



#4

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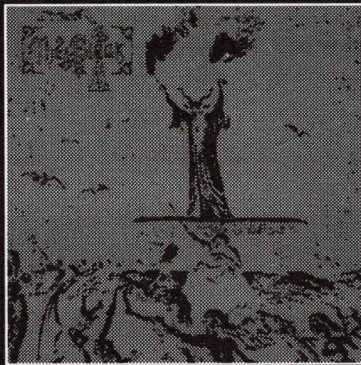
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EDITORIAL

Like the cover of the mag screams: the fire still burns. Yes indeed, but the questions we are forced to ponder today are: for how long it will burn, and moreover, what kind of fire is it? Besides the glorious sub-title, the cover shows you an old picture of Count Grishnackh and it's purposed to remind you how the fire used to burn earlier.

Our black metal cult has recently gained some new traits, which I am not so fond of. People are today wearing white clothes in black metal bands. People are today washing dishes and swimming in pools with a corpse paint on (Cradle Of Filth). People are today singing about trees and stuff, and yet dare to call it black metal. People are today carrying SS-symbols in black metal circles. Metal Hammer is today publishing in-depth, four page coverages of Emperor and Burzum (resulting that young kids list down their fave bands on the pages of the aforementioned trend magazine as follows: Sex Pistols, Pink Floyd, Metallica, Burzum etc.). What I'm trying to say here is that how low can we possibly go? Everything for what black metal once stood up is now gone. Man, as I remember it, it used to make the normal people freak out, when they accidentally heard a black/death metal song or two. Nowadays the both styles are nothing out of ordinary and totally common things amongst the normal crowd. But we should however realize that the trends who are infecting the scene today, aren't really into the concept of black metal. What they are into is the music style a couple of notorious bands play. They have seperated black metal from its true essence; satanism and darkness. They see the thing as any other form of music which, of course, is pure crap. Black metal is the only form of music, where the music itself doesn't stand as a priority number one. Black metal is a lifestyle, not just some damn music style. People should start getting that into their heads by now.

"Fuck you" goes to people who sing about politics, nazism, winter landscapes etc. and yet are blind enough to classify it as black metal. Black metal means Satan, Evil and darkness, case closed. Why the hell do you think it's called BLACK metal otherwise? Morons. I don't have anything against bands dealing with say winter landscape (just the opposite actually), it's just that these bands should not depict themselves incorrecly.

Well, as it seems now, our cult is weakening due to the incompetent and trendy people, but as always in life, we shouldn't give up without a fight. And I Came From Darkness #4 is here to give you some strenght for the battle by containing some of the darkest and best bands the scene can supply. All the interviewed bands do their own stuff well, so do give them your support.

About the reviews I'd like to point out that even if some bands' musical abilities have been slagged down completely, that doesn't mean I wouldn't be supporting them. It's just the music I'm reviewing, you know? And for the record, even though I hate to define the bands' music styles from the music (in our cult it comes from the lyrics, you know), I've been forced to do so here as that way it is easier for you to figure out how some certain band sounds like.

To the closing I'd like to scream out my hails to everyone (pagans, satanists, Vikings, whoever) that are doing real hard work against Christ and his humble followers. Kampen mot gud og hvite krist er i gang! Join the forces to achieve The New World Order. The Satanic Way Of Living. We have to set our own arguments aside for the moment and start to work together diligently for our goals. You know, after all, we all aim for the same goal: the disciples twelve dead! Let the fire burn!

yeah...

Northwind

I Came From Darkness Magazine
C/O Northwind
Karhumäenkatu 1
53850 Lappeenranta
Finland

Reliable distributors out there, do take contact and help me in my mission to spread the darkened message.

**I CAME FROM DARKNESS
ISSUE #4
FEBRUARY 1996
EDITOR: NORTHWIND**

NEWS

*German Malicious Records (run by Gerrit Weiher) should be soon releasing the debut disc of Norwegian Dim Nagel, that being a MCD entitled "Menneske Død". It's said to be pure and nostalgic black fucking metal. Well, let's see. Band contact: Dim Nagel, C/O Sorgar, Box 339, 3501 Hønefoss, Norway.

*If you weren't aware yet; Grimm has departed his ways from Ancient. Luckily though, Aphazel is still continuing with the band and now the follow-up release to Ancient's truly magnificent debut album "Svartalvheim" has been put out in a MCD-form. The MCD is called "Trolltaar" and is released by Dutch metal label Damnation Records.

*Samoth (Emperor/Satyricon) is releasing some Tormentor-stuff through his very own label called Nocturnal Art Productions. Tormentor is a legendary Hungarian black metal band (the vocalist Attila Csihar of the band also was the one responsible for vocals on Mayhem's "De Mysteriis Dom Sathanas" album). Watch out and ask for further information from: Nocturnal Art Productions, P.O. Box 53, 3812 Akkerhaugen, Telemark, Norway.

*...From Beyond is a new fanzine hailing from Norway. The debut edition is announced to be out some time soon featuring at least Dimmu Borgir, Zyklon B, Gehenna, Bethzaida, Opera IX, Troll/Covenant etc. So lots of good stuff presented there. ...From Beyond, P.O. Box 35, 7562 Hundhamaren, Norway.

*The black kings of Japan, Sigh, are working on some new tracks at the time being. They will enter the studio in March/April and wish that the recordings would be released in a form of split CD (the other band will most likely be Abigail, they are also from Japan). But unfortunately nothing is settled yet. Check out their "Scorn Defeat" & "Infidel Art" CDs in the meanwhile, if you have not yet. Recently American Wild Rags released Sigh's two first demos ("Tragedies" & "Desolation") + "Requiem For Fools" cassette ep all on one compact disc. So, if you have not heard old Sigh material yet, here's your chance. Wild Rags Records, 2207 W. Whittier BLVD., Montebello, CA 90640, USA.

*From the darkest battlefields of Japan come also Funeral Rites. Their three-track debut demo simply titled "Demo I" was unleashed in December of 1995. They play brutal and visional black metal highly influenced by Darkthrone, Burzum, Sodom etc. The music kind of reminds me of Italian Sinoath. What a positive surprise. Try it for 5 USD worldwide. Funeral Rites, 558-2-305 Shimosakunobe, Takatsu-ku, Kawasaki-City, 213 Japan.

*I Flow In Depths... is a new band of Azhemin (With The Winds/Wanderer) and Eerie Productions will release an cassette EP for the band during the spring of 1996. Ask for exact release date from: Eerie Productions, C/O Tomi Rissanen, Pääskyläntie 60, 42100 Jämsä, Finland. The music is very atmospheric and dark.

*Polish Northland (read review elsewhere) will soon release their debut CD "Czernoboh" (meaning "The Black God" in English). The album is supposed to contain 75 minutes of sad, pagan black metal. The demo was alright so do try this when it gets out.

*Czech Republican Forgotten Silence offer some weird and heavy techno/death metal with their "Thots" demo. Some synth parts sound awesome, but otherwise there's something missing. But it's still 6 tracks of original metal with coloured covers and stuff. 5 USD in Europe/6 USD elsewhere. Alexandr Novacek, Machova 487, Rosice u Brna 66501, Czech Republic.

*Near Dark Productions will soon release a compilation tape with rare and unreleased tracks from some of the scene's finest acts, but as well the second demo tape of Melek Taus (true metal in a very atmospheric way). NDP is also putting out stuff like zines, newsletters, MCDs etc. So contact them! Near Dark Productions, C/O Kim Isaksson, V Långatan 63, 852 37 Sundsvall, Sweden.

*Swedish metal maniacs, Lord Belial (read review elsewhere), are writing and rehearsing new material for their next album. Should be out in the near future.

*Swedish black metal band Thy Primordial will soon have a CD out on American Gothic Records. Should be something special. Band contact: Thy Primordial, C/O Micke Andersson, Folkringa Plan 3 A, 595 33 Mjölby, Sweden.

When we couldn't find a replacement for Letum, Nord started singing and it turned out he had a godly grim voice, so he is now doing the vocals. Too bad that we didn't think of trying him earlier."

Yeah, too bad, because I tell you; the man is a supreme leader when it comes to the vocals. I truly was surprised by his vocal abilities on the demo. His voice is pretty similar to Dead's voice on some early Mayhem recordings, don't you agree? You know, the vox has that gloomy touch.

- "Yeah, it surprised us even more. You see, the reason why we ever thought of trying Nord out, was that when we rehearsed once we thought Nord could try it out since he was always screaming as hell when he was drunk (he has stopped that now for some reason). At first it wasn't meant to be serious but hell, were we amazed when it turned out he had a voice brutal as a chainsaw gutsfuck. So, from that moment he has continued and I don't think we'll be able to find a better vocalist. Yeah, he sounds like Dead, but when we recorded the demo he just went straight into the studio and did the vocals. You should hear him when he has been screaming for an hour or two. Especially when we play Mayhem covers at the rehearsals. Man I tell you; he could be a reincarnation of Dead himself. Kind of spooky sometimes."

On the demo the tempo is overall pretty fast or at least midpaced, the thing is that there are no slow parts whatsoever. Is this the way you like it? Should black metal be always fast?

- "Fast? Immortal is fast. Marduk is fast. I don't think we are that fast. You're right about us not having many slowparts but that's not our style. However, we have quite many mid-tempo parts."

- "If you think the demo stuff is fast, you should hear our new song Hellgod (which will appear on a split-single with Goatworship on Urväld Productions). It is in the vein of the material on De Mysteriis Dom Sathanas. I don't think we will develop into a faster and faster style as many bands seem to have done. Hellgod will be pretty speedy, but on the other hand, our second completed song after the demo: Oändligt Hat is more in the vein of our usual "skullcrushing svart jävla metall" primitive serenades, so this fast song is an exception. I don't know why it came out like that."

In your opinion, what trait diverges Malign from the rest of the black metal bands around? Do Malign aim to be an original act?

- "I guess my opinion isn't that important as it is up to the listener to decide whether we are original or not. Some think we are original and some don't.

When Nord and me first thought of starting the band about 4 years ago, we wanted to play music in honour of the gods in this genre. In other words: we didn't intend to be original back then, but when we got serious in 1994, the music turned out the way it did and what's important is that we are very pleased with our efforts.

Then there are differences between us and other bands on the non-musical level as well. There are not many who are as dedicated to this way of life as us these days. Some people wear their bulletbelts daily and think that it makes them "true", but we are more dedicated to it than that. I guess I could make this answer quite long by moulding on about how "true" we are but it is no use. It's a hard question for me to answer so I think you should let our music talk instead." Sounds are pretty okay on your "Demo 1995". To cut a long question short; where and how much?

- "We are very satisfied with the sound, and no, it was not expensive at all. On the contrary. We recorded it in 10 hrs (including mixing, setting up etc.) and paid 400 SEK which I think is ridiculously cheap. Would be interesting to see what we can achieve in a better studio with money from come record company (yes, that is a hint, he he)." Mörk, your drumwork on the demo is rather decent, are you personally satisfied to the way it turned out?

- "Yeah sort of, but you know. There are always things you can do better with time and money. There are some fill-ins that are not perfect but I don't think we'd sound good with a perfect production. We want some rough edges in order to bring forth the true atmosphere in the music and we don't want people who see us live to be totally

"Some people wear their bulletbelts daily and think that it makes them "true", but we are more dedicated to it than that."

- Mörk Lindskog -

disappointed. Maybe you should also know that I am originally not a drummer but a bass-player. So considering the fact that I have only been playing drums for about a year and a half, I think I'm pretty good. How about you?"

Yeah, you're good enough. I mean, you must be a good drummer as you were very close to join Ophthalamia and become their drummer, weren't you? But then the idea didn't actually come through and...and it's a quite messy story, isn't it?

- "Hmm, yes, a very messy story indeed. "It" and "All" never came to our rehearsal place for a try-out and I guess I was kind of lazy too, so it never happened. Maybe it was just as well because it would take decades for me to conquer the drumstuff on "Via Dolorosa" but they have now found a drummer in Dissection's Ole Öhman and I wish them the best of luck. They rock. Their old singer is by the way in Marduk now, so it is "All" (former of Abruptum together with "It") who does the Ophthalamia's vocals now." You seem to be in a quite close contact with other Swedish bands (that's the impression I have got anyhow)? In your opinion, how's the Swedish scene today? For an outsider it seems like this massive death metal wave Sweden used to have, has turned into a massive black metal explosion (like elsewhere too).

- "I'm not so active anymore when it comes to writing letters. At the moment I'm only in touch with about 20-30 people worldwide but I guess that will change now that our demo is out."

- "Yeah, it was a plague with all those death metal bands (I wish to point out that I respect "real" death metal), but it was nothing against how I felt, when everybody (and their grandmothers as someone said) went "evil". There used to be a lot of companionship with the underground but it's completely the other way around now and we are up to our ears with shitty, so called black metal bands/people. I know that this won't get better by

me talking shit about the U-ground situation but my theory is that the scene will eventually suffocate like the death wave did and only the ones who belong here will survive. Most bands will be wiped away like dirt on a windshield, but the ones who have the strenght will still be around. The trendsituation over here is starting to settle down and I long for the day when Malign can play in front of a descent audience empty of morons and once again experience the atmosphere that now is gone temporary."

Ok Mörk, I guess it's about time for us to close down this interview. It sure has been great to chat with you, but as you know, nothing lasts forever. To the end I guess you could still tell us, what is the darkest and blackest music of all time you've heard?

- "MAYHEM! They are the gods when it comes to black/death metal. They are our biggest source of inspiration.

Then again, there are so many bands I haven't heard and then there is of course Abruptum.

I'm getting quite fed up with all the synthesizer stuff but I like Mortis and Tremendous. But nothing will ever get anywhere near Mayhem in my opinion. Pure Fucking Armageddon!

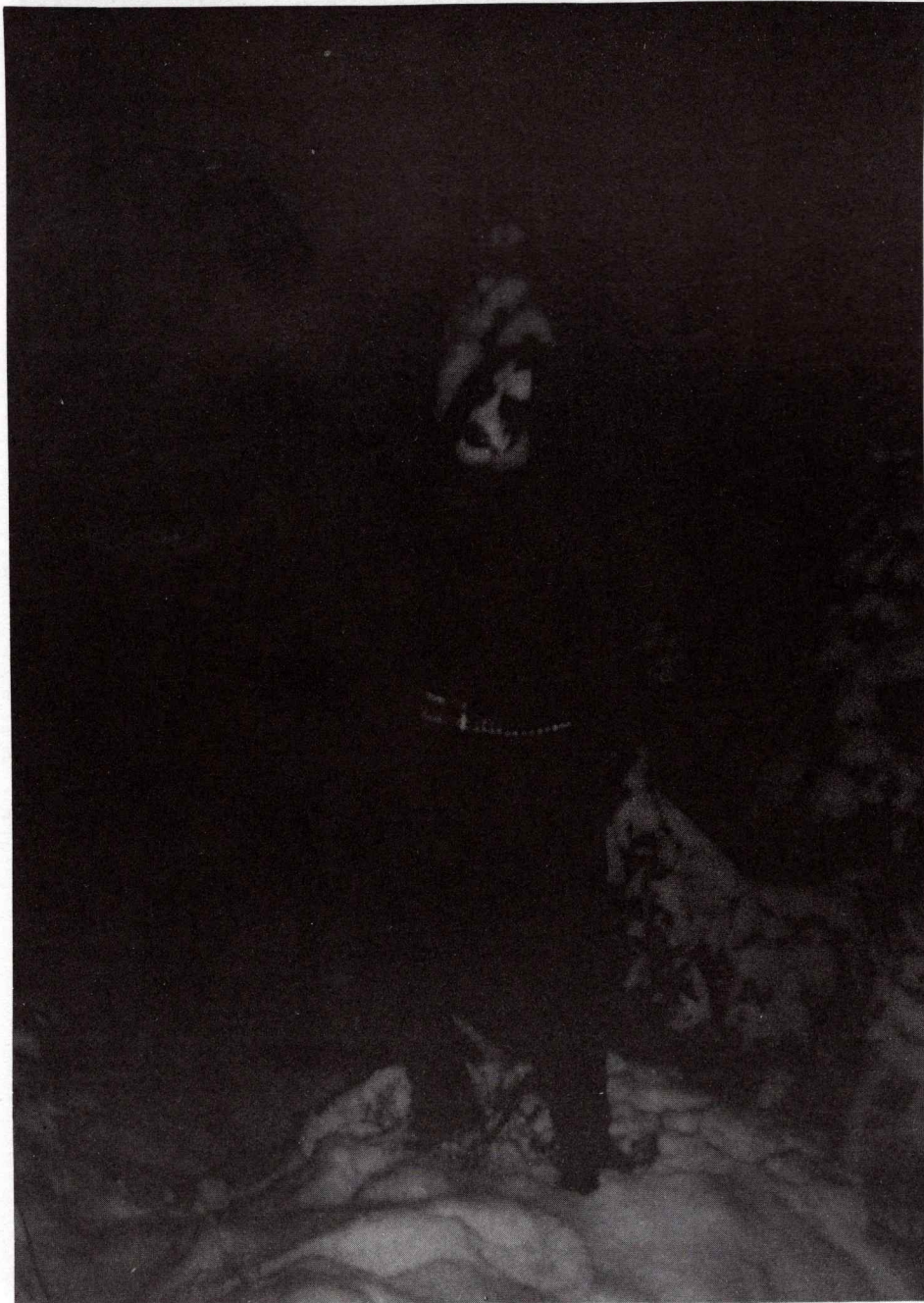
I've heard that Hellhammer has recorded some new Mayhem stuff, but he must be crazy if he thinks he can capture the old Mayhem spirit. I hope it is just false rumours."

- "Ok, I hope the answers were of satisfying quality (they were -Northwind). Hail and Kill! Demo costs: 30 SKR or 5 USD."

Malign
M. Lindskog
Stora tenstagränd 8
163 63 Spånga
Sweden



HAILING THE FACELESS ANGELS



Just like Malign; Setherial come from Sweden, are a young band and play utterly majestic black metal. Setherial's "A Hail To The Faceless Angels" demo was without slightest doubts one of the best tapes released in 1994, and I am sure there isn't anybody out there who could open that to question. This Swedish trio is coming on strong. The vocalist/keyboardist Kraaft is here to profound your knowledge over Setherial's essence. First of all, how the hell Setherial manage to create so fucken excellent black metal? "A Hail To The Faceless Angels" is only the band's debut tape, but yet it is a real culmination of atmospheric, satanic art. You must be musical geniuses?

- "I don't know if we are to be called musical geniuses, especially for the "A Hail To The Faceless Angels" demo tape. I don't understand how everyone can say that the demo is so fucking brilliant, it sounds like shit when you compare it with our new stuff."
- "We are simply expressing ourselves the way we find most satisfying, by playing the music we can relate to in terms of hate and aggression and if others can find it pleasing; great, but I really don't care what other people think of us in the first place."
More perspective, why Setherial is better than all those third-rate black metal purists that are infecting the scene?

- "Because we are true to ourselves, we play for personal fulfillment, not for the pleasure of the listener or to fit any general group of music; we play black metal as it suits our personalities and views best. I think that is the missing factor in many of today's so called black metal bands, and that makes their music uncomplete; you cannot create high quality music without an honest attitude towards it."

Words of wisdom, I might state about the last sentence Kraaft said. Bands should soon realise that their music cannot be excellent if the musicians behind the creation are only half-heartedly into it. But this goes for other forms of art as well. The result is only then splendid if the creators themselves have put their heart and soul to the work. Ok, enough about that. Hope you trendies out there anyway remember the lesson that was just given to you.

Now that the black metal trend has expanded to its very peak, how hard is it for a young band to draw attention? Have Setherial invested a load of cash on flyers and such?

- "Bands who have something to offer for the scene gets the attention anyway, we have not spent much money on promotion. One thing has led to another, so therefore I don't think it is that difficult for a good band to draw attention."

Now, let's discuss more about the demo, which was recorded, by the way, in a local Sundsvall studio. In general, how have the press ranked it?

- "The reviews have been very good on the "A Hail To The Faceless Angels" tape and on the new material. I have, so far, not heard any negative response."

And how do the band members feel about the tape today. Do you still have energy to give it a listen?

- "No! I don't think the tape represents the current Setherial in a good way; we are now faster, more aggressive and more atmospheric than on the demo. We have also developed as musicians since the demo and as we develop, so does our music."

- "I would personally change many things on the demo; the sound for example, it sucks! (I don't think so -Northwind). I am definitely not ashamed of our demo but I can not say that I am satisfied with it either." Besides the massive black metal blasting, I found some death metal influences from the demo like the melodious guitar in the vein of say As Serenity Fades, if you are familiar with this Finnish act.

- "I don't know about your claim, melodic guitars are not exclusively for death metal, are they!? (Well, of course not but it is common that death metal bands use such -Northwind). Anyway, black metal lies in the mind, not in the tones!"

"We play black metal as it suits our personalities and views best."

- Kraaft -

Kraaft, during this interview you have constantly kept saying how superior your new stuff is, so could you now enlighten us what this new "stuff" actually is?

- "Yes. We have released a 7"EP on a new Swedish label Arte De Occulta. It consists of two songs and is entitled "För Dem Mitt Blod". The 7"EP shows more of how Setherial sounds today, although it is not a perfect picture. Those who liked the demo should buy this as it's far more superior."

- "We have received several LP/CD offers, handfulls of them were rejected at once but now, however, we have signed a deal with Napalm Records, and our first album entitled "Över Det Blodtäckta Nord" will be released soon."

Well, that is extremely nice to hear. The album shall kill!

Setherial's tempo in music varies frequently between midpaced and fast. Many live in this illusion that only the bands with fast tempo (a'la Blasphemy or Immortal) are real black metal. How do you view this subject?

- "First of all, black metal lies in the intellect, not in the tempo. We play fast as we find it most satisfying that way, not for any other reason. No band gets to be a pure black metal act just by playing fast, nor by playing slow. Real black metal will always lie in the individual's views and opinions!" My heart will always ache for synths due to the horror-feeling they can create. I truly hope Setherial keeps on using synths on the music, will my wish come true, Kraaft?

- "Synths will always be a part of Setherial's music, now and in the future. The synth parts have probably increased a bit since the demo but we are NOT a synth-based band. I think

that synths are fucking awesome to create a darker atmosphere, so in my opinion synths are unbarable."

When Setherial entered the studio to record "A Hail To The Faceless Angels", did you have more than those 4 tracks (+ intro and outro) which ended up to the demo, the thought just came to my mind, you know?

- "Yes we had, but they didn't have the right quality to fit the demo, so we didn't record them."

Okay well, thanx for the chat Kraaft, I really am looking forward in hearing the new album of yours. For the ending, out of my personal curiosity, what stuff you've been listening to lately?

- "All kinds of stuff. I listen to everything from classical music to black metal, so there are a broad spectrum of music represented. The Emperor album is brilliant though."

- "Thank you Northwind for the interview, good luck in the future and may The Watchers be on your side (I am sure they are, uh, the angels of damnation -Northwind). The 7"EP is available from Arte De Occulta for 40 SEK or 7 USD."

Arte De Occulta
P.O. Box 879
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Sweden

Band contact:

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Skönsbergsv. 39
S-856 30 Sundsvall
Sweden

- "Yes, the new album has more fast parts, and the whole album is much faster! Though variety is still an important element in our music. We have some weird dark/ritual breaks in the songs that add more feeling to the whole atmosphere."

Necromantia rages today by the strenght of four warriors: Magus Wampyr Daoloth on 8-string bass and vocals, Baron Blood on 8-string bass also, Inferno on synth/piano and a session musician: Yiannis- The Worshipper Of Pan on sax and percussion. The line-up is very strong, but as some might have noticed, Necromantia still don't have a permanent drummer or a solo-guitarist. But perhaps there are some plans to find some permanent musicians for those instruments?

- "Actually you're wrong (hmmm... -Northwind)! If you check out our new bio you'll see that our line-up consist also of Divad-sologuitarists, he is a permanent member of the band now! (Well that's great to hear -Northwind). Though our problem concerning the drummer still remains."

Well then, are you satisfied to the soloparts Divad did to both of your albums?

- "We are very satisfied with his work! And especially on the new album he is majestic." Out of my personal curiosity, what Necromantia track stands for you Magus as the most special one?

- "I don't know! I really can't separate any track, because they all are parts of my soul. Every song has it's special meaning for me." Few years backwards Necromantia had tremendous problems to find a suitable label to release the debut "Crossing The Fiery Path". It was pretty close that Head Not Found or No Fashion would had put the masterpiece out, wasn't it?

- "Those labels + some others showed interest, but we chose Osmose because it's a more professional label and they support us sufficiently."

Yeah, you chose Osmose, but why their deal was better (I know you already answered this in a way but...)?

- "As I said above, Osmose is a very honest and professional label that supported black metal right from the very beginning." Magus, you used to study sound engineering, didn't you? What stuff have you produced so far?

- "Yes, I finished my studying on sound engineering two years ago! I have produced a lot of stuff like Nightfall, Septic Flesh, Rotting Christ, Varathron, Elysian Fields + tons of demos and 7"eps. It's a damn interesting job."

During the last few years the underground scene has underwent some drastic events like the vanishing of pure Satanic black and death metal and the arrival of Viking and pagan metal. Personally I really do hail in honour all bands who have not lost their touch to satanism, demonism and other subjects of our cult. As these subjects are the ones where to this whole scene was built on once. How do you, Magus, feel about all these wanna-be Vikings and pagans?

- "I don't give a fuck anymore! They bore me. Everyone who is lying to his fans, is lying to himself. But don't worry, time consumes hypocrites easily."

Also some have comprehended incorrectly that it is black metal when you sing about trees and stuff (this goes especially for some Nordic acts), but isn't black metal in its deepest all around about satanism and the atmosphere that is surrounding the Satanic thoughts?

- "Satanic lyrics can be very multi-dimensional. What counts is the feelings that you transmit to the listeners. Feelings of power, fear etc. This is what make some lyrics satanic."

Of your years in the underground scene, what have been the most delightful and sad events that have crossed your path?

- "One of my most delightful times was when we were signed for the first time (for the split LP with Varathron). My most sad time was my co-operation with a local band that proved to be hypocrites." Did the creating and making of "Scarlet Evil, Witching Black" squeeze all the juice out of you?

- "Damn yes! I mean we worked a lot for the new album and it sucked a lot of our energy



Blacker Than Black

"Blacker Than Black" isn't really such an inconvenient phrase when it comes to Greek Necromantia. All through their career, from 1989 till today, Necromantia have delivered in their music a perfect blend of raging black metal and occult soundtrack music, and I believe the result just couldn't come out sounding any more satanic or mysterious. Of course we all recall their pounding debut album "Crossing The Fiery Path" from 1993, but last autumn (1995) we witnessed "Scarlet Evil, Witching Black", the second coming of this utterly venomous act. More about it and several other things unveils to you Magus Wampyr Daoloth, the main dragon of Necromantia.

Well Magus, what's happening in the deep and

dark abyss of Necromantia at the time being?

- "Actually now we're resting a little bit because next month we'll start working on a mini CD, which should be released in Spring 1996."

Okay, we are looking forward for that, but let's discuss now about your latest blast "Scarlet Evil, Witching Black". Personally, do you think it's as black and strong album as its forerunner "Crossing The Fiery Path"?

- "Our new album is a fucking blow to the soul. It's twice more powerful and darker than our previous one. It's 100% black metal, utterly satanic and avand-garde! A classic!" Structurally speaking, "Scarlet Evil, Witching Black" is a bit faster than the debut, isn't it?



and time! But, we're very pleased now, so that's all that counts."
 What there is to be expected in the near future from Necromantia?
 - "More great satanic music. Hail!"
 Yes, hail to you too Magus and thanx a lot for answering these questions. Everybody into the music of night, do buy both Necromantia albums from (ask for exact prices):

Osmose Productions
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 France
 Tel: (33) 21 81 03 74
 Fax: (33) 21 86 32 60

And if you are in plans to contact the band write:

P.O. Box 79006
 17202 Himittos
 Athens, Hellas
 Greece

but do not write Necromantia (or any other kind of name or symbol) to the envelope, cause if you do, your letter will be returned back to you from the Greek Postal Services.

Sons Of The Norse Tribe

...Wandering through dark forests over the mountains and down along the roaring river Gjoll down to the home of Hel down to Helheim...

Vanargandr (bass and vocal), Hrymr (drums, piano and synthesizer) and our interviewee, Hrimgrimmir (guitars and vocal) are responsible for the BEST Norwegian Viking metal band! Yeah, for me at least they are the best in the Viking genre, much better than Enslaved actually. Anyway, the band was formed in 1992 by Vanargandr and Hrimgrimmir. They sought for an equal minded soul and in 1993 Hrymr joined in the band. Ideas were created, thoughts were shared and in November 1993 Helheim rode to the studio for the first time. The result was simply called "Helheim" demo. With the second demo "Nidr ok Nordr liggr Helvegr" (50 minute long demo) Helheim got signed to German Solistitium Records. And some months backwards the band put out their first LP/CD called "Jormundgand", and what a record that is. "Jormundgand" runs the listener over with 50 minutes of absolutely great, and utterly atmospheric Viking metal. Magnificent!

Hrimgrimmir, for starters, tell us how you feel now that "Jormundgand" has proved to be a great success? The result must still please you or what?

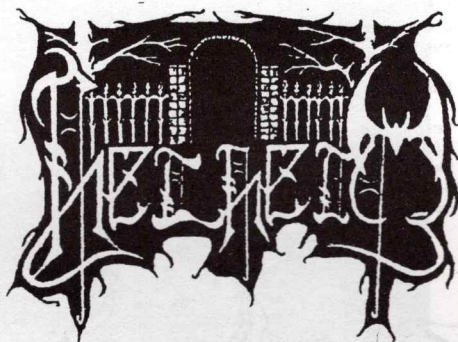
- "It feels quite good, thank you. Yes, I have to say it still pleases me, but after working with our new material, I feel that "Jormundgand" could have been better (because our new material is much better)."

Your vocalist, Vanargandr, has a goddamn excellent voice (very grim and high) which fits perfectly to the music of Helheim. Sometimes it really makes me wonder, if it's a raven instead of man behind the mike. He must have worked a lot to find the present vocal style?

- "Vanargandr began singing like that after our second demo ("Nidr ok Nordr..."). It just was his way of singing. You can say it was a result of our vocals on the demo that it came out the way it did on the CD."

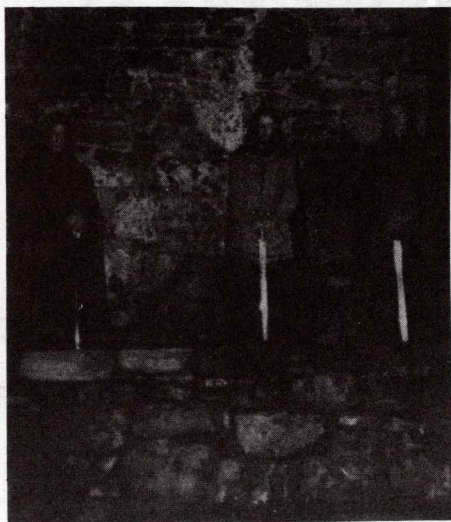
- "You couldn't spot the two vocals any particularly and that was not very pleasing. So the result of the vocals on "Jormundgand" are just perfect."

Yeah, well, I like very much the both vocal styles; the high screaming, but as well the more "black metal" influenced vocals in the vein of Gorgoroth, for instance. Anyhow, you must have used some effects on those "high" vocals, right? Or is Vanargandr really totally inhuman lung-mutilator?



- "No we didn't use effects on the vocals, but as I mentioned earlier; this is his way of singing, and on the gigs he just gives everything and the result will always be the same..."

Yes, speaking about gigs, you had one 29th of December (1995) in Bergen together with



Aeternus and Einherjer. How did it went and were the crowd pleased to the bands? Did you like the other bands that night?

- "It went quite ok, Einherjer couldn't make it after all, but we did play along with Aeternus which had their extreme show. I think the crowd was quite pleased with the gig (and Helheim's "high vocals")."

The album was recorded in Grieghallen Studio anno 1995 and mixed with Pytten. The particular studio is quite famous and has a sort of cult status due to the fact that such bands

as Burzum, Mayhem, Emperor, Immortal etc. have also used it several times. What made you to chose Grieghallen?

- "We picked Grieghallen, due to its location, which is quite near our homes. But of course also for its good studio and producer (Pytten)."

Some pathetic and ignorant people have already labeled Helheim as nothing but a Enslaved rip-off, which I personally for one, cannot understand at all.

- "They can of course say what they want, but to say we are just a Enslaved rip-off!! I think these "people" ought to listen to our album once more or to Enslaved's for that matter!"

Many Swedish and Norwegian bands are now singing on their native tongue, including Helheim. Why?

- "When we formed Helheim we used English-lyrics, but they were not satisfying, so we went over to write Norwegian-lyrics which was much better. It was much easier to express our thoughts, or more likely, Vanargandr's thoughts and feelings. And another thing that made it clear to write about the Norse-mythology was our fascination and interest involving the theme."

Well, many other bands are also "interested" in Norse-mythology these days, at least judging by the amount of such bands.

Especially the Norway's own metal scene has turned pretty drastically from black metal to pagan and Viking fields recently. But then again, as a heir of Viking, you of course consider this as a positive change. But what will happen to True Satanic Black Metal in the vein of Mayhem and Darkthrone? In your opinion, will the revival of Satanic Black Metal come forth?

- "No, I wouldn't consider this as a positive progression! I think it's bad for the future that everyone starts to write about the Norse-mythology and the Viking etc. (especially when some of them don't have anything to do with it, but just follows the trend)."

- "I would HATE to see that black metal disappear!, but it wouldn't. Because there are still too many great black metal bands out there."

Besides this Helheim here, Norway also has another one under the same monicker. Hrimgrimmir, have there been a lot of misunderstandings due to this? Are you in contact with the other Helheim?

- "There have been some minor misunderstandings, but very few. We have never bothered to contact the other Helheim (The Helheim Society), because we are quite different in every way. So there wouldn't be any problems separating us from each other." So, will either one change the name (or are in plans of doing so)?



"On Norwegian earth
we stand
sons of the Norse tribe
Proud we stand
with swords and shields
in hand."

- "No."
I see.

Besides the usual instruments, "Jormundgand" contains also a few parts done with trumpet & jewharp. How come?

- "Hrymr came up with the idea of using trumpets some time ago. Me and Vanargandr was positive to the idea, and after Thomas (the trumpet-guy) had been on our practice, we thought it sounded good."

How about the piano parts then?

- "The piano (and synth) are played by Hrymr himself, and was also a part of our search for originality."

Helheim's music music rolls on a pretty fast tempo most of the time. Do you intend to play fast?

- "When we make songs, we don't try to make a fast song or a slow song, but we create songs of which mood we are in..."

"Jormundgand" was released on Solistitium Records which is a very young but yet promising record company (read their interview elsewhere). Do you like the way Solistitium has treated Helheim so far?

- "I have to say we are PERFECTLY happy with Solistitium Records."

Yeah, I thought so. Solistitium does excellent



work with its bands and that shines off from their products as well. So, have you thought of releasing some further albums on the label?

- "Yes, we have just signed a deal for two more albums with Solistitium Records. From now on we are just preparing material for our next album ("Av Norrön Ætt") which will be recorded probably right after our German-tour in the summer!"

That was it. I think we have now discovered the most important elements of Helheim. Thank

you Hrimgrimmir for the answers, may your quest never end...

- "Thank a lot for the interview!, and for your support."

Band contact:

Helheim
C/O Hrimgrimmir
Söråshögda 383
5041 Nordås, Norway

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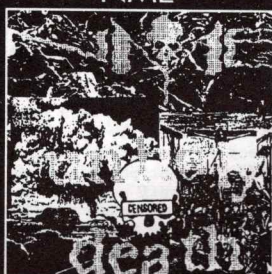
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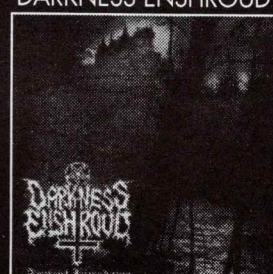
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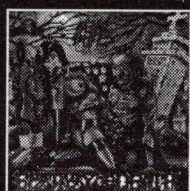
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LABEL-SPECIALS

SOLISTITIUM

The cult of presenting some reliable and loyal underground record companies here on the pages of I Came From Darkness goes on. Last time presented were five labels and here is five as well. We'll meet the Germany's rising star Solistitium Records with an interview and the rest (meaning Misanthropy, Lowland, Entropy & Necromantic Gallery) with an informative articles. But now to the interview with Carsten Molitor, the headman of Solistitium records.

When and why the label was started and by who?

- "Solistitium was found in July 1994 and I am the only person who takes care of the distribution of the stuff and I choose the bands for the label. Everything linked to the music is my business and only mine. No one else has nothing to say about it. For financial aspects I do Solistitium together with a close friend but he only helps me with the financial things."

How do you choose the bands for deals (on what basis)?

- "As said, I choose the bands. There is no reason for any band to write me because they are searching for a deal cause I write to the bands who interest me. Of course, bands from the dark genres can write and if I like the music, then I can help with good distribution in Germany. I try to sign bands that I personally like to listen to the most. Bands on Solistitium are: Helheim (nor), Isvind (nor), Perished (nor), Darkwoods My Betrothed (fin), Nattvindens Gråt (fin) and Behemoth (pol). Hopefully these ones will stay for some time and I am looking forward to a bright future for both, the bands and Solistitium. Deals are mostly structured that I pay all the costs regarding the recording of the album (studio costs etc.) and we share the profits 50%/50%. That's mainly it. Anyhow, contracts are just paper, what really counts are the words, and we can negotiate always, if a problem occurs. If you have pride and honour, then your word counts the most."

Would you sign any of today's "big" underground heroes, say Emperor or Darkthrone for instance, if an opportunity for this strangely occurred?

- "The answer to this question is neither yes or no, because it will always depend on the circumstances. Normally it is a better thing to search for own bands and to build up honour together with unknown bands, because unknown bands will be more loyal and you can have more pride that you found these great bands before anyone else did. Of course Darkthrone and Emperor are able to create grand and majestic music and I will always be interested to sign the best bands. The musical development of both bands weakened them a bit because in my opinion for Darkthrone "A Blaze In The Northern Sky" and for Emperor the split album was the best album. These two had the best atmospheres and they were refreshing. Nowadays Darkthrone sounds on "Panzerfaust" a bit too much like Celtic Frost and Emperor's music is a bit too fast. If they play that fast, then the speed destroys the atmosphere a bit. However, I would first of all listen to the new stuff of these bands and then decide, if I sign them or not. There should be some original aspects and the music must bring forth some new ideas."

Where the idea of starting a label came in the first place and have there been any financial problems?

- "The idea came up in the summer of 1994 and not too much time passed before the idea became reality. It was just that I was tired by the existing labels and mailorders as their work was not the best, signing up untalented bands. So I decided to do better. I can't judge myself, if I am doing any better but some guys say so. Hmm, there is a lot of envy, too. Don't believe in any rumours but write to me or the bands to hear the truth. There are no problems regarding the financial aspect. As least no major ones. I put all my money into music and I battle it out. I am no rich guy but I can effort my living and everything linked to Solistitium. This is enough. Thus there are no problems I would say."

What is the main goal of Solistitium?

- "The main aim behind Solistitium is to spread darkness and to help bands who are worth the support. Of course it is also a fine thing, if you are able to earn some money but this is not the main goal. You must understand me the right way: if somebody does good work, then it is ok, if gets rewarded for this. Another aspect is that you have lots of contacts within the world to guys who are "of your blood" and that's great too."

SPV is a very common aim for many underground labels of today. But how about Solistitium, would you like to get your LP/CD releases distributed through SPV?

- "I haven't thought too much about the distribution networks by now but I will do that as soon as the albums are out (now! -Northwind). At that point of time I will send some promo stuff out to some distribution firms and ask them whether they are interested to help me out in their country. The name of the distribution firm plays a minor role because I will grab the best offer. In case SPV makes the best offer to me, then I will accept them as distributor. Of course quality music needs a good distribution to reach the right people. So the best possible one will be chosen by me."

Have you thought of organizing a tour/gigs for the Solistitium-bands?

- "There were and still are some thoughts and plans but it is rather hard to find a suitable date because the bands are busy with their school or work or whatever. So it is nearly impossible to agree on a certain date. I will try to organize something this summer inside Germany and we will see what happens. If there is anybody who can arrange a tour or gig somewhere, then I guess my bands will be interested to play. Of course the conditions must be okay and we don't want to lose money. These are the major facts."

Solistitium has now the Polish version of Behemoth in its stable. Previously Behemoth have worked for companies like Pagan (pol), Entropy (ita) and Wild Rags (USA). Is your deal just for one LP/CD or do you plan to book them for further releases as well?

- "At the moment Behemoth is only signed for one album which will be entitled "Grom". They recorded it in December and I will release it as soon as possible. It will be a bit more technical compared to "Sventevith (Storming Near The Baltic)". This time you will have the delight to listen to some more variations in the music and the vocals. "Grom" will be much better than "Sventevith", although this is hard to believe for the most people. A lot of people were also surprised of seeing that particular band signed to me but there must be some special reasons because they had also

interest from other companies. If everything works out fine, then we might lengthen the contract. From my side there is no problem and I am really interested to continue with my bands. Loyalty is something rare and important nowadays. Anyway, it is best to do a contract only for one album at first because this way a label or band has the chance to get out of a contract soon, if the co-operation isn't the way they thought it would be. I can only say that the relationship between me and the bands is more friendship than business. This way it shall be."

Do you like German black/death metal? When will you see a German band on Solistitium?

- "Personally I dislike most of German's black/death metal bands. Be sure that Germany has one of the worse scenes regarding bands. You can compare it to the USA. There are some talented bands I guess but at this point of time they are not worth mentioning. In the near future you will see no German band signed to my label because there is none which is worth being signed. Anyway, I am always open for new bands or if a band does good progress. Who knows, maybe there will be soon a great German band as well..."

Future releases and signings on Solistitium?

- "I have already answered this question for a part because I named the bands before. Future releases are: Perished (nor) 7" (limited 1000), Behemoth (pol)- "Grom" LP/CD, Darkwoods My Betrothed (fin) CD, Isvind (nor)- CD and Perished (nor) CD/LP.

Some stuff will be released not in the near future but it is sure that I will release them. Normally there should be always limited vinyl versions of my album releases. So ask, if the time has come.

Releases so far are:

Nattvindens Gråt (fin)- "Där Svanar Flyger" cass ep 7 USD, Isvind (nor)- 7" 8 USD, Nattvindens Gråt (fin)- "A Bard's Tale" CD 19 USD and Helheim (nor)- "Jormundgand" CD 19 USD." - "Thanxxx to you, Northwind, for the chance to introduce me and Solistitium. Ask for my mailorder list. If you have only questions, then it would be nice, if you can enclose an IRC to help me with the postage." Solistitium Records, P.O. Box 12 10, 26802 Moormerland, Germany.

NATTVINDENS GRÅT

"Där Svanar Flyger" CASSETTE EP 1995 (Solistitium)

Melodic, semi-technical heavy metal with severe death metal overtones, picture Tiamat gone into a more darker direction, and you'll have a clue. Riffs are great, very original, but it's not the music I'm complaining about, no, it's the vocals. Man, they sound awful. If I had to compare 'em to Tiamat again, I would say the vocals sound like Johan Hedlund without his lungs, eh? Get the point? Anyway, the bottom line is that they are very unsuitable to the splendid music. So if ignoring the vocals "Där Svanar Flyger" is a damn good tape. Nattvindens Gråt, P.O. Box 30, 82501 Kitee, Finland.

ISVIND

7"EP 1995 (Solistitium)

Isvind have improved a lot since their debut demo "Nifelheimen", which I was not so fond of. Today the music is much more stirring, although we still cannot speak about deafening originality. Four years ago this 7"EP would have wrecked the whole black/death metal scene upside down as we know it, but then came Darkthrone, Emperor, Immortal and a bunch of others inventing the new tendency of black metal that many bands are today still repeating, Isvind included. However, the tendency forever blasts in my heart and therefore Isvind collect all the points. Musically they sound like a glorious mix of Enslaved, Darkthrone and Gorgoroth and so



manage to uncover a soundscape that is full of nostalgia; and it appeals to my soul unscrupulously. Norse brutality at its peak here, so for those worshipping speedy, metal riffs this is a must. Isvind, c/o Goblin, Tingstuvn. 8 E, 0281 Oslo, Norway.

HELHEIM

"Jormundgand" CD 1995 (Solistitium)

Do not mix this Helheim to the other Helheim of Norway (the Bergen one), which by the way is just about to unleash its debut album on American Necropolis records. Anyway, this Helheim here at least have a secured future. They insist on speed bursts and raven-like high-pitched screaming vocals. Occasionally it really makes you wonder, if it really is a raven instead of man behind the mike. The speed bursts are only loosen up in two songs ("Nidr Ok Nordr Liggr Helvegr" & "Jotnevandring"), so the material truly is extremely fast throughout the whole album but since they still remember to supply the songs with immense amount of melodic and catchy riffs, there shouldn't be a problem, right? Even some unusual instruments (trumpet & piano) are placed in order to create "A harmonic aspect mixed with pure brutality" like the info-sheet puts it. There really are no drawbacks on "Jormundgand" and therefore a summary of the album reveals that this is a fantastic start for Helheim. c/o Hrimgrimmir, Söráshögda 383, 5041 Nordås, Norway.

NATTVINDENS GRÅT

"A Bard's Tale" CD 1995 (Solistitium)

This is much better than Nattvindens Gråt's debut demo "Där Svanar Flyger". Luckily Teemu's vocals have also reached more credibility. Now he without any doubts sings, not bark like a Johan Hedlund without lungs like I stated about the vocals on "Där Svanar Flyger" earlier. Female vocals are well carried out as well. "A Bard's Tale" offers well constructed and played, flexible heavy metal with a strong grip in Viking-mythology lyrically. Songs go forward smoothly without any unnecessary repetition or overuse of the riffs. The band have really improved big time since the debut, even though the both releases are from the same year. So as you might see, there are only good things to say about this album (though the band photo looks terrible with all those un-black clothes). Do not hesitate to buy this, if good music is your addiction.



Lowland Records from Holland was briefly introduced on the pages of I Came From Darkness last time (in issue 3) but since that presentation was, as said, so awfully brief, here is another one. This time we'll scratch more than just skin. So therefore I contacted the chief Hans Smith to tell us more info concerning the work of Lowland Records, the company he formed back in 1992.

- "The main reason for me to start a label was to help some smaller bands to get more publicity in the scene. Before I started the Lowland I released some compilation tapes (a total of 3), but at that time there were too many compilation tapes around, so this way I couldn't do much for the bands and therefore I decided to start putting out 7"EPs and Lowland Records was born."

- "Another nice thing is that when you run a record company you get lots of CDs, EPs and demos for a very cheap price, cause I trade a lot with other labels."

Lowland is based on releasing products from death/grind field, which is great (and moreover respectable) considering that they have not fell to the trend by publishing tons of worthless black metal releases.

- "I started in November 1992 with a 7"EP of Excess Of Cruelty from Belgium. It was limited to 1000 pieces. Then in February 1993 I did a 7"EP of Sacramental Schem (from Holland). Their 7"EP was limited to 500 pieces. Third was a 7"EP of Hungarian Subject, released in April 1993, limited to 500 copies. Dead End from Holland came next with a 7"EP. This was released in August of 1993 in a limited edition of 1000 copies."

- "Then in November 1993, I turned a page in Lowland's history by releasing my first CD, "Brings Me No tears" by German Dysentery in a limited edition of 2000 copies. The CD was followed again by a 7"EP, this time though it was a split one consisting of Pathology and Bowelcrust. It was february 1994 when this split 7"EP came forth, released in 500 copies. In july of 1994 I did a CD of Regurgitate entitled "Effortless Regurgitation Of Bright Red Blood" and my latest achievement is a CD of Sacramental Schem, the band to whom I already did one 7"EP in the past. All the 7"EPs are sold out now, but the CDs are still available, 19 USD each."

Several labels desire a worldwide distribution for their releases and that's the case with Lowland as well like Hans explains:

- "I want to build up a good, worldwide distribution and that's what I am working on right now. Through Morbid Records I now got an European distribution deal with SPV and now I have to see if that's going to work out."

Well, let's hope all the best for you Hans with Lowland records but is there anything you wish from the future, maybe a signing of a new band or something?

- "Well, I'm still looking around and I have heard some very interesting bands. I especially like the Polish Squash Bowels." Hmm, Squash Bowels. Well, we all have our own tastes, don't we? Even if the music Lowland put out would not make you hungry, do support the label. They are true underground (or anyway what's left of it) and their work is not trendy. Lowland Records, Antoniusstraat 48, 5408 RD Volkel, Holland.

SACRAMENTAL SCHEM

"Recrucifiction" CD 1995 (Lowland)

Let's face it, Dutch metal bands have never been competent enough to come up with catchy tracks, not to mention catchy music in general (well, maybe there are a few exceptions out there but that's it). And Sacramental Schem do not manifest the rule with their debut "Recrucifiction" either. Basically the album falls to its own incompetence. To put it more clearly; the band has nothing to offer. Well, it is already yesterday's news that bands have nothing to offer so it is not such a big deal whatsoever. Seven tracks of slowly proceeding death metal with strong heavy/doom metal influences is their case. Synths partially add to the music a certain feeling of mysticism, and those synth parts definitely are the best moments in the album. This is average death metal with lyrics that have nothing to do with death metal (judging from the songtitles like "Selfish World"). Sacramental Schem, c/o Ronald v. Kuringen, Spinestraat 7, 5402 AL Uden, Holland.



Started back in January of 1994 by Diamanda who was previously a journalist for Kerrang (Germany) & Ultrahill (UK), Misanthropy Records from England has come a long way. Nowadays the label is already well recognized in the scene and of course, a major reason for the label's glorious beginning is the signing of Burzum. But besides Burzum, the label is renowned for magnificent band selection, for instance In The Woods... and Monumentum are proves for the claim.

Misanthropy records in a very healthy and strong company, and this shines easily through their reliably good work. For one, when I asked from one of the misanthropists the goal they wish to achieve, the answer came out loud and clear:

- "Our goal is excellence!"

Misanthropy has re-released all the classic Burzum-stuff in a modern CD-digipak versions and also they are responsible for the releasing of "Filosofem", Burzum's fifth attack against christianity.

In fact, one might come to a conclusion that the record company of such activist as mr. Count Grishnackh is, could also get into trouble with the police, but...

- "No, the police in England have not bothered us, but the Norwegian police have a file on us we heard."

The latest news from the label are that they have now taken Ancient Lore Creations from Norway to be a sub-label, and through them Misanthropy is firstly releasing the new Arcturus full lenght album.

Misanthropy publishes a newsletter/mailorder catalogue at short intervals so send an IRC for it or order directly some stuff. The so far released records are:

BURZUM- "Hvis Lyset Tar Oss" CD (001)
BURZUM- "Det Som Engang Var" CD (002)
BURZUM- "Burzum/Aske" CD (003)
IN THE WOODS...- "Heart Of The Ages" CD (004)
FLEURETY- "Min Tid Skal Komme" CD (005)
VED BUENS ENDE- "Written In Waters" CD (006)
MONUMENTUM- "In Absentia Christi" CD (007)

All the CDs cost each 10 pounds.
Misanthropy Records, P.O. Box 9, Hadleigh, Suffolk IP7 5AU, England.

FLEURETY

"Min Tid Skal Komme" CD 1995 (Misanthropy)

In spite of some people's use of Darkthrone's notorious phrase "True Norwegian Black Metal" when depicting Fleurety's musical origin, I dare to contradict. Fleurety rambles even nowhere near to these kind of descriptions, but that does not mean they would be bad or anything, hell no. In fact, they have put out an quite interesting piece of disc by blending traditional black metal, folk music and something progressive, but yet experimental together. "Min Tid Skal Komme" is a journey through dark passion and true art. Fleurety definitely have developed a style of their own. Songs like "Englers Piler Har Ingen Brood" and "Fragmenter Av En Fremtid" cannot be shrug off unnoticed. The release is the musical conception of a folk myth, recounting the legend in five masterful movements, each one illuminating the tale's images in the mind's eye. There's nothing more to add. Fleurety, c/o S.E. Hatlevik, Oterv. 2, 1914 Ytre Enebakk, Norway.

VED BUENS ENDE

"Written In Waters" CD 1995 (Misanthropy)

Norwegian Ved Buens Ende already gained reputation with their five-track cassette EP "Those Who Caress The Pale" as a band of refreshing originality and genuine musicianship, though I never said those things. But now looking it back I must say the cassette EP had much more to offer than "Written In Waters" does. Ved Buens Ende write and play with a complete disregard for any musical convention and abandon themselves to a traumatic purge of emotion and that's exactly why "Written In waters" fails. Of course it's up to each person but I must draw the line somewhere. I liked the cassette EP better because it was more systematic and metallic. If musicians totally begin to ignore the musical conventions like Ved Buens Ende does, we'll just end up sooner or later listening silence from the discs, cause it is so artistic. So I'm about to draw the line right here. "Written In Waters" is entirely off the edge.

Entropy Productions stands fairly well for what one could call today as small underground label, although a couple years ago everyone would have seen them as a rather "big" label because they have already brought out a few CDs.

- "Entropy Productions was started officially the day we actually became a registered label with an own Vat number and so on.", tells the headman Luca and goes on: "But the idea was started in March 1994 when we contacted Behemoth asking if they'd be interested to release a picture 7"EP on us. They accepted, and made a hell of a number of songs so that it was out of the question to print a 7"EP, so then we turned it into a MLP, but then the factory that was supposed to print it was closed down by the police, so the MCD was more like a natural choice." The Behemoth MCD "And The Forests Dream Eternally" was finally released in the beginning of 1995 and got Entropy to the business for the first time.

The black metal trend is now in its peak like we all know, and unfortunately the labels know it too. Many record companies are taking now advantage over this by signing every band they can who have the corpsepaint on in order to cash in on the trend. And remembering the strong death metal boom a few years ago we can see that this isn't a new situation at all. Luca stands up for Entropy:

- "We try not to move in the black metal field only, we know it's trendy and only few bands are worth signing."

- "I try to speak directly to the bands on the phone, cos they also must have an cool attitude. We don't want any 15-year old child to come up and say "I'm evil etc." that pisses off everyone, me in charge."

- "If we totally like the band, then we try to sign them, offer a little bit money and try to make our best in distributing the product. For example I think we have succeeded very well with the Behemoth MCD. With no promotion at all we managed to send away 2500 copies within the first three months after the releasing and somewhat 400 T-shirts as well."

Lately Entropy has managed to put out a few more CDs, for instance the demo of Polish Hermh "Oremus Peccatum (Refaim)" on a CD form and also the debut CD of Finnish gothwave band Parade Of Souls, so it really seems that Entropy does not just concentrate only on black metal.

Besides these releases Entropy Productions has now got the official licensing deal allowing to print for the European market the whole back catalogue of one of the most influential and true-to-the-roots cult bands ever. Every sixth month one of the elder masterpieces of Japanese Sabbat will be released in a strictly limited edition of 1000 copies only, starting from their first album "Evenom".

About the future Luca had still something to say:

- "For the future who knows, we hope to grow bigger and get a better distribution for our products, try to license them (the products) in the USA and Australia, and also make some advertising plans, though I don't know how much it helps actually."

Entropy Productions, Via Garibaldi n. 135/3, 21010 Ferno (VA), Italy.

BEHEMOTH

"And The Forests Dream Eternally" MCD 1995 (Entropy)

Polish black metal bands often tend to sound like their Norwegian comrades, and that goes for Behemoth too. Though I have nothing against it, as I adore the Norse sound. And to tell you the truth, Behemoth stands as the best band in Poland for me. Their music distinguishes easily from the mainstream with catchy riffs and raw-like-hell vocals, and this claim has already been proven true with their excellent MCD "...From The Pagan Vastlands" and CD "Sventevith (Storming Near

The Baltic). "And The Forests Dream Eternally" follows attentively the strides of the earlier Behemoth-releases. In fact, there are no major changes at all when comparing to the above mentioned albums. This MCD substantiates Behemoth's position as the gods of Baltic. The last track here entitled "Forgotten Empire And Dark Witchcraft" is a good example of their splendid work. It's the one of the best songs ever made. 12 USD Behemoth, c/o Nergal, Pomorska 14 G/9, 80-333 Gdansk, Poland.



Necromantic Gallery Productions is a Dutch label and it has already gained a good reputation in the scene due to the fabulous work it has done for bands like Gehenna, Ulver, Dimmu Borgir and Vond for instance. A chance appeared to chat a bit with one of the chiefs behind this thriving record company, which saw the light and darkness of night anno 1993. Two persons are responsible for what NGP has achieved so far, Hans Janssen and our interviewee, Naamah van der Leeuw, who anxiously delighted about the label's past:

- "In principle, the idea was first to have a record shop, in combination with extreme and unique self designed clothes, books and other material on dark and mystic subjects specialized in satanism, demonism and devil worship, weapons such as knives, swords, maces, axes etc., but when thinking more profoundly about it we had to drop the idea because there were way too many disadvantages. Like for example, in a record shop it is impossible to only sell the stuff we like ourselves. So other music styles would had to get involved, and along them the crowd that would buy it."

- "When owning a shop it would be impossible to refuse the entrance of certain people, so we would had to look at all those stupid faces we saw at gigs anyway, and that was exactly what we didn't want! Besides all this a shop has a certain opening hours in which we would had to adapt to; another thing we absolutely didn't want! We want to be our own bosses; if we please to work at night, then that should be possible. Things have to be the way they suite us. So because of all these things we had to drop the idea of starting a record shop."

But luckily this was not the end of NGP like Naamah continues:

- "Then Hans came up with the idea to create a label. It did not cost him any efforts to convince me with his great idea. I was just as enthusiastic about it as Hans was from the very beginning."

In 1993 they began making some plans for the company like choosing the name, which obviously was to be Necromantic Gallery.

- "This name was taken from a very rare and great book called The Necromantic Ritual Book. The name suits to us perfectly as we were both already for quite some years a lot more than just interested in magic, mysticism, vampirism, sadism, satanism and morbid ways of making love..."

Their release was a 7"EP of Gehenna (nor) and it came out in March 1994 in a limited edition of 1000 copies. It was followed by a split 7"EP with two Norwegian bands, Ulver and Mysticum, in July 1994. This was limited to 1000 copies too, just like their third release too, which was a LP from Vond, a project created by Mortiiis. The album has gatefold covers and a poster included. This should have been released in September 1994 but got delayed due to a misprint (caused by an error on the DAT), so Mortiiis had to enter the studio again to re-record one track. Finally the album was released in November 1994. After the fourth release, a 7"EP with Norwegian Dimmu Borgir in January 1995, NGP

expanded its line of business by putting out their first CD, Thornium from Sweden was the band and this release took place in February 1995. As a sixth release came out again a 7"EP, this time with Norwegian Vikings Einherjer thrown out in May 1995. And as last release to date, NGP has put out a debut full length LP (CD on Cacophonous) of Gehenna, limited to 1000 copies. So release-wise NGP has settled the wheels rolling nicely. Naamah, where are you heading from here?

- "Well, at least we want to grow bigger, because then we will have more freedom in choosing the bands and we can offer them more like gigs (maybe even a tour?), more studio costs, bigger sales and therefore also bigger royalties."

Well, let's hope everything turns out as wished for NGP, but how about personally then?

- "Well, I am getting more and more involved into graphic designings and have serious plans to extend this in the nearest future. The idea is to create LP/CD/EP covers, flyers, adds etc. for NGP, but besides that, when more experienced, also to other labels, bands, magazines etc."

Of course this will be done under another name than Necromantic Gallery, as it is a totally different thing. But more information about this when the time comes."

If you need any other kind of information, write a letter with sufficient return postage (IRC/ 1 USD) to: Necromantic Gallery Productions, Plutolaan 81, 6043 VN Roermond, The Netherlands. Or fax/phone: +31 475 32 00 31.

GEHENNA

"Ancestor Of The Darkly Sky" 7"EP 1994 (Necromantic Gallery)

Gehenna has already gained a sort of "big" band standing in the scene, just like many other Norwegian bands as well. This 7"EP was put together from the basis of their debut demo "Black Seared Heart". Actually some have already nominated Gehenna as the best newcomer from Norway, but I'm not all so sure whether to go along with that statement. Gehenna is not bad, not at all, they create a very very dark ambience with the music, but I am still wondering does it justify the statement of the best newcomer. But let's not cling to trifling matters here, they play raw Norwegian black metal with brutality, hammerish guitars and the result pounds loud, better believe it. Synths is there to deepen the atmosphere, so all the elements for sure are there to a new stunning blackened act. So quick, grab your wallet and send 6 USD to the label. Gehenna, c/o Simenstad, Ragbakken 22, 4042 Hafsrfsjord, Norway.

ULVER/MYSTICUM

"Split" 7"EP 1994

(Necromantic Gallery)

Norwegian coldness again, now brought to you by two bands: Ulver, who already have proved their excellence to larger audience with their majestic debut album "Bergtatt" and Mysticum, who are still waiting anxiously to get their debut assault entitled "Where The Raven Flies" out. The side A is dominated by the wolwes (ulver-wolwes). Their track here "Ulverytternes Kamp" stun with beautifully dramatic acoustic guitars and aggressive wolf howling vocals. It is a very melodic track containing a lot of feeling, feeling right from the Norwegian nature's unspoilt realm.

Mysticum lose some of their charm with the sound of a drum machine, but otherwise the track sounds utterly interesting. Vocals are Mysticum's strongest characteristic, just listen to the barbaric voice of the vocalist and you'll get shiverings. Overall a darn good 7"EP with two quality bands. 6 USD.

VOND

"Selvmord" LP 1994

(Necromantic Gallery)

Suicide music. Vond is a side-project of Mortiiis (see interview elsewhere). And to tell you the truth, music-wise there's not so much divergence between Mortiiis (the band) and Vond. Even though the concepts whereto, the music rely on are solid opposites to each other, it's pretty much the same synthesizer music you here on the

products of both parties. All three tracks presented here are grandly sounding soundscapes. Effects are great. The next Vond album probably won't reach as much customers as "Selvmord" does, because most likely everyone who owns this piece of trauma will end up killing themselves, so magnificent work Mortiiis has done here. But if suicide is what you want, it's suicide you get. 16 USD. CD version is available for 20 USD from: Malicious Records, c/o Gerrit Weiher, P.O. Box 21 04 08, 72027 Tübingen 21, Germany.

DIMMU BORGIR

"Inn I Evighetens Mørke" 7"EP 1995 (Necromantic Gallery)

Norway is incessantly spewing out new black/viking metal bands, especially the Bergen and Oslo areas are well stuffed, Dimmu Borgir storms from the latter. But even if the wave is so strong and the scene's musical supply overloaded, that should not stand on the way of good music and that's precisely what Dimmu Borgir is all about, damn good music. The melodic ambience that is encircling around

"Inn I Evighetens Mørke" is enchanting. It's like infinity would be opening while listening their music, bloody excellent! If looking for comparisons, perhaps Enslaved is partly the closest and strongest influence, but there's still much more to Dimmu Borgir than a few, straying occurring Enslaved-influenced parts. Their manner of black metal is rather calm, yet keeping the wrath inside. Can be obtained for 6 USD. Their debut CD "For All Tid" is available for 20 USD from: No Colours, Postfach 32, 04541 Borna, Germany.

THORNIUM

"Dominions Of The Eclipse" CD 1995 (Necromantic Gallery)

I don't like Thornium. Their demo "North Storms Of The Bestial Goatsign" was nothing special and neither is this. Thornium is a third-rate black metal performance, taking obvious influences from Satyricon and Darkthrone and partially even succeeding to put the influences well across with their own stuff, they are still doomed to fail. Well, okay, maybe "Dominations Of The Eclipse" has some potential, but in today's massive black metal flood it's just another crummy record. If Thornium could outdistance

themselves from the extraneous influences and add a bit more some of their own, maybe we would be then dealing with a far more superior band. This goes for 21 USD. The band could be contacted at: Thornium, c/o D. Muncio Ekländaskog 22, 43149 Mölndal, Sweden.

EINHERJER

"Leve Vikingånden" 7"EP 1995 (Necromantic Gallery)

More vikings from Norway, Einherjer are marching through fjords and valleys of eternity under the influence of their notorious ancestors. The subject for their music comes from Vikings naturally, but hell one must say they do the stuff exhaustively well. Einherjer reach easily the listener's standards by being all the way melodic, but yet heavy. And therefore to depict briefly their music's essence it would be something like heavy Viking metal. The band have thick roots in the old metal and they have no plans to unveil it. Singer Nidhogg sings in a frighteningly raw manner, but yet keeping his calm metallic voice. For those perpetually raising swords in Viking boats make sure you won't miss this. 6 USD.

MORTIIIS

Born To Rule

Now the path is leading us towards the mighty and icy castle of Mortiiis. The band was created as a musical and conceptual one-man project in 1993 by Mortiiis himself. Since then, plenty of dungeon-music have poured out of the synthesizer, and not just in the form of Mortiiis (the band), but in a form of two other projects as well, namely Fata Morgana and Vond. The music of all the bands is indeed majestic, or to cite the master himself it's "Music for Kings". But now let's open the stargate to the world of Mortiiis...

Kingly melodies, dreamlike atmosphere and ancient war spirit, I believe, are the basic aspects in Mortiiis's music. By blending the above mentioned elements together, Mortiiis captures the listener's attention very easily. The mood of his world simply intrudes into the poor listener's mind like a drug.

- "Yeah! Could be working like that to some. The idea is a personal one and the effect the music has on me is not necessarily the effect it has on others. It's to be viewed as a personal vision, so to speak."

How do you manage to catch the deepness and mightiness of your thoughts into the music?

- "I don't know really. It's just the way it comes. I am very fond of sad music, and I am as well very fond of creating such...same goes for mighty music."

Well then, where you are leading the listener's mind with the music?

- "Deep into the caves of their own minds... Hopefully I shall drive them to insanity."

You use no guitars, bass, drums etc. Not even proper vocals and yet succeed in keeping the music interesting. How is actually possible?

Or maybe it is the other way around. Maybe it is easier for a person to reach the very innermost with only synthesizer? How 'bout it?

- "Well, I do use Timpanis, which is definitely a drum. A very bass or warlike drum as well. I do not like to explain my music, as I wouldn't know what to say. As far as I am concerned I cannot even play properly. This is just the music I enjoy making and whatever happens...happens!"

Well, how come you decided to abandon all these "normal" instruments after leaving the Emperor? Will you use such instruments as guitar or bass in your art ever?



- "I doubt such instruments will ever enter to my music. I don't know why I left all the "normal" instruments behind. I just wanted to do it, I always act on will and feelings. I may join bands and shit and use the normal instruments - but no such plans are in the pipeline, though!"

Linking to the previous question, everybody

out there should be aware by now that Mortiiis also had his moments in Emperor, but due to some disagreements he got out. However, I am at least personally curious how the man feels about Emperor's highly successful debut album "In The Nightside Eclipse".

- "You said highly successful - well, yeah I hear it sells a lot but that's what Norwegian black metal seems to be all about these days... Selling loads of records. Though it is a good album for sure but still I personally find the demo with the original line-up far more raw and obscure!"

Lyrical speaking Mortiiis is still very attached to Emperor, because he is responsible for the writings on "I Am The Black Wizards", "Cosmic Keys To My Creations And Times" and many old Emperor songs. But how is it, Mortiiis, do you personally want to be connected in any way to the band nowadays? I mean, are you proud or ashamed that you once were a part of the Emperor-gang?

- "Neither. I am AWARE of the fact that I was there. And it doesn't bother me nor do I care. The lyrics I did for Emperor were the fundamental lyrics for what Mortiiis is based around today. Originally I wanted Emperor to be a band based around this, but obviously they felt otherwise, which was okay. When I left I brought all the lyrics along. Two of them had already been used and are released on their records."

Is there anything you miss in the Emperor days (and nights)? A Possibility to play live as a band or what?

- "The Emperor gigs I was on were pretty fucked up, so I do not miss the live shows. I would still like to perform though, as I have a lot of real great ideas and so on."

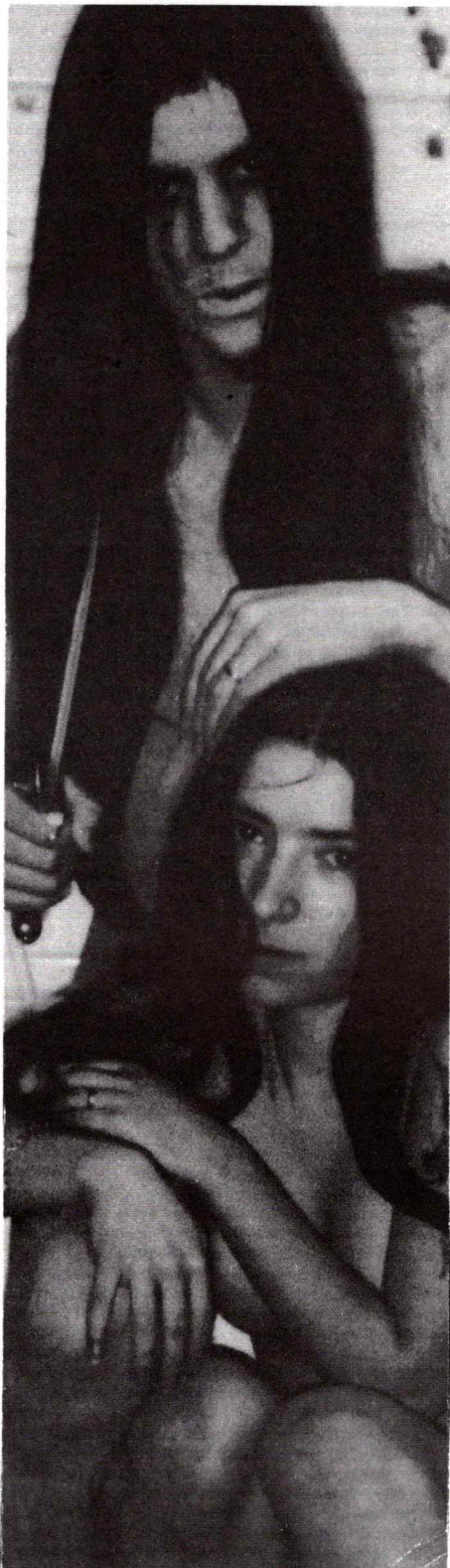
Sometimes when a member leaves a band, it is no coincidence if the member doesn't get the royalties that legally should belong to the person. So what I am insinuating here is that maybe the guys of Emperor, or better yet their record company Candlelight Records still owe you some cash?

- "When it came to the royalties of the MLP/CD, the entire band had to wait for a long time before receiving the money. I did receive however some money that was sent to me by Samoth, so I am satisfied. What I find a bit weird is that the rest of the band got money from t-shirts (some of whom carried the

"The music sounds like forests whispering and shores moaning..." - Mortiiis -

motive of the album I was on) and I never got anything. Obviously because I was out of the band. Now I'm not too much fixed upon money but the thought came into my mind...it does not really matter anyway."

Okay, enough now about Emperor, we'll pass the subject now and continue with Vond, the band which is a counterbalance to unearthly Mortiiis by being very close to earth and its



misery. Truly depressive stuff. Where the idea to Vond came up?

- "I had and still have many obscure thoughts and strong negative vibes towards most of mankind and the way things work in general... I am not trying to turn to punk or HC here, but basically the whole world pisses me off. So I created Vond to enlighten all about the obscure things around such as suicide, diseases and other nice things that I know mankind try to ignore or call tabu or absurd. That is Vond."

Okay, but even if the essences of both bands (Vond & Mortiiis) are total contradictions to each other, I still think the bands sound musically quite alike.

- "Which is pretty normal considering that the both bands derive from the same man. Newer stuff will differ more, though!"

I gather the meaning of music for a musician can change drastically in some cases (for one instance, a musician who plays in load of different bands/styles may see music much differently than a person who is concentrated on one band). Anyway, what do music mean to you, Mortiiis?

- "Well - music means a medium through which to express different ideas and emotions. I make a lot of different music which just makes it all more interesting."

The Secrets Of My Kingdom, your book, deals primarily with pain, war, destruction and immense display of power. It is a visit to a far away world where the great monarch once settled and now reigns.

- "It is the world wherein I imagine my spirit and essence shall live. It is also a world of dark beauty and glades of ice and snow...There are not always war raging beneath the purple skies."

To create and plan a book is pretty original idea, and moreover a demanding process. How come you came to the conclusion of releasing a book?

- "The idea derived from one of my lyrics where this particular book was mentioned and foreseen. The book has already existed for aeons."

Just awhile ago you put out the debut attack of Fata Morgana. Could you describe it a little?

- "It was released in November via Dark Dungeon Music. The music sounds like forests whispering and shores moaning..."

Yeah, I guess we better start closing this interview up here. Mortiiis, thanx for the time you spent here. For the end, now that you are all the time releasing new stuff from different bands could you make a list of some kind, what stuff is still in stock and what isn't?

- "Well, here goes:

'90: Reh. tapes with old band called Rupturence (not available).

'91: Reh. tape with old band called Wilt Of Belial (not available).

'91-'92: Whatever by Emperor (buy somewhere else).

'93: Demo of Mortiiis, 7 USD
"Födt Til Å Herske" LP 18 USD, CD 20 USD (golden vinyl 20 USD).

'94: "Ånden Som Gjorde Opprør" CD 20 USD, LP sold out.

Vond- "Selvmord" CD 20 USD, LP 18 USD.

'95: "Keiser Av En Dimensjon Ukjent" CD 20 USD, LP (special pic. disc w/poster sleeve) 27 USD.

Fata Morgana- "S/T" CD 20 USD, LP 22 USD."

- "Also there is a second Fata Morgana, which is in a process of making right now, but the release date is unsure, as some problems with equipment have occured. Also the Vond 7"ep box should be out by the time of reading etc. etc."

Uh, so as you can see, Mortiiis have lots of dungeon-music for sale. Do order some if you wanna drive yourself into insanity (as he put it). I hereby now close the stargate.

Dark Dungeon Music
H. Ellefsen
A-ringen 52
302 55 Halmstad
Sweden

Septic Flesh

Greece has invariably been able to contribute the black and death metal scene through the years with many magnificent bands like Thou Art Lord, Rotting Christ, Nightfall, Mortify, Necromantia and Varathron, to name just a few from the long list.

Septic Flesh, hailing from the capital city Athens, is one of the best bands Greece has to offer. They started back in March of 1990 and released their debut demo "Forgotten Path" a year after. In 1992 the demo got a follow-up product, it was a MLP entitled "Temple Of The Lost Race" on Greek Black Power Records. Then in 1994 came their unforgettable debut full length album "Mystic Places Of Dawn" and last spring they rode to success once again, this time the album was called "Esoptron" (both albums are released on French Holy Records). And as suspected, the new album was excellent. So therefore it was inevitable to do an interview with the taciturn man behind Septic Flesh's massive guitarwalls, Sotiris.

Septic Flesh have played atmospheric death since the very first days of its creation, so I assume you feel rather proud of not jumping into trends and stuff?

- "Thanx for the compliment. Indeed we are proud that we are playing a part on the evolution of death metal."

During the years your progress as musicians has been enormous, I mean draw a rough comparison between the debut and "Esoptron" and you'll surely must see my point.

- "Yes, we have progressed, but it was expected after all that rehearsing and practicing."

How then, have you had any playing experience before Septic Flesh?

- "Before I joined Septic Flesh, I played in a band called Cemetery, but nothing was released from that band."

The both Septic Flesh albums are skillfully

Return Of The Dreamlords

mixed and produced by Magus Wampyr Daoloth who is also known of his fabulous work for several other Greek bands (see interview elsewhere). Did you feel comfortable working with him?

- "He is the best producer in Greece and also a great friend."

Well, I suppose that answered my question, but let's go on. If I claim "Esoptron" to be more compelling and melodic album than the debut, am I wrong?

- "No! Also it is a bit slower."

Yes indeed, it is a bit slower too, must admit. The debut's simplified (but great) blast was now replaced with more melodic soundwaves, but they still have not give up the blast-parts completely, which is great considering that those dynamic and cruel, fast as hell, parts among the brutal vocals have always belonged to Septic Flesh's essence. I just bet they used some effects on those vocals.

- "No, we didn't. The vocals of Spiros are always brutal and believe me, he doesn't need effects."

Hmm, I believe you, but hell what a deathroast that man must be. Well, let's analyse the music a bit more. Guitar, without a shadow of doubt, has clearly much more responsibility nowadays in your music than before. While the guitar on the debut album was still used in the "normal" way, on "Esoptron" the guitar is more like accentuating the visions that the record's general atmosphere creates, and that results to very dark and harmonic soundscapes. When I asked Sotiris, if it was intentional purpose to addict the listener with those massive guitar melodies I just babbled about, the answer came out loud and clear:

- "Yes!"

What tune on the album affects your innermost emotions most drastically?

- "The tune of the phrase "Now I know how felt the first Amphibian, when allowing the air to inhabit in its lungs" (the titletrack that is -Northwind) brings me memories of something that I recall as the most important turnpoint in my life."

I comprehend your lyrics as very descriptive ones, utilizing load of metaphors and stuff. It's like you would be giving utterance to your feelings (the way it should be with all bands. The true feelings, not a fucking theatre).

- "The lyrics reflect the cope of my being, my dark side. Experiences and thoughts are transformed into codes with deeper meaning that the casual eye can grasp. That is the beauty of metaphor. You can transmit a message that only a familiar soul will sense. This is also why I am so fascinated by the myths, and why I use them."

Speaking of myths, do you think Greek mythology/folklore has left its touch on Septic Flesh's music?

- "Yes, but not only the Greek. We are as well inspired from its roots that are a long way back and into other places..."

Besides the mythology influences I also discern from structures from classical music, do I have a case here?

- "I have a classical background. Before I learned to play guitar I was playing violin and piano."

How important it is for Septic Flesh to keep the music unique and far from the other bands? Don't you think originality might be sometimes overrated?

- "Primarily we intend to remain faithful to

ourselves and our audience and make intriguing music with identity."

Your label, Holy Records, ranks Septic Flesh frankly like gods of atmospheric death metal. Can you honestly go along with their classification? I know I can.

- "These classifications have real value when they come from the fans."

Your band name is pretty dull, and moreover, it's totally inappropriate to the style you are musically presenting. Why the hell you haven't got rid of it?

- "I agree with you but we have had that name for such a long time that it's kinda like a bad habit. Difficult to cut it."

Okay Sotiris, I let you go now. One more favor though. Give here to everyone who owns the "Esoptron" album the listening instructions to enter to the dark and romantic world of Septic Flesh completely?

- "Just clear your mind from the everyday routine. Let the music flow over your senses and guide you through the astral gates... Welcome homy my brothers and sisters..."

Septic Flesh
C/O Spiros Antoniou
Meteoron 8
Ag. Artemios
116 31 Athens
Greece

Both albums are available for 18 USD each from:

Holy Records
4 Bd Gutenberg
93190 Livry-Gargan
France

REVIEWS

ACRIMONY

"Hymns To The Stone" CD 1994
(Godhead)

Acrimony are the happier version of Cathedral and "Hymns To The Stone" is a perfect sample of today's latest fashion; bands trying their best to be so damn artistic music-wise and poetic lyric-wise. Well, I hate it and there's no way in hell I'm gonna look at these "stream of conscious" -jokes friendly. Acrimony drown you in a haze of smoke, but if that's not enough they harass you nearly 45 minutes with their blend of '70 rock and doom metal. Maybe their psychedelic auras reach some of you, but I have never been so keen to bands who are into this flower power shit and pack their biographies full with phrases like "Come dance the wild flower" or worse yet: "Peace!" as Acrimony do. But those of you who enjoy getting stoned and dance with the flowers, do buy this instead of the next issue of I Came From Darkness. Deal? Hope so. This record should be found from your local recordstore.

AMALANTRA

"From The Depths...Medieval Ritual Magick" DEMO 1995

I guess there is no way how I (or anyone else for that matter) could unbiasedly take a stance towards a band that hail from such a godforsaken place as Guatemala is, but neither do bands like Amalantra help us to let loose our suspicions and take any less unbiased stances toward them in the future, yeah, that bad "From The Depths...Medieval Ritual Magick" is. Amalantra fulfill all your ungrounded (but now grounded) expectations of an "exotic" band with suckingly poor production and little if any knowledge over capability to arrange listenable structures to the music. Amalantra endeavor unholy black

metal, but get caught in incapacity. Okay, I think I have criticized this tape more than enough already. If I would be about to turn this review into more optimistical direction, I'd be quick to praise the most convincing element in Amalantra's music: the vocals, which are the most bloodcurdling heard on a while. But even so, I wouldn't pay more than 3 or 4 USD to obtain this tape (price is unknown). Sorry, can't find the address.

APHASIA

"The Battle Of Armageddon" DEMO 1995

There's nothing new here and neither does Aphasia's way to churn out the old ideas make a day. Aphasia chokes on its own incompetence. Further examination though unveil that the band, however, possess a little dose of noteworthy potential, which could turn into something listenable in the future. But they have a long road ahead of them, if they plan to develop the music into something remarkable. Now it is just black metal in the traditional way as we all know it with high-pitched screams. Take it or leave it. 4 USD. Aphasia, c/o Hellspawn, P.O. Box 27, Kyabram 3620, Victoria, Australia.



APOLOKIA

"Frozen Evokation" DEMO 1995

Apolokia are an Italian black metal unit and they take shamelessly much influences from Emperor, but I really am not shedding tears here as, just like Emperor, Apolokia are magnificent. Of course they cannot reach the level of their heroes (yet?), but "Frozen Evokation" is a damn good start for their career. Thunders roll, synths create a real feeling of horror, riffs are overall intriguing and well structured, and the vocals are intoxicating screams (mix Ihsahn's and Grishnackh's vocals and you'll get the idea), but less atmospheric than the vocals of both aforementioned northmen unfortunately. Another harassing factor in Apolokia is the unintelligent and naive lyrics, the writer should put a lot more effort on them. Titles like "Jesus Killing War" and three exclamation points after every line do not really make me to say flattering words about the texts. But this still is a very good demo and Apolokia is a new rising star from the Southern circle. 6 USD (Europe), 7 USD (elsewhere). Apolokia, c/o Alex Catania, Via Aldo Moro n 48, 67100 L'Aquila, Italy.

BESEECH

"Tears" DEMO 1995

Beseech are great! Maybe the scene have underwent some flopped attempts to mix death metal and rock music lately (musically speaking of course, lyrically death metal and rock music should never be blended), but...but Beseech are great! "Tears" tape enfolds you gently with beautiful, but yet so



mournful feelings. It really is easy to relate to the atmosphere. The playing is professional, melodies great, vocals convincing growling (the female vocals are fantastic) and all the tracks in general too are inconceivably catchy. What more could you possibly ask? Okay okay, there is still something I'm not so pleased about here, and that are the few ludicrous and "happy" parts in the lyrics. Let me give you a sample (from the track "Dimension"): "The master is calling, he wears the mark, he takes our souls and leaves us godless." Get real, cut that crap. Just like in Apolokia's case above, the lyricist should pay more attention to what he is writing. Anyhow, to get a 15 minute break from the trendy black metal cranks, do yourself a favor and send 5 USD to Beseech. The tape comes with top-notch production (full-coloured and printed covers, photo, lyrics, CD-like soundquality etc.). Beseech, c/o Robert Spånglund, Thå 510, 510 40 Sandared, Sweden.

BLACK FUNERAL

"Vampyr - Throne Of The Beast" ADV. CD 1995
Black Funeral, the American sickos, have really took some serious steps forward since the debut demo "Journeys Into Horizons Lost", oh yes, the music are far more better now. In fact, Black Funeral are now excellent, weaving the funeral songs through with load of anger and aggression. However, Baron Von Abaddon's vocals are the uppermost trait that has developed so darn much. On the demo, singing was replaced by hysterical screaming, which made no sense and sounded kinda trite while now the vocals are really black metallish in Abaddon's own way. Songs are not too long or complex to get you bored, each one is just about three minutes of hellish mayhem. With "Vampyr - Throne Of The Beast" (when released) it is sure that Black Funeral will distinguish themselves from the breed of average black metal bands for once and for all. USA isn't really what you might call as a kingdom of black metal, but Black Funeral here are the first one to manifest that rule. Black Funeral, c/o Baron Von Abaddon, 3122 Dunster ST., Indianapolis, IN 46227, USA.

CAARCRINOLAS

"The Egg" DEMO 1994
French metal always cast doubts in me, no offense to anyone, I just cannot help it. But maybe I have every reason to open French metal to question. Just look at the bands this country carries. Caarcrinolas is a fine illustration to my claim (by being utterly boring). Caarcrinolas put too much effort on keeping the tracks technical and complex. I say cut the excessive technical elegance and let the feelings flow the way they do. Other bothering character in this band is their constant search of originality by bringing influences from every other musical genre. The music here, by all means are partially unique, but personally I feel there's basically too much everything going on and the influences do not fuse too well together. 5 USD. Caarcrinolas, c/o Graux Olivier, 495 Rue D'amour, 80650 Vignacourt, France.

CADUCITY

"The Weiliaon Wielder Quest" CD 1995 (Shiver)
Belgian Caducity play their share of death metal in the usual tendency; fast double bass-drums, growling vocals etc., fortunately though they have put this album into a form of a theme one, which makes this record a whole lot more interesting. The theme of "The Weiliaon Wielder Quest" is about...hmm the Weiliaon wielder quest. The battle story gain ground rapidly together with the music, which seems to play a siderole in Caducity's essence while the theme is in spotlight. However, the playing is still rather technical containing a few breaks here and there and load of of tempo changes. So, Caducity have created an good concept album, but maybe they should pay more attention to the music next time. You know, if the music would be more atmospheric and appropriate to the concept they probably could make a one hell of a record. Well, maybe next time? Try

anyway for 17 USD. Shiver Records, c/o Hans De Wymgaert, Bossepleinstraat 6, 3128 Baal-Tremelo, Holland.

CATAC

"Darkforest" DEMO 1995
When I told to Count Of Illusion (illusion indeed), the guitar/drum/synth/bassplayer behind Catac that "Darkforest", already Catac's third (???) demo reeks of immaturity, lack of feelings and furthermore stated the tape to be a complete shit (what it is without slightest doubts) I was advised to fuck off and die. How intelligent. But the lecture was not over yet, our Count here poured his heart out with two more pages telling: "You are a weak man, only the strong like Catac etc. etc.". Anyway, if only the strong like Catac then I wish to be weak as there's no way in hell I'll never ever again listen to this particular tape. Maybe the Count meant with the sentence that only the strong can crawl the tape through without smashing the cassette recorder? "Darkforest" stand for bad sound-quality, pathetic riffs, incompetent playing skills etc., the list goes on into eternity. The most tolerable aspect is the vocals, but they aren't either nothing out of ordinary. To sum this up I say better dead than "Darkforest" in the deck. They are asking 8 USD for this, which is an overprice even for a decent demo, so better think twice before ordering. Catac, c/o Wokoma, Görlitzer str. 43, 34123 Kassel, Germany.

CATACOMB

"Monument Of Death" ADV. TAPE 1995 (Impaled)
My blood gushes from wounds when I think of the amount of catacombs our scene supplies, and here we have one Slovenian Catacomb to check out. Yes, you are right, this definitely is death metal at its purest. Lots of influences from Morbid Angel and all those other you-know-who acts are included but luckily this band also grasp to throw in some slower, more melodic passages. And to tell you the very truth, if it weren't for those slow passages, this tape would be a way too insufficient. Although "Monument Of Death" isn't anything truly devastating material or one of the kind product, for some inexplicable reasons I happen to like the way Catacomb churn out the old death cliches. Vocals are performed in the Master's Hammer way (cruel and enchanting) and they verify my positive reaction about this band. Okay, maybe this tape is nothing but trite, but there is something in it, which raises nostalgic feelings in me, so I still suggest you to inquire this for 5 USD from the following address: Impaled Productions, c/o Dejan Pevee, Ormoska 67, 62 250 Ptuj, Slovenia.

CHA m

"tRaPpeDiNSaNiTY" CD 1995 (Psychaotic)
Cha m really should not be featured in I Came From Darkness as they hardly are about "Sounds of darkness" as the slogan of this magazine summons. But since the album was bothered to sent in, why don't give it a few lines? "tRaPpeDiNSaNiTY" attacks with melodic thrash metal and load of Pantera influences thrown in. The band play on a high level of technical professionalism and basically I can't see any reason why they shouldn't be as popular as say the aforementioned Pantera for instance. I mean the same potential surely is there. Personally, I fucking hate the lyrics and to tell you the truth, I dislike the music naturally too. But try if you wish. 15 USD. Cha m, c/o Reinold Beyer, Hütteldorferstr. 323/2, 1140 Wien/Vienna, Austria.

CRIMSON MIDWINTER

"Just Another Cold Wasteland" DEMO 1995
More or less, I was quite certain that Finland based Crimson Midwinter could not intrude into my very heart strongly when I got hold of this tape. They work at factory of relentlessly straightforward, all or nothing music style. They compose mindlessly raw tunes that unfortunately get too monotonous within time, leaving the listener totally lonesome after a listen. Bestially roaring vocals delight the tape a little

while, but after like two songs they start sounding more like irritating than delighting. However, as an entity Crimson Midwinter actually succeed to remind me of the Norway's excellent blacksters Ancient. Not too much though, but a little bit. You know, both bands blend some heavy rock influences to music, but yet feel equal to keep the stuff everso brutal. So, to sum this up "Just Another Cold Wasteland" is not a misfire after all, but it doesn't open starway to the monarchy of black/death metal either. Maybe with more variety in the music and experience in minds, the guys could unlock the gate, who knows? 5 USD. Crimson Midwinter, c/o Jussi Helenius, Mäntykankareenkatu 14 as. 13, 21200 Raisio, Finland.



DARKNESS ENSHROUD

"Ancient Kingdom" CD 1995 (Moribund)
Bearing in mind mr. Baron Von Abaddon's other projects (Black Funeral, Sorath etc.) I expected quite a lot from Darkness Enshroud, but now that I have listened to "Ancient Kingdom" couple of times, I feel kinda like betrayed. Here mr. Abaddon offers 65 minutes of monotonous "ritual" music. I sense that partially he has took some influences from Mortuus, but still keeping his own direction. The twelve tracks advance slowly and boredom conquers the listener sooner than you are able to think. There is nothing exceptional here. Baron should concentrate exclusively to Black Funeral as there he has a damn good band. This could be obtained for 14 USD in America, 16 USD elsewhere. Moribund Records, P.O. Box 77314, Seattle, WA 98177-0314 USA.

DARKWOODS MY BETROTHED

"Heirs Of The Northstar" CD 1995 (Hammerheart)
Well, I already viewed an advance tape for this album in the last issue, but since Hammerheart Records kindly packed me the whole CD, I better run another view over it. Fast, gloomy, beautiful, cold and skilled were the adjectives I used when reviewing the three song advance tape, but now I have come up with one more: symphonic! Many passages on this disc are very orchestral and symphonic, resulting to the overall pleasure of listening. Vocals though are kinda intolerable, cause the lack of feeling. Maybe they should cut those vocals in the future and replace them with something more comfortable, something which would suite to the general ambiance of the music better. But the melodies here are great, and very very Northern. In spite of the vocals, "Heirs Of The Northstar" works as an entity very well and it's not everyday we Finns have good records out so buy for 18 USD, while you still can. Hammerheart Records, c/o Si Keun Bae, Seoul C.P.O. Box 8383, South Korea.

DEADBYDAY

"Out Of The Krypt" DEMO 1995
The United States Of America isn't really a kind of place you'd expect to be the origin of such disciples of darkness as the Deadbyday members are. And neither does the band-name, which by the way sounds like a sarcastic distortion of Deicide's "Dead By Dawn" songtitle do justice for the musical presentation of this band. Deadbyday are totally devoted to vampirism; the essence

of the band is entirely based on the admiring of those creatures who roam in eternal darkness in search of the fruit of life (=blood). The music merge into the essence grandly, resulting to excellence and nothing but excellence. Synth effects and those haunting vocals together with splendid and tight playing of the band create a real horror ambience and leave you all alone into a majestic castle where the blood is life. Yes, this a hell of great tape if you are still hesitating. 5 USD. Deadbyday, 9527 Milstead Dr., Bethesda, MD 20817, USA.

DEMONIC CHRIST

"Punishment For Ignorance" CD 1995
(Morbid Granny/Moribund)

American Demonic Christ invoke here seven tracks by combining the sounds of early black and death metal with contemporary black metal. They really have cultivated an easy to listen to, aggressive style of their own. The sonic barrier is massive and even if the music they play isn't the most original around, it still is extremely strong and bloody. They sound very American so it really doesn't take too much time to guess where they hail from if needed. Demonic Christ kinda reminds me of Decide, but they sure are a much more satanic and powerful than Glen Benton and company will ever be. This is worth checking out. In USA 14 USD, elsewhere 16 USD. Moribund Records, P.O. Box 77314, Seattle, WA 98177-0314, USA.

DISPATCHED

"Awaiting The End" 7"EP 1995
(Exhumed)

Does anyone recall that it was Sweden a couple of years ago contended to be the ultimate kingdom of death metal? The wave sunk in the darkest depths, but there are still few bands wrenching the once proud death metal at its purest form, one of them is Gnesta based Dispatched. Even though Dispatched is not the stereotype of Swedish death metal (this wasn't recorded in Sunlight, not that it would matter though), they certainly aren't either originating here a new breed of the kind. "Awaiting The End" is primarily about...eh, Swedish death metal, no further analysis can be done. The four songs here pour one after another without leaving any indelible traumas, so therefore this is quite an unnecessary 7"ep. 6 USD. Exhumed Productions, c/o Christian H., Gerloser Weg 46, 36034 Fulda, Germany.

ENSEMBLE NOCTURNE

"Crimson Sky" DEMO 1995

Well, here's another Swedish death metal purist. Six tracks of melodic sorrowfilled death metal announces the flyer and I'm afraid I'll have to go along with that description. Ensemble Nocturne are determined to pump you up to the fullest with their dark moody music. They play very well together and song structures are well organized, creating a very grim ambience, which I enjoy very much. Synths are sounding gloomy and powerful as usual, but so are the incredible guitar-melodies, which form a strong sonic barrier. This is a good demo overall and Ensemble Nocturne definitely show here that they have a very bright looking future ahead of them. A couple more bands like this one here and maybe (just maybe) we could forgive Sweden its humiliating past with all those Sunlight-rats. This goes for 5 USD. Ensemble Nocturne, c/o Edvard Gustafsson, Skattegården, 505 92 Hedared, Sweden.

influences from the aforementioned bands. Enthroned are heavy sounding, fast metal band with excellent musicianship. All six tracks here are performed the usual way (the usual American death metal way might I add) and there's nothing special in the songs either, but the result sounds fucking tight and heavy. So, in spite of the fact that Enthroned are not capable to offer anything new or original, you could send them 6 USD (USA)/7 USD (elsewhere) just to expand your demo collection. Enthroned, c/o John Oster, 909 Alvarado Ave. #2, Davis, CA 95616, USA.

ENTHRONED

"Absence Of Life" DEMO 1995

Well, here is another new Enthroned demo. Actually "Absence Of Life" doesn't differ that very much from the "Gears" tape, so there's not much to say that haven't been said before. Just another Enthroned demo with topnotch production, fast tempo and heavy riffing. Sounds familiar? Well, it is. Though, it must be admitted that in a way, maybe, "Gears" was a bit more ferocious than this one. 6 USD everywhere. Or buy both demos + a sticker for 9 USD.

EXPULSION

"Overflow" CD
(Godhead)

If it weren't yet in your knowledge, Expulsion here are not a young band. Not at all, they come from Stockholm and play a serious part in Swedish death metal history. Formed in 1988, Expulsion was one of the first Swedish death metal acts together with Nihilist (now Entombed and Unleashed), Treblinka (now Tiamat), Dismember and Grave. They put out two rather legendary demos in 1989/1990 and was expected to be the "next big thing" from Stockholm, but then some insurmountable problems occurred and the band was doomed to stay in silence for years. But now their debut album has finally been released, entitled "Overflow". The record carries over 50 minutes of midpaced death metal in the vein of Grave. The 10 included tracks are written over a period of several years of Expulsion's history. The album is divided up to two parts. First part includes some old material whilst the second is about the new material, which is less so straightforward. Track "At The Madness End" is even sung by Johan Hedlund of Tiamat. Slow passages of "Overflow" remind me of Black Sabbath, but not too much though. I guess "Overflow" could be recommended to those who are keen on death metal in general, but still this is quite trivial record and certainly uncomparable to the releases Swedish death metal scene put out in 1989-1991. Should be available from your local recordstore.

FUNERAL MARCH/TEMPERANCE

"Split Tape" 1994
(Impaled)

Funeral March is the first one to shove into the speakers. They do their share by pulsating eight tracks + intro of old-fashioned deathrash like some very old South-American blasters (I am sure you know whom I am talking about). Songs roll on sturdy heavy metal riffs, here and there even reminding of the golden days of speed metal. This is quite enjoyable band for those wishing to go back in time to the mighty eighties, as even the vocals are alike to those Max Cavalera (Sepultura) used back in 1984. But in spite of the sentimental glamour, Funeral March's music is rather ridiculous and clumsy.

Temperance is much more deathly, I suppose. At least the vocals are more mystical and less to-the-core. Their three tracks here are very melodic and it would be a sheer lie if I was to tell you that Funeral March marches over Temperance on this tape, as that's not the case.

But anyway, two decent bands are presented here so why wouldn't you send 5 USD to Impaled Productions and judge yourself? Impaled Productions, Ormorska 67, 62 250 Ptuj, Slovenia.

FUNERAL MOON

"In The Shadows" REHEARSAL DEMO 1995

Mexican Funeral Moon aims to create evil atmospheres and melancholic dissonances, and partially they do succeed in creating a very ritualistic ambience with all those mysterious effects and vocals, but since nothing drastic

happen during the 17 hymns presented here, the ritualistic ambience loosen up a bit in the end. I guess Funeral Moon in substance could be compared to the Swedish kings of torture Abruptum, but Abruptum still is far more musical, harmonic and melodic (I never thought the day would come when I count Abruptum as a melodic band) than our Mexican rite-brothers here. Funeral Moon use no "normal" instruments whatsoever. "In The Shadows" is purely about sabbatical ritual rites, so if any of you wish to join in the ring, send 6 USD to: Funeral Moon c/o Roman Olvera, Valle del Mena #178, Vall de Aragon la. Secc., 57100 Mexico D.F.

FUNERAL MOON

"Silent Night Of Full Moon Shine" DEMO 1995

Well, here's another demo 1995 of Funeral Moon. They sure aren't slow now are they? This time the band have used some "normal" instruments and to tell you the truth, I am not so pleased about it, in fact I'm not so pleased about it at all. With the increasing amount of metalparts Funeral Moon have lost some of their character. The ritualistic ambience has sorta like faded away from the music, which is kinda sad, as I really liked to burn a few candles while the vocalist Impure Ehiyeh chanted some ritualprayers. Now all this is gone and replaced by some third-rate ridiculous distorted black metal with embarrassingly bad soundquality. Buy "In The Shadows" instead of this crap. I assume they demand 6 USD for this too.

GODSEND

"In The Electric Mist" CD 1995
(Holy)

Maybe "In The Electric Mist" pushes the barriers of doom metal, like the band claims but I don't like this, not a damn bit. For doom metal should be about slow tempo, down-to-earth vocals, heavy guitars and extremely depressive lyrics, and there are (were?) a couple of bands doing it this way like the Finnish ones Unholy and Thergothon to mention a few. But Godsend shatter that illusion completely with this new album. Here vocals are performed like in some grunge/rock band, such songtitles as "Down Upon You" or some woman's breasts printed in the CD doesn't indicate on depressive way of thinking either and otherwise too, Godsend is a way too "happy" to be counted as a doom metal act. So Holy Records' tag on Godsend, "True Norwegian Doom Metal" definitely is exeggerating. Guitarsound on the album is a total rip-off from Cathedral, but is that really such a surprise to you after all? Anyway, it'll do. So, the heavy guitars is the only element of doom metal that Godsend have took in. I do not like rock music, and that is exactly what "In The Electric Mist" is, a damn rock album. 18 USD. Holy Records, 4 Bd Gutenberg, 93190 Livry-Gargan, France.

GÖTTERDÄMMERUNG

"Furor Teutonicus" DEMO 1995

The drum machine bands always tend to lack in something, usually in atmosphere. And I'm afraid that's a bit of a problem for Götterdämmerung too. "Furor Teutonicus" consists of elements from all your fave styles, those being death, doom and black metal, if you had forgotten. But unfortunately in substance the entity doesn't work out too well. There is too much everything and the result end up sounding rather messy. It is like if you couldn't get a good grip of the music, but yet the music just keeps pouring down from the speakers unnoticed. However, although Götterdämmerung is kinda characterless, I like to think this release as an innovative and interesting, because some parts truly appeal to my soul (like the beautiful starting riff of the titletrack, that sounds like old Beherit gone acoustic). This is a hard tape to view, so I suggest you to send 6 USD (everywhere) to Nyar and view it yourself. Götterdämmerung, c/o Nyar Linke, Klopp 4, 55471 Fronhofen, Germany.

HOMICIDE

"Self Determined Breed" DEMO 1995

ENTHRONED

ENTHRONED

"Gears" DEMO 1994

Sacramento/Davis based American Enthroned was formed in December of 1992 by guitarist and songwriter John Oster in order to play some aggressive and complex thrash/death metal tracks influenced by Morbid Angel, Coroner, Carcass, Slayer and such. "Gears" here is already the band's third demo so we can't blame them of being lazy now can we? Anyway, they really play thrash/death metal with

It really is admirable to see some bands like Homicide still hanging around in the scene, pounding old-fashioned thrash metal. Though, that still doesn't change my feelings about thrash metal in general. Yes indeed, I fucking hate and despise it, but that's just me. Homicide here have been around since the golden years of thrash metal (1987 that is), so at least they're playing what they like. "Self Determined Breed" offers us that old-fashioned thrash metal I just mentioned including a load of adrealin and power. Much more power actually than their last demo "Retaliation Fall" from 1993 had to offer. Now that I brought up their last demo, we just might as well go ahead drawing more comparisons between these two tapes. Well, the last demo enfolded the listener much more gently, while "Self Determined Breed" has a greater amount of aggressiveness. The tracks here are also more direct and include as well some strong power metal influences (like Pantera, spit on them though!). This might be something else for those still seeking thrash metal from the depths of the scene, but for my personal demo collection this is way too inappropriate. 6 USD everywhere. Homicide, c/o Massy Allegretti, Viale Matteotti 340, 20099 Sesto & Giovanni, Milano, Italy.

HORNA

"Varjoissa" DEMO 1995

Even though this review-section consist of many, more incompetent and stiff black metal crusaders than Finnish Horna is, it does not justify the monotonous music in "Varjoissa" demo. The four tracks roll over you unnoticed and that is precisely the problem Horna must solve, if they wish to put out some blasting stuff in the future. Tracks presented here have no character and therefore you can't remember a thing after a listen. Lyrics are written in Finnish so maybe that colours the tape's general atmosphere a bit (for Finnish listeners at least). Riff-wise the titletrack reigns & dominates. Just another blackened tape here. Goes for 20 Fmk or 5 USD. Horna, Sankikatu 9, 53500 Lappeenranta, Finland.

INHUMATE

"Grind Your Soul" DEMO 1995

It's not really such a demanding task to find out how a band that title their demo as "Grind Your Soul" and site Cannibal Corpse and Napalm Death as main influences + brain crushing & soul grinding as goals, will sound like. Yes indeed, ultimate kings of boredom! Inhumate's lyricist must be as well quite a genius, or should I say a "poetical" soul when it comes to the texts. Maybe I should even write down a little sample of his splendid words of wisdom: "WAKE UP, NESQUIK'S EMPTY, HUNGRY!!!, NO MILK!!!, MOTHER!!!, (I'LL) KILL YA!!!, OR GIVE ME CHOCOLATE!!!, Thanx...". Lowlight of the century. 5 USD. Inhumate, c/o Anton Fred, 13 Chemin Fried, 67 100 Strasbourg, France.

INFESTER

"To The Depths, In Degradation" CD 1995 (Moribund)

If you browse a few reviews backwards, you'll find a review of Demonic Christ. And Infester here are very similar to them, only a bit less melodic and with more Cannibal Corpse-like urgh urgh vocals (I guess these two bands ain't so alike as I first thought after all). Yes, the stupid vocals are fucking humiliating (for them), but even if the vocals would convince better, I still could not give any points to the music, which is way too usual and unimaginative U.S. -blast for my ears. Better avoid this. 14 USD (in USA), 16 elsewhere. Moribund Records, P.O. Box 77314, Seattle, WA 98177-0314 USA.

JOURNEY THROUGH THE DARK

"Screams Of Sirens" DEMO 1995

This band should get rid of their stagnant metalparts and put a full concentration and effort to the gloomy sounding piano & synth compositions, like the last track on this tape entitled "Tears Of Autumn", which is a very beautiful tune, because if they keep harassing the listeners with those damn boring Morbid Angel-riffs, no one can anymore

buy new Morbid Angel albums and slag 'em down with a quiet conscience. Eh, there isn't much more to say. This is occasionally a good tape so check out for 5 USD (Europe)/6 USD elsewhere. Journey Through The Dark, c/o Gianluca Vecchio, Via Emilia, 8 is. 5, 98124 Messina, Italy.

KARI

"Demo Recordings 1995" PROMOTIONAL CD 1995

After leaving the Norwegian sorrow gods, The Third And The Mortal, Kari Rueslåtten refused to stay still. Here is her promotional CD, which was created in purpose to find a proper record company to release Kari's brilliant brand of music in the future. With these nine tracks and 33 minutes she proves wrong everyone, who might have opened her abilities to make unforgettable music to question without The Third And The Mortal behind. Yes, all



tracks are performed here in Kari's very own and sensual way, and the result really is enchanting! Some of the songs are more like traditional Norwegian folk songs while the others are just dark and beautiful on her own way. Even though the material were recorded at Kari's own 4-track portastudio, the sounds couldn't get much sharper. So, as conclusion, if you want something dark, something deep, something beautiful and something Norwegian, then better not miss this! 23 USD. Kari Rueslåtten, P.O. Box 1954 Moholt, 7002 Trondheim, Norway.

LORD BELIAL

"Kiss The Goat -Sic Transit Gloria Mundi-" CD 1995

(No Fashion)

"Kiss the goat, you virgin! Lambs of God, you are the chosen one - the chosen one to die, Kiss the goat!", screams Lord Belial from Sweden. But believe me, there is much more to them than the plain and rather ludicrous lyrics. Oh yes, music-wise Lord Belial pound loud with their sheer brutality. They play slightly archaic death/black metal with a bunch of easy-going, but raw riffs and slaughtering vocals. Tempo of the tracks vary frequently from slow to ultra fast. But even though their music is remorselessly fast and brutal, the few flute and acoustic guitar parts accomodate very well to the general ambience. Like in the songs "Into The Frozen Shadows" or "The Art Of Dying", where the "additional" instruments suite perfectly to the music. While listening "Kiss The Goat" album, one come to the inescapable conclusion that even if Lord Belial still have some polishing to do, they sure have brought out a fine and outstanding debut album. Price is unknown, but write to the label and inquire: No Fashion records, Box 2140, 103 14 Stockholm, Sweden.

LUCIFERION

"Demonication (The Manifest)" CD 1995 (Listenable)

Hail the revival of True Satanic Death Metal! Hail Luciferion! Highly inspired by Sodom, Destruction and Bathory, but highly influenced musically by Morbid Angel and Amon

(Deicide) come now Luciferion. A Swedish trio, which music remains an implacable blend of wicked melodies and hyper speed aggression. The band was formed to become one of the most powerful group around and kick the asses of fake death losers, who have been infecting the scene in the past few years. That's the spirit. Luciferion play with adrealin and their sound have developed into even more grim and warped direction than which was shown in the "Demo 1994". Playing is extremely tight and skilled containing a few breaks here and there. It'd be justified to label them as a perfect mix between Morbid Angel & Deicide, sucking the best parts out from both of these bands. This is death metal, real death metal the way it was meant to be, so do support! Besides Luciferion's own tracks, "Demonication (The Manifest)" also features an hateful rendition of the definite black/death metal anthem "Blasphemer" of Sodom. Only death is real. Contact the label for further info about the price: Listenable Records, 18 Quai Duguay Troin, 62480 Le Portel, France.

MASOCHIST

"Nocturnal Practices" REHEARSAL DEMO 1994

Brutal, primitive death/black metal is Masochist's piece of the action. First impression though tends to be rather monotonous and unimaginative, and to be completely honest with you, "Nocturnal Practices" won't get any better no matter how hard you spin it around in the deck. Masochist insist on speed bursts accompanied with brutal screaming roars. Some synth-parts are placed here and there to embellish the entity, but there's still something missing. Maybe if the final mix would be better, Masochist might have a chance to show their best sides more clearly. Now the whole tape kinda reeks of immaturity. Masochist's problem is very common thing within today's death/black metal bands, like millions of others: They have no character. And neither do the old ideas work out well here. Anyway, if you still are hungry for second-rate death/black metal, Masochist could then be your next meal. Try 4 USD. Masochist, P.O. Box 24171, Lansing, 48909, USA.

MENTAL OPPRESSION

"Demo 1994"

Partially Mental Oppression bring to mind Godflesh and all those other disharmonic industrial/alternative soundwavers that I hate so vehemently, while the other part of their essence reminds me of Finnish Tenebrae or some other band, which blend metal and industrial together. Even though I do not like this very much, it should be admitted that Mental Oppression sure have developed an style of their own. To sum this up, Mental Oppression conjure up some unsystematical, weird experimental-music with metal influences and some industrial thrown in. Period. 6 USD. Mental Oppression, c/o Alexis, 199 Rue Laurendegun, Apt 1, 80000 Amiens, France.

MIND RIOT

"Peak" CD 1995

(Godhead)

"These are the days of the cold psychedelia, of the gloomy mind-expanded metal, of the rebellious techno-rock music, of the rough-heavy-psychedelic music. Mind Riot is the new breed.", announces the record company of this finnish four-piece. After releasing two demos and a self-financed mini CD "Plasma", Mind Riot is back in business with a new album entitled "Peak". With "Peak", the band have alienated completely from their strong death metal influences they had before, and frankly that wasn't such a bad decision at all, as death metal was never meant to played by clowns like Mind Riot. The new style therefore fits them better, not that it would sound any better though. To put it briefly; "Peak" wanders its way staggering from jazz to hardcore, but still keeping some this roots in death metal. For sure this album broadens the musical horizon of today, but originality doesn't necessarily stand for quality as we have experienced so many times before. Should be available from your local-recordstore, if not, ask from: Godhead, Via R. Ruggiero, 16/d - 80125 Napoli, Italy.

MISANTHROPE



"1666...Theatre Bizarre" CD 1995**(Holy)**

It took more than two years for Misanthrope to complete and arrange the 70 minute material for this, already their third full length album (in 1991 they also put out a split CD with Chilean Torturer). Misanthrope are aiming to be the pioneer of French scene and an advance embodiment of avand-garde metal revival, and truthfully, they are. "1666...Theatre Bizarre" definitely push the barriers of metal with its overwhelming avand-gardism, but even if the material is very unrestricted, Misanthrope have not (yet?) taken the music to border of safely systematical originality and senseless seeking of originality. They succeed to write intelligent song structures, but still keep the music systematical enough, avoiding the section of look-how-artistic-we-are bands. General atmosphere on the record is like in some medieval castle and I personally enjoy it very much. Misanthrope travel through the world of anguish and extreme pleasures of flesh, join 'em! 18 USD. Holy Records, 4 Bd Gutenberg, 93190 Livry-Gargan, France.

MÖRKE**"Finsternis" DEMO 1994**

Hell, I seriously thought that black metal's essence and its intentions could not be ruined more than the bands of today have with their ludicrous and inconvenient ideas, but obviously I was wrong as Mörke from Germany showed me that black metal still is possible to take father away from its roots by putting Germany's national hymn and a track called "Ave Sathanas" on a same tape. I just ask, what do national hymns have in common with satanism, which still is supposed to be the basis for black metal's whole existence? Well, you tell me. The extremely bad sound-quality on "Finsternis" Mörke justifies cleverly by blaming trends: "Future releases of Mörke will all be done in bad sound-quality, to show the fakes that we are hating them". Ha, get real. Music-wise it is in fact pretty hard to hear from the chaos how the band's actual songs work, but what I can hear, they sound rather reckless and badly structured wanna-be black metal. "Finsternis" for sure is one of the worst tapes reviewed here, so I suggest to save your cash for something more competent. But if do not wanna take my word, try 5 USD. Mörke, c/o Asura Schott, Wittelsbacherstr. 7, 97074 Würzburg, Germany.

NIGHTFALL**"Athenian Echoes" CD 1995****(Holy)**

So, the Greek masters of atmospherical metal are back, "Athenian Echoes" being already Nightfall's third full length megadrama. Once again guitars rumble and roll incredible melodies leaving the listener completely wordless and ruthlessly wounded. "Athenian Echoes" diverges quite a lot from Nightfall's previous material, especially musical level of the members is now much more mature than a couple of years ago and it shines off clearly from this new album. Where Nightfall might earlier have stumbled along the fast parts, now everything is well balanced and played. All tracks here are conveniently brought together, like in some theme album, so there is not any unnecessary breaks between the tracks. However, despite of all the glamour and magnificence of "Athenian Echoes", the atmosphere gets a bit trite in the end. Maybe this is even too polished album or something. Anyhow, Nightfall have put out a one hell of a record and it's all that matters, right? 18 USD. Holy Records, 4 Bd Gutenberg, 93190 Livry-Gargan.

NIGHT IN GALES**"Sylphlike" DEMO-CD 1995**

It's kinda amusing really how some certain band can sound exactly like their idols... especially if the band aim for it. This is the case with German Night In Gales. Their flyer leaves nothing unveiled: "6 tunes of original death metal comparable to Swedish Gothenburg style". And hell yeah, they sound precisely like say At The Gates, In Flames or Dark Tranquillity. So if any of the aforementioned bands can send shivers to your back, be sure Night In Gales will do also. In the vein of their heroes, Night In Gales

sounds melodic, intense, aggressive, technical and harmonic.

So, this is quite an extraordinary product from Germany. I guess Germans can also do good music if they imitate bands from elsewhere hard enough. Goes for 10 USD worldwide. Night In Gales, C/O Tobias Brüchmann, Lohmannskath 29, 46562 Voerde, Germany.

NME**"Unholy Death" CD 1995****(Moribund)**

Remember NME? This album was originally released back in 1985 by Agostino Productions but is now re-released by American Moribund Records in a limited edition. It really is not a hard process to define NME's style. They are about no one else but Venom. Consciously or subconsciously their music and lyrics are totally alike to those Venom used, when Cronos still was around. Even the vocals are 100% similar to Cronos' chants. But I do not complain, Venom was the first black metal band, so it's quite understandable that young bands back then imitated Venom as closely as they possibly could. So, if "Black Metal" or "At War With Satan" albums of Venom put you on your knees, be sure that "Unholy Death" will too. 20 USD everywhere. Moribund Records, P.O. Box 77314, Seattle, WA 98177-0314, USA.

NOCTURNUS**"S/T" MCD 1993****(Moribund)**

Now disbanded American spacemen, Nocturnus, plead guilty for the charge of being the first death metal band (after Bathory of course) to use keyboards. And even this, their farewell release include some synth parts. The only notable discrepancy on "Possess The Priest" comparing to the previous Nocturnus material is that the space-concept has been abandoned and replaced by Egyptian mythology like the cover drawing and the first track entitled "Mummified" insinuate. Musically it's pretty much the same Nocturnus we already experienced on "The Key" and "Thresholds". And if I was to say, Nocturnus went even closer to their debut album "The Key" than the overskilled second one, with these two tracks presented here. It was a kind of shame this band had to split up as Nocturnus was like a cult, an old cult of the scene. But do buy this MCD in honour of their memory for not more than 9 USD (in America)/ 10 USD (elsewhere). Moribund Records, P.O. Box 77314, Seattle, WA 98177-0314, USA.

NORTHLAND**"The War Into The Dark Old Forest" DEMO 1995**

Polish Northland have divided this demo up to two different parts. One presenting traditional black metal stuff whilst the other concentrates on synth-music. The latter parts are far more fascinating, and luckily this demo is 90% about them. But let's analyze the trite metalparts first. Graveland (yes, the masters of dullness) are the first one to bump into mind while listening the sawing sound of guitars. Actually, if Northland's music would be restricted to their floundering metalparts only, there wouldn't be much to write about. So the melodic and atmospheric synthesizer compositions really saved the band from total humiliation and the labeling of "just another band". Although even the synths are partially unskilledly carried out. Kinda reminds me of Mortiis actually, but less feeling and effects. Northland are soon releasing a debut album, so maybe it would be wiser to wait and hear it, before making any final verdicts about this band. Northland, c/o Nahald, ul. Lutniewa 24, 80-298 Gdansk 43, Poland.

NOVEMBRE**"Wish I Could Dream It Again..." CD 1995****(Polypthemus)**

Perhaps subconsciously some of you might already be familiar with Novembre as this band is the ex-Catacomb of Italy, which released a few okay products in the past ("Unreal" demo in 1991 and "The Return Of The Ark" seven inch in 1993, the latter was rather remarkable actually). However, in spite of the changing of bandname, their

style has stayed pretty much like it was before, especially on the 7"EP of Catacomb. Well, maybe the music has more sense of purpose now and song structures have developed into a more flexible form, but still it is fairly easy to recognise the Catacomb in Novembre. And there's nothing wrong with that at all. Vocalist Carmelo use a lot of various singing styles, which is great, but the randomly occurring grunge-like moaning vocals should be cut immediately. "Wish I Could Dream It Again..." is a fine artistic and talented 65 minute soundscape, which you can obtain for 18 USD (CD and MC versions have the same price) from: Polypthemus Records, Via Benanti 41, 95122 Catania, Italy.

OBSCURE DISMAY**"Inner Soulside" REHEARSAL DEMO 1995**

In substance, there's nothing wrong in Obscure Dismay's music, just like there's nothing wrong in any other average band's music, but that's exactly the problem; their essence is blank. During the process of making this issue #4 I have received a terrible load of these new, worthless and trite black metal releases, all sounding basically just the same. Well, I am getting sick 'n' tired of all these bands who have no ambition to create something of their own, bands who don't even put effort on making the release a bit special or remarkable. Obscure Dismay for one is a fine example of your average, everyday black metal band. So, if you still have enthusiasm for distorted guitars, screaming vocals, good enough drum-work and bad soundquality, give them a try. 5 USD. Yeah, that was basically it. Obscure Dismay, c/o Giacobazzi Matteo, Via Giardini 1420/1, 41040 Baggiovara (MO), Italy.

ON THORNS I LAY**"Sounds Of Beautiful Experience" CD 1995****(Holy)**

Oh, at least this band try to diverge from the masses. On Thorns I Lay put across classic music and death metal in order to push the boundaries of metal in general. Their label Holy Records describe this four-piece Greek unit's debut album as a sublime record of musical power & reverie mixed with the ultimate keyboard arrangements. The latter mentioned keyboard arrangements definitely are there, sounding fabulous and utterly atmospheric. And I guess the musical power blended with reverie, dreamlike ambience is there too. I just only dislike the sweet, mellow vocals that sound irritating. They should be replaced with vocals that fit better to the feeling the music creates. But this is a good start for On Thorns I Lay (ex-Phlebotomy). 18 USD. Holy Records, 4 Bd Gutenberg, 93190 Livry-Gargan, France.

OPERA IX**"The Call Of The Wood" CD 1994****(Miscarriage)**

If I would have not known Opera IX's vocalist Cadaveria to be a female before listening, I could have sworn those inhuman screams to come from a male creature. Well, what a positive surprise. Her enchantingly cruel voice suits perfectly to the band's mysterious death metal. "The Call Of The Wood" is a very well constructed album, carried out with many gloomy sounding piano and acoustic guitar parts. The album works out well all the way and the clean soundquality add a certain feeling of maturity and professionalism to the entity. Opera IX play tightly and well together and are able to send such vibes to the listener that many band cannot. A great satanic album with a playing time of 60 minutes. Miscarriage Records, c/o Figiaconi Riccardo, C.P. 1264, 16100 Genova, Italy. The price is unknown, try 20 USD.

PATH OF DEBRIS**"Waveless Ocean" DEMO 1995**

As a matter of fact, I was just about to give Path Of Debris credit for standing tall for serious and merciless death metal, when the last track "Wickie" started to burst out of my

speakers and made me to take my sincere compliment back ("Wickie" is a sort of trying-to-be-funny humour cover song). It's a bit sad really. Fine death metal is rare these days, you know? Anyway, if I pay no attention to "Wickie", "Waveless Ocean" is an okay demo. Partially the atmosphere gets a bit trivial...hmm...waveless I meant, but I'll still stick with the "okay"-definition. Gothic influences the tape barely contain even though the flyer let us believe that there definitely would be some. Overall Path Of Debris offer here midpaced death metal in the vein of early Pyogenesis ("Lowland Of Impiety" 7"EP & "Rise Of The Unholy" 7"EP), you know when they still had not too much of those ridiculous pop-parts. Although this tape didn't strike me at full tilt, go ahead and give it a fair try. 6 USD (Europe), 7 USD (elsewhere). Path Of Debris, c/o Artur Dubiel, Hans-Wetter-Weg 18, 84036 Landshut, Germany.

PENITENT
"Demo 1995"

Norwegian Penitent is about dark and enchanting synth music often played in a symphonic way, combined with a declamation of poetry. The music is very close to Mortii's dungeon-music to give you a clue (well maybe a bit less warlike though). So it's no wonder Penitent was signed to Cold Meat Industry and soon their debut album "Melancholia" will be out. The ambience of music is very medieval, it makes you feel like standing in a depths of hundred feet high dungeon or walking through evil forests. Actually only a very few special bands are capable to create such an atmosphere, so Penitent truly must be an remarkable act, and they are. This tape is probably sold out by now but do try anyway if you wish for 5 USD, or better yet, wait for the release of "Melancholia" album. It should be a one of a kind. Penitent, c/o Beastus Rex, P.O. Box 675, 4001 Stavanger, Norway.



PERISHED
"Through The Black Mist" DEMO 1994



If Perished keep on composing tracks like "My King's Empire" and "My Darkest Embrace" (actually it would be wiser to list down all the songs here, as they are all great), they most certainly have a secured future ahead of 'em, such killer material this is. Perished bewitches with 33 minutes of excellent black/viking metal. All riffs are bloody magnificent and this is making it impossible for the listener to escape their winterdarkness. Vocals are performed in the usual way (screaming that is), but even if the vocals are a common thing today, they sure as hell still go well together with the musical presentation of Perished. The sound of thousands swords is heard from the forests, as Perished are wandering through the eternal woods, making war-music for the warrior-race. A very good demo. 5 USD. Perished, c/o Tor Arne Haug, Holmenkollveien 20, 7550 Hommelvik, Norway.

SANGUINARY
"Demo 1995"

Sanguinary are very close to Dark Tranquillity, their countryfellows. Music in this "Demo 1995" is very tight played and professional. If this had been released in 1989, I could hesitantly say Sanguinary to be the next death metal monarch in Sweden, but today they drown to the mass, no matter how clean and professional stuff they are putting out. "Demo 1995" lacks of certain feeling(s) that is definitely needed in metal music nowadays in order to keep the atmosphere intriguing enough. Maybe they should cut some of those technical tricks and concentrate in broadening the music into more melodic fields. Those embedded, overused riffs do no good for anyone. But this is a decent demo anyway with a topnotch production, so maybe you should send them 5 USD. Sanguinary, c/o Matias Lenikka, Gullivest. 38, 197 34 Bro, Sweden.

SILENCE
"Demo 1995"

Waves fall apart to the cliffs while the darkness slowly makes entrance by casting shadows upon the water and turning the day to disappear. Silence from Germany is one of these new acts who do their share of darkwave totally by synth, under the influence of Mortii's. I like this tape a lot, as I do like darkwave in general too due to its infinity-is-near ambience (you know what I mean, don't you?). Sad, mournful feelings are the entire substance of Silence's music, I presume. "Demo 1995" offers good, and moreover deep meditation music for about 30 minutes, so I think it might be a good investment for those still searching infinity from the woods. Sound-quality could be much better, but it'll do anyway. 5 USD. Silence, Johann-Wanner-Str. 9, D-89257 Illertissen, Germany.

THY SERPENT
"Into Everlasting Fire" DEMO 1995

Black metal spiced with a drum machine and a lethal dose of aggression, that is exactly what the essence of Thy Serpent is all about. Already Sami's (Thy Serpent is an one-man act) last tape "Frozen Memory" granted me a vision which band was in process to climb up to the very top of Finland's premier black metal genre, and yeah, now it has happened. With "Into Everlasting Fire" Thy Serpent can be counted as one of the best bands in Finland's scene (although it is not the most difficult task to get your band to the top in Finland due to the enormous stream of run-of-the-mill acts). Thy Serpent's biggest problem is that the drum machine beats do not accommodate too well to the general atmosphere and that's why some parts may sound a bit clumsy and unnatural at times. But this problem is already solved, cause according to Sami, there will be a real drummer on the next release (which is a debut album on Finnish Spinefarm Records, by the way). Great! Support the serpent! 5 USD in Europe, 6 USD elsewhere or the same in your own currency. Thy Serpent, c/o Sami Tenetz, Ruorimiehenkatu 1 C 30, 02320 Espoo, Finland.

THOUSAND LAKES
Compilation Tape #1 1995
(Eerie)

This compilation tape introduces to you, very well actually, what the Finnish black and

dark metal scene supply today. 90 minute tape is filled up with Azazel, Barathrum, Crimson Midwinter, Darkstyle, Darkwoods My Betrothed, Diaboli, I Flow In Depths..., Morningstar, Nattvindens Gråt, Nidhoggr (now Turrisas), Perkele, Throes Of Dawn, Thy Serpent, Voices Of Winds, Wanderer and Wintermoon. All the bands are included with good (or at least decent) tracks. Soundquality could be better, but since you are still capable to hear the songs without any major difficulties, I won't complain. I recommend this tape to those who haven't yet heard how bands in the land of thousand lakes sound. 20 mk (in Finland), 5 USD (in Europe), 6 USD (elsewhere). Eerie Productions, c/o Jani Ruokokoski, Pääskyläntie 60, 42100 Jämsä, Finland.

TRANSYLVANIA VARGTIMMEN
"Moonlight Dance" REHEARSAL DEMO 1995

There is not much of a point in reviewing (or moreover listening for that matter) music that you cannot even hear now is there? Rehearsal tapes are worldwidely known for sucking sound-quality, but Transylvania Vargtimmen's sounds are over the top. You can't hear a fucking thing! I'm certainly not a kind of fastidious person who would go around slagging tapes, just for the sake of poor soundquality, but enough's enough, even for me. Only things I could make out from the tape are a few riffs, oriented into a black metal direction and the wolf-howling effects from the beginning of the second song. That's it. Blank tape and some (say 2 or 3) I.R.C.'s should do it. Transylvania Vargtimmen, c/o Javier Sosa, Apdo Postal 4-891, col. Sta Maria la Rivera, Z.P. 4, C.P. 06401, Mexico D.F., Mexico.

TRISTITIA
"One With Darkness" CD 1995
(Holy)

Tristitia, the Swedish doomsday preachers, have finally mangled enough material to release a full lenght grief (even though a big part of the album's contents have already been put out earlier through a couple of demo tapes), however, there is a sufficient amount of doom metal here anyway. 11 tracks and 55 minutes of extreme dark doom are actually more than enough. Tristitia's music works fairly well on its own playground and it must be admitted that some compositions of the guitarist Luis B. Galvez are even unforgettable, which really isn't a very common thing when we are talking about serious doom metal. As a whole though, "One With Darkness" is a bit stiff, so there's still some developing to do before Tristitia could be counted as something truly out of ordinary. Even the fancy guitarparts lose some of their magic on the long run, and start to sound more like blank and worthless than innovating. 18 USD. Holy Records, 4 Bd Gutenberg, 93190 Livry-Gargan, France.

UGLUK
"Hveralundr" DEMO 1995
(Necrotorture)

An Italian black metal band here with Norwegian lyrics! I wonder should I give 'em credit for inventing such an original idea or just plainly and simply laugh to their pathetic attempt to imitate the Nordic bands. Somehow the latter sounds like a better alternative. Also musically Ugluk try very hard to be reminiscent of the typical Norse sound, and for them luckily (for me unluckily) enough, they succeed pretty well in the task to be the 186737th copy of Emperor. You must feel rather proud guys? Well, to say you the whole truth I must admit, that the synthparts create a damn abyssic feeling. Vocals are performed the Emperor way too (high-pitched screaming). If ignoring the last track's partially slow tempo, the music is overall very fast. So as conclusion, maybe this is after all quite an okay tape. Judge for yourself by mailing 5 USD (Europe)/6 USD (elsewhere) to: Necrotorture Productions, c/o Giovanni Di Blasi, Via Toniolo n. 46, 95041 Cautagirone (CT), Italy.

UNCLEAN
"Tam Kdesi V Hlubinach" DEMO 1995

Unclean seems to be the only Czech republican act presented in this issue. In spite of their jogging suits and childish front cover, I must admit the mightiness of the music. It sounds like a successful mix between Rotting

Christ and Master's Hammer, and you know how a blend like that must sound like? Yes, it sounds unique, heavy and blasting. "A Dark combination of black music, devilish voice, keyboards, tympan and choirs.", states the flyer, and I'm afraid I can't say it better. If the quality of bands in Eastern Europe is this high, I'd wish to hear more of them. This goes for 5 USD everywhere. Unclean, c/o Petr Homolka, Svojsikova 2675/32, Usti Nad Labem, 400 11, Czech Republic.

UNGOD

"Circle Of The Seven Infernal Pacts" CD 1994 (Merciless)

German Ungod are highly influenced by Hellhammer/Frost, but old Samael ("Worship Him") as well bump into mind when listening to such dark cuts as "Silence In The Golden Halls Of Endless Hope" or "Magicus Tulis Dumatio" from this record. Tempo varies frequently from slow to fast and so keep the music interesting throughout the whole material. Although the playing time here is no more than half an hour, Ungod make it very clear what they are about. Shadowy sounding vocals together with sheer brutality fundament an strong metallic edge to Ungod's music. This is what should be called black/death metal. Period. The ravages of "Circle Of The Seven Infernal Pacts" are tremendous. Black apocalyptic metal for sure. 17 USD. Merciless Records, P.O. Box 72, 97448 Arnstein, Germany.

UNGOD/CABAL

"Split" 7"EP 1995

(Merciless)

Ungod's track "Renaissance Of The Dark Arcade" in this seven inch, is pretty similar to those tracks on their above reviewed debut album, though a bit more "thrasher". There is not too much really to comment when it comes to Ungod. Merciless mayhem, that is their essence, case closed. Cabal are more death metal oriented when drawing a comparison; their stuff reminds me quite a lot of the elder gods of thunder, in charge Destruction. It is heart-warming to see some bands still hailing, and never renouncing the roots of black/death metal. So, both parties burst remorseless metal in the old tendency unsparingly. Metalheads, send 6 USD to Merciless Records' address.

USURPER

"Visions From The Gods" DEMO 1994

Actually Usurper already have an one album



out. Titled "Diabolosis..." it was released on Head Not Found during 1995. But this is their famous demo from 1994 (the tape that gained them the record deal with HNF). What Usurper present here is black/death metal (mostly death metal) in the old vein, taking plenty of influences from the eighties' legendary bands like Venom and Celtic Frost for instance. Tempo varies from slow to a very fast, Blasphemy-like chaos, but still the band have a strong control over the music and therefore the result sounds extremely tight and heavy. Even though the music isn't particularly original (originality is not their aim states the biography), it works out well. If 20 minutes of pure metal is what you long for, get familiar with Usurper right away. 5 USD worldwide. Usurper, P.O. Box 388897, Chicago, IL. 60638-8897. USA.

USURPER

"Diabolosis..." PROMOTAPE 1995

(Head Not Found)

Well, here is a promotape of Usurper containing four cuts from their debut album "Diabolosis..." that I just mentioned in the review above. Their music has stayed pretty much the same as it was on the demo; meaning raw metal tracks played on skilled, unsparing way. Vocals are though way better than on the demo. Now the rather dull growling is replaced with screaming chants, though the vocalist still insists on growling parts too that sound like L.G. Petrov on his glorious, old Entombed days. I am sure "Diabolosis..." is a fine metal album as a whole, so do mail 22 USD to: Head Not Found, P.O. Box 447, 1701 Sarpsborg, Norway.

VASSAGO

"Nattflykt" DEMO 1995

(Total War)

Uh, again pure metal. Hail and Kill! Be aware! Vassago come from Sweden and they fucking set your speakers on fire with some fast and cruel metal, the old way of course. Although "Nattflykt" is made in memory of Kiss and Venom, Vassago do not sound like either one of these old metal kings. Their sound is too brutal and raw for that, whether it should be considered as a bad point or not, that's up to you. Vassago just wanna sit down and listen to some old Destruction, like it or not. I really do want to credit Christfuck, Tormentor, Hellfire and Aggressor (the four-some behind the band) for having the courage to shed some extremely primitive metal during these trendy times. Hell yeah, metal forever! 6 USD. Total War Productions, Granasvägen 25, S-468 33 Vargön, Sweden. The band's debut CD is soon released on House Of Kicks!

WANDERER

"Surrounded By These Firs" DEMO 1995

This one came as a total surprise! Already the first track "Wanderer" shakes off all the bias that might have been directed towards this young hope of Finland all away with an unbelievable impact. And the tape doesn't get worse with the latter tracks either, in fact just the opposite, "Surrounded By These Firs" and "Cold Steps Lead..." must be the two most atmospheric and cold songs ever made in the ground of Finland. Demonic chants of the vocalist reminds me of Beherit (yes, the old black metal gods of Finland who have lately been releasing some shitty avand-garde, techno-space-pop, eh?) and music-wise too some tiny little old Beherit influences can be found I presume. Also Satyricon and Emperor bump into mind here and there. The three songs pour through your mind leaving you in a hypnotical mood and irresistible desire to listen this masterpiece again and again. Excellent! 20 mk (in Finland), 4 USD (in Europe) and 5 USD (elsewhere). Wanderer, c/o Azhemin, Maalinahantie 13 c 24, 01280 Vantaa, Finland.

WINDHAM HELL

"South Facing Epitaph" CD 1995

(Moribund)

I can't figure out how I should feel about this band, or for that matter, how I should review this album. Even though it might sound unbelievable (or ludicrous); "South Facing Epitaph" is, in a way, an soundtrack album for movie "Twin Peaks, Fire Walk With Me", but then again, it is not. The album

was recorded in a place which was also shown in the movie and there are a few parts from the movie used in the music. This makes no sense now does it? Windham Hell is an instrumental heavy metal band gone avand-garde and that's the best description I am able to give you, I'm afraid. The two men behind Windham Hell (Friesen and Windham) are very talented to handle the instruments, and that is proved with several convincing bass and guitarsolos, but those parts don't make this album any better than it is. Nothing special here, I guess. 14 USD (USA)/16 USD (elsewhere). Moribund records, P.O. Box 77314, Seattle, WA 98177-0314, USA.



WINTERMOON

"The Mightiest Stand Above" DEMO 1995

Hmm, Wintermoon is very much alike Wanderer but actually that does not come as such a big surprise as Azhemin (Wanderer's mainman) also is responsible for guitars, synths and vocals on "The Mightiest Stand Above", he is a session member in Wintermoon, you see. If Northern feeling is what Wintermoon wish to include to the music, well, then they have succeeded greatly. Vocals of Azhemin are performed the same way as in Wanderer, so no complains. Wintermoon's music is overall very melodic and it is based upon feelings, cold feelings that the music bring forth very well...this is gloomy winter metal, like the band puts it. 20 mk (Finland)/5 USD (Europe)/6 USD (elsewhere). Wintermoon, Joukontie 24, 01400 Vantaa, Finland.

ZEPHYROUS

"Entrance And Wandering On The Seven Zones"

DEMO 1994

50 minutes and 11 tracks of partially melodic black metal with shrieking vocals is, in substance, what Greek Zephyrous offers here. But as I never be content with only reviewing the tapes in substance, I'll have to investigate more. And a darn wise principle. that is, at least in Zephyrous' case as I found out that "Entering And Wandering On The Seven Zones" truly is a good demo, even though the playing time could be easily cut to 30 minutes. Zephyrous possess all the elements to rattle some unforgettable black metal; those being the aforementioned shrieking vocals and the capability to put together melodic black metal tunes alright, but there is also much more to them. Most importantly the band have passed the meager line between amateurish incompetence and professional competence (now that I come to thinking it, the line isn't so meager after all). They are a contradiction to the black metal scene's ridiculous wanna-be's by really being able to write and arrange their songs properly! And that is in and of itself, already an achievement many of today's black metal bands just wish to accomplice. I was rather surprised actually by Zephyrous' superiority and you should be too. French Impure Creations have now put this demo out in a CD-form. So contact them for further information. Impure Creations, B.P. 902, 26009 Valence cedex, France.

SORROW NEVER ENDS

THE THIRD AND THE MORTAL

The Third And The Mortal's hypnotic and more-over sorrowful brand of music has brought even the worst metalheads down to the knees. The music flows like a beautiful river of melancholy, all the time capturing more and more ears to its enchantment. "Tears Laid In Earth", their debut full length album is brilliant. The ultimate soundwave of grief, so to say. Recently the band lost Kari Rueslåtten, their very talented female vocalist and released a MCD entitled "Nightswan". More about these topics and others enlightens Bernt, The Third And The Mortal's bassist, who was interrupted by I Came From Darkness while the band was in a studio to record another full length masterpiece.

Bernt, for starters of course we I'm sure we all would anxiously like to know what caused Kari's departure from the band?
 - "Kari decided to leave the band in January 1995. She wanted to do music by herself. There was not any confrontation between Kari and us. We are still very good friends and still have contact with each other. We in The Third And The Mortal hope that she will have a great career."
 Do you believe the band lost some of its magic with her departure?

music. When we first started up, we wanted to try this way and see what came out of it. I think there came a good result out of it. None of the three guitarists is trying to play too much. If it's enough with two guitarists in some part, we only use two. They have a good discipline, and that's important in our music where there are some parts which are minimalistic."

The Third And The Mortal really is an remarkable act, but your success seems to be in general inside the borders of Norway. Is that correct?

- "I think our music can be listened by anyone. There are many elements in our music and that is our meaning. We have received a lot of good critics in Norway, but also in other places around the world. We get letters from many different people who all enjoy our music very much."

The band left from Head Not Found to sign on with Voices Of Wonder, how come? Was Head Not Found too undergroundish for you or what?

- "Voices Of Wonder are a bigger label than Head Not Found. We decided to go over because they have some more money to use in our band. But HNF and The Third And The Mortal will

way The Third And The Mortal are going now. Our next release will continue out from Nightswan."

Was it Kari who wrote the lyrics for "Sorrow" MCD and "Tears Laid In Earth" CD? Has Ann Mari taken over Kari's task as a poetrist of the band now too?

- "Yes, Kari did and Ann Mari does the lyrics to our music. Few times some of the rest has had ideas about the lyrics, but they are mostly the vocalist's thoughts and dreams that make the texts.

Is there an new album coming out any time soon? What it's like and what's the title?

- "We are in studio right now. The release date in Norway is January the 15th (so it's out now! -Northwind). About what it's like and the title, you must just wait and see." This issue also features an interview of another Trondheim based band namely Bethzaida. Know 'em? How is the general band situation in Trondheim? Is it a good place to start a band?

- "We all know the guys of Bethzaida well. They are great friends of us. Trondheim is a well known bandcity in Norway. Many bands come from here. We have a lot of bands, which are well known in Europe like Motorpsycho, Godsend, Hedge Hog etc. I think if you want to start a band in Norway, Trondheim is the place to start."

Well, we'll stop now. Thanx for the time and the answers Bernt. Is there anything mortallic you would still like to say?

- "Well, there is not much to say. I hope all of you who read this will like what's coming next from The Third And The Mortal."



- "Kari has a brilliant voice which was brilliant for our music, but our new vocalist is a great singer too. So I don't want to say either yes or no to the question. I think it is up to the listener to answer this question."

- "Ann Mari Edvardsen came to the band right after Kari left. She had heard that we were looking for a new singer. She contacted us, and fit in at once. I don't think she will have any problems to step in after Kari. She has a great voice and is very professional in her work."

A woman has always been the one to rule, when it comes to singing in The Third And The Mortal, how come?

- "Yes, there has always been a female vocalist in the band. When we started up, it just came that way. We think that a female vocalist suits very well to our music." Well, you got that right. The female voice among the wall of three seducingly sounding guitars really create an sorrowful atmosphere to the music. How the idea of using three guitars came up?

- "The three guitarists have all different styles and ways to play. They have all different backgrounds, and listen to different

still work a little bit together, and we are very thankful for what HNF have done to help us."

Even though one might think that the music of The Third And The Mortal really ain't music to be played on gigs, the band is a serious live band. Bernt, you have done quite a few live-shows, haven't you?

- "Yes, we did about 30-40 gigs last year (94). All of them in Norway. In 1995 we haven't played much because the vocalist-shift and two times in studio have also taken a lot of time from us. In 1996 we have plans to play much in Norway but also in Europe. We all love to do live-shows."

What's the idea behind your profound band-name?

- "We have a name that seems mystical to everyone. But that is its meaning. People notice the name and it's great. The meaning is up to all of you to try to figure out." Are you happy to the way "Nightswan" turned out? How do you see the record when, for instance, drawing a comparison between it and say "Tears Laid In Earth". Personally I think the band have developed into a more "experimental" direction with "Nightswan", can you go along with my description?

- "We are quite satisfied with "Nightswan". Yes, we were more experimental with it than with our earlier releases. We did more improvisations and worked with the sound some other ways this time in studio. This is the

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 An article
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WORDS OF SATAN GESTAPO

What's Satanism? First of all, I inform I don't pretend to furnish a Satanic dogma, but only personal reflections for the sole purpose of proving that Satanism is an individual ideology which leads to a singular interpretation depending on the persons, even if we must recognize that the supreme goal of Satanism is the apologia of Evil. That's why, in the first place, we must conceive Satanism as Evil opposed to Good. If we confine ourselves to the monotheistic religious thought, we must recognize that Satanism stems from this trend of thought seeing that this doctrine has established the word "Satan" - the adversary - whatever some people may think, trying to break with this irrefutable fact. However, don't forget that Satan has been created as the embodiment of Evil and, by extension, particularly during the Middle Ages, to maintain the population in the right way and, therefore, in the Ignorance.

This is the one that Satanism, reductive, is considered that this we must that accepting divulves. of the yoke of varied must be able. But, even if Satan, he traditionalistic the Satanist of his free behaviour of dangerous canalisation underhand. affair is this what the denying the of course). grouped in majority - by the name, well their nothing of Satan of have to recognize this is thanks to that kind of people or cults the Satanism is better tolerated nowadays, even if it still provokes disgust and still scares.



personification of Evil is nevertheless is most close to the real aim of even if it is rather conformistic and especially because, in this context, Satan is inferior to God. However, seeing tradition is at the origin of Satanism, take notice of this, without for all point after point the assertions it. That's here the capacity, and the will Satanist to free himself from the religion because, perusing the interpretations about Satanism, he to elaborate his own ideology. he's totally influenced by the biblical remains a Satanist, the most and conformistic. In the last analysis, is a free person who only takes care will. That's why, apart from his malefic tendency, he's considered as a individual, in a world where the of the crowd is necessary and The reference to Charles Manson's sufficient to understand this. independence of free will, that's major part of the Satanist's claims, biblical heritage (the modern Satanist). However, some of them - who are together in cults or organisations can only be considered as Satanist by the appellation because, just as behaviour as their "laws" have really evil (for instance, the Church Anton Szandor LaVey). But, we

As I already told, Satanism is an individual concept - however, the Satanist has nothing to prove to nobody. He establishes his way of life according to himself and not according to the others. This thing is also a part of the principle of freedom that we precedently evoked. Thus, every kind of means are put at his disposal for the establishment of his doctrine and it's up to him to create it just as he likes. Hence, he can take as well as elements that seem to be essential to him - Black Magic and sex for instance - as trivial criterions that require, even if they are optional for the Satanic "mind", a very particular favour for the individual who uses them. In spite of this insignificance, this is nevertheless that second aspect that permits to the Satanist to be an individual and

independent being. Thus, criterions like Art, Psychology, Music, etc... can assume a primordial importance for some Satanists when they'll have no impact for other ones, to only cite few examples. But we'll come back to that later... For the moment, take an interest in Black Magic because it's the main way - except the physical violence - which a Satanist can exercise Evil with, without forgetting it's also a question of knowledge, even if it's only an infamous part of Knowledge according to the magus. Black Magic is all the same an integral part of the Satanic universe and it's conceivable with difficulty for a Satanist to doesn't practise it, despite the position of a large number of occultists - like the magus, for instance - to deny the idea of different categories of Magic. But this is not our problem because we're free to do a distinction between several kinds of Magic, if we wish. On the other hand, because of Magic, we can re-open the origins of Satanism 'coz Magic exists since man is man. Officially, Magic was born at the times of Babylon and Great Egypt, but Magic is more ancient considering the ritualistic acts. Thus, the magic origin re-opening the origin of Satanism permits to put the following question:

"Has Satanism existed since the beginning, seeing Good and Evil have appeared at the same time that the creation of man and women?"

There's no doubt about this fact, but Satanism has particularly had the merit to be theorized and personified as concept of total Evil, as doctrine of the almighty Satan, in the Holy Scriptures. So, this is not really a re-opening, but we can admit that Magic, and especially Black Magic, has been one of the lungs of Satanism, and besides, it's still more than ever in a society where crime is condemned and the underhand action and the spiritual violence are deeply recommended!

Other concept being an integral part of Satanism: Sex.

It's useless to elaborate on the sexual concept of Satanism considering everybody knows that's a factor of opposition to the religious dogmas that recommends the purity and chastity apart from the procreative aspect of sex; without counting that sex is also the best way of release of the bestial instincts of the human being, just as a surpassing of oneself by the pleasure; an elevation towards Nirvana in the tantrical doctrine, whose precepts could be assimilated to some Satanic views.

On the other hand, we can also find into Satanism, as I already told, the concept of the cult of personality, the one of elitism, etc... Thoughts that are more or less parts of the Satanic doctrine.

Nevertheless, this is not sufficient. Already announced, originality and individualism of Satanism lie in the assimilation of certain singular Ideas, certain particular aspects, in each doctrine.

Obviously, there's no question of furnishing here a list of all the aspects liable to appear in a doctrine because the infinite is something we can't reach; however, it would do well to supply two or three examples to completely grasp the Satanic originality.

Thus, Art can be a generous component of Satanism because it resorts to Passion, Genius and creativity, things that are denied by the religious dogmas, which take pleasure in the opposition to progress. This is Satan, as synonym of Death, who permits this artistic creation through the Eros and Thanatos drives. Art permits to assert the Satanic thoughts, to awaken the mind and, eventually, to influence the populations by the diffusion of the messages and beauty generated by it. So, Art is the expression of our deepest feelings and, therefore, it can contribute to the elaboration of the Satanic ideology, like Beauty, to cite another example, which follow from a more philosophic thought however. Thus, we can apply the principle of neoplatonic Beauty that we could re-adapt denying the divine quality of this concept because Beauty engenders desire, temptation and so envy and jealousy, which are some of the deadly sins. In other words, we could establish Beauty is not a divine sensation - as harmony and grace - but Satanic because it corrupts Man, just as it corrupted Jesus the Deceiver at the time of his hidden relation with Mary-Magdalen.

However, don't forget that Beauty often varies along with the individuals and that it can be as well present into sex, Art, Nature, Death, etc...

These are some examples that aim at demonstrate the particularity and singularity of all Satanic ideologies, which we could add other examples in the philosophical, psychological, political sides, etc... You are free to elaborate your own conception...

In conclusion, we still have to keep in mind that Satanism is an ideology of Evil above all else, whatever its components may be, and that we don't have to lose sight of this principle, as this can succeed with some organisations or small groups (Church of Satan, to quote the most important example).

The Dawn Of Norwegian Death Metal

DETHZADA

When Bethzaida's debut demo "Dawn" was released in late 1994, it caught a few people unawares and confirmed that there is much more to Norway than just oversized black/pagan/viking metal community. Hell yes, Bethzaida's brand of death metal is original, atmospheric and obscure. During the spring of 1995 the band unleashed another exceptional demo, this time entitled "Nine Worlds". Here is interviewed Bethzaida's guitarist Andre Svee, who tell us unbiasedly further information in detail about this great, young band.

Andre, as said, Norway is renowned internationally as a realm of black metal. So I must wonder is there any markets left for death metal bands nowadays?

- "I think so. To be honest, I think much of today's black metal is becoming very similar and uninteresting. Many of the younger black metal bands don't have any background from other styles of music, so they aren't able to contribute with anything new. Then again, nothing is more boring than shitty death metal, so if bands want to survive in this genre, they'd better come up with something original."

Have any of the black metal kids there contacted you saying some ridiculous bullshit like: "Hey, you guys are wimps because you do not play black metal?"

- "Yes, those idiots make me laugh. When smotty kids, who still live with their mother, and with recently coloured black hair and brand new black leather jackets, give me mouth for not being a satanist, I start wondering what these morons listened to two years ago (Make that ten years ago -Northwind)."

How do you feel about your first-born demo "Dawn" nowadays?

- "We are quite pleased with it, bearing in mind the short time we had played together at the time, and the low studio budget we had. We have sold more than 500 copies, and the

response has been overwhelmingly positive. I personally prefer the 'Dawn' songs to the tracks on 'Nine Worlds', even though the sound quality on the latter is superior to 'Dawn'."

The flute parts sound rather unpolished on the debut. Were you in a rush or what?

- "We most certainly were in a rush. The total studio budget was NOK 324 (ca USD 50). You see, we didn't book studio time the normal way. A friend of mine works there, so we bribed him with a case of beer to let us use a couple of days in the studio. So we didn't have the time to put on all the effects we wanted, and neither could we make the arrangements/overdubs we intended to, due to the fact that the studio only was an 8-tracker."

The second demo "Nine Worlds" was put out last spring. Is there anything special you Andre would like tell us about it?

- "Well, the line up has changed since 'Dawn'. We have added a lead guitarist, Morsund, who is a far better guitarist than me, so that enabled us to make more interesting arrangements. Also, the sound is much better, we used 5 days in a 20-track studio. You can hear that the flute and the clean guitars have a more "dreaming" sound than on 'Dawn'." Yeah well, 'Nine Worlds' is a professional demo. Do you aim to catch a LP/CD deal with it?

- "A couple of weeks after we had recorded 'Nine Worlds', we received a letter from the French label Season Of Mist (No, I have never heard of them either...). They told us that they had just heard 'Dawn', and wanted to re-release it on CD. We sent them the new demo, and then they offered us a one CD deal, which we accepted."

- "We'll enter the studio January 27th, so hopefully our debut CD will be out by summer. It will contain all songs from 'Dawn', a couple from 'Nine Worlds' and some

new ones."

The vocalstyle of Lars is truly exceptional (undescribable). I really cannot find the words when it comes to depicting the voice would you mind trying? He must has worked a lot to create such an original and obscure voice, mustn't he?

- "I use to say to him that he sounds like Martin Walkyier (Sabbat/Skyclad) gone berserk, and he admits that Martin is one of his inspirations. He told me that he has put much effort in creating his own style in singing."

There must have been some goals that the band set upon themselves in the early days of Bethzaida's existence. Now that two demos have been unleashed and a brand new CD is on its way, do you, Andre, feel like some of the goals has been reached?

- "Yes, when Kråbøl and I started, our primary goal was to record, and maybe release one demo sometimes. And as you know, we have achieved this. Future plans are to play more concerts, preferably abroad."

Death metal as a concept has underwent a real inflation due to the fact that a fair share of bands that used to wind death metal a few years ago, has either quitted or passed on into the next trend. Luckily though, there is still some serious people around, who will never give up true death metal and that's great. Andre, how do you see the future of the death metal scene?

- "I think it will follow Darwin's theories of evolution: adapt and survive. Those who can be in constant change and renewal will survive, those who stagnate will not."

How hard is it for a new death metal band these days to draw any attention in a scene that is to-the-core corrupted by unimaginative black metal acts? You must have done some serious promotional work, right?

- "As mentioned earlier, the main thing is innovation. If you have something new and interesting to contribute with, I think you sooner or later will get attention, at least in the underground, that is. I don't know what it takes to "break through" outside the underground without selling out and start to play mainstream stuff."

- "We have done almost none promotion, but several zines have given us good reviews, which has benefited us well."

If anyone is interested to obtain 'Dawn' and 'Nine Worlds' demos, send 10 USD to Andre (each costs 5 USD). The stuff really is excellent death metal in the unique way. Thanx for the answers Andre, keep the flag of death high and proud forever!

- "Thank you for this very good interview. It is refreshing to get an interview which does not contain any questions about religion/satanism and those worn-out topics."

Bethzaida
C/O Andre Svee
Dronningensgt. 52
N-7012 Trondheim
Norway



PRESS CORNER



Hammer of Damnation



Press Corner -section will be from now on featured in every I Came From Darkness issue bringing forth to you each time an one special interview, but as well a little check up on the scene's general zine-situation. Unfortunately the prices of reviewed publications cannot be printed here due to the fact that the underground magazines of today are (luckily) very ignorant for laziness and therefore very able to unleash new issues on short intervals. So, if you will find anything here that might be your kinda reading, drop a few lines to the editors asking for the current situation. But now let's dash to introduce our guest. Caught was the chief, Niko Sirkiä, of Finland's cult underground publication, Hammer Of Damnation. Read on.

What was for you the basic purpose to start editing an own underground magazine back in 1989? Has this purpose changed drastically during the years?

- "I always was interested in creating some kind of a readable publication, and as music was another of my major interests it's no wonder I started doing a music fanzine. Also, I suppose the aim to promote good music gave another kick on my ass. Since then, there have been changes, of course. More than four years have gone since the first issue of Hammer Of Damnation, and those who have seen/read all issues must have noticed the changes. Personally I may not be aware of everything because I'm too close to the thing to see it objectively. But during the years I've gone through many changes as an individual person and naturally it has effects on anything I do. The purpose of Hammer Of Damnation is still concentrate on reaching the atmosphere of the music of each artist featured, the other things are of less importance. Also, being a very much visual person I want to experiment on the layout."

Hammer Of Damnation carries a sort of cult status in the scene; it is a very well recognized and respected underground magazine all over the world. Do you think you have deserved the success?

- "Many times I have been surprised by the fact how well known magazine Hammer Of Damnation actually is, and what a cult status it has reached in the underground. I cannot say whether it is deserved or not, each issue has meant a real load of work but as most of the issues were a mighty pleasure to work on, I don't complain either. Anyway, I feel very happy about knowing that people like and respect what I do. You have said that things got a bit outta hands and swell up after the release of Hammer Of Damnation #3. The magazine reached a too professional and big level, so to say. And now you have lowered the edition of the magazine with this forthcoming issue #5. What exactly happened?

- "At the time issue 3 was published the black metal "hype" was about to reach its peak. It sold altogether over 600 copies, I received lots of promo material and all this was much more I ever expected. Back then I also went through a few disasters in my personal life and all this resulted in a kind of "burn-out". In the beginning of 1994 I was in a hurry to push the fourth issue before going to the army for the rest of the year

etc. (Spit on army, why didn't you skip it? -Northwind). I put it simple here: things just grew bigger than I planned. I even decided to end the whole magazine after issue 4, but now I'm slowly working on the fifth issue again. It seems it is so much in my blood that I must go on. The editions will be kept smaller (max. 300 copies or something) so that I'll be able to keep things in my hands."

You just mentioned the fifth issue...Will it be the best Hammer attack to date?

- "First of all, if the fifth issue turns out worse than what was done before, it will most likely be unreleased. But I have a strong vision about it, and what I have in my mind will be better than the previous stuff. I'm sure there is a big number of people who disagree but it's not a big deal. If I'm happy, it's enough for me."

Now looking back to your career, how much have you progressed between the first and the fifth edition? And in which point the developing has been at its peak?

- "I think the biggest change so far was between the first and the second issue. You know, the debut is always the debut. The second issue was more to the core of what I wanted the magazine to be like. But I suppose people will consider the change between issues 4 and 5 (even) stronger..."

Hammer Of Damnation was interviewed in Wild Rags' newsletter #26 (printed in 20 000 copies). That must have given you great support?

- "Yes, I think it was quite a good presentation for Hammer Of Damnation in the U.S.A., judging by the amount of letters from over there back then."

By snatching Hammer Of Damnation #4 to hands, it really is not hard to unveil the fascination you possess toward the bands of black/death/doom metal's "old school", but other than this, also gothic rock/darkwave genre is well presented (first time actually in the magazine's history). Is this the future outlook of Hammer Of Damnation: a gothic rock/darkwave magazine with deep, undestructable roots in the old metal?

- "I'd better not speak about the future. Hammer Of Damnation will feature whatever I like; being mostly into all dark music styles one should not be surprised if I feature goth-rock, black metal, industrial or whatever. I'd rather not make any limits as far as the music style is concerned, as long as I like it."

Hammer Of Damnation has always been printed. In your opinion how important it is today for an underground magazine to get their issues out with a topnotch quality?

- "As I said before, I'm very much a visual person, and therefore I want things to look good in my eyes. Hammer Of Damnation will always be printed instead of being xeroxed so that I can be sure what the result looks like. I have nothing against xeroxed fanzines, you can make a good-looking zine without wasting loads of money on offset printing."

So have there been any financial problems?

- "It seems I have all the time lost most of the money invested in the magazine, but it never was a BIG problem as I still had the money to buy my rice and tuna. But of course I do hope to get the money back from what I do. Hammer Of Damnation is purely a hobby thing for me which means I'm not around to cash on it (I guess it would be impossible anyway), but I just wouldn't like to lose money."

On what basis you select the bands to the

zine? What demands these bands have to fill up?

- "Whether I like the band is the only demand. If I wasn't interested in a band I of course would never feature it."

You partially use contributors. Do you control over them what bands they are allowed to interview or do you give them free hands to do what they wish?

- "The contributors have free hands to do whatever they want. It's only that if I don't think their stuff is good enough it'll be left out. They just send me the interviews (etc.) and if I like it, it's in. Otherwise not."

Personally how much time it takes for you to come up with some decent questions for an interview?

- "It is not a big problem. As long as I'm interested in a band I will have questions in mind. Is there a reason to interview a band at all if you don't know what to ask?"

I guess there isn't but hell you know what I meant with the question. Of course there are plenty of questions in mind to ask, but you'll have to first put 'em on paper and shape 'em and and...well, fuck it. Let's go on.

Do you prefer to interview through mail, or in phone/live-situation?

- "Nearly every interview was done by mail, because it's quite simple. First of all I don't have the equipment to make & record interviews by phone, so that way is out of the question. I've made a couple of live interviews (with a tape recorder of course) and it's okay as long as the people are "open" enough to talk."

How fully you paint a vision into your mind about the issue that is in preparation at the time being?

- "I cannot give a detailed answer on this one. Thing just turn out the way they do. Of course I do have a vision about what the issue should be like, and often the ideas develop quite a lot during the process."

Today the underground scene is overcrowning to this enormous stream of fanzines and magazines. Does the scene need so many publications?

- "Actually I've come across with quite a small amount of underground magazines since a couple of years, but it may be because of that I haven't been looking after them so much. Anyway, I don't think there is a big need for the magazines nowadays; the (metal) scene is so commercialized today with all the major distributors and major magazines that you can get hold of the news etc. very easily, without having to check out a pile of flyers and stuff you get by mail. It's quite a lot different from what it was say five years ago or so. Nowadays people seem to be much more passive especially with the mail stuff; it's quite the same with myself so I'm not blaming anyone here. Things change but as long as there's some good music around, I feel happy."

This was all Niko Sirkiä had to say this time. Hammer Of Damnation #4 is still available for 20 Fmk or 5 USD. It includes in-depth interviews with Emperor, Monumentum, Two Witches, Mortuary Drape, Goethes Erben, Anathema and many more! Also the issue #5 should be out by the time of reading for the same price containing interviews like Trom, Diabolos Rising, Bathory, Brighter Death Now, Fields Of The Nephilim etc. Order now!

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Alongside Hammer of Damnation there are also plenty of other fine, and some not so fine publications from a wide musical range around and here we are about to flip through some of them; setting the wheels rolling from Mexican Mystical Prophecies (lately they changed the

name to Ars Moriendi). The zine provides with the first chapter of its trilogy messy, but entertaining reading from Necromantia, Immortal, Morbid Darkness, Democny, Beherit, Tormentor etc. What Mistical Prophecies loses on pathetic and untidy layout, it sure as hell get it back with a feeling that many zines of today just wish to accomplish. A very strong and moreover nostalgic underground release. Recommended. Ars Moriendi Magazine, c/o Javier Sosa, Apdo Postal 4-891, Col. Sta Maria la Rivera, Z.P. 4 C.P. 06401, Mexico D.F., Mexico.

Carrying just as strong torch for extreme, satanic music as Mistical Prophecies come the French **Stregoica** with its fifth and presumably last issue, and it come loud. Stregoica as a horde (consisting of four men) has come a long way and done many good years of indispensable work against Christ. This issue 5 is a brilliant culmination of the satanic message they've been preaching. By featuring many articles based on satanic philosophy and satanism in general, but as well interviews with Aghast, No Festival Of Light, Abyss Productions and Imperium Satanas and a bunch of reviews, Stregoica remains as a cult for eternity. Each copy is manufactured one by one to make the whole package look like a Grimoire (black/conjuring book). Highly recommended. Not for trendy eyes. Stregoica, c/o Belial, B.P. 73, 13254 Marseille cedex 06, France.

As a total opposite to Stregoica raves **Wounded** zine from the wastelands of Lithuania, proudly presenting already its fifth edition. Concentrating primarily onto the industrial scene, Wounded succeeds rather well in its attempt to cram inside the most bizarre acts on the face of the earth. Violet Arcana, Dead World, Boyd Rice and Veil Of Thorns to name a few. Those of you who enjoy reading well written journalism from the alternative scene now grab a pen. Wounded, c/o Minda Lapinskas, Zaibo 10-75, 2050 Vilnius, Lithuania. The German underground has recently felt a chilling, new zine storm, blown by **Moondance** and **Darkness**. Layout-wise there is much improvement to do in both zines, as usual. Where Darkness wastes space on large margins and big text, Moondance stumbles along the awful xeroxing quality. But yet they probably are the two best first numbers (from Germany) seen in a while. Darkness #1 includes: Kari Rueslätten, Dimmu Borgir, The Moaning, Dödheimensgard etc. + reviews. Moondance #1 includes: Abigor, Ungod, Dark Tranquillity, Desaster etc. + reviews. Darkness, c/o Sarah Helmich, Lindenstr. 259, 40235 Düsseldorf, Germany. Moondance, c/o Timo Kölling, An der Friedenseiche 7, 32457 Porta Westfalica, Germany.

As we are still staying in Germany, I'll have to expound upon to you **Tales Of The Macabre**. Hammering 40/A4 pages with its second issue, the zine establishes a strong foundation for pure metal, like it was meant to be. While presenting Satyricon, Lake Of Tears, Burzum, Swordmaster, Austrian Black Metal Syndicate (Pazuzu, Summoning etc.) and others with interviews, Tales Of The Macabre also has courage to let you know about hundreds of black/death metal bands with articles and reviews. A great zine indeed. Tales Of The Macabre, c/o Costa Stoios, Herrenbergstr. 12, 56812 Valwig/mose, Germany.

In the same tendency as Tales Of The Macabre, Japanese **Occult Grinder** lay its fundament on exposing the most extreme metal bands around (that's anyhow what the cover of the fifth issue claims). Printing is here top quality and that goes for the whole packet, layout-wise. Sadly enough the contents punch the reader inevitably down to sleep. Boring biographies and interviews with questions like "How many demos have you put out?" do not make anyone's day. Though, don't get it all wrong, Occult Grinder is the zine to browse when looking for an information as there must be at least 1000 bands presented here within these 78 pages, but if you are buying zines just for the sake of good, entertaining reading, then make sure that Occult Grinder will never end up to your buying-list. Occult Grinder, 2-12-49 Minami-Kinomoto, Yao, Osaka 581, Japan.

In spite of the splendid band choices on Italian zine **Anthrophagy**'s fourth edition (Ancient Rites, Nightfall, Burzum, Samael, Absu, Mystifier etc.), there's not much in this zine. Everyday stuff where the editors test interviewees' knowledge over topics like Satanism, Wicca, Sorcery etc. Try if you

wish. Anthrophagy, c/o Pascali Danieli, Via G.B. Monti, 6/24, 16151 Genova, Italy. But then something wrecking again, the legendary **Slayer** from Norway with its blast of the century, in memory of Euronimus, the issue #10. For the maniacs of brutality, Slayer must be more important than life itself. Emperor, Mayhem, Bathory, Burzum, Darkthrone, Mortuus, Marduk, Order From Chaos, Ulver, Aghast, Ophthalamia, Sigh...the list goes on into eternity! The cult is eternal. Slayer, P.O. Box 447, 1701 Sarpsborg Norway.

Although the Yankees have never been renowned of good zines, lately some new legions have merged to horizon to manifest the rule. One of the riders being **A View Into The Abyss**, which certainly puts a view into the black/death metal abyss by harrasing for instance At The Gates, Bethzaida, Forgotten Woods, Sadistic Intent, Bestial Warlust, Murder Rape etc. on its fifth issue. A decent zine that you just cannot shrug off unnoticed. A View Into The Abyss, c/o Twilight, 8081 S. Madison Ave. Suite #360, Indpls, IN 46227, USA. Another legion in the horizon is a new black metal tinked publication **Dark Breathe**. It is an okay zine with an okay layout and contents. Mephisto, Emperor, Mayhem, Darkthrone, Grave-land and Behemoth are some of the featured hordes. Also some argumentative articles like "Never Stop The Madness" and "In My Darkest Desires, I Lust For Death" are presented. Actually, Dark Breathe deserves a better classification than "okay". Give it a try. Dark Breathe, c/o Scott Phelps, 1306 Keith St., Midland, TX 79701, USA.

Subversive Agenda concentrates on U.S. -death metal, and we all know what that is. Yeah, lots of gore and brutality is spread here with maggots like Abscess, Ritual Sacrifice, Drogheda, Avernus, Order From Chaos, Witch-hunt and other urgh urgh manglers are featured to make your eyes decay. Both editors are good writers, so that makes the issue worthwhile even if the bands wouldn't do a case for you. Subversive Agenda, c/o Chris Wojcik, 2330 Gateway Oaks #129, Sacramento, CA 95833, USA.

Blood-Shed is an old zine, which really shreds with the pro-printed issue 5. Giving well thought out interviews like Moonspell, Thou Art Lord, Unpure, Occult, Cradle Of Filth, Immortal etc., but also plenty of well written reviews, Blood-Shed substantiates its position as one of the best zines in the whole U.S.A. manner ever seen. Blood-Shed, c/o Mike Minicucci, 14 Linden Elk Grove, CA 95759-1372, USA.

French **Unholy Pain** sent in their issue number five, but since it's written in French, there is no sense to challenge it with any further examination. Some of the featured bands are: Dark Tranquillity, Entombed, Amorphis, Celestial Season, Cathedral etc. Unholy Pain, c/o Nicolas Julien, Les Granges, 23000 Gueret, France.

Engrossed in serious propaganda is **Filosofem**. A French publication which is heavily fundamented on fascism and nazism, but as well on Philosophistic thoughts, just like the name of the zine submits. For the ones wishing to get absorbed more profoundly on fascistic set of beliefs, try! Blood-Axis, 5 Rue Gabriel Pierne, 57000 Metz, France. **Aske**, just like Filosofem, is a product of Blood-Axis (Nordland Forlag). The issue one consist of one, very long and in-depth, Burzum interview. Great reading. Can be obtained from the Blood-Axis address written above.

Aorta is a bit in the vein of Filosofem, but instead of putting stress on nazism etc. it deals with mythologies, pagan beliefs, arts etc. So far at least 20 issues are available, each costs 3.50 USD. Aorta, c/o Petak, Postfach 778, A-1011 Wien, Austria.

And now finally we'll make a little round-up on Finland's premier zine-situation... The cult **Isten** still splashes after many years of hard work in the press business. This time it's Isten's 7th strike and like always it's kinda "love it or hate it" release. Isten sways from irritation to pleasure. If you want something grouchy, but well grounded underground journalism colourfully written, Isten might be the zine for you. The #7 include in-depth interviews with Decoryah, Katatonia, Sabbat, Beyond Dawn etc. + many reviews. Isten, c/o Mikko Mattila, Peltolaminkatu 6 a 17, 33840 Tamperre, Finland.

Pure Fucking Hell #3 crawls in chaos. Space

is wasted with oversized flyers and big print, but also with an shameful interviews with Satyricon, Mordicus, Autopsy, Impaled Nazarene, Unholy etc. (the Burzum interview is an exception though). Pure Fucking Hell, P.O. Box 54, 33961 Pirkkala, Finland. **Shadow Dancing** #1 offers something a bit more revolutionary. At least here is put some effort in making the result stand for quality in every aspect, though still the result tends to be a bit lame. Centinex, Unholy, Thorny Wreath, August Moon etc. Shadow Dancing, c/o Jouni Heiskanen, Kulotie 1 c 42, 01450 Vantaa, Finland. Emperor, Necromancy, Black Funeral, Thy Serpent, Impaled Nazarene etc. are brought forth on the pages of **Dark Mysticism** #1. The zine is quite okay, rumbling somewhere between Pure Fucking Hell and Shadow Dancing, yet not reaching the rapture. A good start anyway. Dark Mysticism, c/o Caetus Interitus, Santakatu 2 a 13, 00180 Helsinki, Finland. **Extinctio Sensus** storms out from Spain and its first edition is a real fist in the face of the God. Nästrund, Sorhin, Einherjer, Setherial, Hades, Mortuus, Funeral Winds and Satarial are some of the included hordes. Besides the good interviews, the zine provides Count Grishnack's lyrics on "Transilvanian Hunger" (by Darkthrone) and "Det Som Engang var" (by Burzum) translated in English. A good start for Extinctio Sensus too. Extinctio Sensus, c/o Raul Jimenez, c/Pedroches 28, 3 C, 28915 Leganes (Madrid), Spain.

More zines are needed to send their latest issues to be reviewed here next time. Especially if your zine wanders on the fields of death, doom or black metal, darkwave etc. Exposure guaranteed!

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Slayer printed in 6/95

WHAT DID YOU THINK ABOUT "I CAME FROM DARKNESS" #3?

Here is how some people reacted to my last issue, I thought it might be interesting for you???

"It is quite an attractive zine."
- Antoinette (Misanthropy Records) -

"I must say it's one of the best I've ever seen. Maybe my words don't sound too original but it certainly is the fucking truth."
- Nergal (Behemoth) -

"ICFD #3 was really good + professionally done. I also liked the feature on Fleurety, so I have only good words to say."
- Alexander (Fleurety) -

"Great Stuff."
- Roger (House Of Kicks Records AB) -

"I did not like your magazine. There was not even made an effort for in-depth questions!!!"
- Jens Petter Nilsen -

"I enjoyed it a lot! The interviews are well-thought out and in-depth."
- Mirai (Sigh) -

"I enjoyed it (the Burzum feature in particular)"
- Vidar Von Herske (Blood-Axis) -

"I think your mag is over the average magazine (to put it nicely)."
- Faust (Emperor/Thorns) -

"Great!"
- Mortiiis -

"The guards in Bergen landsfengsel stopped your magazine and letters. I know because I have people outside who handle the Solheimsviken -mail, xeroxing it and then sending it to me. The mag might still be out there, as it wasn't even hope of getting it in to me. The cencroship over there was absurd."
- Count Grishnackh (Burzum) -

"Great mag. I really enjoyed it. What I liked the best; you always tell your OWN opinion..."
- Vamosi Tamas (Tormentor) -

"I like it very much."
- Schiekron (Ungod) -

"The best answers in your zine was mine!"
- Grimm (Ancient) -

"Killer mag!"
- Laurent (Listenable Records) -

Yeah, the general response to the gallup was rather positive, I'm glad.

Snow Coloured Red

AZSUBHAM HAANI

Those of the readers who made their entrance to the scene after 1992 will most likely run into a stranger here as Swedish Azhubham Haani is our next guest and they have not released a thing since their 1992 demo "On A Snowy Winter Night". And let me tell you, it is a darn splendid tape, filled up to the fullest with winter night feelings. This interview is placed here to let you know what's going on with Azhubham Haani these days. The man to enlighten us is Angramainyo, the only force behind Azhubham Haani nowadays.

- "I was released a couple of months ago, so everything is cool." Angramainyo starts the interview by commenting the two year imprisonment he had to serve for attempted murder. To cut a long story short, some ignorant kids run to the police screaming that they had seen our man here cutting someone's throat and so the verdict was pronounced as Angramainyo could not prove his innocence. But even though he got jailed he never stopped the musical career he had started years ago. Angramainyo continued our chat by telling about the rehearsing possibilities in the jail he was ordered to spend two years of his life.

- "There were instruments, a drumkit and some guitars and shit, and also I brought my own computer in, which I use a lot when I create music. But I didn't have anyone to work with, so I couldn't rehearse any songs."

- "I did have though a little project with another guy there. It was an industrial project called Mordbrand, and we recorded some songs. As for Azhubham Haani, nothing really happened."

But although Angramainyo is now released from the jail, things are still in ice, more or less:

- "Well, I do have a lot of plans and half-finished songs and lyrics for Azhubham Haani, but unfortunately I don't have the band members anymore. The guy who used to play bass for me has sold his instruments and stopped playing while the guitar player isn't interested in death metal anymore, he's playing in many local heavy metal bands. That is a bit sad, coz he's a great musician. Time will tell when I'll find somebody to work with, just anyone who can understand my musical visions."

- "I'm also having a bit of problem with my personal progression as a music- and lyric-writer. Everytime I've finished something I'm tired of it and think that it is immature and boring, and come up with something even better and more original, so everything is dropped immediately when it's finished and replaced by something better. And therefore I don't have a clue what we'll sound like when something is finally recorded."

So, the guys who played on the demo don't belong to the Azhubham Haani horde anymore, do they?

- "Nope, I'm all alone in the darkness."

Okay, then I turned the conversation to death metal (as a concept) and how people should look upon to Azhubham Haani. Many, with little if any knowledge over black and death metal's true essence, have classified Azhubham Haani as a black metal band (only because of the Bathory-like lyrics) not knowing that black and death metal are in reality depicted from the lyrics.

- "I see Azhubham Haani as death metal, just as Bathory is death metal, Grottesque is death metal and Poison is death metal. Of course, if you play that sort of music nowadays, everybody automatically see it as black metal, which is of course wrong. They all think death metal means downtuned guitars and growling vocals but you don't need that in a death metal band. Bathory didn't tune down and Quorthon has never growled like a zombie dog (I just hope some Cannibal Corpse fans will read these words of wisdom. -Northwind). The most important things in death metal is the feeling, the dark, oppressive feeling of violence and brutality, and of course, when I say brutal I mean really brutal, brutal as a berserker in a battle, slashing and chopping

at everyone and everything. Black metal is about Satan and Evil, and Azhubham Haani is not a satanic band."

I remember Angramainyo once said: "I've decided that Azhubham Haani won't release any records and not even a demo as long as this fucking trend is going on. I don't give a fuck if I can't release anything until 1997, if it's necessary, we'll just take a pause until then.", and he said this back in late 1992. Dammit, it is now 1996 and yet the trend has not fallen to the abyss of the underground. Angramainyo, does the statement still hold water?

- "I've said it, and I still think it's the right time to do. As it looks now, I'll just have to wait for a couple more years."

- "If I wanted to sell millions of records and get rich, I wouldn't play death metal. Death metal is underground music, and true death metal will never be on the top ten list. It's not everybody's music, it's music for a small group of people, of real people who don't care about trends and shit." Linking with the previous question I just had to ask if Angramainyo has ever thought of releasing an album to substantiate Azhubham Haani's journey to the stars?

- "No, I don't have any concrete plans of anything like that," he right away disproves my theory wrong and keeps on fighting against the mass production of black and death metal records: "I don't really feel the urge to see my face on a CD-cover. There's nothing special about releasing a record, anyone can do it. I also feel that a record should be something really special, the ultimate, the absolutely best thing you can imagine."

"...a certain feeling of loneliness and... depression..."
- Angramainyo -

Too many records are released, most of them being mediocre and boring. If I'd release a record you could bet your ass it'd be one of the most haunting and extreme records you have ever heard. I would not think of releasing a record, if I didn't know that the music I recorded was absolutely great, original and extreme, because otherwise I could just sell it as a demo or something." The most attentive readers have probably noticed that this interview was headlined "Snow Coloured Red". That is a title of a one track on "On A Snowy Winter Night" demo, and what a track that is. Definitely the best one on the demo.

- "Snow Coloured Red is an original song, to be death metal. A lot of people have written to me telling that they like Snow Coloured Red a lot, so I guess it's a bit special. The vocals on that one are okay I think, quite haunting. I think it's got a certain feeling of loneliness and...depression I guess." Well, I just said my fave song of the demo so I guess it would be then Angramainyo's turn to reveal his, wouldn't it?

- "I don't know if I have a fave song on the demo, I like them all. When we recorded the demo I thought that all the songs were great, now I see that they weren't the best we could do. We could have made that demo a lot better but we didn't. It's untight, the sounds are worthless and the intro stupid. The only song on the demo that I think is truly okay is Drown In Peace, apart from that one the music is okay. The lyrics aren't all that great, although there are some quite original parts." Now that the vocal lines caused Azhubham Haani the black metal image and load of misconceptions, are you about to change the way of singing in the future?

- "Well, of course there will be changes, I can't sing in exactly the same way year after year, but it's natural progression. You won't here any growling in Azhubham Haani. I have not tried to sing the old songs in a long

time, but I don't think it would sound the way it did on the demo."

By the way, is "On A Snowy Winter Night" demo still available? Just asking for those sake who missed it years ago.

- "It's available on a tripple demo. It's a 90 minute tape with the last demo of my former band Dysentery which split up when I started Azhubham Haani and the two Azhubham Haani demos ("On A Snowy Winter Night" and "Total Evil", the latter was originally released on a split demo of Azhubham Haani and De Vermis Mysteriis). You get all this for 6 USD. Send me the money, I'm poor as a church rat."

Yes indeed, do send the money. The tape truly is worth of those bloody six bucks.

Angramainyo just mentioned incidentally his other band, De Vermis Mysteriis which music is more experimental stuff than Azhubham Haani.

- "De Vermis Mysteriis is as important as everything else in my life. The band has only made a one recording so far; three songs for the split demo "Total Evil" (early 1992). It's a bit more wild and freaked out than Azhubham Haani. I've had some plans to release a CD with De Vermis Mysteriis but I'll just have to wait with that too, I don't wanna release anything right now. But if there will be a De Vermis Mysteriis CD out someday, don't hesitate to buy it, it'll give you nightmares."

Well, I am sure it does.

Then a bit more revolutionary question. When it comes to listening music all musicians listen foremost how the particular band plays etc., while the "normal" listener focus

on the general atmosphere. I wonder would Angramainyo depict himself to the musician category?

- "Mostly I analyze all the music I listen to. I listen to how they play, what they're doing with the instruments, notice the structures and everything. It's not anything I wish to do, it just comes automatically. I'd love to be able to just lean back and be swept away by the music, but I can't listen like that anymore. A bit sad."

Well then, what kind of stuff you have been analyzing lately?

- "First of all, I listen to all kinds of music not just metal, am I a wimp? Maybe, but who gives a fuck? It's just that death metal sounds so much more violent if you listen to some weaker music every now and then. Anyway, some fave bands, composers and artists are Nick Cave, The Pogues, Shane Macgowan, Thin Lizzy, Dubliners, Beatles, Beethoven, Grieg, Schubert, Wagner, Merciless (Sweden of course), (old) Black Sabbath, Danzig, Poison, Bathory, Morbid, Grottesque and Hellhammer/Frost."

Now we're starting to close this one up. Hopefully everybody out there realized that Azhubham Haani, hell no, is not your average death metal band. That was the lesson of this interview. Angramainyo, is there anything you wish still to say?

- "People can write to me if they feel that they have something to say."

Azhubham Haani
C/O Linus Angramainyo
Solvavret 18
S-74050 Alunda
Sweden

... And Still We Must Never Give Up

BURZUM

It is becoming to be a sorta like tradition to end I Came From Darkness issues into a Burzum coverage, so I won't let you down this time either. Here it is. But instead of giving you an in-depth, profound interview with mr. Count Grishnackh like last time, I'll dare to forward you with a little "check-up" interview. Count answered this straight behind the bars of his present jail; Ila Landsfengsel a couple of days before the year 1995 turned into 1996.

But before we strife into the interview I'd like to remind you that all the Burzum releases can be obtained from English Misanthropy Records (read their label-special elsewhere). The record company just recently as well unleashed Burzum's long awaited fifth album "Filosofem". Do not miss it if you wish to be enchanted by 65 minutes of cold portrayal of musical philosophy. Okay let's now start this short view. Count, how the hell are you? You were interviewed to I Came From Darkness #3 in December 1994, anything drastic happen since then?

- "Not really. However this depends on what you consider drastic. I was moved from Bergen Prison to Ila Prison and Securityinstitution in August this year. "Filosofem" is due for release January 1996, actually, I got the test-press CD today. "Vargsmål" the book is due for release in April 1996 in Norwegian, and also we are establishing a pagan organization in Norway, which will dedicate itself to passive propogandation and intelligence. This is a Nation-oriented organization, but also a Pangermanic thing. The Pangermanic Nation of Nations!"

- "I guess there's a lot more, but nothing I will bother you with."

Hmm...sounds like you have lots of stuff going on. I mean the book, Burzum, the organization + your personal life.

In a prison a person might feel that he is battling against the christian community (a person who dislikes and wish destruction to christianity of course) all alone and it's pretty hard too, I assume.

- "You are right when you say it's hard to fight the whole community when you're all by yourself, but you should know that I am definitely not alone. In here I am alone, alright, but 'out there' there's a lot of people fighting for the same as I am."

Yeah, I guess there is, at least considering the amount of the records Burzum sell today, there must be loads of people behind Count. Okay well, "Filosofem" has now been finally released after a horrible delay, what was keeping it?

- "I have been facing a lot of opposition to that release, from the different prisons I've been in this far. Finally things worked out. In addition to this, I've been bugging Diamanda of Misanthropy Records with my perfectionism. A year on isolation in Bergen didn't actually help things out either. Of the two years in prison this far, I have spent one and a half on isolation, so this slowed things down more than necessary. Finally I am serving time normally, more or less."

How's Hlidskjolf doing? Have you composed any new tracks for this synth project of yours? When can we expect the release of Odin's Throne (=Hlidskjolf)?

- "As I said; more or less. Actually I have no instruments here and won't have for some time."

- "After "Filosofem" I will release "Balder's Död" - in late 1996 or early 1997 I think-, and then "Hlidskjolf". The latter is only half-finished by now. All will come out as Burzum, the last two as part of a concept trilogy."

- "I reasoned, and concluded with the decision to continue with Burzum alone, making "Hlidskjolf" an album. So, the total confuse is over..."

So, as you can see; there's no Hlidskjolf band anymore. It was great to hear though that there are some more Burzum albums booked. I'll bet they pound loud.

Besides Burzum, I was forced to ask about the lyrical contribution Count has done for his comrades Darkthrone. "Transylvanian Hunger" contained four of Count's lyrics and Darkthrone's latest, "Panzerfaust", unveiled one lyrics of Count (called "Quintessence", a magnificent track). I wonder how the man personally feels about "Panzerfaust" LP in general (and his lyrics presented there). Maybe he has also written some stuff for Darkthrone's next blast entitled "Total Death"?

- "I haven't heard "Panzerfaust" actually.

The last metal-album I heard was "Transylvanian Hunger", with the exception of Immortal's latest and my own (finally, after a long time without it). The why is the situation I was in when in Bergen, just recently I re-established contact with Fenris, last week actually. Anyway, I wrote some lyrics for Darkthrone, "some good and some not that good", and Fenris has obviously used some of them; four on "Transylvanian Hunger" and the one on "Panzerfaust". Who knows what Fenris does further?"

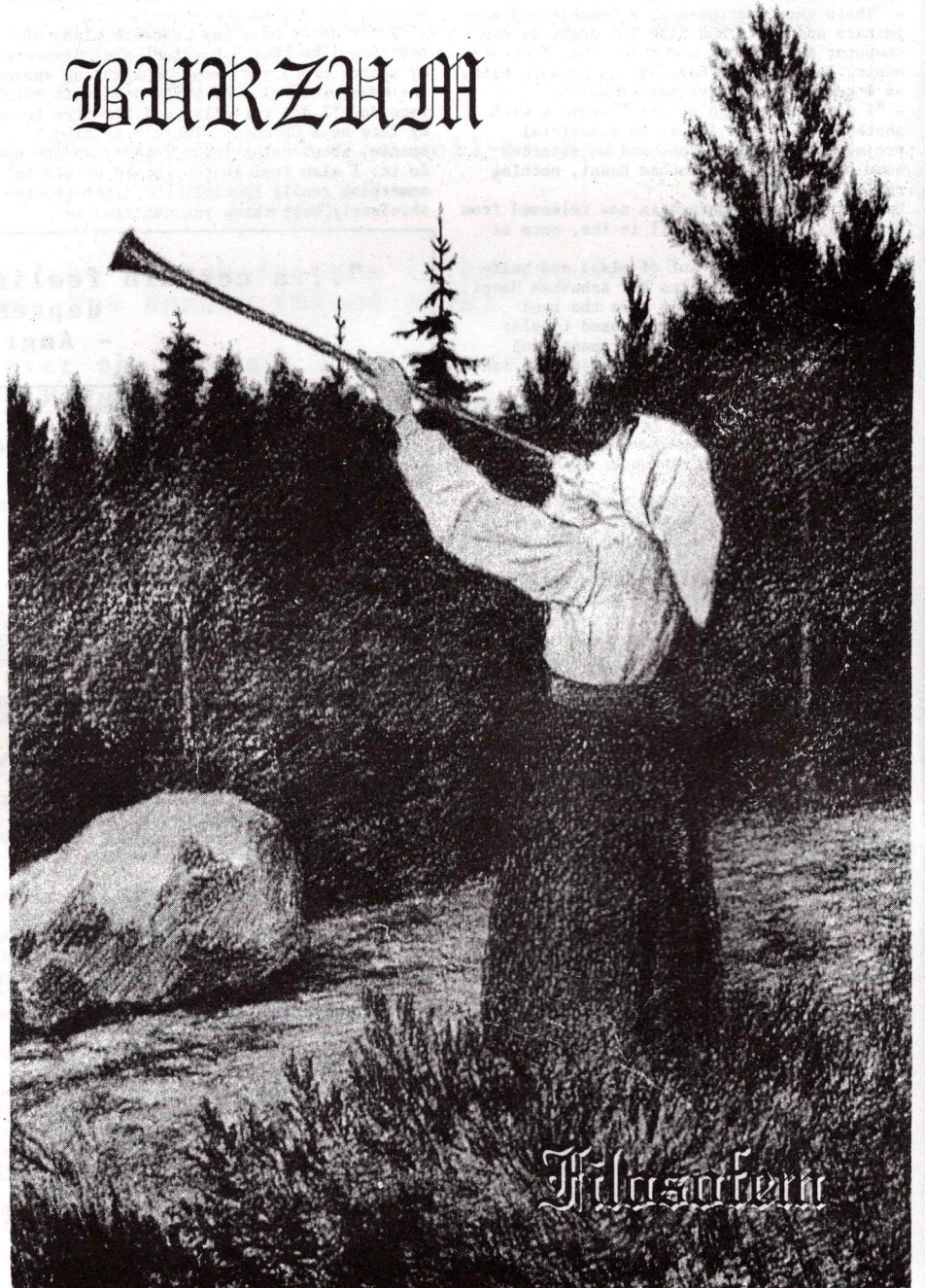
Yeah, who knows, I guess we'll just have to wait and see whether "Total Death" will feature any of Count's lyrics or not.

That was also the end of this interview. Hope you got some new news out of it, I for one did.

To the very closing Count added:

- "Anyway, I will never give up this fight for Nordic-freedom."

BURZUM



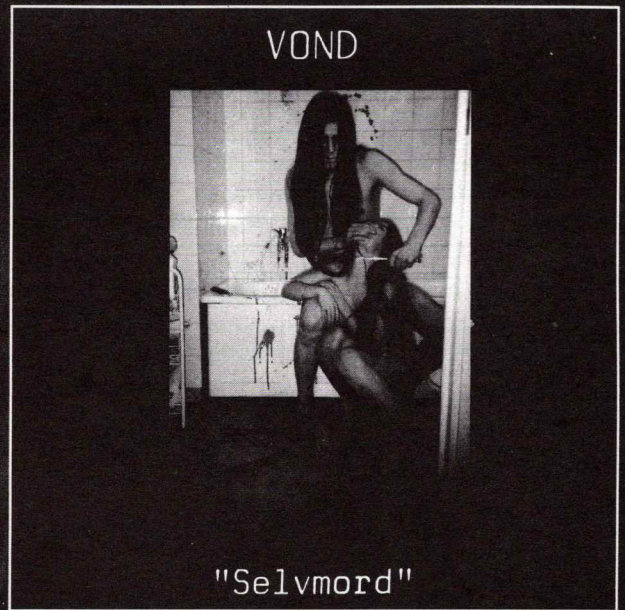
Filosofem

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Dark, Dungeon Music

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VOND 'SELVMORD'
Black Suicidal Trance Music

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ZYKLON - B 'BLOOD MUST BE SHED'
Apocalyptic Hate-Breeding Art

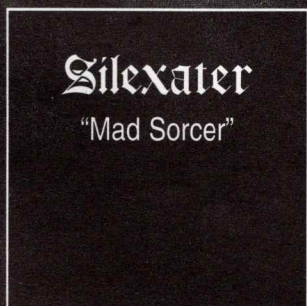
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Dødheimsgard 'KRONET TIL KONGE'
Coldvoid and Grim Norwegian Black Metal

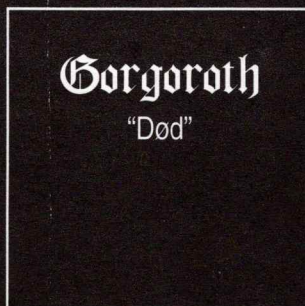
COMING SOON

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Black Metal
The Old Way

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Norwegian Witching
Black Metal

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Norwegian Distant
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MORTIIS

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Necrose Evangelicum CD

"This is surgery with a rusted scalpel, dipped in acid and sharpened on wet granite. The anaesthetist is lying dead in the corner, so grit your teeth, this is going to hurt...unsettling frequencies, growling oscillations, demonic chanting and bleak soundscapes. Karmanik's vision is dark, dark, dark. No concessions are made for weak listeners whatsoever" - Eskhatos. Guest appearance by Mortiis.

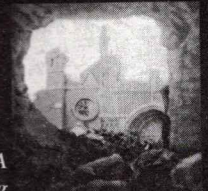
BRIGHTER DEATH NOW



RAISON D'ETRE

Within the depths of silence and phormations CD

A deep dissection into your darker self. A journey through the body and soul awakening hidden and long forgotten chants and dreams. New amazing works by this formation, utterly dark and mesmerizing industrial/atmospheric chants to fill your heart with a cold winter depression.



MZ.412

Burning the temple of god CD

After the great success with their last CD "In nomine dei nostri satani luciferi excelsi" comes here another even greater follower. As dark and Satanic as anything can be. The ultimate disgrace of the christian god. True Swedish Black Industrial!

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PENITENT

Melancholia CD/LP

Mad poetry proclamation and majestic classical music from the northern woods hailing the demons of death. A great debut CD from Beastus Rex and Azgoth, the brains behind this new formation from Norway. CD comes with a 20-pages booklet.



All CDs 140:-SEK/\$20/30DM each including post. 1 IRC for newsletter/catalog #3
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