To create unique music amongst the best musicians in Norway.

Was ARCTURUS the invention of one mind?

Arcturus is truly the invention of Sverd, but as the drummer I have always played in ARCTURUS since the start.

Who comprises the Arcturus lineup past and now present?

The original line-up when we started in '90 was M. Vold on vocals, S. Sverd, keyboards & guitars, Hellhammer on drums. We released a 7" EP in '91 titled "My Angel". When we released "Constellation" in '94, the line-up was Garm on vocals, Samoth on guitars, I was on the keyboards, & Hellhammer on drums. The new members on the next CD"Aspera Hiems Symfonia" (Nov. '95) are Me (Sverd), Hellhammer, Garm and the addition of new members K. August on guitars and Skoll on Bass.

Since Garm is in ULVER and now Samoth is resting behind bars, will there be new recruits for an

upcoming full length?

Garm is still our singer even if he is in ULVER. Yes, Samoth is in jail now, he is staying there for one more year. But we as we have mentioned we have found ourselves another quitarist...I think he really fits into this band music wise.

"Constellation" is the name of the MCD that was released on NOCTURNAL ART PRODUCTIONS (Samoth's very own label) with a limited pressing of 500 copies. Was this more for promotional purposes towards ARCTURUS? Surely, if a lucky individual received this MCD they'd have something to cherish!

Our MCD you talk about was never really meant to be released at all. It

only meant to be for our ears, a kind of pre-studio thing, you know. Just to hear how we would sound. It was the cheapest studio in Norway, they thought it was very special so we agreed to give it out as a promotional source at 500 copies only. I don't know if we will re-release "Constellation", but there may be a

ing has been decided yet. How has the response been, both fan and label wise? There where negotiations with CENTURY BLACK, what happened there?

slight possibility in the future as noth-

The response has been mostly good, but I also have heard some bad criticism about is. What happened with CENTURY BLACK was that the contracts were too confusing. Since Century Media is a big label, the deal was not that good. Not for us anyway as ARCTURUS is not well known these days. We tried for reveisments, but waited and waited and heard nothing back. Label wise there has been some interest, but for the full length it has been decided to go with a completely unknown small label, ANCIENT LORE CREATIONS (Norway).

The music of ARCTURUS is quite sinister. The only instruments used on the MCD were keyboards,

drums & vocals.

Actually, guitars were used as well but it was very under produced, but on our newest release, now the quitars seem to be too high in the mix!

How did something so solid and brooding come out with а minimalistic

approach?

Well, our "My Angel" EP is now almost 5 years old and I have obviously been through some musical expansion both technically and as an artist since

then. Minimistically you say, well we had only been going for a short period of time you know. Now that we have been through some years of natural development, thus the now solid and brooding seems a natural step forward. We shall go further as well...

Does ARCTURUS plan to incorporate any other instruments into it's frame work? Or are you already hapt with the accomplishments? We don't need any other instruments

than we already have.

The drums see very technical for the gothic approach that has been installed. Almost always it is the other way around with the drumming being simple. I must say that your drumming compliments the sound in a particular manor, much like each individual contributing counterpart.

Well, the drums is maybe kind of technical, but I have never been a drummer to only sit back and play "so called" four on the floor. It is not my style. I think my drumming suits the music, compliments the music as you

If I am correct, Garm is the person responsible for the vocal patterns. It is the way his normal singing intertwines with the more black metal style type of vocals that creates such a brilliant journey for the listener,. Is the Norwegian landscapes and nature a prime source of inspiration here?

Yes, Norwegian nature gives us a lot of inspiration both to our lyrics and

our music.

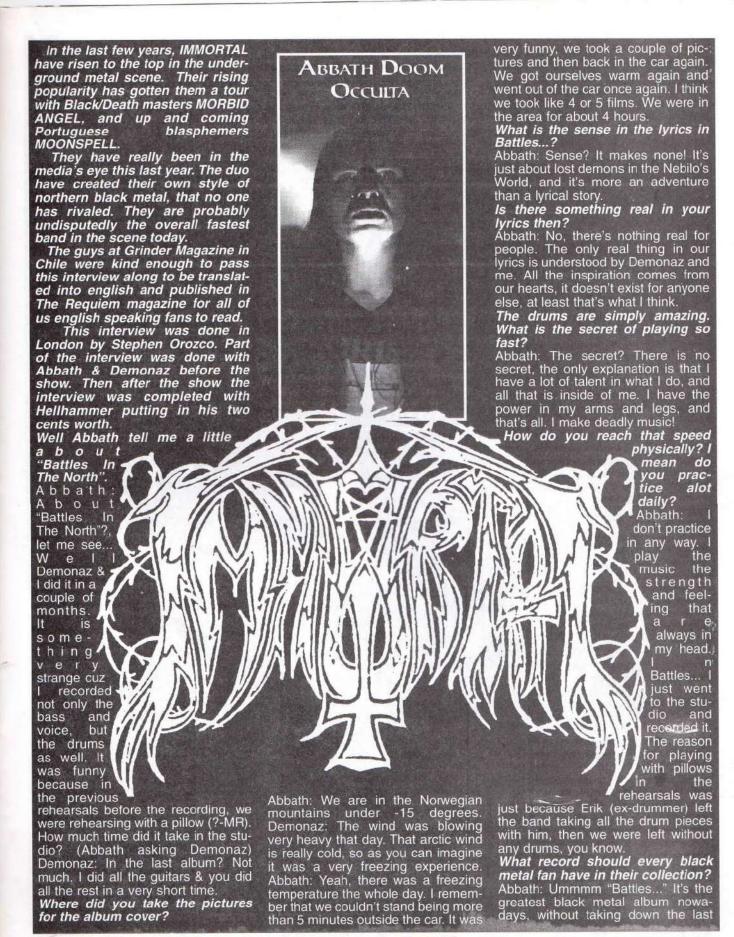
I am not clear if I detect any Satanic overtones in the music of Arcturus. As the only English displayed displayed on the MCD is the piece "Ice Bound Streams & Vapors Gray". It all seems like cold poetry more than anything. Is it



Through Black Storms and Holocaust Winds March

the Sons Of Northern Darkness...

THE REQUIEM ' VOLUME SIX ' WINTER HOLOCAUST PAGE 3



EMPEROR record. You must have it! Personally I love it, I only have a copy, it's not original, but I still think it's great!

How did you manage to get on the bill with MORBID ANGEL and MOONSPELL?

Abbath: They asked us to! We had our tour arranged, but David Vincent (MORBID ANGEL frontman) made this offer to us. He called Herve (head of Osmose Prod.) and he explained everything to him that would be involved in the tour. He said that the whole thing was going to be very good to us, and since MORBID ANGEL has it's own roadies and technicians, we told him we accepted.

What happened with your tour with KRABATHOUR then?

Abbath: They had a couple of problems with important people, so we cancelled it and here we are! This tour is with no doubt the best and biggest we've ever made!

MORBID ANGEL guys are great and they are very kind to us. We've learnt a lot from them, things related with tours and the business world. Our previous 2 tours were nothing like this. Now everything is more professional and I'm sure that our old tours could have been a lot better. Anyway, we're not getting what we were promised, since we're earning the same amount of money we would be getting if we were in our own tour. We're not doing it for free, and we never will, you can be sure of that. What do you think of the black metal scene?

Abbath: I see a couple of good bands that are gonna make it, and some others who will definitely not.

I think the same thing, A lot of bands are coping the Norwegian bands using the same excuse all the time: We're influenced by the Northern Sound.

Abbath: Yeah, that's typical. Look at ENTOMBED, when they released their first LP, hundreds of Swedish bands appeared using the same sound and that's common with black metal. Usually, the first bands that appear with a new style are the ones that last long and not the bands who rip them off.

How did Hellhammer join the

Abbath: He joined a few months ago

and we rehearsed just a couple of weeks before going out in this tour. We have only 9 songs for our show, so as you may see, we're kind of limited. But Hellhammer improves everyday! We had some problems in the beginning, but now everything it's

old stuff.

Since Hellhammer was here I decided to ask him a couple of questions.

Hellhammer: I can only talk about MAYHEM. The line-up has changed and now it's much better. When Dead died, people said that MAYHEM was dead, even some fanzines said that, but were alive rehearsing and

were alive rehearsing and stuff. I think our band has improved a lot during the years, and I think people notice this.

How is your new stuff.

Hellhammer: We have this new guitar player who is great and were working better as a unity. When as a unity. When Euronymous was alive, we never had 100% of time to work, since he had his record label Deathlike Silence and a music store, so he couldn't concentrate on the band. But now that we have Maniac



all right. What amazes me is the fact that rehearsed just a week with him and now he plays as well as Pete from MORBID ANGEL. They have been touring for

THE SOME OF MORTHERN DARRAGES two months and there is not much difference. So Hellhammer is doing a great job. We haven't seen anyone better than him. It's impossible. I guess you've listened to MAYHEM's records, so you know what I mean.

How was the tour with Marduk?

Abbath: They're great! The only

Abbath: They're great! The only problem was that the places to play were shit, with very small stages and even some of them didn't have a backstage.

Where do your influences for writing come from?

Demonaz: In the beginning we were influenced by all black metal, but in this last record we were influenced just by ourselves. We always try to improve and develop our sound. We got inspired by the things we've always wanted to do, and the most important thing is that we don't sound like any other band, unlike our

Necrobutcher

back, along with
Blasphemer on the guitar, we are
better than ever.
Any final words?
Hey this is Abbath Doom Occulta
from IMMORTAL. I send my best
regards to the chilean people and we
hope to soon be touring in that coun-

If there are things that don't make perfect sense, please take into account that this was translated from Spanish to English and sometimes things are lost through translation. A big thanks goes out to Grinder Magazine in Chile, thanks for your help.

For more information on Immortal contact Osmose Productions.

THE GATHERING are one of those bands who issued an amazing debut Lp, but when it came time to issue the second Lp, their second impression waned into the dismal piece of music known as "Almost A Dance." Well, it wasn't really the musicians fault, but rather the piss-

were, "you're late." Well, from then on I knew I was talking to a woman. Not that that's a bad thing ...

Since you've been the central focusing point of THE GATHERING lately, what do you think of what you got yourself into? When did you step into the ranks?

Well, it was about a year ago, in April. I was singing in a duo, and we were performing near where the band lives. and I had heard from a friend of mine who knew THE GATHERING that they were looking for a new singer. I knew THE GATHERING had a male vocalist and a background female vocalist, so I just assumed they wanteda new background vocalist. I didn't like the idea too much, but we went and played the gig, because the guys were coming to see the show. After the gig, they asked me to audition, and when I finally did the audition, they asked me to join.

The music revolves around your vocals. Did you write the vocal lines, and then the band wrote the music to cater to them? The way the music is arranged on "Mandylion" isn't very typical for extreme metal.

The music was written first, and the I joined the band. I had to write the lyrics and vocal lines over the music. It was all done in a very short period of time. Less than a year, I think

So who are your vocal inspirations? I was thinking TORI AMOS might be one of them.

I listen to TORI AMOS, but not regularly. Actually, the big three vocalists that I like are; Ellah Fitzgerald, Barbara Streisand, and Prince. I listen to them a lot now and when I was

How did you come into metal then? Obviously, Barbara Streisand has nothing to do with metal.

I don't think about it like that. I think you have to be open about every kind of music. I also listen to opera music. I listen to what I like, and if I like metal, and I have a chance to sing in a metal band, I will. It's just like if I had the chance to sing in a big jazz band. I'd

> do that too. I noticed there's a large uprising females in metal. Are you happy that metal finally has accepted women into its largely male-dominated structure?

> Actually, I never thought about that before. I think it's rather a coincidence. It's kind of a man-thing with the scene and all the bands, but I why don't see women shouldn't be a part of it. Maybe times are changing and all the old stuff is get-

ting old, and we just added to the list. I think next year more changes will happen to metal.

Do you think there are any limits to music?

No, no way!

Moving back to "Mandylion", you composed all of the lyrics for the album. The ones that stand out are "Strange Machines" and "Fear the Sea." It's not often that people write about time travel in such an innocent way.



band back into superstardom with her beautiful vocals and unique stylings. Her performance can be heard on the band's third full-length "Mandylion (see review section for further details)." Since she has made the band what they are in its present form, she was the person to interview. Actually, it was quite humorous the day I was supposed to call her; I was about two hours late for the interview and the first words that came out of her mouth

They are Holland's starlings in the metal genre.

It's interesting being in this band, because they make nice music. The second part of it is, they are becoming very well known in Holland and Germany. I don't feel I'm in a big band right now. Those guys are all normal, school going people, so it's really a fun band. It's challenging that it's becoming bigger and bigger, but I don't want to think about that; it's not our goal anyway.

Well, that's just the way I write. Actually, "Strange Machines" was already written and so was the title, but the music was inspired by the film-of course I can't remember the name-that has a time machine in it. I had to write the lyrics from the theme of time travel. Everybody wants to travel through time, so why not write about it. It's strange, because everybody is relating to that song, I like that.

How has Century Media been? I know THE GATHERING's former label, Foundation 2000, was very amateurish in handling their bands. Foundation 2000 is a shitty, shitty label. I wasn't in the band while they

worked with them, but they had to make two CD's just to leave the label (which explains the mediocre effort on "Almost A Dance"-CD). They would screw you even if you were standing in front of them! I don't know what happened, but they didn't get all the deserved. The money they The label owner would do fun trips to America, leaving us with studio debts, which we're still paying. It's not funny. He still signs bands, and I can't understand why. On the other hand, Century Media is a very, very good label. They have an office, people who work for them, it's great. I was there doing interviews and everybody is just very serious, if you didn't know what to do, people would come and put you on the right track. They are very good. I know in the U.S. they are a small label, so we're going to have to conquer America now.

Do you think there's a chance of THE GATHERING hitting U.S. shores?

I don't know. I asked Century Media this afternoon, but of course there's so many people in the USA, it's going to be diffi-

cult to conquer. I think you have to make a big, big hit to make it over there. I think we have very listenable music, so I think we have a slight chance, but you never know.

Jumping around a bit, the word "Mandylion" is a strange title. I was wondering where the word came from? Is it pronounced "Mandy-Lion" or "Man-Dil-ee-on?"

There's a meaning, yeah. The shroud of Turin is also called Mandylion. It's the shroud Jesus was supposedly wrapped in after he fell off the cross. We're not a religious band, but it has a funny story. It was lost, then it popped up in the Middle-Ages in

Constantinople, Turkey. The shroud gave strength to kings, warriors, and armies. Now it is in Turin, Italy somewhere in a church, and after all these years people still look at the shroud to see if his blood and sweat is real. It's an old blanket and everybody is worried about it. Well, about the title, the Americans have been calling it "Mandy-Lion", but I think it's "Man-dilee-on."

"Mandylion" has a sort of tribal reference with the artwork, and the title track speaks of that as well.

Well, I don't know too much about that, but it's kind of combining the old with the new. The world has gone through

many changes, and so has THE GATHERING, so I think there's a reflection in the artwork. It's always good to combine the old with the new. "Mandylion" certainly does that. Those very sounds we speak of was the product of Waldemar Sorychta. I know a lot of bands speak great things about Waldemar. How was he to work with?

He was very good. Actually, Siggi Bem was the real producer. He works at Woodhouse, but Waldemar came and helped us out, because we were in a time problem. Those two are very nice and very professional; they know exactly what to do. We aren't experi-

enced in that situation, so they supplied tapes on how to do it better. The time we spent in there was very relaxing, despite our time problem. Siggi plays everything, too! He plays drums, guitar, everything. He knows what he's hearing if you're not doing it right. I think 50% of the album is thanks to them.

So, what do you do outside THE GATHERING? You mentioned the duo you were in...

Obviously THE GATHERING is the biggest thing I'm doing right now; it eats almost all of the time I have. I still have the duo, and I'm in a metal band called SEVENTH EPISODE.

However, those two aren't working right now, but I think it's very important to keep something going besides THE GATHERING. I have my own stuff once in a while. THE GATHERING isn't something I want to do till I'm eighty. It's nice music, but you have to do other things as well.

How has the live response been? I know in Holland the response has been great. THE GATHERING now have a beautiful female voice filling the air, instead of a grunting man

fronting the band.
(laughing) Thank you. The old GATHERING fans come out with their "Always" shirts, with their arms crossed, and wait to see what I'm going to do (definitely not another Corine from ACROSTICHON-CD). Most of them say, "ok, we like Bart, but you're nice, too." The fans are very faithful and very open to what THE GATHERING are doing now. They've changed vocalists three times, so the

fans are curious to see what THE GATHERING are getting into.

As you can see, Anneke is a very nice woman with a great voice and personality. It's no wonder the boys in the band decided on her! Well, "Mandylion"-the great release that it is-should be on the shelves at your local record store, if it isn't please send a SASE (or IRC for world) to:

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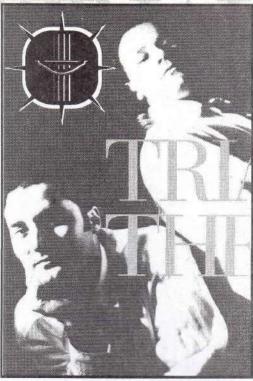
Persian tapestries blow gently in the evening wind, streams of incense billow from their origin, and the sun sets a blazing red; such is the atmosphere for listening to Australian-based Trial Of The Bow. This duo from down under display a stellar ability to take the listener to ancient kingdoms lost in time and sand, and for a spiritual wade in celestial rivers. While their latest feat of prodigus ambient-raga titled, "Ornamentation", shelves some months back, the music of Trial Of The Bow is as timeless as the ancient temples being excavated in the Near Middle East. I interviewed Trial-member Matt Skarajew, who turned out to be very nice and didn't shy away from the imminent Disembowelment questions. Breath deep, smell the incense and light the candles...

Where did the inspiration come from to make ambient music?
Obviously Disembowelment had ambient sections, but Trial Of The Bow is the complete

opposite.

I think you know a little about Disembowelment, and I think anybody who's fairly familiar with Disembowelment would possibly see a logical step in towards the direction we've done. We were always pretty interested in the textural ideas of ambient music and the both of us have always been into that sort of music. It was kind of a logical progression. As you get older, your tastes change and for me especially, since I was starting college; We wanted it to be a project we could take our time with. It just started as an experimental type-thing and as time went by, we really got into the idea and started putting the songs together. I see it as an extension from Disembowelment: we've dropped the drums, guitars, and vocals. We realize that things like melody and harmony is much the tool and vehicle for creating emotion and interest, as just as the ultra-heavy or ultra-intense stuff. The great old death metal bands always had a keen sense of melody. If you think about early

Venom releases, there's actually a fair amount of melody in there. It all depends on how you look at it.



There definitely is an ethnic atmosphere to Trail. Sure, it sits nice and comfy next to the 4A.D. releases like Dead Can Dance and This Mortal Coil, but there's definitely more to it.

I think the way we achieved that is purely and simply because we haven't used any electronic medium yet; that being keyboards, sampling, etc... We've kind of restricted ourselves in that sense, but we're not against using any electronic instrumentation, but we like to make a little harder for ourselves by using all acoustic instruments. You have to work a little harder with your imagination and you generally come up with a different sound. My favorite Dead Can Dance album is "Within The Realm Of The Dying Sun" and that album itself has a lot of acoustic instruments that the rest. I don't personally like the sound of electronic processing very much, unless it's done really well. I think a lot of ambient composers and groups tend to make the mistake at the beginning by relying too much on electronics and synthesized sound. It makes life a heckava lot easier, but at the same time by struggling a little bit with acoustic sounds, you come up

with a more interesting arrangement. Both Renato and I enjoy North Indian Classical Music, which is all acoustic the elements of that music being melody and texture is amazing. The same goes for the Moroccan music of North Africa (Gnawa music is quite good-CD). That's incredible and it's

AL of BOW

amazingly intense; it's all acoustic and it's all live. It's got a real human element to it, and I think that's another important aspect too. I couldn't imagine sampling a chunk of something, only to trigger it over and over

So where did the idea come

again.

from to use a sitar and the medieval harp together. Was it from listening to that music? Yeah, it was a little bit of that. But, it was mainly pure interest as well. We're both really into collecting exotic instruments from different parts of the world. I'm certainly no sitar player on the level of some, if at all. I wouldn't dare say that. The sitar itself is just a great vehicle to get the melody out. If you were to play that sort of piece on a guitar, it wouldn't be there, you wouldn't have the same feel. It's a great way to get your mind in that frame of mind, when your at home or in the studio. Because you've got that instrument, you've got the authenticity of the sound. You can really put your mind into that sort frame, it really takes you away. If you, for example, take the sitar, the reason I think a lot of people can relate to it is that we are playing it from a very western point of view; Especially if you take out the melody. But, since we are doing it on a very eastern instrument, you get a blend of the effects. I don't know many people who can really sit down and listen to a North Indian sitar player, and really play through his 25-minute raga (and be comfortable with it). We look at that from a western point of view with our influences from western music, it comes out just a little different. That's why I think people can relate to Trial Of The Bow, instead of the native musician.

While we're talking about authenticity, I was curious to know what that deep sound is in the background of the music. I honestly thought it was a keyboard of some sort.

It's interesting, actually. A lot of people are wondering what's going on under there. That's actually a fretless acoustic guitar, that I play with an e-bow, which is a sustaining effect on the strings. I just play one string and that string will sustain for a long as it takes. I also tune the guitar in a funny way, so I get this bizarre, almost flute sound. It doesn't stand out, which is really important because there's a lot of little important things going on elsewhere. However, it's all vital to the music.

How did you jump into playing exotic instruments? By accident? The knowledge of the instruments is decent enough. Have you had ny training with the instruments you used on "Ornamentation?"

Well, Renato has no musical training at all; he would be the first to admit that. He just has, in my opinion, an incredible ear and he always has had that. He's also got a great imagination, so if you combine those two things, some incredible concepts pour out. For me, by trade, I'm a classical guitarist, and I'm just finishing up my final year at college at the moment. I study composition in the classical tradition, so we tend to work really well together. Renato comes up with some really good ideas and I'm able to sit down with him and we can really work out the compositional side of things. Orchestration is an important factor: Orchestration is one point in music, where a lot of groups in this type of field tend to fall apart because you have to be



really careful with how you place your instruments. I mean that from the start of the CD to the end of the CD, not just song to song. We're very careful with how we put things together and we consider every option before we do that, it's not just trial and error. As far as training goes, that's trial and error in most parts. With things like the sitar, I did a lot of reading on it, but it's really just the matter of listening to it. The Eastern and North African music is something we've been listening to for a long time, even before Disembowelment, so it was bound to come out of us. It's actually starting to find its way into my guitar playing.

I remember with the Disembowelment CD, you guys had a lot of trouble getting the right tones. Did Trial Of The Bow experience the same trouble?

No, not really. We were really lucky, we found a guy in Melbourne who built his own studio. A lot of his gear was from the 70's, jus stuff he found and fixed up. There was a lot of similar equipment that you would find groups using in the 70's, like the tape machine. Those machines from that time had a big fat analog sound; the depth that sound is really great.

Do you think you'd be able to perform Trial Of The Bow live? I think a show like that would need lots of atmosphere setting material.

well, I don't know. It would be nice, but over periods of time we keep setting higher and higher standards for ourselves. If we were to play live, I would really want to do the best possible job that we could ever do. Having said that, that means you might need a fair bit of finance there to set it up. We'd have to have quite a few people to play because some of the songs have eight or nine different parts going on at once. That's a lot of people to get together.

As you can tell, Matt was an interesting man to talk to. He informed me that the band will explore Renaissance/medieval music on their upcoming full-length.



of the two bands who would get a deal would keep the name with, and the band with no deal should have to change their name. But even if we got a deal first, we changed the same 'cos we wanted a more original name; something better fitting with the autumn we create.

Do you feel NOVEMBRE is a solid band as far as relationships and songwriting goes? How are the new recruits Thomas (keyboards) and Fabio (bass) working out? The keyboard talents of Thomas give NOVEMBRE a whole new dimension.

Well, well man! Fabio is working great, he's part of us.

He has done one new excellent song. We're so fucking proud of him. Regarding Thomas, he left the band to move to Denmark to study Danish). (he's Antonio decided to leave the band as well, 'cos he wanted to get into political stuff and fights. This is not a problem anyway, 'cos since there's me and my brother Giuseppe, there will be NOVEMBRE. As I said before, Fabio is a multi-faceted guy, he plays the keys ten-times better

than Thomas; he's also a great guitar player. So we'll stay as a trio at least for now. We're complete even in three. We work faster and better now.

So how does NOVEMBRE work in a live situation? Are you satisfied with your live/rehearsal sound?

We don't play live for there's no time to do it. We have to make our second CD within February '96, so we're in a hurry. The rehearsal sound is quite good, so

there's no problem.

Moving back to your last album, "Wish I Could Dream It Again", this was a gigantic leap over your "Return of the Ark" 7". What other influences besides the hate and aggression led to the progression? Thanks for the nice words mate. Well, I can only write some names of bands we love: METALLICA, VOIVOD, IRON MAIDEN, KATATONIA, NIGHTIN-GALE, OPETH, BURZUM, BATHORY, PARADISE LOST, CELESTIAL SEA-SON, ANATHEMA, IMMORTAL, PINK FLOYD, BEYOND DAWN, GOD-SEND, THE 3RD AND THE MORTAL, THE CURE, DEPECHE MODE, MY DYING BRIDE, SUZANNE VEGA,

TORI AMOS, ARCADIA, and many more...

I would have to say you mentioned some of the best bands in the underground, while Tori Amos is a vocal legend in the mainstream. I was particularly thinking of "Swim Seagulls in the Sky" with its atmosphere that reminds me of Norway's BEYOND DAWN (and even PINK FLOYD's "Darkside of the Moon" during the ending solo). Exactly what kind of metal do NOVEMBRE

as give create? The wind dimen-music ing "Twe can be so aggressive, yet so somber with the strumming acoustic and desperate vocal stylings. Any plans to suita

change this?

No way! Our style is even more defined, more personal. The new songs are more intense. I think they leave the listener with an anxiety and will of cry, that's the effect they leave on me. The clean vocals are much more improved, you'll see guys. I can call our music "Autumnal music", 'cos I can't find any fitting definitions to what we play. Death/doom/gothic/black is too restrictive for us. That's why we forged a new definition. It's great that you thought of PINK FLOYD and BEYOND DAWN, they're faves on our list

Your lyrics are quite strange, Carmelo. I can't tell if you're hating in general or in specifics. There are undertones of relationships, religion, etc...

It's hard to talk about my lyrics, 'cos they hide whole worlds. They exactly represent my innermost feelings, my memories. So, I just don't talk about them. None would understand 100%, 'cos none could come inside me.

Your deal with Polyphemus seems to have allowed NOVEMBRE to

become better known in the international underground. Are you satisfied with the way Polyphemus is handling NOVEMBRE? Will they issue your second Lp?

Perhaps, it's not sure yet, we'll see. I think so anyway. We're pretty satisfied with the job they made. They payed all the costs, they sent advance CD's and tapes to the whole metal media.

Have you penned any new material since the release of "Wish I Could...?" I know with a lot of bands, it takes a lot of time to issue new albums, because of studio time and everything. Are you taking NOVEMBRE into new realms?

That's exact man. We'll continue from where we left off. It's useless for me to try to describe the new stuff, just wait and listen. This time there will be no place to shelter from such devastating notes; a downpour of diamond rain. The new act will be called "Arte Novecento", which

can be translated as the "Twentieth Century Art." It will be produced at Unisound once again in February '96.

Why did you decide to record all the way up in Sweden? Wasn't there a suitable studio (or producer) in Italy that could handle NOVEMBRE?

Actually, we decided to go there, there were no suitable studios over here, and no good producers. Then Swanö is cheap, and the result is what I crave for. Now there is a great studio right near my house, it is as good as Morrisound in the U.S. But now we're used to it up there in Sweden, and there's no problem for the label, so we'll go up there again.

I was wondering where the cover photograph for "Wish I Could..." was taken? It's such a scenic con-

cept with the music.

I took that picture from a magazine. When I saw it, I was blown away. It represents the same feelings our music does, so it was perfect.

As you can see Carmelo is a great guy who knows how to express himself through his music. If anyone wishes to contact him, please write to this address.

NOVEMBRE
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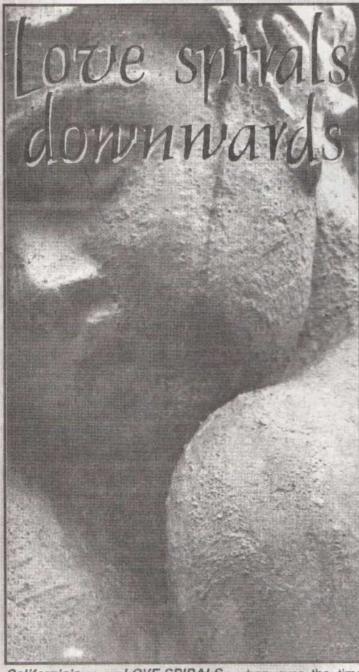
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LOVE SPIRALS California's DOWNWARDS is an enchanting outfit indeed! For those of you who aren't familiar with LSD, please allow the words of vocalist Suzanne Perry and guitarist Ryan Lum to soak into your soul; just as their music does much of the same. LSD were formed out of two minds swirling towards one goal: to make ethereal music. And this Los Angeles-based duet have done nothing but make ethereal, transcending music on their two LP's for the Projekt label (who have since relocated to Chicago). While the band are in the mid-way

their as-vetto-be titled third LP. 1 urge anyone into billowing vocals and celestial guitarwork to check out their latest release titled. "Ardor." Ascending with LSD... You're currently pursuing degrees at the university there, but what led you to start the on musical side things? Suzanne-l'Il answer that one. That's a neat question ... Ryan-Well, it was kind of something I had always been doing... It was never like, "I'm going to quit school to pursue music." I never looked at

that

music something

school

wanted to pur-

sue seriously. I

enjoy doing it,

and it doesn't take up that

much time. So I'm going to

stages

for

when ever the time struck me to make music, I go off on my own way. S-So what was the question again? Sometimes he changes it when he

answers it (laughter).

Well, I heard on the "Echoes" radio show that you were pursuing degrees amidst your musical career. I ...

S-Well, that was a mistake (the "Echoes" feature). He didn't tell me it was a New Age show, and I'm quite perky. It was ten 'o clock in the morning and I just woke up, and I had some coffee; I had to have some coffee in order to do this interview. But little did I know, they were going to overdub this really mellow voice over this guy who was asking us the gues-

R-The person who you heard on the asking us on the show, was not the person. The person that came over was a male, and the person who asked the questions on the show was a female.

S-He was more lively. Actually they dubbed both of their voices, none of it was him sitting there with us. If he was that mellow when I was interviewing with him, I would have picked up on that, and then I would have backed off a bit. But instead, you got perky Suzanne; it didn't fit the inter-

"Echoes" kind of made it sound like you were going to school, and then out of the blue, LOVE SPI-RALS DOWNWARDS has two albums... Was LSD that sponta-

neous?

S-Yeah, it really was! I've always sang ever since I was little, so I think it's something that's natural in me. That was how I always expressed myself creatively, was by singing. I often say to people, I wish I was given an instrument of some sort, because I think I could have played an instrument really well. I suppose I could start now, but I've always wanted to play the violin ... I do think I have a natural inclination for music. Anyway, the idea of doing LSD more professionally, as opposed to taking it more seriously, was spontaneous. There has always been that natural drive. We were even going out as a couple before it even dawned on us, that maybe we should do some music. R-I never really had heard you sing before, so I never thought about it. S-Yeah, my singing was always

You both have captivated quite a few people. Your latest release, "Ardor", is a '94 release. Are you working on new material? Can we expect the progression from you first Lp, "Idylls", to "Ardor?"

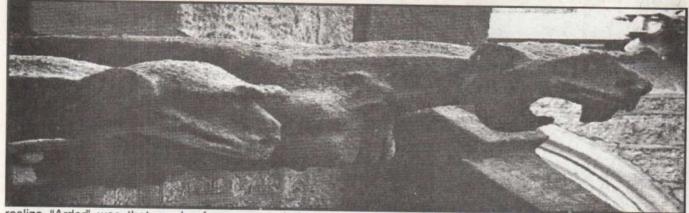
something that I did leisurely and pri-

vately; It was never something I tried

to get people's attention by.

R-I've started stuff, but you (referring to Suzanne) haven't even recorded your voice. I guess you've done a little bit. I'm working on the music more

S-As far as singing goes, it's really hard to tell what kind of direction you're going in. Our directions are very unintentional, so until you're doing it, you can't really tell where you've gone. I couldn't say at all how different it's going to sound compared to "Idylls" and "Ardor." I didn't even



realize "Ardor" was that much of a departure until it was a product. Then I could listen and reflect on it. I couldn't tell you, because my singing is so unintentional. Maybe Ryan can?

R-Musically I always try to change the direction. We don't sit down and plot it all out, but I just try to get new instruments and sound involved. Time passes, years go on by, so you always start to think differently about things... I usually have a vague idea where I wanna go, but it's not until the album is near completion that you really see that direction. If you're asking us if we're working on some new songs, yes, and when it's done, will it be different than the previous stuff, yes.

S-I gotta say that one thing that is intentional is that if we are doing music, and we start catching ourselves sounding the same, then we usually cut that part out. That is intentional, but for the most part it's very

natural.

This question is directed towards Suzanne. I know that you create your won sounds to compliment the music. Is it easier to come up with sounds that fit the mood of the song rather than finding the right "real" word to make the sound?

S-I'm not really sure what prompted me to do that. I have a couple of theories about it, though. The first theory is that I don't know how to write lyrics, so that's the only thing I think I could come up with-the only thing I could produce. The other theory is that I like doing it. I like doing things that don't have to be understood; something that doesn't have to have an attachment to language. I think that's limiting in a way, too! I think it's nice to use a universal language that doesn't get bogged down in meanings.

R-I'd have to say were more into the sounds, feeling, and texture of the music.

S-Even if I have lyrics, I don't stress

pronunciation at all. In vocal training, they stress that; To speak clearly, to sound out every word, and make sure you end each word you're singing. I don't like that.

R-We use what ever sounds best. That's the rule: to not follow the rules. Now Ryan, I was wondering what effects you use on you guitar to get that ethereal, dreamy sound. I've messed around with some effects, and I just couldn't get that LSD sound

that's on "Ardor,"

R-Well, do you want a boring run down on the effects I use? It's different for each song. In fact, I don't even save the setting it's on. I'll just have all my effects together, and when I'm recording, I'll just start plugging different ones in to make different sounds. I'll just record it right then and there, so I won't have sounds I will come back to over and over again. A lot of times I make songs just from messing around with sound, as opposed to sitting down and songwriting. I don't even intend to write a song, I just mess around with new effects trying to make some sounds, and the sound of all of it will inspire me. The main effects that are on there are: chorus. delay, reverb, phasing, etc... Since we've done "Ardor", I got a sampler that I can do a lot of guitar looping and processing. Maybe the guitars will sound weirder on the next one, I quess.

Do you think you rely too heavily on electronic percussion and atmospheres in LSD? A lot of bands will shy away from using acoustic instruments, simply because they lack the skills to use

hem.

R-First of all, if we were to use a human drummer, there would be no LOVE SPIRALS DOWNWARDS; it's just the way we do music. We don't write the music first, in fact, after all the music is done, is when we get all the drums set up. It would be impossible to do that first. It's essential for

the way I write music, that I can do the drums last-I guess there are ways around that. The electronic technology is essential for the way we do music.

S-I don't like that answer at all. I think we use it because those things are at our disposal, and it's practical because we don't have somebody around. Actually, both of us have a pretty good sense of rythym, and I think if it was practical, we could get by as far as percussion goes. For a long time I felt that we hid behind all the effects. We get that a lot too!

LSD is the acronym for LOVE SPI-RALS DOWNWARDS. Do you have a lot of people asking you about that reference? Does it ever get tir-

ing?

R-No, I think it's interesting. There's a lot of bands that I wonder what that name means. I ask people that too, so no, I don't think I get tired of it. The whole drug connection to our name, I don't know what to think. We were aware of it when we made the name, but we didn't want it to be an endorsement for the drug.

Do you think LSD transcends genres? LSD is by no means stuck in the

goth corner.

I hope so. If there's anything intentional about LSD, I hope that it transcends genre's, definitely. That's so limiting, and it's such a shame that some bands that appeal to a larger audience get stuck in that rut. They often get attached to yo and they tend to make it very personal, like "LSD is our kind of band". The worst thing about that is, that's not what music is about. WHen you start bogging down music with Elitist views about your music... I don't know. I hope our music transcends genres.

For further information on LSD contact::

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CATHEDRAL · CARNIVAL BIZZARE
'95 EARACHE 10 · 62:52
Well Cathedral are back with their third full-length album and it is exceptional. They have fused the 'classic" Cathedral sound (circa Forest...) along with their increasing 70's influence, and have made a real milestone record. This is the quinticensstial Cathedral record, and for those of you who were turned off by "Ethereal Mirror" album give them another listen, and you might be surprised. A little bonus on this record is the guest lead from doom master Toni lommi on the track: "Utopian Blaster". There has been a little line-up change here, but it hasn't hindered the sound in the least, actually the drums are much more dynamic than previous drummer Mark Wharton. Some really outstanding tracks on this opus are: "Hopkins", "Electric Grave", "Utopian Blaster" and "Night Of The Seagulls". Overall one of the best releases of 95. Put all doubts aside... Cathedral will conquer! Contact Earache Records for more information on Cathedral.

ELYSIAN FIELDS · ADELAIN '95 UNISOUND 8 · 41:40

One of the most impressive Greek bands to hit the scene since Nighfall; Elysian Fields have a very distinct sound all their own. It's almost a combination of Anathema and Rotting Christ, like Anathema in the vocals as far as the spoken word ish stuff, and the toning of the Greek gods Rotting Christ. This description doesn't even give them justice, I would highly suggest anyone who enjoys doom to pick this up! This would have to be the best doom release I've heard in a long nave to be the best doom release I've heard in a long time, it's highly original and the one thing that stands out the most is the double bass work of drummer Jim. This is "the" fastest & most presice double bass I've ever heard. It's unbelievable! If interested in Elysian Fields contact: Elysian Fields, c/o Bill, Olymbou 3, 142 33 N. Ionia, Athens, Greece. Also CD is available through Horizons Edge Distribution for \$15.



MOTORHEAD · SACRIFICE '95 CMC INTERNATIONAL 11 36:45

After some label trouble, a line-up change, and lots of holdups, Motörhead graces us with another release..."Socrifice." At first listen, I can say I didn't really know what to say. What happened to the Motörhead of yesteryear? But after a good hard listen, I'll have to say I changed my mind. The new Motörhead has been left as a three piece(since recent departure of long time guitarist Wurzel) and seems to be able to handle themselves just fine. The big change I noticed was the real heavy distortion on the guitars and bass, it sounded almost like a forced progression; like they had to compete to stay in the metal scene. Which is totally ridiculous, this was the band that inspired the legendary Metallica and countless other bands. I will always have a great deal of respect for Motörhead, especially Lemmy (who just turned 50), This band has been his whole life and brought life to many, many bands in many genres, but enough of that back to the review. The most impressive Motörhead material in my opinion has always been the 50-ish style rock 'n' roll sound mixed with that "biker bar" image and attitude, with pianos and the horn sections. Well they didn't let me down, the track "Don't Waste Your Time" utilizes all the elements of the classic Motorhead sound. Other tracks that stood out were "Sacrifice", "Dog-face Boy" and "Out Of The Sun". Any fan of Motörhead should check out this album. If you would like to contact them write: Motorheadbangers World, P.O. Box 660101, Arcadia, CA 91006-0101 MR

VADER . DE PROFUNDIS

'95 CROON RECORDS 9 • 34:03
It's been quite a journey for Vader so far. After the shaky ride with Earache, Vader seemed to disappear for a while(to us in the states), but they were keeping themselves quite busy. They had an EP out on Massive Records, a Poland only release of "An Act Of Darkness" & a Depeche Mode cover of "I Feel You", and now the release of "De Profundis", so a pretty full 3 years. Well the new album is nothing less than excellent. They have pursued a direction that most bands couldn't take any further, but they found a way. On "De Profundis" Vader take a faster more technical approach than 1992's "The Ultimate Incantation." An almost Morbid Angel (circa "Altars...") style, yet more creative in song structure. They've had a line-up change; new Bassist Shambo (?). He seems to add something to the band that was lacking before. The music is more full of energy than most other bands could even dream of. This album is non-stop, the way it should be "Death Metal", and not afraid to be it should be "Death Metal", and not atraid to be labeled that. If anyone thought Vader sounded like Deicide, listen to "Once Opon A Cross" (or Glen Benton's meal & rent ticket) and then listen to "De Profundis", Vader will speak for themselves. For information about Vader contact: Mariusz Kmiolek, 10-687 Olsztyn 10, P.O. Box 991, Poland.

VARATHRON · WALPURGISNACHT

Wow! The last time I heard Varathron I wasn't real impressed, but with "Walpurgisnacht I was blown away. They've really become a force to be reckoned with in the black metal scene of today. The new album is a huge progression in every area; they've explored the doom-ish side of black metal with piano, some varialions in vocal styles, and very emotional and intense alions in vocal styles, and very emotional and intense solos. "Walpurgisnacht" is a very impressive release, which sold 1,000 copies the first day of it's release, and continues to fly off the racks. Vartathron have lasted through the huge amount of trendy black metal bands and proved themselves to be a truly great band. Contact Unisound Records for further informa-



MY DYING BRIDE . THE ANGEL AND THE DARK RIVER PEACEVILLE/MFN 6 52:19

How can I begin? At first I missed the death vocals, but after a second listen I was hooked. This is a monumental effort to say the least. The emotion and talent put forth in this effort is simply amazing. My Dying Bride have surpassed all limits put on the genre. Starting from primitive roots, no one would have ever expected MDB would have morphed into such a melodic and emotional band. Some of these tracks give you chills just listening to them, for example "Two Winters Only", which is probably the best track off the CD. Well if anyone has heard bad reviews of this album, please give it another chance. This release is one of the best doom releases ever! For more info write to: Music For Nations.

CRAWL · EARTH '95 PAVEMENT 9 · 38:04

Originally called Bleed, they released their debut demo in 1992, which was nothing more than Obituary inspired doo-da. The following year, they released a self-financed MCD titled "Womb", which now showcased a sound not unlike Pitch Shifter and how showcased a sound for utilize rich sinter and fear Factory jamming with aforementioned Obituary. Now we are blessed with a full-length CD by them, but wait... they are called Crawl now. Should we care? Well no, not really. I mean they are not a terrible band, but they are terribly boring. Lack of melody leaves the songs very one dimensional and virtually undistinguishable from each other. I would avoid this, unless mediocrity is something you enjoy. Crawl, P.O Box 22036, Green Bay, WI 54305-2036

SENGARD · HOSTMORKE

The mighty Fenriz has returned in one of his many the mighty Fennz has returned in one of his many musical alteregos. The majority of the work on this second Isengard CD is very similar to Chapter one from the "Vinterskugge" CD from last year. The first track, "Neslepaks" is simply magnificent, it's in the same vein as the title track on "Vinterskugge (for those of you who are familiar with it)." "Landet og havet" is a ocapella piece which shows growth in his singing voice. While seeming very out of place are the last two tracks; "Thornspawn Chalice" is similar to Fenriz's

THE REQUIEM ' VOILIME SIX ' WINTER HOLOCAUST PAGE 51

other project Dødheimsgard. The last track, "Total Death" is from a forthcoming Darkthrone release. Fenriz is a very talented individual, but I believe he is spreading himself a bit thin. Recommended for die hard fans only. Moonfog Productions, P.O. Box 289, 1450 Nesoddiangen, Norway.

Mourn · Mourn '95 Rise Above/Godhead 8 · 44:43

Lately, I have not read too many positive reviews of this London based doom/rock combo's debut CD. To many, a sore spot is the vocals of Caroline Wilson, I simply do not agree. She does not possess a huge range, but her vocals are very passionate and heart-felt; especially on the tracks "Awakening", "Through These Eyes", and the balladesque "After All." Musically speaking, Mourn are exceptional song-smiths, who are not afraid to write very catchy songs. Mourn will appeal to fans of Cathedral (they are on lee's label), Acrimony, and much of the Euro-doom scene. Not a masterpiece, but rather a very solid debut, I expect great things for this band in the future. Mourn, 5 Lordship Prak, Stoke Newington, London N 16 5UE England.

RAS ALGETHI . ONEIRICON-THE WHITE HYP-195 WOUNDED LOVE 8 - 57:28

In 1995 we saw a number of amazing Italian bands produce quality CDs. We had Opera IX, Monumentum, Cultus Sanguine, Nihili Locus, and, who I fell are the best Italian exprot, Ras Algethi. This CD follows their 1994 demo tape "Oblita Divinitas, which is good but simply pales compared to their new material. To those of you who have not been fortunate enough to hear Ras Algethi, I'll try my best to describe enough to hear has Augerin, it if y my destroy describe them. They are very somber, obscure dark doom. Imagine a rose standing alone in the dead of winter; majestic keyboards wash over their songs like a beoutiful spring rain. The melodic vocals of guitarist Mauro are very sad yet evocative. Huldas, the second guitarist handles the dark/lower vocals. Th track "The Bride Eternal" best shows Ras Algethi; dark and beaubride Eternal' best shows Ras Algethi; dark and beau-tiful. I personally prefer the almost mellow track "When Fire is Father." A good number of the songs are ten minutes long, so they tend to drag in spots but that is my only complaint. If this sounds good to you, I can't recommend this enough. Ras Algethi, Mauro Berchi, Via Folli 5, 20134 Milano, Italy.

ALCHEMIST · LUNASPHERE '95 THRUST 9 · 45:03

I was never too familiar with Alchemist until I heard "lunasphere", which is their second CD. Their first was entitled "Jar Of Kingdom", which I have a dub of, but never really got into. And then I was told I should get this CD, well I thank that kind soul wholeheartedly (Pellet at Relapse). At best, Alchemist are difficult to describe; they mix many different styles and genres to produce a off killer death/grind extravaganza. Surprisingly, they incorporate many ambient parts very similar to countrymates Disembowelment [RIP]. The vocals of Adam sound a bit like Max from Sepultura, maybe a little heavier; so I dig that much more than you standard death metal warble. Their musicianship is stellar, shifting from furious grind to musicianship is stellar, shifting from furious grind to beautiful passages many times within one song. Every track is killer, but my personal favorites are "Garden of Eroticism", "Clot", "Yoni Kunda", and, the best, "Unfocused." If more of today's death metal scene were a quarter as original as Alchemist are, I could enjoy the whole death metal sound so much more. Buy at all costs! Alchemist. P.O. Box 1037, Dickson ACT, 2602 Australia.

DIMMU BORGIR . FOR ALL TID '95 No Colours 9 . 43:19

The debut CD from Norway's Dimmu Borgir is so grimly produced, that I am surprised the band themselves were pleased with the results. What ruins it is a terribly bad drum sound and a muddy mix, which is too bad because the music is amazing. One more negative point is the whole packaging. The label's name is accurate because the whole CD is black and white. It features a cover I've seen a few times before else. On the positive side, Dimmu Borgir are very much in the same league as Gehenna (huh?-CD) gothic/medieval black metal with wide usage of key-boards. The first track "Detnye Riket" is a key-

board/spoken word piece not unlike Mortiis' solo work. The two strongest tracks are "Under Korpens Vinger" and "Over Blekende Blaner Til Domedag." While the title track and "Raabjørn Speiler Draugheimens Skodde" are fairly breathtaking. They also have a 7" EP on Necromantic Gallery Productions that contains a song not on this CD, which is worth getting. Cacophonous Records have signed them, so the next CD should be a masterpiece. Dimmu Borgir, Stian Thoresen, Klosterheimveten 9, 0666, Oslo Norway.

THEATRE OF TRAGEDY . THEATRE OF TRAGEDY 95 MASSACRE 9 . 44:31

Stunning, majestic, glorious, magnificent are all terms would use to describe Theatre Of Tragedy. This Skakespearean inspired gothic doom death 7-piece from Norway have created a near perfect masterpiece. Excellent production handled by the most talented individual in the underground; Dan Swanö. Theatre Of Tragedy feature two vocalists: a death metal tone is supplied by their lyricist Raymond J. Rahonyi, while a sweet, angelic voice is provided by Liv Kristine Espenaes. Also noted are the skills of pianist/synth artist Lorentz Aspen. To generalize, they sound a bit like a cross between Paradise Lost and sound a bit like a cross between Paradise Lost and The Third And The Mortal. Standout tracks are "A Hamlet For a Slothful Vassal", "Hollow-hearted, Heart-departed" and the beautiful soliloquy "....A Distance There is..." Massacre Records could not have done a better job with the packaging and layout; exquisite cover art. So please do yourself a favor, and purchase this CD from one of the most promising bands to emerge this year. Theatre Of Tragedy, Raymond Rahonyi, Prestøyv. 24, 4052 Røyneberg, Norway.

OPHTHALAMIA · VIA DOLOROSA

795 AvantGards 10 · 68:33

The masters of melodious blackened doom return to plague this wretched earth with their second CD 'Via Dolorosa," Ophthlamia sound unlike any band I have ever heard. They interweave almost 70's-inspired doom riffs with the cold hatred that most black metal doom rifts with the cold natrea that most block metal bands wish they could convey. They are a project band of sorts, guitarist It is in the legendary Abruptum, drummer Winter (Benny) drums for Edge Of Sanity. and vocalist Legion has taken over the vocals for the mighty Marduk. Ophthlamia have a veyr unique form of songwriting. All songs are written in two parts, and most of the songs reach the ten minute mark. As a bonus to CD buyers, they also include a cover of Mayhem's "Deathcrush", which they do well but sounds out of place next to their original, progressive block art. Another bonus would be the exquisite pack-aging. This has one of the best covers I've seen in a while (that's because it's taken from TSR-CD), plus it is laid out beautifully. Definitely one to check out! Write to Relapse for ordering info.

MONUMENTUM · IN ABSENTIA CHRISTI '95 MISANTHROPY 10 . 50:51

This was supposed to be released two years ago on Deathlike Silence Productions, but we all know what happened there... So, Italy's Monumentum continued to work on this masterpiece until England's Misanthropy wisely put it out. For those of you who are unaware, Monumentum is Roberto Mammarella's (Avantgarde mainman) band. Monumentum really do not fit among the metal genre, having elements of goth, and darkwave mixed up with a lot of Middle-Eastern elements. Vocalist Andrea Zanetti has a very depressing, somber voice; almost as if he's weeping.
It sends chills through my spine, especially on the track
"Consuming Jerusalem", which is one of the best
songs ever written. Guest vocalist Fancesca Nicoli of Ataraxia sings on a few tracks; most interesting is the cover of Visage's "Fade to Grey." The production is nothing less than stellar and it's quite obvious that a lot of time was spent writing this magnum opus. This is one of my favorite CDs of 1995 and of all time. Those of you interested in darker, more atmospheric laments, I do urge you to purchase this.

BEYOND DAWN . PITY LOVE '95 CANDLELIGHT 9 . 53:44

After their stunning MCD on Adipocere Records in 1994, Beyond Dawn chose to sign to Candlelight

Records for their debut full-length release. Fortuneatly, it was not delayed numerous times like many of Candlelight's releases. Beyond Dawn are growing into one of the most original and promising bands out of Norway. Their songwriting skills are more defined, so they're not all over the place like some of their older material. For some reason I hear a lot of 80's new wave influence in their melodies; maybe it's just me. Vocalist Espen Ingrierd is developing quite an interesting vocal style, alternating between a tortured scream and a lower gothic singing style. Their contin-ued use of a trombone gives them a unique, majestic edge, which not too many bands are willing to try. Drummer Einar Sjursø's rythmic and almost tribal drum patterns accentuate the dark and somber tones. If Beyond Dawn continue to make their own brand of depressive metal, I can only see them becoming better and bigger. Definitely recommended! Beyond Dawn, H. H. vei 30A, 1412 Sofiemyr, Norway.

SAMAEL · REBELLION '95 CENTURY MEDIA 6 · 34:51

Black metal has been under the watchful eye of the media ever since the alleged burning of Christofer Johnsson's Therion) house back in 1992. Well, this is '96 and the genre has seen its fair share of deterring incidents. One band, however, has managed to avoid the stereotypes and media sensationalism with amazing success (both stylistically and commercially); that band is Switzerland's Samael. The former dark triumvirate has journeyed a long way with the accep-tance of keyboardist Rodolphe. This man has not only added a new instrument to the ranks, but propelled the band to stellar heights. While it's still the brotherhood of drummer Xytras and Vorphalack who handle the horns of Samael, it's bassist and, of course, Rodolphe who concencrate it entirety. Opening track "Rebellion" showcases the band in all their sinister glory, where "I Love the Dead (originally done by Alice Cooper)" comes across as strangely romantic. Samuel have also experimented with cyber-electronic music as evidenced on "Static Journey", which serves as an odd compliment to their otherwise metal disposition. Monstrous things are abound for this quartet, so do yourself a favor and pick up "Rebellion." jaunt with darkness!

MOONSPELL . WOLFHEART '95 CENTURY MEDIA 8 . 43:55

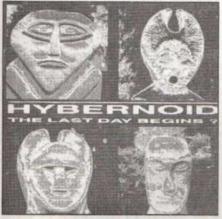
Portugal's Moonspell gave the underground quite a stir with the release of their MCD "Under the Moonspell" on the Adipocere label. While this MCD witnessed strong musicianship and a love for Portuguese traditionals, it's the release of "Wolfheart" that will have this 7-piece running with the rest of the pack. The band have managed to shed their primitive mange that was evident on "Under the Moonspell", for a more focused, shiny coat. Influences ranging from Sisters Of Mercy to Danzig, give Moonspell a canvas to paint their own savage picture of dark, gothic metal. However, Moonspell are by no means forsaking their roots nor their heritage, as evidenced on "Alma Mater" and "Trebraruna" As usual in this on Ama Marier and Treatment As assuming this style of music one can't expect fretboard calculus, but rather simplified and enamoured melody that effectively lifts the listeners anima. Adding itself to the lavish texture, is the romantically black vocals and the celestial usage of the keyboard. "Wolfheart" is a memorable journey from the exotic land of Portugal to the bleak countryside of Romania. If you need a guide, Moonspell will successfully lead the way.



EXPULSION . OVERFLOW '95 GODHEAD 10 . 53:02

The Swedish metal scene has always been five-star lis-

tening, and Expulsion are no different. Expulsion traces their history back to a band once heralded as River's Edge. As silent as that name may be, the members that eventually filtered out, were none other than Johan Eldund (Tiamat), Stefan Lagergren, and Calle Fransson, of which, the latter three formed Expulsion, only to end up with an amazing 1p and a deal on Godhead. "Overflow" captures some downright diverse atmospheres, from the slow broading melismas of "Fallen" and "Don't Leave Me Behind" to the expeditious presence of "The Other Side" and "As The Last One Leaves." We are also treated to a kind of reunion with "At the Madness End", as Johan himself partakes in the vocal duties. While Expulsion aren't anything like the dreamy metal of Tiamat, they are a competent and diverse doom/death metal band with a few tricks under their hammers. The range and magnitude of "Overflow" will take the band into the light of the media, Sweden begins its assault!



HYBERNOID . THE LAST DAY BEGINS?

For those of you who are familiar with Hybernoid's 7" career, it should be no surprise that "The Last Day Begins?" is not an ordinary accomplishment in the extreme metal genre; it's quite the opposite. These six individual's from Bacup, England have an aura about their songwriting that is both memorable and haunting, which makes describing their music an even harder task! Hybernoid fuses the indie-metal sensibilities of Fields Of The Nephilim and Sisters Of Mercy, with the anger and negativity of death metal to create their own extreme metal expression. Hybernoid's vocals aren't your usual cookie-monster fare, but rather something much more fierce. Vocalists Dunk and Paula offer a variety of rasps and spoken-word parts to compliment the Hybernoid phenomena further. Guitarists Andy and Dave are masters of shifting moods; from the surreal ambience of "Permafrost", to the outright animosity of "Akeldama", Hybernoid soar through mediocrity. If you're longing for a change, and there's plenty here, then look up "The Last Day Begins?" It's amazing! See interview for contact.

M.E.S.T. · MATTER ENERGY SPACE TIME '95 DWELL 10 · 62:26

MEST is the name of a trance/ambient project who happen to be more mood music than anything else. Besides, since when do you bang you head to ambient? I don't reckon that just anybody could put MEST into their CD player and find it instantly enjoyable. But, I have noticed that the more I listen to it, the more I hear subtle, almost space-like synth lines betwixt the bottom-heavy bass. The more you put yourself through the MEST experience, it becomes apparent that these lods from Halland are HEAVILY influenced by the mare perception swirling drugs of Irgat, Pe Yoti, and Teonanacti (these are actually song titles!) While MEST surely do not base their whole album on these drugs, it's those songs I just mentioned that offer slower, transcending soundscapes. "People Are Power", however, is a more up tempo and groove oriented excursion. As I said, MEST aren't instant, but with a careful ear and maybe some other influences (if you're drugfree, try Mountain Dew...ha), they are mindblowing. CD

DISMEMBER · MASSIVE KILLING CAPACITY · 95 NUCLEAR BLAST 11 / 27 · 58

11/37:58 The world of Swedish death metal has magically transformed into a complex, well-oiled machine. It's amazing how many cult acts have risen to the ranks of supergroup: Dismember are one of them. While the band has had plenty of time to compose between albums, Killing Massive Capacity" reflects and captures the lost time. I must admit I was a skeptic of their previous EP "Casket Garden", but this release reaffirms their status as one of the retainers of the old Stockholm death metal sound. "Massive.. is a full-on assault that can annihilate one moment, and calmly lay to rest the next. This album features a melodic side that is best known to the NWOBHM, which is a trait I'd like to see Dismember explore further. The biggest eye opener is the instrumental track "Nenia", which Dismember have penned the death metal version of Metallica's "Orion." "Massive..." is a full pay "Orion." load of metal that kills

CENTRAL NERVOUS SYSTEM · REALITY CHECK '95 WE BITE 8 · 35:15

England's Central Nervous System have taken the Pitch Shifter work ethic wholeheartedly; oddly enough, this quartel hail from the same area as Pitch Shifter. I reckon "Reality Check" is CNS' first studio outing, as I detect there's a fair amount of learning to do in the songwriting and originality department. I do, however, grant these lads a thumbs up for creating a mechanized urban atmosphere. Anyway, opening track "Zealot", which is remixed into a fast techno song, hits hard as the drum machine and bottomheavy guitars accompany the death-like roar. "Zealot" is their way of saying "submit." While the latter half of the album is full of despondent guitars, hiphop rythyms and turntable scratching. I prefer the intensity and tempo of "Zealot." Maybe I'm desensitized? "Reality Check" is a good start for CNS and I reckon their next outing will offer a more focused

direction. CNS, P.O. Box 224, Nottingham, NG3

CAUSE FOR ALARM/WARZONE '95 VICTORY 8 . 16:48

While I realized that Victory Records is on the fore-front of hardcore/crossover, I just don't understand why they decided to release this mediocre bullshit. Ok, I don't know how many times I've heard that hardcore chord progression and vocal pattern! It's as if this close-knit scene is too close. Cause For Alarm sound as if they just picked up their instruments, and, from their elders, learned a few chords. If I'm not mistaken I heard the same material on a punk rock demo I had back in '87. Warzone are better, but that's not saying too much. They're fast, redundant and infinitely below a band like Disrupt or any of the early SST catalog (that includes the amazing Firehose!). If I were you, I'd pass this up. Victory Records, P.O. Box 10172, Chicago, IL 60610-0172, USA.

SIX FEET UNDER . HAUNTED

I've always been a critic of side projects (yes, even Isengard) who do nothing different other than churn out mundane music; besides, when have the plethora of side projects carried a banner different than their full-time bands. The list is endless, but newly formed Six Feet Under is an intense, if not completely original, outfit who blow away many full-time acts. The band is, predictably, the creation of Chris Barnes (ex-Cannibal Corpse), Ailen West (Obituary), Terry Butler (ex-Death), and newcomer Greg Gall. So, what makes the music of Six Feet Under better than, say, Obituary? Well, Six Feet Under is intense. I never thought I'd say this, but Chris Barnes' vocal style is impressive, being what a good death metal vocalist should be. The music on "Haunted" tries to capture the glory days of death metal and does just thal, but the slower numbres still manage to fall into the heard-it-before category. Opener "Enemy Inside" is by far the best track on the album, and it may as well be added as one of the better songs to the American death metal vill love this.

DRUG FREE AMERICA · NARCOTICA (THE NEW PORNOGRAPHY '95 DREAMTIME 8 · 68:44

To some, techno is a way of life; to others, it is a bothersome barrage of obnoxious beats and annoying bleeps. However, England's Drug Free America are living the techno life to the fullest. "Narcotica" focuses all their thoughts, addictions, and experiences into one massive soundscape of cybersonic rythyms. Drug Free America aren't one of those bands who pompously speed by at 1000 BPM's, but rather something slower and more calculated. "Narcotica" successfully fuses old-school techno with the ambience of today, to create a spectrum of chest pounding beats, singing guitars, and seductive vocals. While this CD may not be on everyone's playlist, it's a good solid release of intense techno.

KING DIAMOND . THE SPIDERS LULLABYE '95 METAL BLADE 10 . 47:18

I was expecting great things from this new album

EXPERIENCE Journey Into Darkness

EXPERIENCE DEATH EXPERIENCE

The album by Journey Into Darkness is upon us.

NEAR DEATH EXPERIENCE

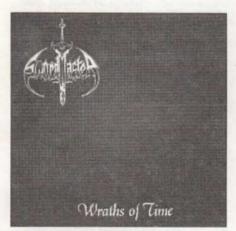
Experience the dark synthestra (synthesized orchestra) of Journey Into Darkness. No guitars, no vocals, just ominous, eerie synths and super heavy percussion. NOT AMBIENT OR MINIMALISTIC! Truly uncharted territory. If you like the intros and breaks on death/black metal albums, this will blow your mind!

Features ex-member of Sorrow (Roadrunner).

CD=\$14, post paid in US, foreign please add \$3. Money orders only, made out to "None of the Above". Distribution: Caroline, Metropolis, and Relapse



2530 Middle Country Rd. Centereach, NY 11720 U.S.A. Fax 516 737-9372 email nota@cerfnet.com before it even came out. From "The Eye" to "The Fatal Portrait", King Diamond has really impressed me, but this album is not very good at all. The music seems to be stuff that was left over from the last two Mercyful Fate albums. Gone are the Gothic melodies and intricate harmonies, in favor of chugging, grungy power chords; this is more primitive than Mercyful Fale even. The lyrics and vocals is just getting too old for this stuff. He should probably just progress like all the other musicians who have been in the business as long as he has. Maybe then he could become the Brian Eno of metal.



SWORDMASTER · WRATHS OF TIME '95 FULLMOON 4 · 15:13

Swordmaster happen to be a very young and promis-ing black metal act from the frost-tipped hills of Sweden. I know you're thinking that this quartel is another band who fit all the stereotypes, but I'm happy to conclude that Swordmaster aren't typical; these lads have managed to throw in a power metal arrangement or two, to make the chaos even more enjoyable. Guitarist Night orchestrates much of the same in the title track, and does so in a murderously convincing way. Night's guitar work isn't too far removed from the popular Gothenburg riffing patterns, but he does manage to hold his own. "Upon Blood and Ashes" is tumultous composition that allows drummer Inferno (who has left for Dissection) to shine through, as it erupts into a frenzy of time changes. Swordmaster is a band that have the proper fundamentals to make waves in the crowded black metal scene, providing Fullmoon promotes them much like Hades. Note: this is a demo repressed on CD. They are currently ensconced in the writing of their debut CD.

EVOL . THE SAGA OF THE HORNED KING 195 ADIPOCERE 10 . 38:12

When I first looked at this disc, I thought "oh no, not another shitty black metal band." But, I played it anyway. Now first impressions are usually quite important and Evol did not achieve a favorable impression from me at first, but sometimes a band comes along and is an exception to the rule. Needless to say, I was thoroughly impressed by the music of this Italian black oughly impressed by the music of this Italian black metal trio. The haunting horror movie soundtrack-type keyboards played by Prince of Agony is the basic idea for the conceptual album, while the drums, boss, and guitar played by Lord of Sorrow arise occasionally for mood and driving rythyms. Apparently Prince of Agony is inspired by Italian Dario Argento and dark mediaval music, the atmospheres invokes the log dark medieval music; the atmospheres invoke the log enshrouded forests and castles of mealeval littles the dark ages. My favorite songs on this great album are "The Present Age" and "Prologue (waiting for his coming)" - a very emotional gothic rocker. This is highly recommended. Prince of Agony, Via Lemene 8, enshrouded forests and castles of medieval times and ly recommended. 35135 Padova, Italy.

My Dying Bride - Trinity

"95 Fierce 9 - 64:17

"Trinity" is a collection of all the My Dying Bride EPs on one album. Included is the entire "Symphonaire Infernus Et Spera Empyrium" EP recorded in 1991, "The Thrash Of Naked Limbs" in 1992, and "I Am The

Bloody Earth" from 1993. Also, included is one unre-"Sexuality Of Bereavement." All the lyrics are included in the sleeve (except for "Sexuality..."), which makes this a valuable collectors item for fans, and showcases the evolvement of MDB from their earliest sessions to "Turn Loose The Swans." Except for the unreleased track, there is no reason to buy this if you already have the EPs; unless you're a collector of MDB discs. MDB are currently slated for a summer tour, so check it out!

Hypocrisy - Abducted
'96 Nuclear Blast 13 - 47:20
I have never really been a fan of Sweden's Hypocrisy
but their new album, "Abducted" really took me by
surprise. They have shed their "straight-ass" death
metal skins to reveal a serpent in disguise. This album never loses it's intensity; it starts out blindingly fast, filled with dozens of catchy riffs and chorus sections and slows down in the end with two very Pink Floydish tracks. Very unlike the Hypocrisy we all know. They have really opened themselves up on this release, showing their artistic side without losing their intensity and energy they storted with. Definelly a CD worth checking out. This release will make you a fan. For further information contact Relapse Records.



IRON MAIDEN . THE X FACTOR 195 CMC INTERNATIONAL 11 . 70:54

These British veterans of heavy metal suffered a great loss; Bruce Dickenson. Probably the best heavy metal vocalist of all time. But, against all odds, Maiden put out another album with the practically unknown Ex-Wolfsbane vocalist Blaze Bayley, who is much better than most of us expected. The whole album has a very than most of us expected. The whole album has a very full sound to it, very well produced, even a keyboardist was recruited for this outing. The album is as no where as energetic as say "Power Slave" or "Number Of The Beast", but still holds it's weight among the others. Those of you who were let down by their performance on "Fear Of The Dark" give this one a try. This is a real long player clocking in at over 70 minutes, with only a few duds in the line-up. A real epic...This is true Maiden! Contact them at: Iron Maiden, P.O. Box 1, London SW 19-3 TW, England.

BATHORY · OCTAGON '95 BLACK MARK 11 · 39:51

After the last Bathory album "Requiem" (good name-MR), I pretty much lost all hope for these black metal veterans. Even this album is not the Bathory I once knew; although the vocals and guitars are much better, the drum machine absolutely sucks. The best way to listen to this album is very, very loud. That way you can hear how raw parts of i really are. But as tar as sound, it hasn't changed much from "Requiem." After a recent interview with Quorthon, he kind of enlighted me on reason for the new sound, and I can kind of understand where he's coming from; almost fed up with the current state of metal. For true Bathory fans I'm sure you'll pick this up, but for the rest of you I'll let you make up your minds for yourselves. For further information on Bathory contact Black Mark Productions.

NAPALM DEATH · DIATRIBES

don't really know what to think about this one. It's kind of like the Benediction syndrome. They put out a great EP then the follow-up album just doesn't float it.
"Diatribes" is a for cry from the "Greed Killing" EP.
The good only good songs off the full-length were the
ones off the EP. Quite a let down really, they try to pull ones of the Cr. Quite a let down reality, they try to buil off all this Godflesh sounding crap (by the way, they do a real lousy job of it) and try to be all atmospheric. It just doesn't work for Napalm, their not the kind of a band to do a ballad, they should stick to what there good at...grindcorel Leave this at the store and get the EP instead. Contact Napalm Death at: P.O. Box 905 London SEI 6LF U.K. Send 2 I.R.C.'s for sure reply. mr

ETERNE · STILL DREAMING '95 CANDLELIGHT 12 · 58:41

When I received this I was real skeptical, but after a listen I knew I was wrong. A real full production, with lots of keyboards and programmed drums (they actually sound good), along with some really good goth-ish style vocals; not really comparable with anything that I'm familiar with, just over all good sound. They used drowning guitar durges throughout the opus, with a real, almost a "Forest Of Equilibrium" feel to it. I can hear a real Sisters of Mercy influence in the vocal lines and toning. I think this will appeal to lovers of both metal and goth-helping to build a bridge between the two genres. For more information on Eterne, contact Candlelight records. MR

PAUL CHAIN • ALKAHEST

'95 GODHEAD 9 • 67:34

Here's a real underated band. One of the few bands that can utilize the Sabbath sound with out ripping it off. As far as the music department they have a Sabbath-esque toning on the guitars, but the solos are totally progressive. They totally separate this band from the run of the mill doom bands. Another plus to this release is the guest vocals of doom mainman extradinare Lee Dorian on tracks 6-9. Also, he writes a few tracks on this opus more in the vein of extractionare Lee Dorian on tracks 6-9. Also, he writes a few tracks on this opus more in the vein of Cathedral's older material. But, this is definitely music to burn to, just play at a level that will drown out the neighbors pounds, and let them do the rest. For more information contact Godhead Records.

SKEPTICISM · STORMCROWFLEET

'95 REDSTREAM 4 · 57:33

Finland's surreal purveyors of bludgeoning doom are here in the form of "Stormcrowfleet": an epic assault on the senses. The album is a epic poem in it's struc-ture. All four songs create the hypnotic state of Skepticism. Musically, they are very slow, the key-boards really stand out in a good way, the vocals are like a slowed down version of Amorphis' Tomi. The guitars almost act as a string section in an orchestra, while the drums linger ever-pounding in the distance. At times they almost remind me of Pink Floyd; the real full orcastrated sound. A real fresh sounding release, I can say this doesn't really sound like anything I have ever heard before. That's very good to hear. Contact Skeptisicm at Redstream, P.O. Box 342, Camp Hill, PA 17001-0342, U.S.A.

NIGHTFALL · ATHENIAN ECHOES

'95 HOLY RECORDS 8 · 48:15

The ever progressing Nightfall are at it again on the new wonder album "Athenian Echoes." This album is a fine-tuned version of the past few albums, with a real heavy hand on the keyboards this time. They make it into a lead instrument at times(their not even afraid to use orchestra hits), totally contradicting the sound of the gutteral vocals and blistering drums. This whole album is full of catchy rythyms and melodies. A very memorable album that changes from beginning to the end. This is a step in the right direction for Greece's masters of progressive doom. Contact Nightfall at: Nightfall c/o Ethimis P.O. Box 72055 -16310 llioupolis, Greece. Ad 2 I.R.C.'s for reply. MR

INTERNAL BLEEDING · VORACIOUS CONTEMPT '95 PAVEMENT 10 · 41:49 God...what a piece of total shift How many people

care to hear songs that have been done to death a thousand times over. Check out these real original titles "Despoilment Of Rotting Flesh" & Gutted Human Sacrifice": boy these guys are really tough. Especially Vocalist/Rocket Scientist Frank Rini, he's got such a vocal range. He goes from low grunts to uncomprehendable grunts; It sounds like he needs to take a well deserved dump. Well if you like boring, mindless, wastes of time...then this should be right up your alley. If you want more information on Internal Bleeding contact Pavement Records. (trust me its not worth wasting a stamp).

ARCTURUS · ASPERA HIEMS SYMFONIA
'96 ANCIENT LORE 9 · 41:29

What can I say besides this is absolutely amazing! The band is so fluid and tight they sound like they've been playing for eternity. The very recognizable spondic style of the infamous Hellhammer, with the magnificent synth playing of Sverd, and the dark haunting voice of the Ulver's Garm is Arcturus. Joining the line-up this time is Ulver/Ved Buens Ende's Bassist Skoll, and new commer August (formerly of Tritonus). The Ultra-progressive guitar stylings of August really raise Arcturus up a notch from their last release, which is basically solo-less. This band is gathering quite a bit of attention lately...even coverage in Spin Magazine(?Huh?-MR) This is a real gem in the ever growing sea of dime-a-dozen death and black metal bands. Contact Ancient Lore Creations at: Markalleen 39, 1320 Stabekk, Norway.

ACRIMONY . THE ACID ELEPHANT EP

Prepare to get trippy! Acrimony is back with an even more hippied out opus; almost too 70's for me guys. I think they went a little overboard on this one. The last album was quite good, but this one is downright goofy. The vocals are a little too whiny, and the music not as heavy, but now more Psychadelic than anything. Contact Godhead Records for further information.

AT THE GATES '95 EARACHE 9 - 34:16

Earache are a real lucky bunch of lads this year, they signed At The Gates and re-signed Carcass; not bad. This is the best, most catchy At The Gates album ever recorded! This album has got nothing but rave reviews and we're not any different. This is easily one of the

best albums of the year. At The Gates started as an innovator in Swedish death metal and they prove to be a force to be reckoned with. Songs like "Under A Serpent Sun" and "Suicide Nation" are some of their crown ing achievements. Be sure to look for their US tour with Dissection & Morbid Angel later this year. Contact Earache Records for further details.



BURZUM · FILOSOFEM ADVANCE CASSETTE '96 MISANTHROPY 6 · ??:??

I'm sad to say that the new Burzum is actually worth a listen. Personally I don't agree with the Count on a lot of things, but I have to admit this album does have some redeeming qualities. It starts off with a epicish beginning and the second track breaks into Dark Throne-esqe (circa Under A Funeral...) electric razor sound, with a constant very high lead through out. The rest of the album tends to kind of be the same rehashed Burzum that we've heard for years. But worth a listen. Contact: Misonthropy at P.O. Box 9, Hadleigh, Suffolk 1P7 5AU, England.

LUCIFERION · DEMONICATION (THE MANIFEST)

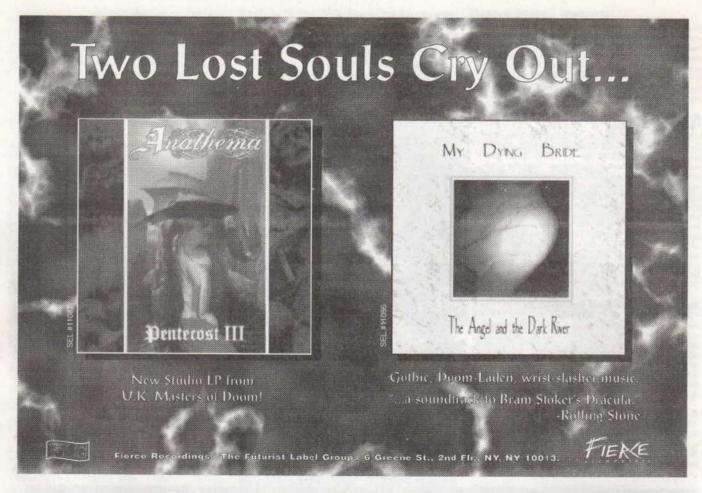
'95 LISTENABLE/OSMOSE 10 · 39:18

Luciferion is what death metal should be: intense, dark, and talented. I can't remember when I heard an album that pummeled by senses like "Demonication (the manifest)" does. While comparisons can be made to stateside death metal acts like Morbid Angel and Deicide, Luciferion are easily a Swedish act. It doesn't take a genius to know that Swedish acts usually have a far keener sense of melody that us Americans, and what makes "Demonication" so effective is its ability to incorporate both brutality and melody. Unlike Deicide, where every single note sounds as if it's forced out, Luciferion pour out the brutality from their bloodstained chalice with amazing ease. Luciferion are no strangers to their instruments, as guitarists Michael Nicklasson and Wojtek Lisicki belt out some of the most harmonious solos since Malmstein. As added incentive to partake in Luciferion's blasphemous ritual, they provide a hellish version of Sodom's "Blasphemer." Luciferion have taken extreme death metal to the next platform. Wojtek Lisicki, Brilliantgatan 44, Lag 857, 421-4 V. Frolunda, Sweden.

NAGLFAR · VITTRA

The last four years have been very productive for this promising Swedish outfit. Formed in 1992, this quartet from Umea, Sweden have already released a great demo titled "Stellae Trajectio (reviewed in issue 5)" and a stellar album titled "Vittra." Naglfar is a band who, like many of their countrymen, are familiar with what it takes to create a quality listening experience. "Vittra" is, of course, one hell of a listen as "Twilight Gave Birth to the Night" and "Enslave the Astral Fortress" soar in the traditional Swedish fashion. While Naglfar is actually in their primitive stages, their usage of melodic guitar interplay, keyboards, and all out aggression give them an advantage over many veterans. "Vittra" is without a doubt one of the best release to come out of Sweden thus far. The nordic winds are blowing, and Naglfar have set sall Experience the tradition by writing to: Naglfar, P.O. Box 3523, S-903 10 Umea, Sweden.







BEWTICHED · DIABOLICAL DESECRATION 196 OSMOSE 13 · 46:45

Bewitched are, in my opinion, one of Osmose's wisest decisions. Formed by members of Katatonia and Ancient Wisdom, Bewitched take the ancient black metal flame of Bathory, Venom, and Mercyful Fate to one abyssic gate further. By infusing the musicianship of the 90's, with the spirit of the 80's, "Diabolical Desecration" is a journey through the unknown realms of Tartarus. I'm almost transported back to '85 with titles like "Hard As Steel (hot as hell)" and "Blade of the Ripper", but it's the music of "Holy Whore" and "Burning' Paradise" that harken back to the old times. Burning Paradise that narken back to the old times. Bewitched have the musicianship to to back up the claim, as the guitars rip through your patch-laden jean jacket, and the vocals burn the laces offyour hightops. "Diabolical Desecration" is the perfect way to start out the white, New Year. Bewitched play hell-metal exclusively! Bewitched, P.O. Box 6076, 129 07 Hägersten, Sweden.

LAKE OF TEARS · HEADSTONES 195 BLACK MARK 9 · 48:25

I reviewed this Swedish band's debut, "Greater Art" back in issue 4. And, if I remember correctly, "Greater Art" was an album full of doomy melodies and dulcet tones. Well, "Headstones" is the band's sophomore

release that, naturally, picks up where the last one left off. Lake Of Tears still sound extremely similar to Cemetary, and "Clouds"-era Tiamat, but "Headstones" is a unique excursion in the dark mind of mainman Daniel Brennare. Actually, my only com-plaint of "Headstones" is the vocals of the man himself, it's as if he's trying too hard not to sound death metal. Well, Lake Of Tears have never used brutality as a crutch, nor have they been a band to use gothic overtones melodramatically, so... I'm not too sure where Mr. Brennare is going wrong. Lake Of Tears continue to progress, I'm just not sure where it's going to take them. Lake Of Tears, P.O. Box 248, 501 50 Borás, Sweden

BROKEN HOPE · REPULSIVE CONCEPTION '95 METAL BLADE 15 · 46:40

This Illnois-based quintet are still slicing the velveeta by the pound on their third studio outing. Why this dung continues to sell is beyond me, as there is little, if anything, that constitutes merit. I couldn't even listen "Repulsive Conception" is. One read through the lyrics of brainiac Jeremy Wagner will either have you laughing or heading for the wastecan; in my case it's both Say cheese! both. Say cheesel

LYCIA . THE BURNING CIRCLE AND THEN DUST 195 PROJEKT 16 - 60:08

"The Burning Circle and then Dust" is actually a 2CD set, put out by the manic depressive folks at Porjekt. "The Burning Circle..." may as well be the soundtrack for the end of the world. Lycia aren't about senseless destruction and reckless abandon (save that for the death metal bands), but rather something much more painful. The music of Lycia comes across as if your holding onto your loved one with all your strength; but that strength isn't enough as she slowly slips out of your hand, and into the grey whirling mist. Lycia use instruments in a unique way: when you delve further into Lycia, you quickly notice that everything is extremely simplistic. Is pain and sorrow that simple? No, which is why I think the music of Lycia works so well. Projekt, P.O. Box 1591, Garden Grove, CA 92642-1591.

Scorn • GYRAL
'95 PAVEMENT 9 • 61:48
Scorn used to be a band that I could count on to provide a little memorable transcendence. Scorn used to be exciting. Scorn used to be interesting. Nik Bullen is now gone. Scorn is boring. Scorn is redundant, Scorn

BEYOND . REASSEMBLE '95 PAVEMENT 9 . 40:02

Who the hell is Beyond? Oh yeah, I remember. Beyond used to be Demented Ted, who used to play technical death/thrash. While I thought "Promises Impure" was an OK stab at technical death metal, "Reassemble" is not only a miss, but one that doesn't even come close. Beyond are now trying their toes in industrial (metal, in the company of industrial/metal, but a few bleeps and vocal distortions does not an industrial album make. Apparently, Beyond (or the other name they choose to go under for the next album) are in a constant identity crisis; which reflects the mediocrity of the music.

NEAR DEATH EXPERIENCE . JOURNEY INTO DARKNESS '96 NONE OF THE ABOVE 12 - 43:14

Near Death Experience is the project of Brett Clarin (ex-Sorrow). Near Death Experience has no guitars, vocals, bass guitors, etc... Brett was apparently so starstruck by the countless death metal intros and outros that he had to create an album full of them. While the idea is a good one (I've actually compiled a bunch of them to go to sleep to), I'm not too sure if Brett was aware that he was basically creating death metal on keyboards. While keyboard explorers such as Mortiis and Shinjuku Thief create dark, swirling compositions without sounding too "casio", Near Death Experience are a casualty of casio-syndrome.

THE REQUIEM . VOLLIME SIX . WINTER HOLOCAUST PAGE 56

Every song on "Journey Into Darkness" has the same tane to it, making every song virtually interchanable. I would advise Brett to take some keyboard lessons and invest in some adequate equipment. Maybe then we will truly have a journey into darkness.

TRIAL OF THE BOW . ORNAMENTATION

'95 RELEASE/RELAPSE 4 · 27:48

Trial of the Bow formed out of the ashes of the great Disembowelment. However, what formed out of those ashes, was nothing compared to its ancestor. Trial of the Bow are ambient music to the fullest! While I can't the Bow are ambient music to the fullest! White I can't tell if I like one over the other, Trial of the Bow is definitely on a superior level to Disembowelment. Why? Trial... is much easier to put in the old CD player, as I find myself relaxing much more often than when I didn't have the disc. Ambient music is a real sensitive genre, as most musicions tend to rely too heavily on electronics; Trial Of the Bow, however, do not use any form of sequencing, tape looping, or keyboards for that matter. This Australian duo have a good idea of what ambient is; the first ambient artists were, and still are, the tribal cultures who have perfected their music through generations and generations. Perfection is ambience. While Trial of the Bow aren't perfect, they do have their hearts and instruments in the right place.

Just check out the song "From the Mountains of Tangier" on this CD, and you'll know what I mean by this Aussie duo using their instruments to the fullest. If you're longing for something atmospheric, then Trial Of The Bow are offering it aplenty. This is truly amazing! See interview for further details.

IMMOLATION · HERE IN AFTER '96 MEYAL BLADE 8 · 37:20

Immolation have always been an underground lavorite. But are they capable of ascending past those gates? Probably not. While Metal Blade poses to give these scensters a new lease on life, their late 80's death metal offers nothing really new to the scene.
With more and more bands finding different ways to express brutality, Immolation still find themselves coloring-it-by-number.

EXIT-13 · JUST A FEW MORE HITS

'95 RELAPSE 6 . 38:41

Well, Exit-13 have returned. While I wasn't too thrilled with their "Ethos Musick", I can't possibly be excited about this release. Or can I? Well, it appears not, as Exit-13 and co. are still running through the numbers: thin production, terrible drum sound, weak guitars, Their new material isn't going anywhere, so why not revert to an "only" vinyl release. Relapse, P.O. Box 251, Millersville, PA 17551 USA.

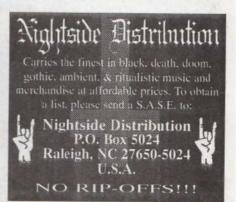
Excretion · Voice Of Harmony '95 Wrong Again 9 · 49:47

Wrong Again Records seems to be an enterprising lable these days. Sweden's Excretion are another one of their crowning glories. Based in Stockholm, this quartet have earned themselves a comfortable seat in the city's supergroup repertoire. While a lot of bands are expressing themselves in mystical and mysiterious ways, Excretion are nothing but gut-level death metal with an emphasis on musicianship and creative song-smithing. The lyrics on "Voice Of Harmony" hit-home smithing. The tyrics on voice Of narmony. Nitriome just as the music sets poised to pull the last string. Excretion are real, and reality is something missing that is missing in todays metal scene. Wrong Again records, P.O. Box 120 26 S-245 02 Hjärup Sweden.



PARADIGMA · MARE VERIS '95 HNF/VOW 9 · 53:13

If some of you remember, we reviewed this band's "As Autumn Dies" demo in issue 4. To my amazement, Paradigma have surfaced with better organized songsmithing and an album on the Head Not Found label (fronted by Metalian). I've always had a soft spot for sombre doom metal, and Paradigma have composed an album full of depressive melismas and enchanting atmospheres. Norway's winter season is surely an influence on this quartet, as opening track "Come Winter" chills your spine with its winter references and alluring melodies. Early Paradise Lost seems to be a big influence on this Norwegian outfit, as there's a lot of Gregor Macintosh-type lead soloing going on.
However, I'm not complaining as I really like what
Paradigma are doing with the melodies. What I really like is how the three vocalists trade on and off, while the guitar interplay does the same to create a spiraling effect in an utterly doomy fashion. The band have recently released a MCD titled "Skadi" on the Head Not Found label, so if you're interested you can contact Relapse for further ordering info. We've also published the band's lyric for "When the Storm Comes Down" in Poetry For Thou. Paradima, P.O. Box 538 Sentrum, 6001 Alesund, Norway.







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OPETH · ORCHID
'95 CANDLELIGHT 7 · 65:31

I wonder how many times a release has been considered classic on the day of its release. So, it seems with things of grandeur that they are noticed and acclaimed when time and artist have passedd. "Orchid", the debut masterpiece by Sweden's Opeth, is by far a classic release for the metal genre. Never has a release been swathed in honesty on devotion, never has a release been laden with melody and intensity, never has a release touched my soul as "Orchid" has. Opeth, a quartet from Stockholm, are what Camel and Wishbone Ash were to the early and mid-70's: excellent songsmiths, great lyricists, and known for innovation. Opeth can't be compared to any metal band from the 80's, as Opeth traverse higher emotions and atmospheres. "Orchid" is so melodic and diverse in its approach, that it actually



becomes devoid of any classification; Opeth are great musicians, creating great music. As stated earlier, "Orchid" offers much on the side of musicianship. Instrumentals "Silhouette [where drummer Anders plays the piano]" and "Requiem [a fantastic acoustic number]" show that Opeth aren't out to dazzle with their abilities, but to rather section off the album with a calmer, mood setting envelopment. If I were to pick to favorite composition, it would have to be "The Apostle In Triumph" with its magnificent arrangements and ferocious vocals. "Orchid" is a beautiful flower, and Opeth is the spring rain bringing vitality and color to the petals. This release is HIGHLY recommended! Find at all costs! Opeth, c/o Mikael Åkerfeldt, Vedevägslingan 34, 12474 Bandhagen, Sweden.

LEFT HAND SOLUTION • SHADOWDANCE '95 MASSPRODUCTION 6 • 23:04 Left Hand Solution are what The Gathering are to

Holland: female fronted, doomy metal, and great musicians. Sundsvall based Left Hand Solution, have composed an album (as short as it is) full of depressive, emotive metal that can only be compared to the glory (or should I say doomy) days of Paradise Lost and Cathedral. However, "Shadowdance" obviously displays one major difference; a female singer. While Kicki Höijertz, the vocalist for this release, has left the solution, she has left a lasting impression on the bands repertoire. Kicki's deep, chant-like voice sounds as if she's bellowing a requiem, while the guitars of Jocke Mårdstam melodicly dance around her tones, and the rythym section of drummer Erik Barthold and bassist Peter Selin create a grave-like foundation for Left Hand Solution. "Shadowdance" showcases the impending grandness of Left Hand Solution's future, as there is a wide variety of tempos and songstructures; yet it's all done in a gray-blue, overcast context. I would recommend this release to any one who's a fan of well executed doom metal. The band have issued a demo titled "Wounds of Bitterness", so move to the demo section for further information. See inter-

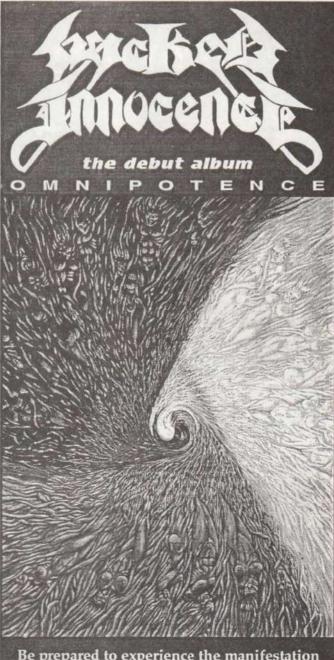
THE GATHERING · MANDYLION '95 CENTURY MEDIA 8 · 52:42

Holland's The Gathering began their underground

itinerary with the release of the groundbreaking "Always" LP. "Always" was a doom metallers delight; it was bathed in avish keyboards canorous guitars, and deep, but nonetheless complimenting, vocals. With their second effort, Almost A Dance", The Gathering's platform of atmospheric doom crum-bled. While the music was virtually intact, the vocals of newcomer Neil Duffhues was neither an improvement from their previous growler Bart Smits, nor did it sound comfortable with their brand of metal. Rather, it made them sound like a cruel fusion of Faith No More and the "Always" LP. Thankfully, Neil was let go and these articulate lads heard the cantata-like vocals of Anneke van Geirsberg; and so she was recruit-ed. "Mandylion"-another word for the Shroud of Turin-is the product of this new collaboration, and it very well may be one of the best musical achievements to come out of Holland. The album is like a beautiful journey along craggy coastlines, over snowcapped mountains, and into the seablue sky; much of this magnificent opus flows like this. While the rest of the world continues to waffle on about bands like Pantera and Machine Head, The Gathering soars above the senseless aggression with class. Highly recom-mended! See, interview for contact.

DARK TRANQUILLITY THE GALLERY '95 OSMOSE 11/47:57

After an amazing EP on Spineform Finland's Records. Dark Tranquillity return with one of the best metal albums of 1995. I must admit I thought it would be hard to conquer their milestone 'Skydancer", But the Gothenburgers have done it in all their melod-ic glory! "The Gallery" is the first full-length with the revamped line-up of Mikael Stanne-vocals and Fredrik Johanssonguitars respectively. Dark Tranquillity wastes no time, from the classical galloping of opener galloping of opener "Punish My Heaven" to the ballady anthems of closer "Of Melancholy Burning." Guitarists Nike and Fredrik Sundin Johansson leaves the lis-



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tener aghast with their adept use of melodies and songsmithing. Song like "One Brooding Warning" and "Dividing Line" demonstrate Dark Tranquillity's amazing ability to combine allegro tempos and harmonious interplay, while "Mine is the Grandeur...And..." bestows the band's love for soft, prancing melodies and thunderous tympanies. My only complaint about "The Gallery" is the female vocalist, who at times, sounds like a mixture of Geddy Lee (Rush) and Mike Howe (Metal Church); where's the beautiful, child-like innocence of former vocalist Anna-kajsa Avehall? Oh well, "The Gallery" is what the Osmose roster needed for diversity, and I'm glad to know that Dark Tranquillity will no longer compose the Csmose roster needed for diversity, and I'm glad to know that Dark Tranquillity will no longer compose fantastic albums with tantastic productions silently. Highly recommended Dark Tranquillity, Niklas Sundin, Valebersv. 123, 42737 Billdal, Sweden.

MORTHS . KEISER AV EN DIMENSION UKJENT '96 COLD MEAT/DARKWAVE 2 . 47:00

Everyone should know that Mortiis used to play in the quiniessential black metal outfit Emperor. So, it should be no surprise that this eccentric individual is no be no surprise that this eccentric individual is no longer composing metal, but rather dark, soundtrack-like albums to abate his anger. For those of you who aren't familiar with his music, don't be surprised if don't hear Wagner, or for that matter Tangerine Dream, as Mortiis is that musically inclined. What makes Mortiis' music works oo darkly well, is the myth-right should be be a wagned biggelf in "Keiser au makes Morthis music work so darkly well, is the mythical shroud he has wrapped himself in. "Keiser aven..." is, in all reality, Morthis' most accomplished work to date. If you go looking for his back catalog (excluding "Anden som Gjorde Opprør"), don't be surprised to find repetitive and numbing music; most of which is as if he looped the tape so he could go down to the as in he looped the tape so he could go down to the pub for a beer. Cold Meat Industry is known for their lavish layouts and, so it is (super)natural that his disc comes colored in forest green and gold. This packaging works wonders, adding a misty, mold-like appearance to the Mortiis phenomenon. If you're tired of the skilless wonders currently making sounds in the synthmusic circuit, Mortiis' new album is a dark and wel-come opus. H. Ellefsen, A-Ringen 52, 302 55, Halmstad, Sweden.

ANATHEMA - THE SILENT ENIGMA
'95 PEACEVILLE/MFN 9 - 53:11
The "Silent Enigma" is the first release without the stellar vocal abilities of Darren White (now in Blood Divine). As this release closed in on its release date, voices were chattering that Anathema is done; fin-ished. Well, I'm happy to announce that, not only did the Anathema lads return with a great album, but spit their forlorn tongues at the skeptic media. "The Silent Enigma" is what the doom metal scene has needed since Cathedral's monolithic "Forest of Equilibrium" LP. Guitarist turned vocalist, Vincent Cavanagh, bestows Anathema a new sound; a new life. Not that Anothema were ever dead, it's just that Vincent adds a whole new negative aura to Anathema. Guitarists Daniel and Vincent are the only ones to my knowledge to use feedback as a source of depressive melody; the usage of feedback compounds the desperation that has always been a Anathema trademark. The whole dispirited atmosphere on "Silent Enigma" makes the perfect listening experience for loniness. "Cerulean Twilight" and the title track are, perhaps, the best songs Anathema has penneu, even when you stand them up against such monoliths as "Sleepless" and "Kingdom." Anathema is still the only doom metal act to incorporate honesty and depresperhaps, the best songs Anathema has penned, even sion. Amazing!!!

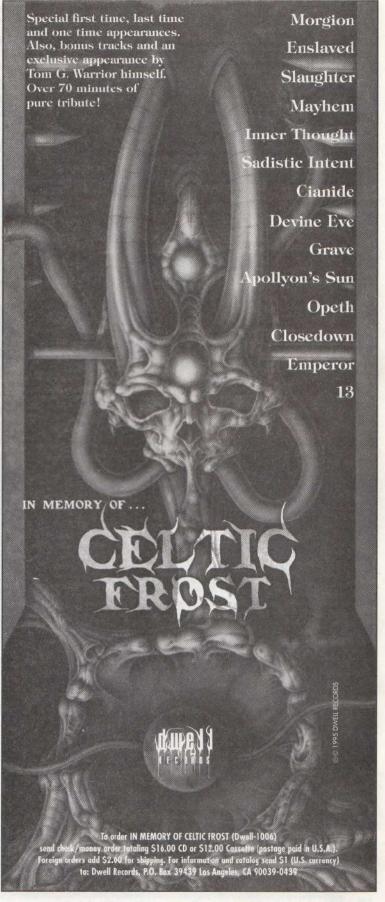
DIABOLICAL MASQUERADE . RAVENDUSK IN My HEART '96 ADIPOCERE 9 · 42:29

Diabolical Masquerade happens to be the sole idea Diabolical Masquerade nappens to be the sole idea of Katatonia/Bewitched mastermind Blackheim. While this project has been festering for some time, it was Adipocere Records who decided to make it a reality. Blackheim is best noted for his excellent work with the aforementioned bands, but Diabolical Masquerade creates a surreal atmosphere that could be described as a combination of Bathory and Twin Peaks, All of the musicianship on "Rayendusk..." was completely scored by Blackheim, and one must give him credit because the magnitude of some the ideas

here could be monumental. Much of the material ial on Ravendusk..." reminds me of early Katatonia material, most notably the leg-endary "Jhya" Meth" Elohim d e m o . Blackheim's guitarwork is usually nothing short of breathtaking, as evidenced "The Castle of Blackheim" and "Beyond the Spiritual Moon. However, "Ravendusk..." is not the perfect album. There album. seems to be some seems to be some careless drum-ming, and songs cutting a little too abruptly (much like on Immortal's "Battles In The North" LP). All considthings considered, Diabolical Masquerade is without a doubt a triumph for the man, and a worthy addition to any fan of dark, bleak. surreal See metal. Bewitched review for contact.

WICKED INNOCENCE . OMNIPOTENCE 195 NAPALM AMERICA 8 . 46:13

Utah's Wicked Innocence could something amazing if they did without the offsetting burp-like vocals. Sure, I'm a fan of extremity, but the vocals of Lorin Cook sound absolutely silly when you hear them; I don't think that I should be laughing when I hear a band trying to be serious. While I think the band have an impressive lyrical concept (check out "The Greys") and, are capable musicians, Carbonized-Cannibal Corpse style of playing really doesn't really doesn't work. I think the band has lots of learning to do, but in the meantime, if you're looking for heavy, somewhat



different death metal, Wicked Innocence is your cup of tea. Wicked Innocence, P.O. Box 522116, Salt Lake City, UT, 84152-2116 USA.



SENTENCED · LOVE AND DEATH '95 CENTURY MEDIA 5 · 21:18

If you followed the band's magnificent "Amok" IP, then I think "Love and Death" is definitely for you. Actually, I think two out of the five cuts here were featured on the Japanese version of "Amok"; I guess us Americans aren't that lucky, huh? Anyway, the Northernmost Killers are back with an innovative and memorable release of heavy fucking metal. Recorded at the infamous Tico-Tico (Sentenced, Convulse) studios, "Love and Death" sounds a million miles above anything that has come out of Sunlight. Of the five tracks presented here, the most striking is a dead-on cover of Billy Idal's "White Wedding." "White Wedding" sounds quite good when Sentenced is at the helm, but it really doesn't sound like Sentenced; it would be more correct to say Sisters of Mercy. Anyhow, Sentenced are the ones who dared to break the mold with this cover, and I congratulate them for that! "Love and Death" is full of great heavy metal, so if you're longing for old days, then Sentenced provides it in mounds. Hail to Finland! Write Century Media for details.

SATANIC SLAUGHTER . SATANIC SLAUGHTER

'96 NECROPOLIS 12 . 32:05

Sweden's Satanic Slaughter has existed in one form or another since 1985. That places them right in the heart of the early speed/black metal movement of Venom, Destruction, Slayer, and Bathory. Well it's a decade later, and the powers that be at Necropolis Records asked the remaining members of Satanic Slaughter to reform for their long overdue debut album. Since the band is on cult status in their home country, it would seem logical to finally unleash the ultimate evil known to the Swedish countryside. Like Fenriz at Ragnarok, Satanic Slaughter literally destroys everything in its path with their brand of transaggressive black metal. Believe me, when I say transaggressive, I mean this is hyper-fast black metal. The song "Into the Catacombs" uses enough speed and, gasp, melody to make Norway's Immortal pale. While you may be thinking that's a blasphemic statement, Satanic Slaughter have enough years under their bulletblets, to make even the fastest song convincing and memorable. The haunting "Show No Mercy"-like approach of "Breath of the Serpent that rules the cold World" demonstrates Satanic Slaughter's ability to capture the evil of those long since recorded albums. Perhaps the best example of the ancient days, is the song "I'll Await my Lord." This song is so memorable and destructive, that I think you⁷d have to be in those days to understand its intensity. Satanic Slaughter is pure evil, so if you're looking to spend you're time in Hell with class, pick up this album. Hail Mestopheles! Necropolis, P.O. Box 14815, Fremont, CA, 94539-4815 USA.

MINDROT · DAWNING

California's Mindrot is easily the best thing Relapse Records has done since Amorphis. Mindrot originated out of the crust scene in California, and, through time, learned how to develop the necessary skills to create emotive metal. Now one question you may ask, "why would a crust band want to play emotive metal?" Well, each genre has its limitations, and Mindrot aren't the type to sit around while the world pushes forward. There is, however, enough grime and dirt on "Dawning" to make even the most hated critic of

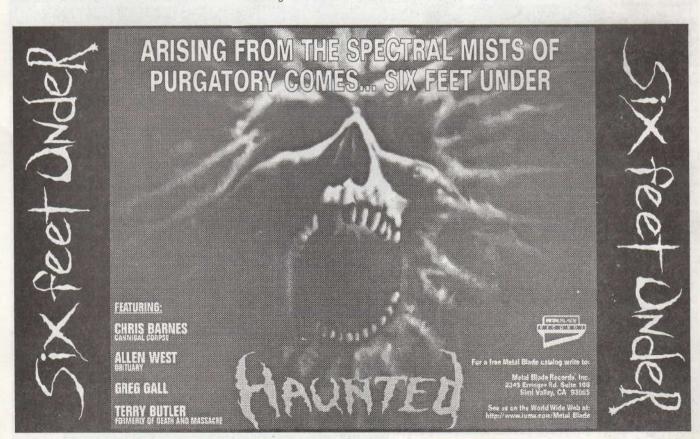
metal a believer. "Dawning" may very well be the doom metal version of Neurosis, but it goes farther than that; Mindrot, after all, aren't that devoted to technology, but rather depression and desperation that the real world can bring. While Mindrot aren't pounding their urban chests in rebellion, they are searching deeper into the soul for the answers that so desperately elude them. Opening track "Dawning" is a soundtrack for such a journey, while "Anguish" crashes your inner shores with its eerie melodies, hopeless vocals and crushing samples. "Dawning" is recommended for those of you who aren't usually in the doldrums, but if you must, keep sharp objects away from vital areas of the forearm. Highly recommended! See interview for contact.

In Flames · Subterranean '95 Wrong Again 5 · 21:38

After a stellar debut, Sweden's kings of folky death metal return with a melodically magnificent MCD, litled "Subterranean." Based in Gothenburg (the center for the arts in Sweden), in Flames have taken the traditional Gothenburg sound of At The Gates and Eucharist one step further with infusion of folk elements and NWOBHM-type lead playing. I must admit, the guitar interplay is far superior than what I'm used to hearing, which is tiresome chug-a-lug midwestern sound. Guitarists Jepser and Glenn use their fretboards in the most melodic ways possible; even making old Yngwie pale in comparison. While "Ever Dying" is by far the best track on the album, it's the stream of notes that come off the title track that has me banging my collective head. Closing track "Biosphere" reminds me of Carcass' latest guitar work on "Heartwork", being both mindblowingly harmonious and ingenious. If you're looking for a release to saliate your hunger for well-played, guitar oriented death metal, then In Flames is a band to put on your list of hopefuls. Highly Recommended!

DISSECTION · STORM OF THE LIGHT'S BANE '95 Nuclear Blast 8 · 43:16

It's been some time since these dark, Gothenburgers issued an LP. After their landmark "The Somberlain" LP on Sweden's No Fashion label, Dissection have



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BENEDICTION
THE DREAMS YOU DREAD
95 NUCLEAR BLAST 11 · 45:31

Hmm... I'm sorry to say that England's Benediction have finally washed up. Why couldn't these blokes compose an album full of catchy songs like "Ashen Epitaph" and "The Grotesque." Well, I guess guitarists Peter Rew and Darren Brockes found it necessary to follow fellow labelmates Gorefest. Vocalist Dave Ingram is doing his best to be not-a-death-metal-vocalist, but fails in his cookie-monster banter. This is a disappointment. Heeey!

On Thorns I Lay · Sounds of Beautiful Experience '95 Holy 9 · 48:56

France's Holy Records sure has a nose for finding the most atmospheric, yet aggressive bands to date. First there was Nightfall, then Orphaned Land, and now On Thorns I Lay. Well, as you may know Greece is the country for keyboard-based death metal, as evidenced with Rotting Christ and Nightfall. Along with newcomers Eylsian Fields, On Thorns I Lay is really a atmospheric metallers delight. The guitars dance their sparrow dance, the vocals tell their tell one thousand times, and the drums rise for the new age. This quartet are, as evidenced with many Greek bands, great musicians and avantgarde songwriters. How many bands do you know who will devastate one moment, then perform a raggae section for diversity? Not many. I commend a band like On Thorns I Lay for their use of atmosphere, and innovation. This Athens-based band may have started a musical revolution. Interesting! On Thorns I Lay, Jim Leonardos, P.O. Box 31626, 10035 Athens, Greece.

GODSEND . IN THE ELECTRIC MIST '95 HOLY 11 . 51:15

I remember when I first heard the sorrowful dirges of Norway's Godsend; it was a truly gloomy experience. Well, I always doubted there would be another Godsend release, as their vocalist and drummer were from Sweden's Edge Of Sanity. Well, much to my disbelief, Godsend have resurfaced with a new album, and a full line-up. Gone are the irreplaceable vocals of Dan Swanö, and his musical ideas, which constituted a fair amount of material on "As The Shadows Fall." Well, here we are in the electric mist. Godsend have taken the 70's road, where not many have trodden. Even England's Cathedral have stayed within their respective bell-bottoms. Godsend have taken the 70's road life ethic wholeheartedly, as evidenced in "Nobody Home" and "In the Bitter Waters." A lot of the material sounds out of place, when you stand them up against one another. Take "Thoughts and Shadows" and "Clarion Call", for example; both tunes are rocking, up tempo doom delights, but when placed next to "Nobody Home" you tend think, well, which one belongs here. In the end, "In The Electric Mist" isn't what I expected, but it's a diverse bag. If you're looking for something a little different, then Godsend are your answer. Godsend, P.O. Box Sentrum, 7001, Norway.

PARADISE LOST · DRACONIAN TIMES '96 RELATIVITY/MFN 12 · 48:55

From their humble beginings Paradise Lost have proved to be one of the most talented and successful out of the pioneering genre of death metal. With each album they produce an increased level of awe and atmosphere into their already epic sounding symphonies. With the departure of Nick Holmes death metal vocals, on the Icon album, I thought they kind of



lost

or comprimised their originality. I mean there are countless bands who have just straight ass singing and play this general kind of music. But this album really opened my eyes to their full potentional. This album is simply spectacular. There was one tragedy, that being the loss of their long-time drummer Mathew Archer, but I think this proved to be a blessing in disguise. The new drummer Lee Moris is much more dynamic and creative than his predecessor. The vocals really bloom on this outing, Nick has really fine-tuned his vocals, going from his straight-forward singing to whispered passages. All in all a magnificent album, one of their tinest. Contact Paradise Lost at: The Painless, P.O. Box 411, Bradford, West Yorkshire, England, BD2LQ (please enclose SAE or 2 IRC's)

IN THE WOODS · HEART OF THE AGES
'95 MISANTHROPY RECORDS 7 · 59:10

I was kind of caught off guard by this release. After just hearing the demo, I got the full length and I was amazed. The demo is fairly primitive, but this album is very well produced, good songwriting and superbexicution. This album is very moving, the influences they describe in their music are very vivid and captivating. Heart Of The Ages is definetly a very helpful stepping stone in the future of this band. With their style the direction their music could go is left to the imagination. The album offers the famous high yells that their famous for, not to mention excellent guitar melodies, and thundering drums that set the atmosphere. For further information contact Misanthropy Records.

DUE TO SPACE
LUMITATIONS WE
WERE UNABLE
TO HAVE A
DEMO SECTION
THIS ISSUE.
NEXT ISSUE WE
WILL REVIEW
ALL THE DEMOS
WE RECIEVED
FOR THIS ISSUE
AND THE NEXT
ISSUE.

the shape of "Storm of the Light's Bane." While the track "Night's Blood" appeared in various shapes and forms during the last year, the final, apocalyptic version is witnessed here. "At Fathomless Depths" opens the album with a calm acoustic piece; this must be their version of the calm before the storm. As opener "Night's Blood" erupts in a Slayer-like intensity, the real catch doesn't hit you until the guitars melodically intertwine around your soul, squeezing the last breath of light out of it. The harmonic storm continues on "Unhallowed (which is the best track on the album)" as Dissection beckon forth the Four Horsemen of Apocalypse in all their deathly beauty; "Unhallowed" rains the black breath without remorse. By far the most eerie track on the album, "Where Dead Angels Lie", features a windswept riffing pattern that could only be influenced by the Carpathian Mountains: arise dark lord of the night! All of this evil couldn't be accomplished without the aid of accomplished servants, so guitarists Jon and Johan orchestrate the symphony, drummer (who has since been replaced) Ole pounds the battle drums, and bassist Peter calls forth the thunder: this concludes hell's orchestral And what a beautiful symphony it is. With the wind of block/death metal shifting, only the dedication of Sweden's Dissection will have the sorcery to blow one final breath of death. "Hail the True Metal of Death!" Jon Nødviedt, Highly recommended. See interview

W.A.R. COMPILATION
'95 WRONG AGAIN 13 · 72:76

Wrong Again Records in Sweden have compiled what may be the best compilation of all time! The WAR compilation features the talents of all Swedish bands. While I'm tired of compilations that claim to be exclusive, WAR has issued a release that is not only exclusive, but downright excellent! Bands that are featured include: In Flames, the mighty Eucharist, Dissection, Dark Tranquillity, Katatonia, Ceremonial Oath, Miscreant, Mourning Sign, and Purgatorium. Now, if that doesn't sound like a killer line-up, then nothing will. Forget all those 2CD comps. that pluck material from released albums, because WAR is or was, entirely exclusive! I can't tell you how many times I've put this disc on, only to find myself looking at the compilations in my collection, saying "why?" This is a essential purchase for lovers of great Swedish death metal. Highly recommended! W.A.R., P.O. Box, 120 26 S-245 02 Hjärup, Sweden.

DORSAL ATLANTICA · ALEA JACTA EST 194 COGULEMLO 14 · 48:55

Dorsal Atlantica is without a doubt one of those bands who will never get noticed outside their respective boundaries. Well, that could all change as this Brasilian trio execute aggressive throsh/death metal (with a few quirks), that seems to be getting more popular by the day. While Dorsal Atlantica are accomplished musicians and songwriters, I feel that a lot of what Dorsal has to say will go unnoticed. Fellow countrymen Sepultura have expressed their concern about the socio-economic conditions in the Favelas, and Dorsal Atlantica are here to do the same. However, Dorsal Atlantica doesn't have the world-wide support that Sepultura does. "Alea Jacta Est" is a good album for the world to hear, so I hope this helps spread their musical and social message. Choice tracks include: "Thy Kingdom Come", "Straitgate", and "Black Messiah." Dorsal Atlantica, P.O. Box 33132, 22442-970, Rio De Janeiro, Brazil.



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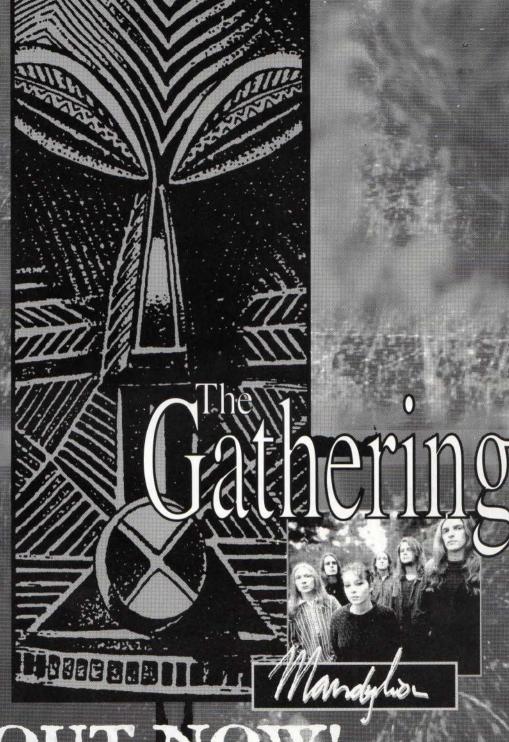
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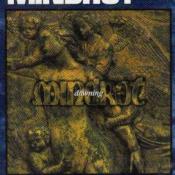
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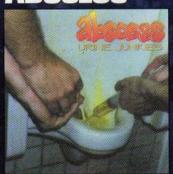


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