

DAWN



VOLUME II: IN SUMERIAN HAZE • FALL 1996

Features:
Tom G. Warrior
Michael Gira
Ved Buens Ende
Lycia
Brighter Death
**Now/
Cold Meat
Industry**
Lamented Souls
Paul Chain
Dunkelheit
Aura Noir
Deutsch Nepal
Monumentum
**Theatre Of
Tragedy**
Ataraxia
Gehennah
Deathprod.
Cthulhu Records

... AND NOW FOR SOMETHING COMPLETELY DIFFERENT.

- Or maybe not?

To be quite honest, that's not really up to us to decide. What really matters, is that this is something we want to do. Dawnrazor is what we would like to read. Now, if you have bought this issue, then that's fine, what we'd really appreciate though, would be if you found it a bit more worthwhile than the usual heap of paper. Now. Then that's off our backs, and we can move on to the utterly pretentious shite about how many hours and how much sweat (and Viking blood) we've shed etc. etc. Or maybe not?

Why an editorial, then? Well, why fraggin not? Because it's stupid, irritating, hideous, boasting, boring, pointless, and no one reads it anyhow. Or maybe not?

If you've read this far, you might as well read on. Now let's ravel on about our non-existing political points of view, our crave for true art, our need to express our highly educated opinions on just about everything etc. Or maybe not?

We'd also like to apologise to the utmost extent for the lack of good lay-out, the gross amount of typing mistakes, the endless list of misinterpretation, «news» older than time itself, the stiff price due to the extreme printing costs, and our general incompetence. Or maybe not?

It would also be of convenience to forward our extreme gratitude towards our best buddies; Rolling Stones, Elvis Presley (for founding rock'n roll), Beatles etc. and the entire planet in general for having raised us utterly humble beings so that we could make the most dedicated fanzine in the whole universe. Or maybe not?

A proper ending would be an over-intellectual smart-ass poem, dedicated to an alternative god we picked up on our last trip to Goa, maybe something like:

Into the forest of equilibrium. I wander with my spear. Will I find what I seek. In the shrouded mists of Kublai Khan

It wasn't you who said that
But the One that lives inside
you...

Or maybe not?

Oops, we totally forgot the mandatory «fuck-you list», so here goes; fuck Jesus Christ, his mother, his father and all his buds

as well, fuck trend bands, fuck hypocrite non-trend bands, fuck welfare, fuck the rich and glamorous, fuck the poor and useless, fuck «untrue» people, fuck labour, fuck assholes, fuck cunts, fuck fuck, and last but not least, **FUCK YOU!**

Or maybe not?

CREW:

Einar Sjursø - captain
Anton O. Merckoll -
ship owner

- with help of:
B9 - able seaman

Olav Knutsen - deck gallery
Marius «Maisen» Jacobsen -
deck gallery

Kl. Thwarr - deck gallery
+ a late credit to Tore Gjedrem
for designing the Dawnrazor logo

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LIKES:

Skin -Shame,
Humility, Revenge
(Product '88)
L'ahk- M'za -Tien Bolesti
(Zoon '92)
Plecid -Plecid (Ajna '96)
The Moon Lay Hidden
Beneath A Cloud -A New
Soldier Follows The Path Of
A New King
(World Serpent '95)
Laibach -Krst Pod Triglavom
-Baptism
(Sub Rosa '87)
Paul Chain Violet Theatre -
Detaching From Satan
(Minotauro '84)
Bleak -Vane
(Projekt '95)
Ved Buens Ende -Written
In Waters (Misanthropy '95)
Elijah's Mantle -
Remedies In Heresies
(De Nova Da Capo '94)
Woob -Woob
(EM:T '94)

LIKES:

Ved Buens Ende -Those
Who Caress The Pale
(Ancient Lore
Creations '96)
M. Gira -Drainland
(Alternative Tentacles '95)
Tindersticks -Live At The
Bloomsbury Theatre
(Tindersticks '96)
Cathedral -Forest Of
Equilibrium (Earache '91)
The Cure -Happily Ever
After (Fiction '81)
The Cure -Pornography
(Fiction '82)
Beyond Dawn -Pity Love
(Candlelight '95)
Darkthrone -
A Blaze In The Northern Sky
(Peaceville '92)
Devil Doll -The Girl Who
Was...Death
(Hurdy Gurdy '88)
Joy Division -Closer
(Factory '80)

THE EMPEROR'S RETURN

Celtic Frost may very well be buried, but certainly not forgotten, so many a Frost fan must be holding his breath in excitement, in wait of Mr. Warrior's new outfit; Apollyon's Sun to rise. A conversation with the man himself should at least diverge your thoughts for a few minutes...

First; what have you been up to for the last couple of years?

Between 1990 and late 1992, we worked on the «Under Apollyon's Sun» album, and as we progressed, this work became more detailed, almost manic. We spent time talking to various A&R contacts in order to launch this project. After we terminated Celtic Frost in early 1993, I was reluctant and ambivalent, for quite a while, about ever being part of a band again. Initially, my wife Michelle, and I were busy relocating from Texas to Zurich, Switzerland. We subsequently travelled Europe, often to visit places which have a historic significance, sometimes also to places where Celtic Frost had been active. These latter visits were painful to me in the new situation without the band. From the termination of Celtic Frost until I met Erol Daae, now Apollyon's Sun's guitarist, I wasn't part of the music scene. I had disposed of nearly all my equipment and I hardly ever picked up a guitar. It was an exile I needed and which did me good.

What happened to the «Under Apollyon's Sun» album? And what happened that lead to the break?

The annulment of «Under Apollyon's Sun» was the end of a near three year conception for what we envisioned to be much more than just another release. Previous albums such as «Into The Pandemonium» and «Vanity/Nemesis» gave us an unshakable confidence regarding the musical realisations of such experiments and advances. We prepared for an «Into The Pandemonium» style album with far more stamina and much improved technical standards. The band had been formed to explore without limits, and it was time to do it again.

However, as we knew from 1987, such an album project also faced an unprecedented level of contesting opinions from the outside: the recession made record companies extremely reluctant to

produce unusual work. And already in 1987, we experienced an enormous uphill battle to get «Into The Pandemonium» past conservative thinkers in the industry and have it released. Back then, this broke a fantastic line-up apart. Therefore, we had already decided on a meeting in England in 1990 that the «Under Apollyon's Sun» project would be executed as bravely as planned or



not at all. It was apparent that none of us were prepared to back off in favour of a regular, boring album. The prospect of doing «Under Apollyon's Sun» with Celtic Frost was so ultimately seductive for all of us, that we decided that it was to be «all or nothing». What followed is now Celtic Frost history: the deadline of one year which we had given ourselves to arrange the giant project with a suitable industry partner, passed while the band got several interesting offers, but not yet the required 100% breakthrough. So we had to stand by our original decision. Celtic Frost was terminated rather than being continued without its true purpose: to keep pushing the envelope.

After the turmoil around that decision has settled a bit, we can now say that we are proud that we decided this way and didn't compromise the «Under The Apollyon's Sun» album.

Does the name Apollyon's Sun signify a successor to Celtic Frost, or a radically different band? How will the new band differ from the old one?

It is a radical change. Apollyon's Sun is far more modern, dark and heavy than Celtic Frost. Our work reflects the years that have passed. However, we are all immensely proud to be a successor to Celtic Frost, and whether intended or not, one can of course hear that heritage in our music.

And what can we anticipate from the new band?

We are working on material of

quite some bandwidth right now (there are also a number of unreleased Celtic Frost tracks from «Under Apollyon's Sun», which we have reworked). All this work points at a single project right now: an album in 1997. Recording budgets for a debut album permitting, we are out to find out what Celtic Frost didn't dare to do, to go further than «Into The Pandemonium» went.

How do you feel about having a tribute album dedicated to you, and that a whole generation of metal bands cite Celtic Frost as a major influence?

It comes as a surprise to me that many bands quote our former work as their influence -we ourselves were still exploring what was possible, sometimes successfully, sometimes not. At the time of Celtic Frost's operations we were too involved with ongoing projects to really find out about all that. We are, of course, flattered by it. In general, I feel that bands will be remembered who perceive their current music as but the basis of development and maturing.

The idea of a tribute album for a band such as Celtic Frost is extremely interesting. However, the execution of this current tribute album seems very dissatisfying to us. I refer to it as the «Cold Lake» of tribute albums. We are disappointed by the execution, the selection of bands and tracks, and the unprofessional liner notes. The product is not worthy to represent a unique heritage such as Celtic Frost's. We would like to state that no former member of Celtic Frost was involved in conception and compilation of the album, even Apollyon's Sun merely contributed a song to a finished product. We are merely spectators and do not necessarily agree with its contents and the views expressed.

Now to what we at Dawnrazor consider the greatest chapter of the Celtic Frost story: «Into The

Pandemonium». How was that album originally received?

Actually, it was very well received, at first by the media and then, after a start-up period of scepticism which lasted a few months, by the fans as well. By the time we toured at the end of 1987, the album had become our breakthrough release and the attention around it reached levels unprecedented for the band. The only part shocked by the album was the record company, who in our opinion failed to recognise its potential and acted accordingly. This lead to the well-publicised, endless and destructive dispute between the band and the company.

And what about the unperceived «Necronomicon» album, the planned final Celtic Frost release? Enlighten us on this unborn entity...

«Necronomicon» was postponed several times as Celtic Frost matured.

At the time Celtic Frost was terminated, «Necronomicon» was still a plan of ours, but no actual songs have been written for it over the years, merely a number of ideas and concepts for music and design are in my archive. «Necronomicon» was to be a very dark and sombre release in the vein of «Into The Pandemonium».

And now the million dollar question; what were the circumstances leading to the «Cold Lake» release?

This really is the million dollar question! It was the above mentioned year long fighting between us and the record company for the existence and recognition of «Into The Pandemonium» and the resulting cancellation of tours, promotion, video clips and advertising for the album, which caused the band to break apart and which lead to «Cold Lake», aiming for colours, smiles and a light-hearted party attitude. It was severe escapism. I know that there were no ways around this album. It was inevitable and very regretfully, unavoidable. It was both the conclusion of a very destructive phase, legally and on a personal level, and the foundation for a subsequent major rethink and rediscovery of our real line. But, yes, I loathe the album with all my heart. It is a piece of total and utter crap. Despite my personal feelings, however, it is an absurd fact that «Vanity/Nemesis» and «Parched...» would not have been possible without the business advantages gained through «Cold Lake». That album certainly wasn't part of the natural direction of the band.

How do you view the Celtic Frost catalogue today?

Alright, seems like fun! The albums:

- «Morbid Tales»: classic.
- «To Mega Therion»: «Into The Pandemonium» proto type.
- «Into The Pandemonium»: the ultimate Celtic Frost.
- «Cold Lake»: poisoned.
- «Vanity/Nemesis»: mature, re-

turn of Celtic Frost.

«Parched With Thirst Am I And Dying»: indispensable.

- The EPs:
- «Emperor's Return»: potential, but massively underdeveloped.
- «Tragic Serenades»: we've never been more powerful, love it!
- «I Won't Dance»: a glimpse

into our most creative phase.

«The Collector's Celtic Frost»: fun.

- «Cherry Orchards» (unreleased): would have kicked «Cold Lake»s butt.
- «Wine In My Hand»: experienced.

What about Hellhammer,

then?

This is no longer a part of my life and I don't care about it anymore, nor do I miss those days ever.

What are your goals for Apollyon's Sun?

Ad astra, ad inexplorata!

VELVET DARKNESS THEY FEAR



After months and months of Hein Frode Hansen, drummer of Theatre Of Tragedy, hassling us to get an interview, we finally gave in. Two minutes or so were spent, scribbling down these utterly boring questions, and as you may imagine, Hein Frode took about half as long answering. But it didn't turn out that bad, did it?

So, how was your tour last Christmas? Give us all the facts; who, when, where, what, why etc.

Well, the tour went down pretty well in my opinion. It consisted of 16 dates, in Germany, Austria and France, but one got cancelled due to some customs problem getting into Switzerland. We toured with Das Ich/ Atrocity and Forthcoming Fire. We got along fine most of the time but there were some verbal fights along the way (and almost fist-fighting too)... For Theatre Of Tragedy the shows went well, except for a few places where we had problems with our singers' voices. Hamburg sucked. Shitty lame audience that sat around and barely applauded. In addition, a hooker stole my wallet.

A hooker, eh?

No, not while we were having sex outside a McDonalds.

(Reader's Quiz; where does the

'but' go?)

Wasn't there a rather peculiar incident in Paris?

What do you mean «incident»? **(Reader's Quiz II; take one Hein, one tart and one French toilet. What do you get?)** Well, it depends on the way you look at it... There were many incidents. I wore make-up during the last show and I looked very sexy (?) **(Yeah???)**

And our guitarist walked around dead drunk with corpse-paint. I went up to the microphone and yelled «Hello, Cleveland, we love you all, thank you and godnight». Other incidents than that I can't remember... **Well, try our quiz then...**

I hear your debut album has done pretty well... How well? Are you satisfied with your achievements this last year?

Well, (well, well, well) the album is sort of an enigma to everybody. **(Well...)** Things have been happening very fast, and so far it's been printed and distributed in about **jzssgdjkr!!!!!!**

17000 copies. Massacre have been promoting it like crazy, plus we've got a lot of great reviews for it. Our achievements the last year is but still a dream. It is still very unreal. Most of the albums have been sold down in Europe, we've «only» sold about 2000 copies in Sweden and Norway. We went on tour, which was a unique experience (free food and beer for three weeks -my kind of deal)... I would say we are more than happy with our last year.

Let's talk about your second album, which has just been released. I've got the impression that

you're moving towards a more Goth or Rock direction?

The new album is called «Velvet Darkness They Fear» **(«And Cotton Death Is Near?»)** and it was recorded at Communication Studios with Pete Coleman (producer/engineer for Paradise Lost, Amorphis, Love Like Blood etc.) in July. It comes on both CD and picture disc LP. About the musical direction; I would say that we've grown more mature and self confident when it comes to songwriting. The new material is more varied and diverse compared to the debut. There's not a lot of slow parts anymore and some songs have a more Goth Rock feeling to them, but it's still done the Theatre Of Tragedy way. We're getting more melodic, yet heavier, rockier and more depressive. There is even a song written in German. Some titles are: «And When He Falleth», «Der Tanz Der Schatten» and «Black As The Devil Painteth».

I think the material is much more representative for our personal style.

When is Raymond going to learn how to sing? He stated that he would never sing «normal», but I got the feeling your new songs might need it...

Raymond said (quote) «when the singer in Beyond Dawn learns to pronounce German properly». **At least he doesn't shag whores outside of McDonalds and in toilets all the time.** But seriously, things must come naturally and therefore most vocals will be in the same vein as before. Raymond has tuned down the growling, and will also have some black vocals **(you mean Negro-spirituals?)** and some other variations. Our new songs sound great with this vocalstyle. Liv provides the melody, whilst Raymond provides the power.

Wasn't there talk of an A-ha cover?

We have been discussing this for the past six months, but we can't seem to find the time to do it. But we hope to do it soon. A-ha is great! We almost definitely will record a cover of Joy Division for a tribute album.

Wasn't it nice to have a real rock star visiting you last Christmas?

I'm sorry, Einar, but Carl McCoy had to cancel his visit this Christmas, but hope to join me on a world cruise this summer. On the other hand, some crazed

stlending hung outside my humble castle, making catnoises all night long. **You bad person! What's it like living in Stavanger? You must be a «local hero» over there... And what's with this Running Free shop?**

Stavanger is probably just as boring as anywhere else when you've lived there for more than six months...

«You will never be a prophet in your own town». Running Free Rock Shop is run by a friend of ours. Great friend, supporter, somewhere to hang out and listen to all the latest albums without having to buy them. Kalle (the owner) also makes great coffee, not as great as mine of course. Cheers

Kalle! (Di hjemmelaagte let ditt smagte någe... !)

About your Oslo-gig; I'd like to hear your comments... I heard there was this lunatic of an engineer there...

First of all, I'd like to apologise to everyone who paid to get in. It was our worst show ever, due to a soundman from hell who did everything opposite of what we wanted. Murphy's Law («Anything that can go wrong, will go wrong») applied to the concert. We hope to come to Oslo soon, and make up for this.

What's it like playing in a band with five zillion members? Is it hard to organise rehearsals? And what about composing the music?

Stressful, annoying, but in a good way! It's good if we get in a fight with bands with lesser members, but it's bad on pay-day.

Putting stuff together usually goes fine, sometimes not...

And how is it to be one gal and 120 guys?

Does Liv get tired of your primitive macho-humour?

Liv has Raymond, so she copes fine (most of the time). We don't have primitive macho-humour! I think...

I can't think of any more questions, it's up to you to end this...

Thanx for letting us into your amazing mag. We love you and we will send you 1000 NOK for including this interview.

To anyone writing, please include sufficient return postage. If anyone's interested in booking us for a show, contact us.

Theatre Of Tragedy c/o Raymond I. Rohonyi, Prest yvn. 24, 4052 R yneberg, Norway. Fax: +47 51 89 16 06.

A N A R C H A O Z

You may have noticed that some weirdo called B9 is credited several times in this issue. Fact is that this cooperation actually started when we found out that we wanted an interview with Dunkelheit -Norway's premier industrial spacecore act. So, we made an appointment with this dubious bassist called B9, and after we were done, he kind of stuck with us, refusing to let go. Anyway, here's a little transcription of our conversation.

What out of earth made you start up Dunkelheit?

Jimmy and Lars from Red Harvest and Forgery who started it. To put it simple; Dunkelheit was what Red Harvest and Forgery wasn't - Then Erik joined, and they made some rehearsal tapes together. In my opinion the tapes were really good, even though the tunes were created at the same time as they were recorded. It was all very much fun. - Hitting hand-rails with hammers, using electric

drills on shovels, loads of chaos etc. I joined Dunkelheit right after the Roskilde festival in '92. - I remember we were sitting at the train station, waiting for the train or something, and Jimmy asked me if I wanted to play bass in Dunkelheit. That was before I moved to Oslo, so I had to travel quite far to get to rehearsals. We released a demo, in late '92, which we recorded in my living room on a porta studio. Using a drum machine, fags and wine to get it done. It was nice recording stuff in my own sofa!

How did the deal with Suggestion come to be?

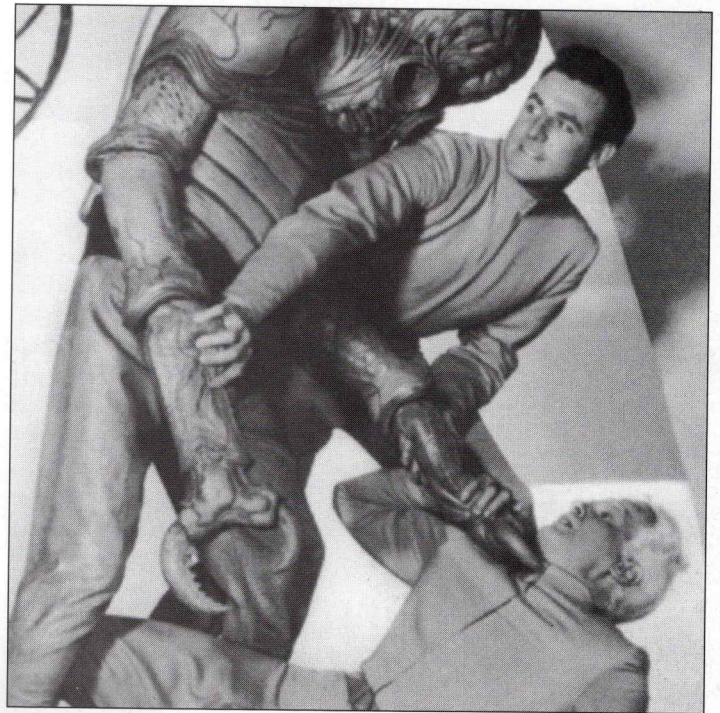
The guys from Piledriver told us about Suggestion, so we sent some stuff, and Claudius at Suggestion liked it, so he wanted to release some stuff with us. There is no contract or anything like that. Just friendly letters.

So how do you finance the recordings?

Suggestion pay a bit, and I guess we do as well..... I can't really remember. But the studios we use are usually very cheap, so it doesn't cost a lot at all. Claudius is my kind of guy. He doesn't think about the cash too much. And he hates plastic CD covers!

So are you satisfied with the «Obey» album?

Yes, but it's a thing of yesterday. The new stuff will probably be quite different. But, as I said the album is good. When we are



more than 7 people in a band, everyone can't be a 100% satisfied in the end.

Any new material?

We have a few tracks, but not a full album.

Dunkelheit is a very «unstable» act, is this done on purpose?

Yes, most certainly. People come and people go. Dunkelheit is a result of a lot of different people melting different ideas to-

gether and creating something crazy...

We like jam sessions.

Dunkelheit contra Dunkel Prod.?

Dunkelheit is a band, Dunkel Prod. is not a band. Insulting our intelligence? We just release what we want on Dunkel Prod. It's our label.

The future of Dunkelheit?

Who knows? Maybe punk is the next thing, maybe not?

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THE GREAT ANNIHILATOR

Mr. Gira was coming to Norway to promote his new book, «The Consumer». Besides writing books, this man is the main brain behind the very well known band Swans, and all the projects surrounding it. Dawnrazor got the opportunity to chat about this and that, with Gira himself. We met the eccentric over a beer or three.

Tell us a bit about your new book. Does it differ much from your lyrics?

The book is a compilation of short stories, that have been lying around since 1983. They are not songs, and therefore not lyrics.

What is the difference between reading for an audience, and singing for one?

One thing is like making love to someone and then kissing them. The other is like making love to someone and then cutting off their head.

Do you enjoy reading for an audience?

Yes, it's more intimate than standing on stage. Some of the stories are rather old, but it's still good writing.

How has the public reacted to the book?

Very good! At first I was terrified, but then it worked out fine. I hadn't rehearsed enough, but who cares?

Is it a good thing that you don't have to carry around instruments etc.?

Oh yeah! And I'm also meeting much more interesting people, because it is not in a rock content, where you just meet some asshole-promoter who is trying to «rape» you.

Do you feel closer to the audience, this way?

Closer? Not too close. I read to them, I don't sleep with them.

Do you use your voice differently when you read and when you sing?

You are going to see me do it, so you can answer the question yourself.

Are you tired of Swans?

Tired of it? NO! We will be releasing a double album called «Soundtracks For Labonde». We will be going on tour as well. Probably the last Swans tour though.

Will you be doing another Skin project?

I don't really think so. But we will be re-releasing all our previous recordings on CD format later this year. So that they will be

available again. It cost us a lot to buy the rights for the recordings, but who cares?

I was wondering if you are in different mental states, when writing a book and when writing music?

The mental state is nothing exceptional, it's like working on a McDonalds hamburger-stand or something. It's not like I have red flames shooting out of my head...

So, for you it's just work? Nothing deeper?

Work is deep, for me, and since that's what I do most I feel that it's very important. One has to feel that work is deep, otherwise one is wasting ones life. For me definition of work is; utilising ones abilities to the utmost extent.

(Now this is were Dawnrazor gets into the picture!)

So, was this book a «narrow birth» for you to release?

I try not to put my feelings onto paper. I try to write scenarios and situations I have a multiple opinion about. Maybe that is feelings.. but I don't sit down and try to translate my feelings in any way.

Just like when I make music, I don't sit down with an idea, I just sit down and try to make something happen, that makes me feel good.

So, I guess you can say that this book was a pleasure to release....

Does that mean that you only write for personal pleasure?

Yeah.... But I also think I have something to say. But I usually don't sit down with a prefixed subject and try to write about it.... Sometimes I start with an image.... Like, I have this story called «The Young Man Who Hid His Body Inside A Horse», and it's based on this idea of a friend of mine, who I went to art school with. He wanted to slaughter a horse in a gallery and crawl inside it with scoobagear, and live in it for a week, or so. And I thought that was a wonderful idea... and it is a very good image! It's a parallel image, because I was reading this book called «The History Of

Torture». And in that book, there was a description, on how the romans used to punish a town, or village for not obeying under their rule; they would take a young virgin, and they would put her, alive, inside a dead horse, and sow it shut so that only her head would stick out. And they would feed her and keep her alive, until the worms, and flies would eat her alive, from the inside of the horse. Hehehe.... They were nice guys.... When I read that book I really understood how vile and corrupt humans really are. So, when I wrote the story I had a large problem.... Because it was about a normal guy in LA who I had to get into a horse. Hehehehe.

So, does it work out in the end?

Yeah.... I think so, do you?

Well, I haven't had the chance to read it yet, because I only got it 3 minutes ago.

Ohh, I'm sorry.... I should have put you on the mailing list....

If I have obtained the correct information, this book consists of short stories, which have been written over a period of 12-13 years?

Yeah... The old stories are very harsh and bitter, but the newer ones are smoother in a way.

Do you look, and observe, from a writer's point of view, or are these stories about you?

Well, it's about me and how I see things. The characters are just pools of my imagination.

Is it a political book?

No.... not really. May be indirectly, but I don't cry out or anything.

Are you afraid of being taken too seriously?

We always get taken as serious as heck, but we don't really care. I think the press asks too much of me.... asking me to analyse my own music over and over again. And surprisingly you don't.... I'm amazed. They also call it «dark» which I find a bit frustrating, as I see «dark» as a bad quality. All these horrible pop bands have a violating and insulting way of portraying music. And it's so brainless. That is «dark» to me.

You did a cover version of «Love Will Tear Us Apart» by Joy Division.....

Huge mistake!!!!!!

It ended up sounding like a pop song. And we got a whole lot of shit from the press. I wanted to make it sound like a boys quire

singing. Like a military quire. Syrupy melancholic, in a way.

(The other journalists start talking about their private record collections, and how drunk they got on the last Laibach concert... Yawn!)

So, how is Young God Records doing?

Oh, fine. It's on a small scale, but at least we have managed to pay off all our debts, and I am in full control. The type of music we make doesn't fit on major labels.

Do you think your book will get banned?

Why do you say that? You haven't read it....

You explained that scene with the horse, and I have read the Swans lyrics.....

It sounds like a norse fairy tale to me.

Have you ever really read a norse «fairy tale»?

Well.....honestly no, not really. Hehehehehe.

Heheheheh... Got you!

Do you see the American way as the only way?

No, but it's better than nazi-Germany. I would prefer a more tolerability towards socialism, rather than this individual thing.

Canada is working out OK. They are more socialistic.

I see America as a «cultural mess», is it worth all the attention it gets?

Everyone consumes our movies, rock music etc. So I think we have a culture worthy of attention. There are «clashings» in our society, but some of this clashing result in good things. I'm not here to defend America, but a lot of Europeans are very cynical about things, like you are.... Hehehe...

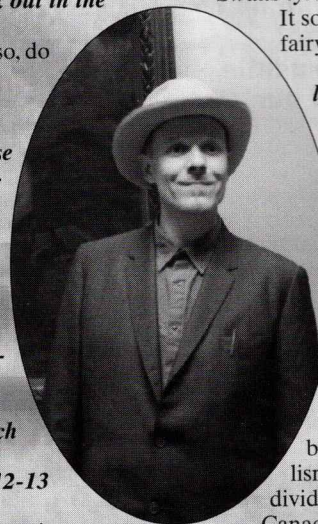
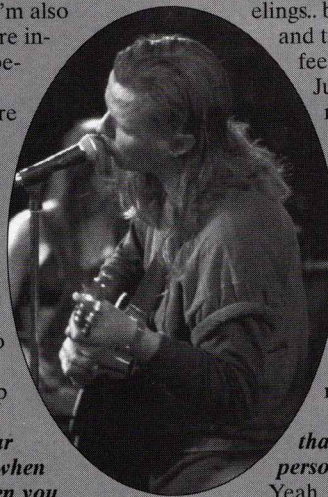
Scepticism is very healthy but cynicism is not.

OK, America hasn't got monopoly on idiots, but I don't think I'm too far fetched when I say that you can be categorised as a country with practically no modern history, and no equal cultural values.....?

There is your European prejudicist attitude again. Hehehe, where do you get it from?

Probably my grandfather.....

(The other journalists have left the room, and Gira has finished his cigar. We chat for a few minutes before we shake hands, and part.)



A M E D I U M I S T I C E V E N I N G

Fancy some brutal grindcore? Didn't think so. So, what do we have on offer? Perhaps an Italian? A talented one maybe? Seems we have one right here! Hmmm... what does it say on his forehead? Mon... Monum... Monumentum! Now. Oh well, fuck boring intros, here we go...

We asked Roberto Mammarella how his feelings are towards the release of the debut Monumentum album. -Could it have been different, could it have been better?

Well, you know one will always think that something could have turned out better, or differently. Grotesquely, «In Absentia Christi» consumed so much time to be recorded, but.... But in the end we even had to rush it. I started feeling frustrated about the whole affair. I rushed the mixing and the arrangements of a couple of songs, that had to turn out better than how they sound on the finished recording. Anyway, I really feel like a father; to tell you the truth... Not casually, but the recordings took nine months. Like a burden ascending from my shoulders. Exhausted but satisfied.

You were approached by Candlelight, but soon changed your mind, and released the debut through Misanthropy instead.

What were the circumstances leading to this decision, and what are your general feelings toward the business aspect of the musical industry?

The circumstances? Well Einar, I guess you know something about this matter? Don't you?

Well Robban, I guess you know a thing or two about picking pockets, don't you?

(We all have our specialities.) Anyway, I won't waste any more time, energy or pages on this matter. Simply: Candlelight spent more than one year trying to mail the contract, and when we received it, it was full of typing mistakes. For instance, the contract was intended for The Whores Of Babylon, not Monumentum. A detail, but irritating enough. Anyway, bored of awaiting news from Candlelight, we decided to start recording the album, and when we had some tracks more or



less ready, we sent them to Misanthropy Records.

A few days later we received a deal. Now, there's a difference...

My feelings towards the music business?? As a band; it's not a business for bands really. Sad but true. In the best of cases, the band gets its «expenses» covered, and in the end the only satisfaction is having your album released.

As a label, Avantgarde Music is in the middle of a developing phase and a few changes will heighten the level of quality.

Back to the album then; all things certainly can't be said yet? Roberto elaborates; Musically, «In Absentia Christi», is a mix of different sounds and moods. I consider it my personal «life-story»

soundtrack. The songs are quite different from each other.

(Linked to different moments/events of my life etc.) It's a kind of concept album, but only musically, not lyrically. The tracks are linked together in a dark sonorous mass. The cover is very original and bizarre; we could easily have chosen a «christic» image, a statue or a monument, but that's too typical. This cover is really unique. Not referring to the album title but to the song «On Perspective Of Spiritual Catharsis», displaying a dwarf in total existential disbanding, in a confused surrounding.

Wouldn't that be a tad too much for an ad?

Oh, Misanthropy did fine by calling it «Beautiful, Tragic, Dangerous».

What gave you the idea of putting a Visage song on the album?

I've loved this song for 15 years now. It means so much to me, I can feel it in my blood. I always dreamt about doing a cover version of it, and it had the potential to become a great, dark song. It just needed a few modifications

here and there. I hope we succeeded...

Fishing again, Roberto? Well, there's no fish left here after the last time you visited us. For the readers with an IQ below 50, we can tell you that there is a woman singing session on Roberto's record as well. Francesca is not a session member, noone is a session member in Monumentum! Even the sound engineer is a part of the line-up! To me, everyone involved in the recording must be considered as a part of the band. Anyway, I hope that Francesca likes this album enough to repeat the experience with us. The cooperation was absolutely fantastic, rather quick though. She improvised.

As for Ataraxia, I love them! Our collaboration has been postponed a while, because they were under a different contract. But I can announce that Ataraxia will release their new album on Avantgarde.

Your main vocalist, Andrea also sings in Iconoclast, so we wonder how you discovered his talent, performing this style of music. What is his musical background, and what made him a part of Monumentum?

It was a mental linking, believe me. I had no evidence or guarantees at all that he would fit in with our music. I only heard him grunting for some Death Metal bands previously. But, I was 100% sure that this person had talent for singing, whatever he had to sing. He did a good job, although I'm 100% certain that he could do even better. And I predict a further development on an eventual second Monumentum album. His musical background is rather different than mine and Mox's. But he has been a die-hard Monumentum fan since the demo-days. So he knew what was expected of him.

Now, Roberto, what about the rest of Monumentum? Isn't it primary you and Mox these days?

Monumentum will always be a merging of different persons, talents and ideas, evolving myself. I don't want to sound selfish, arrogant or egoistic, but as a matter of fact I'm the only one not changeable herein. All the other members get invited to each recording/project of Monumentum. I hope to maintain this team for the second album as well, adding a couple of more guests. If I lived closer to Norway I would ask Beyond Dawn to lend out their vocalist for a song or two, as I love his way of singing. Monumentum will always be a «factory» producing dark sounds and moods, with a «door» open to anyone who can bring in cool and original ideas.

Will it ever be possible to experience Monumentum in concert, or will you remain solely a studio project?

We're actually considering playing some gigs, though I must say I'm not interested in cramming my car full of instruments and leave for a twenty-year tour.

I would like to do three to five gigs after each CD release. A live-representation of the album.

As our Greek is a bit stiff, we'd be extremely happy if you could enlighten us on a certain song of yours...

I guess you're referring to «~~██████████~~»? It basically means «Einar's moustaches suck».

Oh, you're such a fucking laugh, Robban!

But I didn't have the courage to write it in English. Seriously, it means something like «Messenger Of The Moon».

So, how is Avantgarde Music coming along?

We know you have a good deal of releases scheduled. Any upcoming talents you want to inform us about?

I usually don't like to talk about Avantgarde Music when being interviewed for Monumentum, as I try to keep them separated. Anyway, strictly speaking I really recommend talents like Kvist, Promethean and Moonlore. On the other hand, we have a dark, gothic sub-label, releasing Ataraxia and This Empty Flow (ex-Thergothon) to begin with. I have been trying to sign a certain band from Kolbotn for the last three years now, but it seems to be impossible. (Oh, we wonder why?)

What is your reaction to the bundle of rumours surrounding Avantgarde? Ripping off bands, not paying studio-bills etc.?

Ah! I guess these rumours come from some school-boys from Fredrikstad? All our currently signed bands do have studio budgets and receive royalties. As for the early days, it's true that we sometimes bought the DAT master recordings for merely a few dollars, but that meant that the bands weren't worth more either. I must admit that Avantgarde Music has just recently established a proper team which supply all bands with ultra-detailed sales statements etc. (I work twelve hours a day, I only manage to complete 50%

of what was planned for the day)

Anyway, reality is that bands really believe they can get paid monthly from us. That's obviously impossible when bands sell less than 10 000 copies pr. title. Another thing I don't understand is why bands never consider the fact that if their CD doesn't sell properly, it might mean that it sucks musically or isn't good enough. Nah! It's always the label's fault.

Oh damn, when I have such genuine bands on my label, why didn't I succeed in turning them into the new Sepultura?

Shame on me!

What do you think about the current state of the underground? Do you agree with us;

that it takes nothing to release a record these days, and hardly any of the current releases are noteworthy? Do you really care?

Yes, it's a fact, but I don't care. The scene is overcrowded with releases and labels. Bands releasing three CDs in a twelve month period, this is too much.

But it's always the same old story: five years ago we were complaining about «few labels, few releases, hard times for the bands», and now, we're complaining about the opposite. Someone said «truth always stands in the middle»; I agree.

We wouldn't like to trouble you anymore, but it would be magnificent hearing about the

future plans surrounding yourself.

Ciao!

We will start working on new songs for Monumentum in a few weeks, so that we will have the possibility to record a second album.

Hopefully, we will record it at the end of '96. Avantgarde has just opened a record-store in Milan. (All Norwegian girls visiting Italy are welcome to experience the pleasures of our office...) We're also starting a distribution branch. Personal plans?

To marry your girlfriend, Einar.

To be frank with you I think she would rather convert to a lesbian...

KINGS OF THE SIDEWALK

Bloody hell, Gehennah really rage with their lethal dose of '80s Beer Metal. That's why we decided to pester Ronnie Ripper, their furious vocalist/ bass player.

Good morning, have you beaten up someone today? How many shorthaired nerds have you mangled this week?

Good morning, it's 6:30 in the evening, so it's perfect to call it morning. Actually this week has been a failure, I've felt hungover even if I haven't touched a bottle! I've got the flu, you see, so both shit and vomits have been flowing free this weekend completely without reason! I feel like a loser, but as soon as I get my health back (if you can call it that) it's back to the usual tasks. How about yourself, have you collected any shortcut scalps lately?

The only catch we had this week was an old woman and her poodle.

It's time to unite all true metal-heads and shove all discofuckers up eachothers ass and kick them into outer space. Idiots!!!!!!!!!!!!

What body part do you consider the best to open a bottle of beer?

It depends on the situation, in a fancy restaurant you should use your penis to bend up the jaws of the waitress and open the bottle in her eye... Or if you're outside a disco you should wait for some shorthaired athletic bastard to come out, follow him to a dark place and kick him in the head and face until there's some piece



of skull or maybe a nosebone sticking out of the skin which can open your bottle. Use your imagination! On the other hand, if you stand outside a fucking disco, others should use these methods to open bottles on you.

Isn't it hard living in Sweden where there are so many nerds?

If it was only the Swedish nerds who were bothering us, it wouldn't be that annoying, but the bastards get help from Norwegian synthesiser baboons to make our nerves explode! On our release party, there were a bunch of assholes with neat haircuts (of course),

who showed up in the middle of the night and started jumping on our instruments and pouring beer all over the fucking place. It turned out that one of these monkeys was a Norwegian, how do you explain this, huh?!?!?! Sure, blame it on the Swedes.

Well, why do you think that loser had to emigrate to Sweden in the first place?

Anyway, what about the fact that you can't get class 2 beer in

common shops? Ain't that horrible?

Actually, we can get class 2 beers in common shops, but it's not as strong as your class 2, so it's a disappointment of course.

Anyway, this gives you a reason to drink more beers, and that's not so bad, is it? Our salvation is that there's a booze town under construction in our town at the moment, guess who probably will be the first in line when it opens?

Short haired idiots from Norway, perhaps???????

Well then, what did Vomitor eat before becoming your cover object?

He ate half a cow, and the legs of a pig, but when it turned out that both the cow and the pig were short haired he got an allergic reaction and passed out after trying to neutralise it with 47 beers. He got better after a few hours, and ate a long-haired Border-Collie and got his old self again. Luckily, we had brought the camera...

Do you think you are tougher

than the Norwegian Gehenna, just because you have an «H» more than them, in your name?

Not only because of that... I don't give a fuck who's the toughest as long as there is no bullshit spread because of having the same bandname. I don't think the Norwegian Gehenna should spread shit about us, I think they are more intelligent than that, and I can't see any reason for disputes between our bands. We're just being what we are and it's up to each and everyone to like or dislike us, but if we hear any rumours and who spreads them, prepare for a facelift without a surgeon's touch. I've got nothing against this particular band, let's just say that I believe in more real metal than the standard Viking/Forest/Troll/Fairytales-stuff some people call «Metal». I find it hard to relate to bands who believe in trolls and Santa Claus, but as I said, it's up to themselves.

How many beers did you consume during the recordings of «Hardrocker»?

This is hard to say, we didn't count the beers and the whiskey, so none of us can give an answer to this question. The studiovisit wouldn't have been five days if it wasn't for the alcohol, it probably would have been 3 days or so... It's more Metal that way, do you think Venom kept count of the beers?!?!?!?

They obviously did, because «it's more Metal that way!»

Speaking of Metal, how do you like Inferno? (I just had to ask, you know.)

Well, how shall I put this...? There are not many bands who

play Metal the way it should be done, I don't know if it's because they don't like that special style (if so, FUCK OFF) or if it's because they can't play it, but I can tell all you Metalheads out there that Inferno is one of these bands who do it with class!!! I'm sure that the «Massacre In Hell» is not the last we'll hear from these alcos, they deserve your support! I like their Sodom/ Destruction influences, they are quite obvious and I adore these bands! One of my faves from the «M.I.H.» demo is «Tormentor»...

Do you consider Glen Medeiros a big influence of yours?

I've only heard his name I think, but it seems to relate to some sort of disco, so I guess this is a funny question?

Yes, Hebelille.

Just kidding, he's one of our greatest fans, so his next release will contain covers of «Hardrocker» and «Psycho Slut»... If it doesn't, we'll search him up and kill the bastard! **Sorry, but his head is already hanging on the wall of the Dawnrazor office.**

Why do you have GREEN ads????

What kind of disco colour is that?

What's wrong with green? **Well it's the colour of the stuff in your nose.** Camouflage is also based on the colour green, so I don't see any mistake by printing green ads. It's much better than yellow or fucking pink ads, don't you think?

Hey, what's wrong with pink? Pink is GOD!!!!

By the way, don't you know that Venom printed pink lyric sheets for the «Welcome to Hell» album?

Fuck, pink SUCKS!

Now, can you call that disco????!?!?!?

Yes, I think «In League With Satan» is pretty danceable.

Now, tell us the story behind the name of each Gehennah member?

Another hard question, I'll try to give an answer... The reason why I'm called Ripper goes back almost 6 years by now, I got the name on my other band Vomitory's first gig, when we only played Sodom covers. Because of the fact that I sang, and handled the bass, exactly as the original (Tom Angelripper, you know), there was a bunch who started screaming and called me Ronnie Ripper, so I kept it after this and kept the title Combatcommander.

Mr. Violence got his name for himself when we started the band, I don't know the background though. Stringburner first got the name Garm, but he decided to get a last name too, so now it's Garm Stringburner. At that

stage we had Captain Cannibal on drums, who later on shortened it down to only The Captain. Things fucked up in some way and we got our new drummer for the CD who now is one of the ultimate quarters of Gehennah. He's the one and only Hellcop. Beware of imitators, there's at least one false Hellcop out in circulation... A short haired one!!!!!! **Uff da.**

Tell us a story from once when you visited the bathroom, and things didn't work out that well.

I can't come up with any story about myself, but I will take this opportunity to tell you about Stringburner and Living Skull, hehe. The worst thing is that they are both deadly true!!!!

Living Skull (our producer) woke up sitting on his toilet a Monday morning after a not too sober Sunday night. After gathering enough strength to stand up, he noticed something that looked like pieces of tape in the bathtub. He took a closer look, and saw that it wasn't tape, someone had taken a shit in the bathtub, haha! **hahahohohihi!**

He thought it was the others who had got tired of him sleeping on the toilet, and as a revenge had shit in the tub. Anyhow, it turned out that the last person to leave the house had helped him to his bedroom, and left him sleeping there, so he had got to the toilet once again and done it by himself and then taken place on the toiletseat.

Stringburner passed out at Violence's house and after sleeping for hours he «woke up» and lifted off the LP which was playing, put it neatly in the cover, put it on the bench, pulled his trousers down to his knees and prepared to shit on the stereo!!!

Violence grabbed him, not too happy of course, but he kept trying to get close to the stereo to fulfill his needs. After a while, Violence managed to get him to the toilet and close the door behind him. Five minutes later Stringburner came back and had no idea about his attempts to shit on the stereo... Quite funny I think!

You guys are a GAS!!!!!!

So, do you like cutting down trees since you are so fond of chainsaws?

It would be nice to cut down trees where your average hobby Satanists or hobby Viking think they are chasing the creatures they've read about in Superman or Fantastic Four. Any tree is nice to cut down as long as someone gets hurt.

How can you claim to be «The Masters of Untightness» when you are this tight?

How do you dare to call us tight?!?!? **Because we're so ultra-brave!**

You should hear us live before

you even open your mouth, we're masters of being untight in the right way!!! But now when you mention it, when we had recorded about five songs for the CD we got nervous it would be too tight, but we turned untighter after that moment.

Do you like tight jeans?

Of course, wide trousers are for discodancers. If it ain't tight it ain't right! I hope you don't wear wide jeans in exotic colours!?!?!?!?!?!?!?! Don't you dare!

We actually prefer green and pink camouflage jeans...

What's your favourite cheer at hockey matches?

What the fuck do you take me for?

Well, according to your answers...

I hate, realllllyyy hate sports!!!!!!!!!!!!!!

If I'd ever go to a hockey-match, I would go there with dynamite all over my body and detonate myself and blow all the others to hell at the start of the match. I guess they would be quite surprised!

What's your favourite nickname for: a) your parents, b) your bitch, c) the most hopeless nerd you know?

What a question, it's quite obvious:

- «Shithead» and «Fuckface» (of course.)
- I never call her by name, just «spread!»
- hard to say, too many to mention... Our universal title for them is DISCO!

What can you tell us about the Forshaga-Karlstad Metalcoholics?

The F.K.M. is a bunch of Metalheads we always hang out with in bars and crawl next to on the sidewalks. In other words, they are what we would call «The Inner Circle Of Wermland's Metal», if I should use such words. We found it natural to dedicate the «Hardrocker» CD to these bastards, it's exactly what we are!

How many pornomags do you have?

We've got a lot of them in our rehearsal place, so I don't know the exact figures, but I'd guess over a hundred (easily)..

Pornomags isn't really what you count, your mind is not focused on mathematics when you watch that kind of stuff!

Which is your favourite, and why?

There is an Aktuell Rapport (Swedish mag.) where there's a photo of a shorthaired bastard with a bullet hole through his head, I liked that one a lot... I think the porno in that one includes almost everything, all holes filled, so I like it more and more when I think of it. I wish we were rehearsing right now!!!

WOW, can I borrow that one???

Hmmmmmm.....first I've got to check your hair length, criminal record (you must be criminal) and that you don't wear Ecco shoes.

If you fulfill these conditions, you might borrow it.... No! On the other hand.... Get your pornomags yourself, you live in the domain of L.Hagen Import! The porno king of the seventies. Expensive but oh so great!!

I can't come up with more intelligent questions, so raise your glass!

Cheeeeeerrzzz!!!!!!

This is one of the best interviews I've answered, not another one of those standard ints, where it's all about what we think about our CD and stuff, but what we drink and how often we shit on stereos and bathtubs. This is eally what I like! I hope my vomitcascades and shitfountains will end soon so I can start drinking a normal life again, it's not funny being hungover without having been drunk! But as soon as I'm on my feet again, I'm gonna raise my glass in the name of metal, etc....

I'm sure you know it already. Thanx for the interview and I hope we soon will see a full length album with Inferno. Bang your heads for Satan!

The underground scene has spawned many a poet, something which we at Dawnrazor humbly acknowledge. Here is a premium example....

The kingdom of Satans
Hated and evil darkness
Heavens fallen God is dead
Angel of dark forgotten
Sevens churches conversion
not go
This is empire of hell
Hellish fire is burn
Impulsive sabbath go a way
Millions of people was killed
Dead souls stone cold
Cascaded darkness in the cemetery
You see the kingdom of death
The godfather was killer
He murdered his victim
The godfather was Satan
He cut his children
Violence of terror
Godfather is here
Slaughter in the Vatican
If you belif in him
You must kill
Chaos rampant
Pope is pantomime
Wealthy Rome
He say ones player
And an age of distrust
Will be eternal!

«The Godfather»-Genital Putrefaction

-continued elsewhere...

CERTIFIED DEAD

This guided tour through industrial death, cold meat and pain, will most certainly have an astonishing effect on you, as we speak to a soul in flames... Namely Roger Karmanik of Cold Meat Industry and Brighter Death Now. So let's hear it for mr. Death!

What made you start the label back in '87? What were your goals back then, and what are they now?

As I've always been doing music myself I've been eager to release it too, and with the lack of interesting labels I started my own. My goal was of course to release my own music and also my friends music (Memorandum and In Slaughter Natives). It was challenging to pick them up and to prove that there are a lot of excellent bands out there, if you have the patience to look for them. The main reason is still the same, not so much finding new bands but trying to do something new with the bands that I have. I must admit that there has popped up a great deal of new bands lately, and extremely good ones as well, so some of the older ones just have to pass for the time being. I always try to find a new way to kick other labels asses, telling them that they should try harder. Not expecting that every buyer is a fool.

Brighter Death Now has also been around for a while, as well as a few other projects...

Yes, officially I say that Brighter Death Now started in '88. But that's only half the truth. The truth is that when I did the first BDN tape, «Pain In Progress», I actually used the name Bomb The Daynursery. Which was the name I had used for all the tape releases of '83, as a result of a fuck-up of another band I had at that time. When I made «Pain In Progress» I wanted to do something different, as I was fed up with the Lille Roger sound. It was getting a bit too traditional, so I had to stop it.

What does the near future hold for Brighter Death Now?

I have just released a CD on the US label Relapse, entitled «Inner War», which will be more back to the roots/Lille Roger. Harsher, noisier and more bizarre. CMI will release the vinyl version. Apart from that, I'm wor-

king on some new material, I will also soon start working on the follow-up to «Necrose Evangelicum»: «Mors Vobiscum», which will be a bit darker and slower. Concerning concerts, I have decided to select more carefully, but there is talk of a US tour together with Deutsch Nepal and Mortuus.

Wasnt there talk of a Scandinavian CMI festival?

We had hoped to be able to arrange a festival in Scandinavia, but it doesn't seem possible at the moment. It's a pity, but people are so afraid of organizing these things.

Your label is a full-time job now, isn't it?

Yes, the label is a full-time job and more. My hands are full.

Do you consider the commercial potential of each band before you hand them a deal?

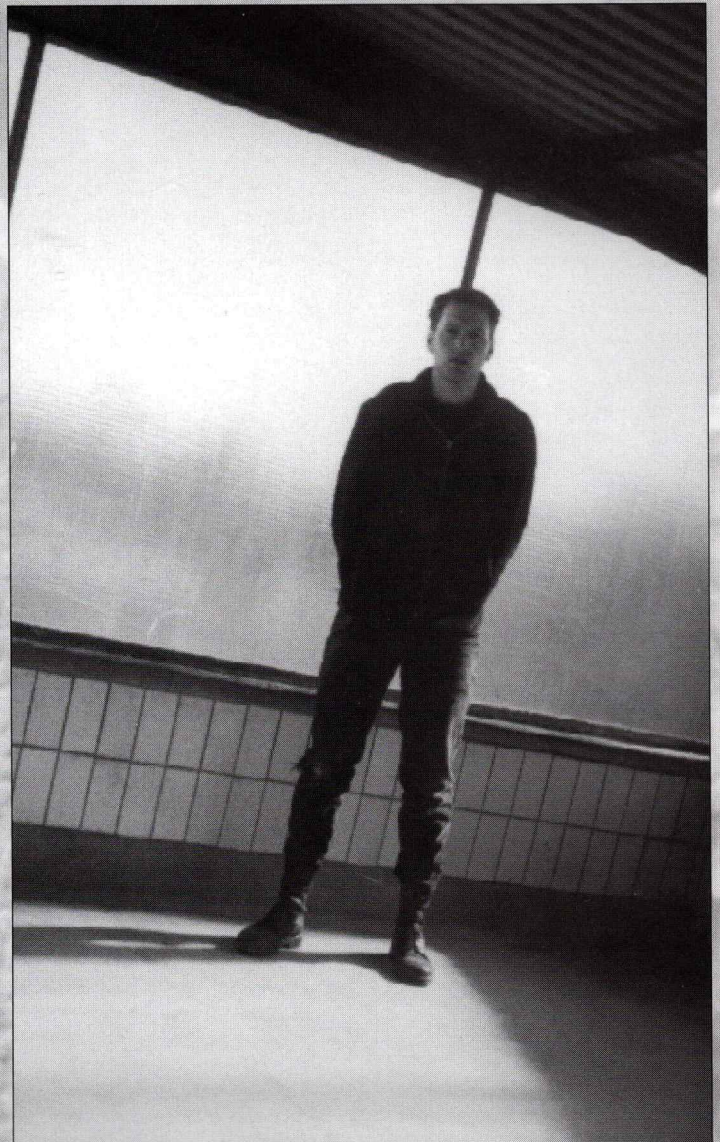
When I listen to the demo, I don't think commercial at all. Only my taste decides what to sign and what not to sign, very often the concept is just as important as the music. I support fresh ideas, so don't bother sending me any more of those fucking Mortuus clones! I have the real thing, and that's all I need. Lately, there has popped up some very good bands, that I just couldn't miss out on. At the moment there's no point in signing new bands.

Two sub-labels were founded recently, why?

Well, at least one of them, Death Factory that is, which intention was to release good industrial music from outside the northern territories, has been started. Tombstone from Italy was the first up, and will be followed by Valefor, and an American project called Neither/Neitherworld, which we hope to release this autumn. Cruel Moon International, has not yet seen the light of day, but first out will be the album of Cernunnos Woods, followed by Equitant and The Soil Bleeds Black. The difference between Death Factory and Cruel Moon, is that Death Factory releases industrial music while Cruel Moon deals with more folk oriented stuff. The intention was to keep CMI a Scandinavian oriented label.

You've teamed up with the Swedish black metal label Secula Delenda. Do you see a growing market for industrial music in the black metal scene and vice versa?

Yes, I saw the interest from the metal scene and I needed someone to help me out, so the solution



was simple and effective.

What is your CMI favourite release, and which is the least?

Hard question, my favourite release is yet to come, but it will surely be something with BDN. I never favour a release, there is always some agony with it, but the CD I like the least would be En Halvkøkt I Folie, but that is deleted and forgotten, so it doesn't bother me at all. It was fun at the time, now it's hardly a memory.

How does your family adjust to your work? Do they like your music?

My family?? At least they try to like the music -they all suffer from my obsession. We don't listen to much at home, there's so much noise anyway.

Ever thought about re-releasing some of the old, deleted CMI stuff?

Yes, but most of it has already been reissued; the Lille Roger «Undead» 7 was included on the «Golden Shower», «Pain In Progress» has been released on

LP by Unclean Prod., and will soon be out on CD too. The tape of In Slaughter Natives has been released on CD by Staalplaat. The Memorandum 12 is available on the «Ars Moriendi» CD. The Maschinentzimmer 412 LP will be re-released on CD too. **But what about the other deleted releases like the «In The Butchers Backyard» comp. CD, and the CMI video etc?... Anyway, as far as BDN goes, how do you come up with the music?**

When I started BDN, I was influenced by the industrial scene of that time, but I tried to go my own way. I hate to follow leaders or to be compared with anyone else. BDN is very personal, it is what I feel and generate at the time of recording, I'm very inspired by my life and my feelings. When I'm sad and regressive I generate energy which I later save for the recordings. **Last moans? Prepare for death.**

AND THROUGH THE SMOKE AND NAILS

Brighter Death
Now discography:

Pain In Progress CS -
CMI'88/LP -Unclean
Prod.'90/CD -CMI'96

Great Death LP -CMI'90
Slaughterhouse CD -
Functional'92

Great Death I & II DCD -
CMI'94

Heavy Electronics comp.
CS -Tesco/Art Konkret'94

Necrose Evangelicum CD -
CMI'95

Great Death III CD -CMI'95

Nordvinterdød 7» -CMI'96

Inner War CD -
Relapse'96/LP -CMI'96 -
plus a number of appearan-
ces on various compilations...

Songs. Sound. Simple words, but perfect for describing the essence of what we really do care for here at Dawnrazor. The same goes for Lycia, Mike Vanportfleet's brainchild, originating a unique sound, hypnotizing and dense, but still keeping your interest through small, effectful portions. What could be more natural than doing a bit more research on this formation?

Fill us in on the origin of Lycia, and your musical background. What made you start playing this music?

I've been playing music for a long time now. I started back in 1981. Actually that's when I first started playing in bands, I started playing guitar a few years before that. Post punk English music like Killing joke and Bauhaus and of course Joy Division really inspired me to get a band going. Up until 1988 I played in one band after another, always trying to find that perfect combination. But unfortunately I never did. So in the spring of 1988 I planned to give up music altogether. But before I did, I decided to give it one more go. This time fronting a project, one which I could really control. That was the beginning of Lycia.

It seems that you have had several line up alterations during the years. Is it hard for you finding the right people, or do you

want Lycia to be a project, featuring different inputs all the time?

People seem to come and go. Slowly evolve in and then out of the Lycia style. For years it was hard finding the right people for Lycia. That's why I did «Jonia» and «A Day In The Stark Corner» by myself. Currently, Lycia is a band with a regular line up of David, Tara and myself. But to be honest with you, I really feel another change coming up. Things seem to be evolving in a strange way.

What, if any, is the meaning of the name Lycia?

There is no secret hidden meaning to the name. It's just a name of a region in ancient Greece. When I first formed Lycia I was really into Greek mythology and imagery. I wanted a name that would evoke some kind of classical image.

What is the main purpose of Lycia's music? Do the lyrics have any message?

My main purpose is simple; to just be honest with my feelings. When I write the music, I try to let it flow naturally. As for the lyrics, there are no hidden politics, I just write whatever flows out. My lyrics are no work of art, but they are honest.

It would be interesting to know what kind of bands you personally enjoy.....

My listening habits vary a lot. Lately I have been listening to Swans, Cindytalk, Death In June, The Cure, Trance To The Sun and old western movie themes. Over the years I have listened to just about every style of music there is. I try to stay as open minded as I can. **You and David also have another project, called Bleak,**

which to us sounds like a darker and rawer version of Lycia. What were the reasons for forming Bleak?

Well, I formed Bleak to explore the harsher elements of my writing. When I first started prepping «The Burning Circle And The Dust», I discovered that my writing style was evolving in two very different directions. One in a more sad, reflected direction, the other in a more chaotic way. I wanted to concentrate on each style a bit more in detail. I didn't want to spread these two moods over the course of one release. So, forming a second project became an important need. Lycia could have taken either one of these phases, I just sort of randomly decided to keep Lycia in the atmospheric style. So I formed Bleak to explore the chaotic side.

Will there be a sequel to «Vane», the Bleak CD?

Yes, there will be another Bleak. In fact, we will start on it in around two weeks.

You have released several records through the years. What are your comments on each one of them, and what do you, in particular, like about each release?

I see each release as a separate thing, each with its own mood and sense of time and place. Explaining deep personal meanings is a difficult thing if not impossible. So I will skip this aspect of each release. I am very detail oriented and thus self critical, so I'll discuss the technical aspects of the records. «Wake»: This is the rawest and most poorly recorded Lycia release. But what it lacks in regards to sound quality, it makes up in energy and style. This is ac-



tually one of my favourites. I really enjoyed working with John. I really liked the writing style we had together. «Ionia»: The recording quality improved, but the limitations of the four track studio really limited the songs. I like this release, it's right on in regards to mood, but I think the songs could have come closer to their potential. Actually I feel the same way about «A Day In The Stark Corner», the only difference is that I feel I got a bit deeper into the mood. «Live» is my least favourite. Our shows are so much tighter and professional now. «Vane» I like a lot, though in places I think our experimenting backfired. I do like the more hectic feel of this release, it really captured my feelings of the time. «The Burning Circle And Then Dust» is probably the release I like best. Mood wise it's right on the mark and there are only a few technical mistakes. Parts of disc two is Lycia at its best I think.

What's the deal with Projekt like? How did you get in contact, and what made you sign with them? Any other Projekt acts you think are worth checking out?

Projekt is great. I first came in contact with them years ago. I sent them a demo, and then

another, and then another. Eventually, they asked me to do a CD. I like almost everything on Projekt. I recommend it all.

What are your feelings concerning your latest release, «The Burning...»? On this one you incorporated Ms. VanFlower for the first time, right? How has she effected your sound?

Like I said earlier this is probably my favourite Lycia release, it's a very personal record to me. Its theme is of remembering decline and ruin («The Burning Circle»), and of emerging above and out of, and towards better things, watching the past fade away. («And Then Dust»). The two songs Tara sang on are great. I love them! She's brought a spacy and more calm element to Lycia, sort of a Yin to my Yang. She is now fully involved in Lycia. We just finished the next Lycia CD, which will be called «Cold», and she was very involved.

David Galäs is also a part of Lycia on that album. How is your co-operation now in comparison with Bleak? Planning on keeping this line-up?

David is an equal member of Bleak. Bleak is our project, and we both have equal say. In Lycia his position is important, but Lycia is my project, and I have

final say on everything. The new CD has the same line-up as «The Burning...», as for the future, who knows?

You performed quite a few gigs last year, how was that experience? Can we expect to witness you on stage here soon?

Last year's tour was a first for Lycia, it was the first extensive tour we did. It was good and bad. I definitely learned a lot! The shows we do this year will definitely be improved on the basis of what I learned last year. I'm actually looking forward to doing shows. I'm expecting them to flow much better this time around. Not that the last summer's tour was a failure, in fact it went extremely well. We got a lot of press and good sized crowds. I'll just say certain aspects were difficult. David didn't adjust to touring at all. He won't be going on the road with us anymore. Tara and I are ready and excited. I'm expecting the best in regards to shows this year. I don't think we'll make it to Europe this time around, even though I would love to.

How wide is the interest for Lycia in the worldwide music scene? What ambitions do you have?

Earlier on, Germany seemed to be our main market. Now the

USA is. We get letters from all over the world. For some reason the gothic scene worldwide has embraced us. Our music is moody, but I wouldn't consider us gothic. I do like the gothic scene though. Ambitions? I just want Lycia to continue to grow and advance. I want to reach as many receptive ears as possible.

A new Lycia album should be out now, what kind of info do you have on this one?

As I said earlier, the title of the latest CD is «Cold», and it's the first release we recorded in Ohio. It really has a winter feeling to it. It's slow, atmospheric and moody. I see it as a mixture of «A Day...» and disc two of «The Burning...». I'm very happy with it. I'll leave the rest of it as a mystery.

Well, we can't wait, can we?
DISCOGRAPHY

LYCIA:

Wake CS - Orphanage '89

Ionia CD/CS - Projekt '91

Wake CD - Projekt '93

A Day In The Stark Corner

CD/CS - Projekt '93

Live CD/CS - Projekt '94

The Burning Circle And Then

Dust 2CD - Projekt '95

Cold CD/CS - Projekt '96

BLEAK:

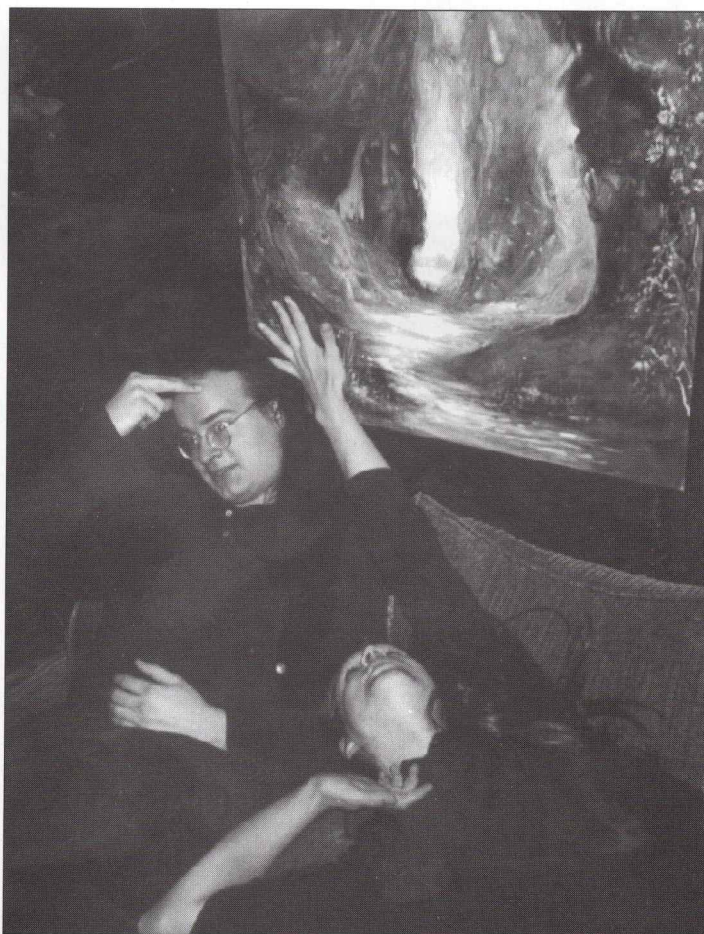
Vane CD - Projekt '95

HALF VISIBLE PRESENCE

«Isn't it a common fact that people always are on the look-out for something new?» ponders Carl Michael Eide, sticksman, spokesman and vocalizer in avant-garde metal outfit Ved Buens Ende. To us it seems that people in general are more attracted by old, safe and well-used formulas, rather than indulging themselves in more difficult and demanding music, such as -yeah, why not Ved Buens Ende? A shame, ain't it?

What is the main purpose of your music?

We are on no kind of quest, that's for sure. We just want to create something you'll have to chew on for at least 69 times before you can swallow it. And I think we have managed that, to some extent. Some people can't swallow it at all. Most people, to be honest. That's where the big dilemma marches in, with a ratt-



lesnake and four truckdrivers on its left side: isn't it a common fact that people always are on the look-out for something new?

Well... here we are! I choose to believe, without bragging, that Ved Buens Ende is definitely something new. But still all the fifteen year old, wig wearing twat metallers, that the black metal market earns it daily bread on, shake their heads and say «Åhhh,

it's too disharmonic. It's so strange.» I would say: «it's too bizarre for you, my child. If I were you, I would run straight back to the second-hand store where you sold your Grave records, buy them back, and then reconsider the metal path you have chosen. We don't want to be scared, do we?» Oh, I'm getting way out of line here, folks. But what I mean is: the nineties' most original metal album has been out for six months. It has sold about 500 copies... Get the point? Well, back to the question. Ved Buens Ende's purpose is to...

yeah, wear out your cheeks...

Are you satisfied with the way «Written In Waters» turned out?

Absolutely. It's the best debut album we've ever made...

What can we anticipate for your next release?

I swear. «Half Visible Presence» is going to be psycho. The music we're composing right now would even leave Arne Nordheim standing as a big question mark. Well, maybe I'm exaggerating just a little bit here, but it's a journey away from common things in general. Each one of us will follow our own musical paths. And that leaves something half visible present, I believe.

Something abstract. Even more than with «Written In Waters».

We heard some rumours about a 7» including a Coil cover and an old Manes track. (Vicotnik's first project).

We have had plans for quite a while, for a 7». But we're rather unsure about what to put on it. Lots of suggestions, but none landed and stayed there. It's also been some talk about a contemporary 10». Doing a cover version of Coil's «Love's Secret Domain» seems more and more appealing to me.

What does your album cover signify (if anything)?

It's drawn from the «I Sang For The Swans» lyric. I gave the artist an essence and the words, and the result was «Whine Of Sculptures», as I secretly named it.

How did your first gig go? Was it a nice trip?

The gig itself went well, but this festival thing was pretty badly arranged, I think. We actually had to sleep on a floor full of vomit, piss and beer. We didn't even get paid for it. It sucked, but it was worth the experience, I guess.

I know your second trip wasn't that nice...

This is an even worse story. When we arrived at Heathrow, the plan was that we were going to be picked up. This did of course not happen. The alternative was... the tube. In other words, the tube in London, Saturday night. Four million people going to the same station as us, when the car can take about five human beings under three years of age.

It was not a pleasant thing to deal with. I fainted about nine times during the five hour long ride from the airport to the station where we were going, with about nine hundred people per square meter. When we finally got there, we all got this strange disease one by one. So we had to cancel the Bradford gig. After 24 hours of shitting and puking at the same time, it was time for the Astoria gig in London. When we got on stage, Vicotnik's guitar decided to untune itself, and the monitor system decided to take a lunch break. Luckily, the only person out of the 500 present, who liked us, was the reporter from Kerrang, who didn't notice how extremely bad we performed. He wrote a nice review. On the plane back, I drank about 25 gin and tonic, try-

ing to forget it all.

When you perform live, you use Simen of Lamented Souls as a session vocalist. How has this worked out? Will you continue working with him?

Simen has a fantastic voice. The only problem for him is to sing as deep as I do. Apart from that, he's perfect for the job. I hope we can continue working with him for our live performances.

Does the fact that you only have one guitar limit your live performance in any way?

Ved Buens Ende doesn't need massive sound live. I think Vicotnik's guitar is enough.

What are your current fave ten turntable objects?

Ahhh, my favourite. Now I get to expose my leprosy infected music taste...

1. The Residents: «Duck Stab»
2. The Residents: «The Commercial Album»
3. Sodom: «Obsessed By Cruelty»
4. Celtic Frost: «Into The Pandemonium»
5. Univers Zero: «Crawling Wind»
6. Holy Toy: «Why Not In Choir?»
7. Slayer: «Hell Awaits»
8. John Cage: «Sixteen Dances For Solists And Company Of Three»
9. Beyond Dawn: «Pity Love» (I love you, Einar)
10. Grem's h Pleiplei: «Dukene Kommer»

These are all-time favourites though...

What are your feelings concerning the hopeless state of the Norwegian scene?

Let's start with the letter «A», children. «A» as in «Alzheimers». Men han visste ikke hvorfor det tok så mange år å riste de nybakte onklene fra Hirtshals ut av doktor Vatras nitraste frisørsalong. Han kunne like så godt ha vært på epleslang, der han satt og spilte «gresshoppe-tennis» med symaskinen sin. Jeg må nok utelukke kaffetrakter-knipsing. Jeg får så mange sosialklienter i skjegget, skjønner du. You see?... I don't even want to talk about it. And what's there to recommend? Istroll? Let's continue with the letter «G», children. «G» as in «Garbage»...

What emotions do you want to stir with your poetry?

Confusion, with a whiff of the macabre.

How has your deal with Misanthropy Records worked out?

No fuck-ups from their side. They even released the album before the actual release date. So I can't complain, can I? We really hope to work together with these people in the future.

And what about your collaboration with Ancient Lore, are there a lot of requests for your debut cassette?

I think if the cassette LP would have been our debut album, we would have gained more popularity. You know, it was done before we really started to lean drastically over to the avantgarde style. It is a fact that a product involving as much difficulties as «Written In Waters» does, is bound to stay far way from the charts. But when «Those Who Caress The Pale» gets re-released on CD, I think it

should be about three millimeters closer.

What will 1996/97 hold for Ved Buens Ende?

I think we'll spend the rest of the year composing «Half Visible Presence», and rehearsing for the upcoming tour with In The Woods.

So I cry... Really?

WELTSCHMERZ
SYMPTÔMES DE RUINE

A depressiv and cold piece with rich compositions and warm deep vocals; for fans of Joy Division's "Closer" and Lycia's "A Day In The Stark Corner" ...

EXPORT/DISTRIBUTION:
Ar-Goat - 81, Wankdorfstr. - 3014 BERN (SWITZERLAND)
FAX: ++41 / (0)31.331.99.76

WELTSCHMERZ
Symptômes de Ruine
ALTERNATIVE DRAMATIQUE-LADOS

WHAT'S THE VERDICT?

Beyond Dawn - Pity Love CD (Candlelight)

This release pushes music forward into bold new territory, while retaining integral obsessions of desire and dismay. As its title suggests, «Pity Love» invites the listener into a vast film set of the imagination, where the rooms can turn from dim to stark; danger and pleasure swirl from stairway to basement. Lavish instrumentation seeps melancholic grace through «Daughter Sunday», «Embers» and «(Never a) Bygone», while fulsome pain flavours the minutes of «Teardance», «When Beauty Dies» and «The Penance». As their vision expands, Beyond Dawn make moments like the simmering violent love of «As the Evening Falts, The Dogs Howl» and «Ripe as the Night» stunning in their emotive originality. And extremes of passion expressed through «Storm» with its unmatched beat and disillusionment makes this recording one dazzling whole. «Pity Love» will haunt your senses and colour your dreams.

A. O. M.

Inferno - Utter Hell CD/LP (Osmose)

Who ever said thrash was dead? Inferno couldn't give a fuck anyway.

A.O.M.

Moonspell - Irreligious CD (Century Media)

After a demo, a 7", a mini CD and an album, this Portuguese act should be quite well known in the

world of metal/goth. This over produced «breakthrough» effort leaves me with only one impression; with their Type O Negative-like vocals and Metallica-like production, Moonspell desperately want to become rock-stars and sold their music off for a buck or two. Sorry guys, but I see through your sunglasses.

Another Overestimated Musicking

Arcana - Dark Age of Reason CD/LP (CMI)

Having heard their track on the CMI comp. CD I was expecting a lot from this release. Sadly enough it didn't hold what I wished for. But still «good Dead Can Dance inspired darkwave». Not a bad debut!

A. O. M.

Satyricon - Nemesis Divina» CD/LP (Moonfog)

In the beginning there was a band and then came the music. And the music was without form and darkness was upon the face of the musicians, and they spoke amongst themselves, saying «It is a crock of shit, and it stinketh». And the musicians went to rehearsal saying «It is a pail of dung». And their friends would say that it was a «container of excrement». So the musicians would start calling it «a vessel of fertilizer». And the band would record the music and call it «something to grow in». And they would tell the journalists that it was «very good», and the journalists would call it a «masterpiece», and it would be released on all audio formats and

praised by the public. - «This is how shit happens»

A. O. M.

A Dorobo compilation - The Year of Silence CD (Dorobo)

Dorobo is an Australian «industrial» oriented label, with sky high potential. This compilation gives us an idea of what Dorobo is all about. With artists like Shinjuku Thief (Synth-Darkwave, with an eerie touch) and Black Lung (Industrial techno) this piece of compact plastic should be a good start for those who are interested in innovative and fresh sounds.

God won't forgive you for not contacting:

Dorobo, PO Box 22, Glen Waverley, Victoria 3150, Australia.

A. O. M.

Mental Destruction - Straw CD (Cold Meat Industry)

This should be gratefully welcomed by the experienced Cold Meat fanatic, who thinks the good dark industrial releases are becoming few and far between. I must confess this has never been my fave CMI act, whether it's because I'm not too attracted by their sound or simply because I haven't given them enough listening, I am not sure, but this CD makes me feel strongly for the latter option. On «Straw», Mental Destruction maintain their harshness, yet have started broadening their horizons somewhat and added a few keys here and there. Listenable? Yes (to a certain degree). Commercial? Never.

I guess I'll have to wipe the dust off my older Mental Destruction CDs.

E.S.

Shinjuku Thief - The Witch Hunter CD (Dorobo)

Truly a spooky record, this one. Yeah, as you dumbwits probably haven't gathered, this is one of the very last reviews I do for this issue; thus my verbal virtuosity isn't exactly on a high right now, but what the heck. This is naturally the sequel to «The Witch Hammer», and not a particularly different album from the predecessor, but then again, an improvement over a similar theme. To quote the ad: «East European violin, reflective passages of brooding ambience and occasional moments of hope are undercut by sheer orchestral violence and a chillingly bleak filmic soundscape. Stunning.» Stunning, I might add, stunning.

E.S.

Niden Div. 187 - Towards Judgement MCD (Necropolis)

Niden Div. 187 will not accept being linked to the pretentious attitudes that often come with black

metal. In no way are they trying to prove to others that they are «evil» or «true». They are who they are and couldn't care less of what others think when it comes to their nature. The music on this recording is simply a portrait of their being and thoughts. And the «cover-your-mediocrity-with-a-mediocre-statement» award of 1996 goes to...

E.S.

Deathprod. - Imaginary Songs From Tristan Da Cunha CD (Dbut Interambience)

He never ceases to amaze us, this Deathprod. bloke. This offering is completely different from the «Treetop Drive» debut, but still it's very Deathprod. The CD comes in a rough cardboard packaging and it's divided into two different parts. First we have 4 short pieces recorded on wax rolls (hear it and believe it), creating a solemn and dismal atmosphere, which I guess would suit the environment of the world's most deserted island (Tristan da Cunha that is) just perfect. This is followed by a 30 minute opus recorded live and entitled «The Contraceptive Briefcase II». A haunting female choir entwines with Deathprod's minimalistic setting in a most enthralling manner. Dbut Recordings, PO Box 9415 Vålerenga, 0610 Oslo, Norway.

E.S.

Swans - Soundtracks For The Blind 2CD (Young God)

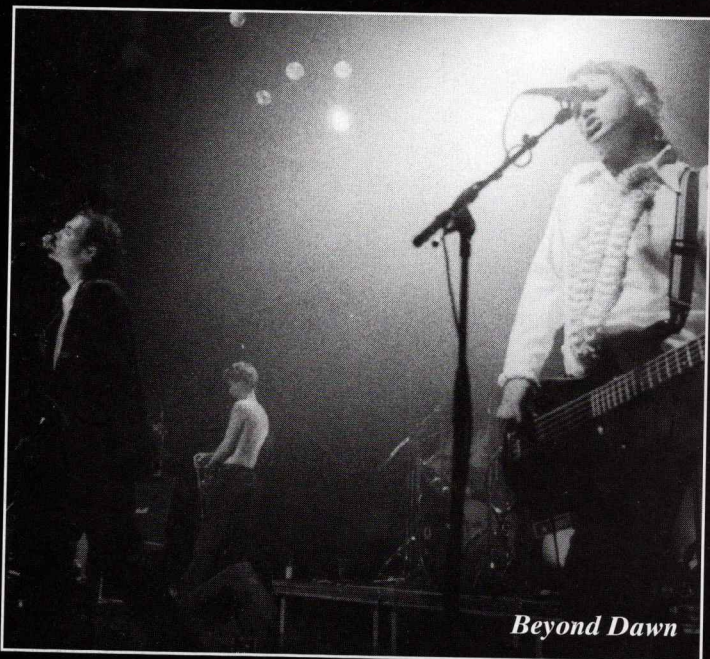
One should willingly sacrifice ones eyes for this one.

E.S.

Ildfrost - Natanael CD (Cold Meat Industry)

OK, OK, I know I didn't exactly have the hots for Jens Petter's debut, so this is the eating-my-words-lesson, I guess. «Natanael» is in fact a major improvement. I don't know if it has anything to do with Jane Kristina's departure, but somehow I feel that this is of less importance. «Natanael» shows sign of growth, that's the case. Where «Autumn Departure» was pubescently stabbing at wanna-be-moodyness, this is far more confident and mature. This adds another good Norwegian signing to the CMI-ranks. With music like this, words are hardly adequate, you just have to make the experience on your own. But that is not all. I haven't yet been fully able to grasp the total concept, as I only have an advancetape, but the boklet is said to be quite elaborate as regards the lyrical backdrop. Ildfrost poke the needle a bit deeper than most of their fellow cold-meatsters, and what we get here is a thoroughly set table of food for thought. Bon appetite!

E.S.



Beyond Dawn

Cybele - Aty's Reverie demo

Being the sexist pig that I obviously am, catchy phrases like «pretty damn good for being a girlie band» manifest themselves before me, as likeable as a decapitated Klaus Meine or something. When was the last time you heard a decent all-gals band? Bangles? Get outta here... Well, the norwegian five-piece Cybele manage to take their (quite) obvious Cocteau/Banshees et al influences and cram them into three pleasing tunes featured on this very tape. Ahem. And yeah, even though I like this a lot, I wouldn't excel to the extremes of labelling Cybele innovative or unique. A pretty damn fine effort of goffy/rawky tenderness is what you can get at Cybele, Toftesgt.50, 0556 Oslo, Norway. Seems they've received an offer of sorts from Head Not Found...
E.S.

The Dead Relatives - The Dead Relatives CD

(L'alternative Dramatique)

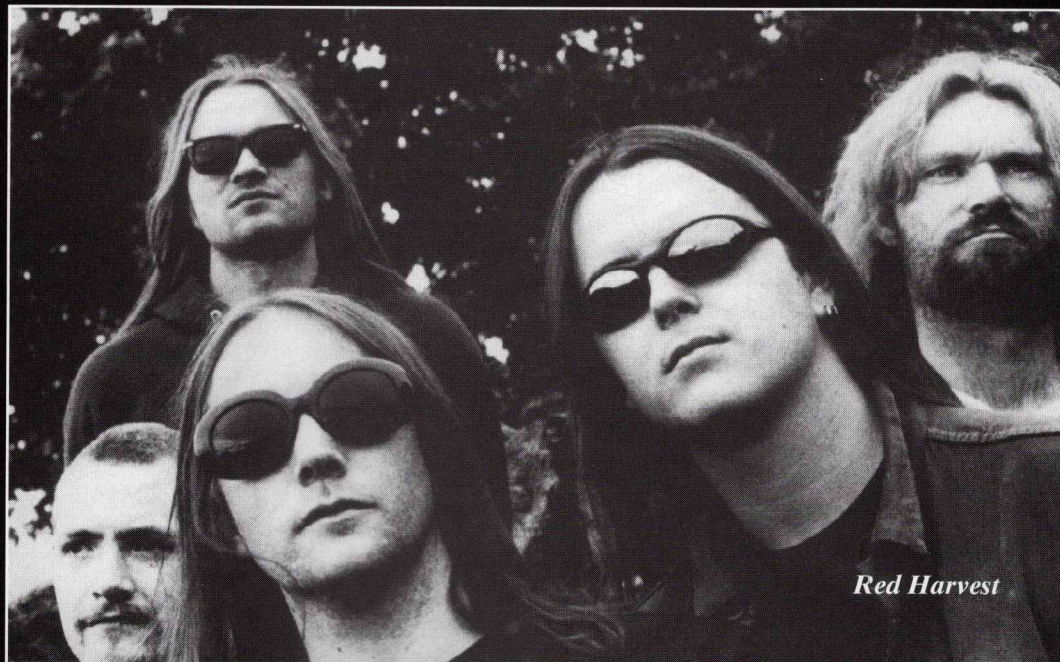
Would you take a band featuring a vocalist by the name of Derek From The Fog seriously? In case you wouldn't, chances are that you'd miss out on one of Italy's best hidden treasures. The Dead Relatives have in fact existed since the mid-eighties, and could for a long time seem eternally condemned to obscurity, until now that is. Swell really, that there exists labels like L'alternative Dramatique, whoboldly take the responsibility of resurrecting undiscovered legends like this one. Well, enough sentimental arselicking from me. This CD comprises excerpts from two demos, as well as a couple of live shows, all packed into one 63 minutes seance, making it hard to skip along the way, but with a band like the Deads, you really shouldn't. The music may not be that instantly catchy at first listen, but given time and concentration, you should be able to explore it thoroughly, and get a better grasp at the obscure atmospheres abound.

Labelling this band is about as easy as listening to more than one Merzbow CD in a row. Their sound and style is truly unique, but if you have heard the Monumentum demo you should have an idea of sorts. Anyway, this is the kind of record that... -that you really ought to get. \$ 18 Europe, \$ 19 overseas to: L'alternative Dramatique, Antonio Leanza, Via Resegone 1, 20159 Milano (MI), Italy.
E.S.

Red Harvest - Hybrid CD

(Voices Of Wonder)

I've regarded this lot a force to be reckoned with ever since the «There Is Beauty...» album released a couple of years back. Their brand of goth, industrial and me-



Red Harvest

tal has flabbergasted me more than a few times. Red Harvest anno 1996 is a steaming engine churning out gargantuan, pulsating soundscapes, much thanks to co-engineer Deathprod, who adds his personal touch to the Harvest sound. Only a couple of parts on the first few songs were a bit hard to swallow, either leaning a couple of inches too much to the Neurosis thing, or just not fitting. The rest though, has got quality written all over it.
E.S.

Tarot - The Kin & Mysterious Sorcery demo

This would be a fairly good tape, weren't it for the out of tune vocals of Tarot mainman Mystycall. The music is made up of mainly acoustic guitars, piano, the odd drum beat, and vocals. It starts sounding quite uninspired, but it gets better throughout the five songs. As I said earlier, the vocals aren't really harmonizing, but by ignoring that, you might come to enjoy this, if you're into sombre, solemn stuff.

\$ 5 to Tarot, c/o Trebor, Str. Salga 37, 10072 Caselle, Torino, Italy.
E.S.

Mors Syphilitica - Mors Syphilitica CD (Apocalyptic Vision)

Requiem In White, does that monicker ring a bell? If it doesn't, I can inform you that R.I.W. was a great goffy NY outfit, who released one CD before their demise in '95, and who now have reformed in the shape of Mors Syphilitica. The press sheet following the CD reads that if you're into acts like Dead Can Dance

and Christian Death, you're bound to enjoy this as well, and who am I to argue with that?

Anyway, this is not just another fashionable shite goff-spin, with some talentless bird squealing all over it, no siree. The vocals of ms. Hammer are everything but poor. She's classically trained and all that shite, but the fact is that she does a damn good job. And when the musical arrangements of brother Eric carry the standard they do, things can't go wrong. Now, from my point of view, I would probably have appreciated a little progress since their «Of The Want Infinite» outing (as R.I.W.), but even so, you could do worse than having a sip of that red stuff listening to this. Apocalyptic Vision, Ahornweg 19, D-64807 Dielburg, Germany.

Experience Syphilis

Yggyrhyrkkk Hin

Dystre - Hævnfejde demo

This tape certainly succeeds in aggravating me. I send my hate towards the parents of this bloke, they should have been more concerned about their birth control. Trying to pronounce the name of this «band» is certainly more pleasureable than listening to the music. Here we have a fella who claims to have spent three years coming up with this utter trash. Nah, if he had concentrated as much on making music as he has on scorching the enclosed form letter with his Burzum zippo lighter, this would have been way better. Y.H.D. c/o Nicolaj Hansen, Grønjordskollegiet, vær. 2123, 2300 København, Denmark.

Encouraging Suicide

Flowing Tears And Withered Flowers - Swansongs CD (Seven Art)

With CDs like this one, the reviews basically write themselves. Thes German fellas must really be jerkin off in ecstasy of having nicked the album title from Carcass. How can anyone sign this? C'mon, just by looking at the name, the song titles and the cover, you can tell what this sounds like. This is a fucking insult to my intelligence. And yeah, the mucu is just as shite as the whole outlook is cliché ridden. Seven Art Music, Casella Postale 11020, St. Cristophe (AO), Italy.
E.S.

Faith And The Muse - Annwyn, Beneath The Waves CD (Tess)

When CDs like this one arrive, things like deadlines and space restrictions become a secondary priority. Faith And The Muse are so good, I just can't let them slip by. The band's '94 debut «Elyria» was an instant hit here, so rumours about this follower were obviously welcomed with drooling and silly blabbering. Now. At first, «Annwyn...» may seem a little out of reach, it's one of those records that don't project a lot on the first couple of listens. But then it catches on. You betcha. «Annwyn...» is a variety of different shades, some celtic, some gothic. The Banshees influences are present, as are a host of other ones, but I do feel that this band have their own sound as well.

And the production! Hardly have I ever heard such a well-produced platter of this ilk, the drum machine sounds more like a powerhouse drummer, Williams' guitars are a dangerous dungeon attack, not to mention the bass. The only complaint I have is that the brilliant vocals of Monica could have been a bit louder here and there, especially on the opening track, but never mind. Get in

Puissance - Let Us Lead CD/LP (Cold Meat Industry)

Referring to «Let Us Lead» as the industrial album of '96 may be a slight case of overbombing, but still, who am I to judge? For it is indeed good. Puissance's overly dramatic and bombastic themes manifest themselves with all the delicacy of a mammoth, making all the declared clinically insane of the world seem like a rather irrelevant matter. Sometimes leaving a hint of Inanna, occasionally a pinch of Laibach, yet never really loosening its grip on you, allowing you to forget who's leading and who's letting.

E.S.

The Mobile Mob Freakshow - Raving Dead Ep CDS (Primitive Art)

The mobile mobsters chunk out 4 new pieces of gothic horror punk. Can't say I'm all that into gothic horror punk, so it's kinda hard for me to come to a verdict. Good I guess, for people into this sort of music. To me it seems a little bit cartoonish, nice on the surface and not much depth. Nice for shaking your butt at those sleazy freak nights.

\$ 10 to Primitive Art Records, Box 4049, 30004 Halmstad, Sweden.

E.S.

Alan Lamb - Primal Image CD (Dorobo)

Does the term «wire music» mean anything to you? Didn't think so. Well, live and learn. This CD comprises 46 minutes of phone wire frequencies, and as trippy as it may sound, it actually works. That is, if you're into Lustmord and other low frequency stuff. It probably wouldn't make much sense to the common mind, but who ever said my mind is common? I find this really enjoyable and relaxing. «Primal Image» is one of those records you just have to listen to. Sit back and let yourself flow... Dorobo, PO Box 22, Glen, Waverley, Victoria 3150, Australia.

Efficient Science

Clair Obscur - Antigone CD (Apocalyptic Vision)

As far as I know, this is Clair Obscur's fifth album, and this time the french art group has compiled a number of compositions created for a drama production, a radio series, plus a few additional tracks. The storyline for the two main works are included in the cover booklet, so that you can easily follow the scenario. Mostly classical instruments are used and the vocals are sparse, but the music is interesting enough in itself. It alternates between classic/medieval inspired tracks, contemporary outbursts and more ethnic

pieces. In short, a release of great quality which should appeal to a wide range of gophers.

Ecki Sappang

The Cold Once Turning Dust - Gloom 7» (VoimaKäyra Powerwave Unlimited)

This should be of interest for all you lovers of Non and Whitehouse type-of-stuff. It's got that boiling feeling, you know like «pffdrbbddrrrrrrrr...», in short, not exactly what the common listener would classify as music.

Those who know how to appreciate stuff like this, should do exactly that, and don't hesitate, as there are a mere 300 copies printed. So get those bills flowing, \$6 to: Demonosound Prod., PO Box 685, 20101 Turku, Finland.

E.S.

Oxiplegatz - Worlds And Worlds CD (Season Of Mist)

Giant cyber monsters. Giant cyber women with giant cyber bazooms. And a name even the label couldn't get right in the enclosed bio. «Worlds And Worlds» looks more like a bogus computer game than what it really is; a bogus CD. Oxiplegatz at their peak, could be the death metal soundtrack to some bogus (yes, there's that word again. Bogus bogus bogus!) cyber/space/alien etc. film, while at their less memorable moments, they're just down right embarrassing. Like in the national anthem-like «The End Is Nigh», featuring the most plastic sounding synth horns imaginable. I don't know what's the matter with these swedes, usually they just bore me, but this is just too far out. «Ex-At The Gates composer»? Figures.

Ekstra Slem

Sanctum - Lupus In Fabula CD (Cold Meat Industry)

A nice surprise, this one. Sanctum's contribution on the «...And Even Wolves...» sampler never gave me the big chill, so my expectations for this one were a little so and so. Much to my surprise, «Lupus In Fabula» turned out to be stunner, and one of the least predictable releases on CMI ever. Theirs is a context of multiple shades, of grandiose beauty, as well as pounding harshness. Vocals of great variety, male and female, both alternating between various expressions. I can do nothing but recommend «Lupus In Fabula» to basically everyone.

Enter Sanctum

Orchis - He Walks In Winter 7» (World Serpent Distribution)

Basically an unknown name to me, but from what I've gathered they have released an album earlier, and these three tracks are all that remains from the abandoned

second album. These tracks are all I've heard of the band, but they surely are convincing enough to keep me posted for any news. Orchis sound truly unique, trying to describe them would have me grasping for words, having to resort to cheap references such as Current 93, Dead Can Dance and maybe even Swans. Ethnic and folk blended in an intriguing manner. Discover another of those missing pieces of your life.

E.S.

Epidemic Cause - promo

This tape was sent to us by Shadows Of Michelangelo Mag editor Dai Katayama, who's handling the promotion for this japanese three-piece. They label their music as death metal crossed with industrial music, which is suitable enough I guess. The tape consists of two tracks from their former demo and one from a flexi which was available for free along with the first issue of the aforementioned magazine. I can't say this is the kind of music I engulf myself the most in, although I don't have any difficulties discovering quite a bit of potential here. It wouldn't come as a surprise if these lads received a deal proposal within short time, and if they get down to writing material with a slightly stronger approach, and develop a more prominent sound, that could be worth waiting for. Meanwhile, this is an allright effort too. Demos are \$ 5, flexis \$ 2 to: Shadows Of Michelangelo Mag, c/o Dai Katayama, PO Box 12787, Gainesville, FL 32604, USA.

E.S.

Vacuum - Climbing My Sky demo

Wow! This is the second tape we receive in a row which isn't unholly black metal! Amazing. Vacuum hail from the Czech republic and their english lyrics may not be much to rave about, so let's get down to the music instead, shall we? This band may well have impressed me five years ago, with their highly melodic, keyboard flavoured brand of death metal. But many things have happened since then, and per today, Vacuum's music hardly is anything to rave about either. They have lots of interesting elements and good ideas in their music, it is just their formulas of expressing them that are so familiar and traditional. Still, this is far from a crappy outing, it should probably do the trick for the regular «alternative» death punter. It's probably our fault, being too blasé to really recognise good metal bands anymore. Contact: Antonin Mlynek, Hrubina 1, 73601 Havirov, Czech Republic.

E.S.

Desaster - A Touch Of Medieval Darkness CD (Merciless)

With a moniker like Desaster, one could easily believe that this is an old styled thrash outfit, but sadly that's far from the truth. Frankly, this is one of the most crappy CDs I've had the misfortune of hearing in a good while. Classifying Desaster as anything at all would be a lie, it ain't black metal, it ain't death metal and it certainly ain't thrash. The sound is lousy and the band can barely play. Not a fragment of medieval darkness. Indeed not.

Ekkelt Soppel

Deviser - Thy Blackest Love demo

«Original sound! Not your usual greek style!» boasts the flyer. Dream on, baby. Dream on. Deviser desperately try to attract you with fancy pink covers depicting naked women and «occult» imagery, but turn out to be just another greek death/black/thrash/whatever-you-say act with no new ideas and a drummer that sounds like a drum machine. And so it goes. Stoned Music, PO Box 80772, 18510 Piraeus, Greece.

E.S.

Plecid - Plecid CD (AJNA)

This rather mysterious band really struck home here at Dawnrazor, to say the least. Taking off from where Joy Division crash-landed, Plecid really hold all the quality's a 90ies band should have. Perfect, profound, pleasing, pleasant, PLECID! \$ 14 (US) and \$ 17 (world) to: AJNA, Box 11741, Olympia, WA 98502, USA.

A. O. M.

David E. Williams - I Have Forgotten How To Love You CD (Cthulhu)

«I have forgotten how to love you» is one of those titles that stick to your mind, at least my mind. The music is catchy, the vocals are Nick Caveish, and the lyrics are sarcastic, humorous and sad. It took a while to adjust my ears to the out of tune vocals, but after a few listens.... Great packaging as expected from Cthulhu Records. A very good record for those rainy days.

Ain't Old, Man

Barkmarket - L. Ron CD (Play It Again Sam)

This noisy US act outbursting rock'n'roll in a harsh laid back tone took me by surprise. This should have been the soundtrack for the movie «Reservoir Dogs». They have what it takes to kick ass!!!!

A. O. M.

Sopor Aeternus - Todeswunsch CD (Apocalyptic Vision)

Ahhhh.... I've been looking forward to this album ever since their brilliant debut. The first album is quite different from the follow-up. «Todeswunsch» is more ethnic, Irish folk music inspired, to be more precise, with lots of percussion and flutes. The production is also far better this time and the castrated like vocals are even more emphasized on this recording. The lyrical concept still has its roots in Varney's «reincarnation» beliefs. All this is backed up by The Ensemble Of Shadows, who is performing the music.

The disc comes in a very nice digipack, including a folder depicting the rather morbid appearance of this creature.

This is an excellent album, it



Sopor Aeternus

just takes a few listens before it really settles in. Apocalyptic Vision, Ahornweg 19, 64807 Dieburg, Germany.

Mikro Jernen

London After Midnight - Psycho Magnet CD (Apocalyptic Vision)

Judging by the looks of these guys (or are they gals??), you may very well mistake this for being a cock rock band, but don't let that fool you. London After Midnight performs a quite modern sounding brand of goth, not too far from The Whores Of Babylon, but with a much stronger emphasis on the goth element. I've been disappointed over and over again with all the crappy goth bands popping up lately, but this was quite OK. A safe bet for all you darkwave addicts. Apocalyptic Vision, Ahornweg 19, 64807 Dieburg, Germany.

Electro Slut

Söldnergeist - Spur 2 CD (Art Konkret)

Art Konkret is a relatively small and unknown label, releasing records of the more extreme kind. 66 minutes of pulsating, droning electronic madness is what you get on this disc, spiced up with va-

rious samples etc. In other words, if names like Brighter Death Now, Sshe Retina Stimulants and Whitehouse make sense to you, this should be a mandatory buy. Art Konkret c/o A. Weimer, Schubertstr. 15, 69234 Dielheim, Germany.

Ears'll Suffer

Svartsyn - A Night Created By The Shadows demo

What I liked most about this tape, was the transparent red cassette. Really neat.

Ending Soon?

Drape Excrement - Born Dead LP (Art Konkret)

Another recommendation to all you nutcases who have lost interest in pubescent penguins. «Born Dead» is a disturbing piece of dark ambient industrial, verging on harsh noisescapes, but never losing it completely. Mentally restraining and truly unbalanced, «Born Dead» is a hypnotizing slab of vinyl indeed.

Excremental Sanctuary

Elbereth - ...And Other Reasons CD (Witchhunt)

«Romantic Gothic Metal from Spain». Holy Moses. Certainly these south-Europeans do have something going; they have this female vocalist who sounds pretty pretty, and they've added strings to their otherwise quite lifeless Doom.

So, how can they possibly go wrong? I mean, a title like «...And Other Reasons» should certainly shift some copies as well! Their ads probably say «My Dying Bride resembling guitar sound», so the success should not be far away. Now, what was the name of the band again?

Elveblest Season

Die Verbannten Kinder Evas - Die Verbannten Kinder Evas CD (G.I.T.R.)

Oh well, this is totally fine by me. Synths, female vocals etc.

Moody, atmospheric et fuckin cetera. Now, where did I put my Moon Lay Hidden CDs?

Eva's Slaughter

Pan-Thy-Monium - Khaooohs & Kon-fus-ion CD (Relapse)

Torture. That's what it's like trying to review this.

Pan-Thy-Monium are four freaked out swedes who seem to be influenced by just about every music style there is. This is all stuffed together in one big mesh, added growling vocals.

So what can I say?

Occasionally, the music is brill, but there are so many interruptions and twists to it, that it's im-

possible to really enjoy it. Dig? I guess if you are as weird in your head as these lads, it should be the ultimate. As for myself, I guess I'm a tad too normal to be totally swept away into the spheres of Raagoonshinnaah. Check it out if you dare!

Einnaahr Ssjuurhrrso

Mysticum - In The Streams Of Inferno CD (Full Moon Productions)

There's definitely something about this band that I like, notwithstanding the totally awful cover layout, the dumb song titles and the production, which is everything but perfect. I mean, who else can have messages like «don't control drugs. Let them control you!» and get away with it? Or how about their «evil» pseudonyms like Prime Evil and Mean Malmberg? I mean, these guys are finding themselves in the middle of the Norse black metal clan, and judging by the cover, they couldn't care less. That's the kind of attitude I like. At last a Norwegian band with a dose of humour as well! Anyway, if you're not familiar with these blokes (and who can really blame you, as they never gave a fuck about things like promoting their tapes etc.), they can easily be described as one of the most intense acts around. Their approach is really primitive, but oh, so effectful. A drum machine provides the backbone of their sonic terror attack, and it adds a touch of something out of the ordinary, besides the usual black metal blasts. Rumours have it that their next offering, «Planet Satan» (yeah, obviously) will see them move toward a more techno/industrial direction, which sounds all the better to me. Meanwhile, you can safely poison your veins with this one.

Evil Slime

Nefilim - Zoon CD (Beggars Banquet)

I'm positive that a major part of the Nephilim followers will have a hard time swallowing this, which as you may know, is the new outfit of Neph chief Carl McCoy. The reasons for my believing so are several. First; I don't think a lot of Nephilim fans are into death metal. And secondly; that's just what McCoy's done; formed a death metal group. It's not that simple though. Remember Rubicon, the band formed by the remains of Nephilim after McCoy's demise? They didn't exactly kill, did they? As for Nefilim, I just got to say that this is aeons better, and this is just the band of the singer! It goes to show how important McCoy's influence on Fields Of The Nephilim was, even though he didn't play any instrument. Well, back to this album then; it's

surely not as great as the original band ever was, but what the heck, it sure ain't bad either. Even if most of the songs are metal to the bone, they do have that Nephilim aura; the melodies incorporated are surely not unknown to anyone who can tell where we got this issue's title from (or the magazine's for that matter). Now and then the moshing guitars and double kick drums get on my nerves, but for the most part this is highly enjoyable. Just the fact that it is old McCoy rasping out the words raises the quality ten marks. On the calmer and moodier tracks, Nefilim rage, and even on the more brutal numbers, they put most metal bands of today to shame. Rise!

(E)Xodus Shines

M. Gira - Drainland CD (Young God)

The boss delivers another hard-to-describe record. At times beautiful, but for the most part harsh and disturbing, just like Gira's collection of short-stories, «The Consumer». «Drainland» is surely less accessible than the latest Swans record, or the Jarboe album for that matter. I don't know what it is with this man, but he surely ain't no nice guy. I mean, read the lyrics! Or the book. Nevertheless, for both Swans fans and people claiming to be interested in individual music, this is an essential purchase. It should be interesting even to people who aren't deeply into music, but like to explore something different. That's what this album is.

E.S.

Aura Noir - Black Thrash Attack LP/CD (Malicious)

If you failed to obtain this Norwegian fearsome's «Dreams Like Deserts» debut MCD of last year, you missed out on a little jewel of jet black, 80s resounding thrash attack. Well, here's the follow-up. Whereas «Dreams...» was instantly catchy and rather simplistic, this is more elaborate. The tracks are longer, the riffs more numerous, the production is rougher, and it all has this «Obsessed By Cruelty» erm, aura. It still rocks as if the devil was biting his tail off, especially on «Fighting For Hell» (get it?) plus of course on the LP-only Venom-rehash «Heaven's On Fire». We're gonna burn this place to the ground!!!!

E.S.

Neurosis - Through Silver In Blood CD/CS/2LP (Relapse)

«Neurosis are not here to make you happy, they are not here on Earth to satisfy your conceptions of that perfect Rock band.» Dead on target! But they sure as hell rage! Relapse, or rather one Mr. Wagner at Relapse, has recently started shelling me with promo CDs, and boy was I happy when this one fell into my lap. Neurosis weren't exactly new to me, so expectations had to be high. I really enjoyed their last «Enemy Of The Sun» offering which gave the word «power» a new meaning, as well as their spin-off Tribes Of Neurot which was more in the vein of Lustmord (spells godly), so you can imagine my excitement reached new levels. Well then, the album. It's still bleeding, steaming, crushing, pounding, destroying neuroses. I'd say they perhaps have moved a bit toward the «Souls At Zero» territories again, in regards of brutality, as this sounds more core and less alternative than «Enemy Of The Sun».

Oh well, I'm probably just searching for an easy way out, as these chaps are literally impossible to classify, and they really shouldn't be either. If you happen to seek both heaviness and originality in your purchases, your collection really needs this one.

Eradicating Silver

In Memory Of Celtic Frost - comp. CD (Dwell Records)

Well, it had to happen sooner or later, or what? Tribute albums tend to be quite mediocre, but luckily this one is an exception to the rule. Highlights are Opeth's version of «Circle Of The Tyrants», Closedown's rework of «Danse Macabre» and Mr. Warrior's very own new band Apollyon's Sun, doing his own track «Babylon Fell» (well, the original is undoubtedly heaps better, but you know, the nostalgia factor and that kind of thing...). In addition, almost all the bands serve the Frost originals justice. Even if the bands in question suck on their own records, they sound reasonably good here. Besides the 72 minutes of music, you also get a full Frost biography, as well as information on each band participating. Prices are:

\$16 (US), \$18 (overseas) to Dwell Records, PO Box 39439, Los Angeles, CA 90039-0439, USA

Eternal Summer

Revenge Of The Orange - comp. CD (Briskeby Records)

«Revenge Of The Orange» is a compilation of Scandinavian progressive rock. The CD comprises of two sections, «90s section» and «Classic section». These sections

contain 8 and 2 tracks respectively. Although I have limited knowledge about this genre, I will try to take you through this CD band by band. The first band out is Cross with «Inverted Mirrors», which you can find on their «Glaze» CD (here in a different version). Except for the opening part, which is repeated throughout the song, I find this totally uninteresting. Next is Thule with «Blindvei?». If you haven't heard Thule, you've missed out on a great band. Thule performs a kind of melancholic and atmospheric prog. rock. I don't know if this song is available anywhere else, but I highly recommend their «Ultima Thule» and «Natt» albums. Talk about an anti-climax! From Thule we move on to Ocean and «City Of Hate». A mixture of boring prog rock and some hideous heavy parts. We quickly move over to Galleon. «Long, Lonely Shadows» starts off OK, with a classical intro. From there we fall straight into yet another boring, long song. Next up is Darkside Cowboys with «The Mirror». A goth band with a gothy tune. Ensemble Nimbus comes as a nice surprise. Just when I'd almost given up hope finding anything else than Thule that would interest me. I don't know exactly how to describe their music, so I won't. All I can tell you, is that the song «Skrapan, The Schramscrapper» was recorded live in april '95. If this song is anything to go by, I recommend checking out their CD «Key Figures». Once again we 'progress' with uninteresting and boring music, this time from Darxtar and their «6 1/2». I'll leave it with that. The last band in the first section, Ritual, presents their «Season For The Moominpappa» in a very Gentle Giant influenced way. Over to the classic section; it consists of two bands/artists, Villblomst and Pål Søvik. Villblomst's «Funky Intro» was recorded live in '78, and Pål Søvik's «The Picture» dates from '85. We've heard it before. Parts of «The Picture» are interesting, but nothing more. To sum it up, I'd say this CD contains little of interest, apart from Thule, Ensemble Nimbus and maybe Ritual. If you're

re interested in some good Scandinavian prog rock, I'd recommend Änglagård, Anekdoten, Landberk and White Willow.
O.K.

Mithotyn - promo

Swedish metal. Does that ring a bell? Well, it certainly does to me. High velocity. Twin melodic guitars. Tons of harmonies. Vocals between screams and growls. Rarely interesting. After the success of bands like At The Gates, Dark Tranquillity and Dissection, Sweden seems to be overflowing with this kind of bands. I'm not calling Mithotyn a rip-off, not at all, but I have a hard time trying to find any element of originality on this tape. Well played, well produced and well presented. If that's enough to make your eyes shine, then why not contact these fellas. Personally, I'm getting a teeny-weeny bit tired of this. 30 SEK/\$5/\$6 to; Violent Nature Prod., c/o Jonas Hagström, Prästbolsgatan 17, 58264 Linköping, Sweden.
E.S.

Amon Hen - Skeleton Dances CS

After Amon Hen's previous tape, «G.L.A.S.S.», I was kind of excited about this one, but I was let down. The catchy half industrial/half metal sound of the past, has turned into a blur. There has been added a heavy metal guitar, which isn't exactly my dream kind of thing. There are no real melodies here, no real tunes. So for the coming CD, I hope Amon Hen get a grip, and con-

centrate a bit harder on making something interesting. I've witnessed the potential, but I'm yet to see it fulfilled. And 2-minute Dead Can Dance samples I can do without.
E.S.

Mightiest / Depressive Silence - The Recreation Of The Shadowlands / Depressive Silence split demo

Two German bands on one tape. One doing ifell bläck messl, and one doing ifell zinthz. Hip horroray. I guess this could be your thing if you have a hard-on for bands like Dimmuborgir, and you see Mortiiis as a genius.

D.S. / Mightiest c/o A. Kreifer, Breisganstr. 1, 79206 Breisach, Germany.
E.S.

Thy Grief - A Frozen Realm demo

This evil, unholy black metal demo was in fact a bit above the standards of today's evil, unholy black metal demos. I guess I should make my recommendations if you're still not bored shitless with evil, unholy black metal. Not much of interest to me. Thy Grief c/o Ken Larsen, Nye Sandviksvei 47, 5035 Bergen, Norvegia Light.
E.S.

Blazing Eternity - Over Sorte Heder demo

Wow, these guys really take the prize in having intelligent, well put lyrics! Just listen here, boy; <I



Neurosis

feel more sad than before. I would do everything to see her in this black night of mine... But I'll have to wait till the dreams is over.» and «Still I'm alcoholized (it will probably always be like that). Night visions of bushes and trees. The romantic forest is darker than sadness. And now I feel more dark than forever...» - I guess I don't have to comment on the music, do I? It's certainly not as entertaining as the lyrics. To order a complete set of poetry plus a tape, contact: Blazing Eternity c/o Nattevogter Peter T. Mesnickow, Vædderens Kvt. 7C, 2620 Albertslund, Denmark. **E.S.**

Night In Gales - Sylphlike MCD (self financed)

What we have here is a German band trying their best to sound Swedish. Yup, you guessed it; another Dark Tranquillity inspired outfit. «Sylphlike» is actually a demo, but the band thought that pressing it on CD would gain them more attention, something they succeeded in, as it has shifted over 1000 copies. From reading my reviews, you should know what I think of this style, or rather fashion of metal, but this time I will leave the band be, and let you who are interested get in touch; Night In Gales, Tobias Brechmann, Lohmannskath 29, 46562 Voerde, Germany. Oh, and the price is ten quid. **E.S.**

Penitent - Melancholia CD/LP (Cold Meat Industry)

Well, it's no secret that I think it's a great mistake by CMI to start signing bands from outside of Sweden. The only Norwegian slab of cold meat I've enjoyed thus far was the Aghast album, whilst neither Ildfrost nor Mortiis have succeeded in attracting me. So now that I have this fourth Norwegian CMI... thing... laying before me, I can't help getting negative vibes. Furthermore, putting the CD on confirms my suspicions. Penitent may well be a great choice for people that mostly listen to metal, but lately also have started picking up more «alternative» and «atmospheric» stuff (e.g. Ildfrost and Mortiis). The band features Azgoth (as goth as you get!) sweating over the keyboard, and Beastus Rex (the zombie incarnation of Marc Bolan?), ridding you of your sanity with his «mad poetry declamations». And just when you were about to tighten your straightjacket, the ugly ghost known as mr. Drawback (yes, it can get worse than what we've insinuated till now) creeps in. I really can't swallow this Rex dude. Firstly, he's from Stavanger, where they can't speak Norwegian properly (hi

Hein), and yet this guy tries to speak High Norwegian, like we do here in Oslo, but his attempts are useless. Secondly, Rex sounds rather unenthusiastic about what he does, yes, you guessed it; B. Rex suffers the «reading-a-boring-book» syndrome, and all the «atmospheric» synth in the world can't help him. Sorry guys, it takes a bit more than getting a Casio synth for christmas and some «mad» poetry to make a band. **Eastus Sex**

The Moon Lay Hidden Beneath A Cloud - Were You Of Silver, Were You Of Gold MCD/MLP (World Serpent)

Wow! This was like a really good record, you know! Take a little bit of Dead Can Dance, mix it with a hint of Current 93 plus a few other ingredients and there you have it. Or even simpler, buy this CD! Not only does the music kill, unnecessary like songtitles or any kind of info at all are avoided. Jolly Roger!!! I guess it's time to harass those guys at World Serpent again, or what do you say? World Serpent Distribution, Unit 7-1-7, Seager buildings, Brookmil road, London SE8 4HL, England **Eager Serpentine**

Empyrium - A Wintersunset... CD/LP (Prophecy Prod.)

The problem with the scene these days is that getting a deal is about as hard as going window shopping! Which results in a lot of mediocre releases. Not necessarily because all bands are totally devoid of talent, it's just that if labels were a bit more picky, some of these bands might have managed to develop into something interesting before they release a record. In the past, bands had to rehearse and work their asses off for years, before even having the foggiest chance of scoring a deal. Whereas now, it's enough to play for half a year, cut a demo, send it to 10 labels, and a contract is not a far fetch. Now why did I embark on this essay instead of reviewing Empyrium? Well, as some of you incredibly bright persons may have understood, Empyrium are one of those bands, who suffer under today's conditions, an act with potential and good ideas. Now, if they had been left alone for a couple of years, their potential and good ideas might have bloomed, and Empyrium could possibly have been a really interesting act. As for now, «A Wintersunset» sounds slightly unfinished. That is all I have to say really. Prophecy Prod., Postfach 1469, 54516 Wittlich, Germany. **Em Spyrium**

Dødheimsgard - Monumental Possession CD/LP (Malicious)

After the quite OK debut, it's with pleasure that I see a great progression here. Some of the most stereotype black metal drivel has been replaced by refreshing 80s thrash metal riffing and beats. Is this the coming thing? Another aspect which makes this platter so listenable is the use of three vocalists. The production is obviously so and so..., but heck, this is black metal, right? To be honest, I hadn't expected to like a record of this kind for a good while, or ever for that matter. But Dødheimsgard proves that there still can be done refreshing things, even in this suffocated genre. **Eros Samleån**

Gehennah - No Fucking Christmas 7» (Primitive Art)

Metal! Beer! I guess that basically sums it up. Pressed on GOLD vinyl, and with a totally genius cover, this is of course a must. Now eat shit and die! \$7 to: Primitive Art, PO Box 4049, S-30004 Halmstad, Sweden. **Elaka Supen**

Der-Untermensch - Whispers demo

Un-Fuckin-believable. A good demo! Wow, I never thought that would happen. Der-Untermensch is an English band, and this second demo of theirs stirs some of the same emotions that I experienced with Hybernoid. A clear thrashy backline, spiced with all kinds of variations. Quite an original lot this one, although it wouldn't exactly shock me if I discovered a Voivod record or two in their personal collections. I wouldn't call it perfect, but «Whispers» is good enough to keep me interested and awaiting their development. £2.5 to: S. Lewis, 23 Waters Edge, Farnworth, Bolton, Lancs, BL 4 0NL, UK **Epsilon Citrusfrukt**

Sshe Retina Stimulants - Some Whores And A Camera Zaibatsu CD (Old Europa Cafe)

Why are all these industrial noisemongers so hooked on S&M, bondage and such? At least it makes the cover of this CD quite...ehrm, interesting. Anyway, Sshe Retina Stimulants is the project of one of the Sigillum S guys, and as you may have gathered it's all about noise. Not as unbearable as, say, Merzbow, but still not your average Sunday School trip either. This is in fact far from the noisiest recording this guy has released, it's more like slices of gut slowly dripping down your naked tummy. Not for the meek, that's for sure, but I, who kind of enjoy bands like Merzbow as much as

poking needles into my ears, actually like this a lot. A hybrid of NoN and Deutsch Nepal with added razorblades. Old Europa Cafe, V. le Marconi 38, 33170 Pordenone, Italy.

Ejaculate Sadistically

Origami Galaktika - Stjernevandring/Månedans LP (Speeding Across My Hemispheres)

Well, seeing that this is one of the many projects of a certain B9, it can't be any good, can it? Mannen er jo riv ruskende gal! Kind of an internal joke, that one he he... Makan! It would be easy to call this «godly as background music», but that's wrong. Yeah, I know the record lasts for close to an hour, and yeah, I know it consists of only two tracks. But, the magic spawned on this deep purple vinyl is so powerful it will tear your trousers off! I'm lost for words! Some references could possibly be Lustmord, Maeror Tri and such visvas, but this even goes beyond that! If this was on a compact disc, I swear I would never use the search buttons, and that's pretty shocking, with an album as monotonous as this one! Bloody hell, it's monotonous! Dangerously monotonous, it just drags you down, it separates you from your surroundings, it's like marifuckinuanha! I'm addicted! (OK, Benny, I guess you can pay me the 1000 KR you promised me!) It looks pretty neat as well you know, the cover is brilliant and there's a nice poster inside. That pretty much sez it, methinks. Dunkel Prod (Spaze), Månefisken, Sagvn. 23, 0458 Oslo, Norway. **Ekstra Sløy**

Woob - Woob 2 CD (EM:T)

OK, what rhymes with Woob? Høhøhø! Er, writing reviews is becoming something of an art here at Dawnrazor. Well, what about this laser platter then? I don't have the slightest information on this strange formation, seems that they are based in the UK, at least their label is. This is their second CD on EM:T (am I brilliant or what?). Another thing I know is that this is brilliant! Woob blend ethnic soundscapes, groovy rhythms, exotic animal sounds etc. etc.

Kind of like a mix between Scorn, O Yuki Conjugate and Raison D'être. Jippi! I will definitely get in touch with the label, it says on the cover that to receive info updates on releases and such, all you have to do is to send your address and name! One more thing; the cover pic displays some kind of parrot (in other words, this CD must be David Attenborough's dream!), so I guess you'd never check this out

you just saw it in a store! Don't you just love me? Think of all the great records you would have missed if it weren't for us! You would probably just have bought tons of shitty records if you hadn't read this magazine! I guess the price ain't so stiff after all!

Hahahaha! Øhh...so you want the address? T:ME Recording, Square Center Studios, 389-394 Alfred Street North, Nottingham, N63 1AA, UK.

E:S

Nagelfar - Als Die Tore Sich Öffnen... demo

Yawn, 27 minutes of pure German black metal drivel. Fast as fuck. Brutal as a bull. Melodic and atmospheric. Cold and grim. Yeah right. If you're so pathetic minded that a description like this attracts you, you really deserve to waste 8 buxx on this; Nagelfar, c/o Sven Dinninghoff, Müllenstr.100, 52134 Herzogenrath, Germany. Oh, and yeah, there is this familiar ring to the name, obviously a coincidence, as these guys probably live in total isolation.

Yeah right...

Ester Sagenbrecht

Your Shapeless Beauty - demo

Drool! Wheeze! A naked tit on the cover! Øh...oh well, Your Shapeless Beauty are here to capture your soul, to add that missing flavour to your meaningless life etc. etc. Too bad they're crap! Oh, not really, at least they know how to handle their instruments, but it sounds so incredibly cliched. Piano intro. First track; «Darkness My Bride». Etc. You know, quite OK doom/death/black/dark/as-parges metal which really ain't that interesting. Heard it before. And yes, they are French, and as we all know, in France you get away with anything, even titles like «Rotten Love» (yes, «Rotten Love»!), great prospects for these guys no doubt; Blachier Nicholas, 2 Rue Jean Moulin, 13200 Arles, France.

Etienne Shapeless

Umbra - comp. CS (Wizard Ltd./DP Mag.)

This is the compilation tape accompanying the fourth issue of the Bulgarian DP Mag, and it features bands like Scapegoat, Exhumator, Exhumation etc. What on earth have I done to deserve this?

Exhumed Scapegoat

Trolltjern - Hymner Fra Trolltjern demo

Moody stuff coming up. Keyboards and acoustic guitars. Wind effects. Spoken/whispered vocals. Kind of OK for back-

ground music. If you're a sucker for a certain emigrated Norwegian with a slight Pinocchio resemblance, you could do worse than dropping these fellas a line. Trolltjern c/o Tord Nygjelten, Dalsbygda, 2550 Os, Norway.

Egil Stubbvatnet

Mass Psychosis - Face CD (No Bull Records)

No Bull Records?? Well, how about a cow then? US redneck deathgrinders Mass Psychosis have actually managed to find a label stupid enough to release their old demo and 7»es on CD. No bull! They've even managed to come up with one new song as well. That's pretty amazing as they surely must have spent quite some time cooking up their «incredibly hilarious» three mile long Thank You List. Heck, this really takes the prize, they can't play, they can't write songs, I mean; if someone has to carry on with the death metal thing, does it have to be jerks like these?

Exaggerating Sods

Immolation - Here In After CD (Metal Blade)

Immolation are back after years of silence, this is only their second album in six years or so. These guys were actually among the forerunners of the death metal wave back in the late 80s! So, even if I don't find their twisted way of brutal dess as enthralling as I might have done years ago, you can't help admiring those Immolation dudes for sticking to what they believe in, without paying attention to trends or hypes. And yes, it's quite brutal. Long live death!

Evil Socks

Mussorgski - In Harmony With The Universe CD (Morbid Madness Prod.)

Kind of odd this one; double bass-drums, synths and Martian vocals! Utterly simplistic, but not bad! This actually grows on you, even if it evidently is recorded with very limited means. Kind of amateurish, but still quite good. Something out of the ordinary. «Cold and dark atmospheric music from Poland». Yeah, why not? Morbid Madness Productions, Ziegelgut 12, 7206 Igis, Switzerland.

Enter Space

Iudicium - May Will Be September CS

I don't know if this is an advance CD or if it is simply just released as a tape-album, as the info enclosed was rather non-existent.

Anyway, Iudicium has a history of two demos, and this is their debut album. It actually came as a bit of a surprise to me, as it wasn't so bad as I might have expected.

Iudicium perform something they like to label as dark metal, although I can't seem to find it much different from black metal, as it in places is very fast, and the vocals are rather screamy. They also spice up their songs with the use of acoustic guitars, keyboards and even strings (although these were slightly out of tune), and my overall impression is that this is a quite professional band who at least handle their instruments well, and are also able to write songs that aren't totally hopeless. The production is rather so and so, it sounds more like a demo than an album. But if you're interested in obtaining these 30 minutes of «dark» metal, you should try to contact the band as I don't have a clue where this is released.

Iudicium c/o Vassil Karakolev, Zar Ivan Shishman, Block 33, vrod A, Dupniza -2600, Bulgaria.

E.S.

Nihili Locus - Ad Nihilum Recident Ommia MCD (Boundless)

Nihili Locus didn't impress me much with their previous demo and 7», and neither with this MCD release. Sure, they have a lot of good ideas, but it is their way of putting them together and making songs out of them that doesn't work so well. The major letdown is perhaps the vocals which are totally standard growls and screams. There is occasionally some male and female singing, but that doesn't help the fact that this actually is very mediocre. I guess a lot of people might be interested in this, too bad for Nihili Locus that I'm the one who writes the reviews 'round here. Nihili Locus, F.P., 10042 Nichelino (TO), Italy.

E.S.

Kalisia - Skies demo

Kalisia is the band of five French chaps claiming to play melodic, progressive death metal. Personally, I'm not too fond of categorizing, it just makes writing reviews easier and more boring. I can't say I agree too much with Kalisia that they play death metal either, the closest they come to that, is having growling vocals, but the music is more like techno/power/thrash with lots of rhythm changes. Melodic?

Well, they use a great deal of melody all the way, although I can't help feeling that I've heard it all before. Progressive? If

Dream Theater spells progressive to you, I don't see why you shouldn't like this as well. As for me, I think there's something in-

teresting on TV now, so I'll leave it up to you if a copy of this (obviously) very professional tape is worth your \$8. Kalisia c/o Brett Caldas-Lima, 781 Av. M. Teste, Terrasses du Peyron 3B, 34070 Montpellier, France.

E.S.

Northland - The Upcoming Evil 7»

With a Polish band calling themselves Northland, and having titles like «The War Into The Dark Old Forest», «The Upcoming Evil» and «...From The Forests...From The Woods...», what do you honestly expect? OK, both the bass-drum work and the highpitched yells do have a kind of entertainment value, still it ain't funny enough to place this release up there with «classics» like the first Legion Of Doom demo. Nuff said really. I don't think you'll need this address;

Northland c/o Nahald, ul. Lutniowa 24, 80-298 Gdansk 43, Poland.

E.S.

Abigail - promo'95

No, it's not the tape I spoke of in the last issue of Dawnrazor, but another Abigail promo, this time also consisting of one old, re-recorded song, and one new one. The old one, «Mephistopheles», was originally released on the «Descending From A Blackend Sky» 7», and it's a quite catchy black metal tune, as for the new track, «Confound Eternal», I'm not overwhelmingly impressed. It's too fast for its own good, and it tends to sound like rubbish. So, when is this Barbatos dude going to give us a complete album instead of all these bits and pieces? Oh, it seems that eventually this recording was released as a 7».

E.S.

Nashehrhum - adv.CD (must be self-financed)

From listening to this tape, I've come to the conclusion that Alba, Italy won't exactly become a new black metal metropol. Nashehrhum (try to pronounce that if you can) seem to be plagued with generally all the worst cliches in newer black metal. Bands like Profanatica, Blasphemy, Sadistik Exekution and even Necromantia come to mind, although the guys is Nashehrhum manage to sound like these are the only four bands they have ever heard, and at the same time like they have never been near an instrument before they entered studio. Get ze picture? Nashehrhum c/o

Frederico Bellardi, via S. Lorenzo n.4, 12051 Alba (CN), Italy.

E.S.

Vulpecula - Phoenix Of The Creation demo/7» (Eternal Darkness)

After reviewing bands like Northland and Nashehrum, it's nice with a band that at least can play for a change. Vulpecula hail from the States and on this tape they offer 2 tracks of slow/mid tempo black metal sounding stuff that really ain't too interesting, but as I said, by the standards of the tapes I've recieved lately, it's surely worth checking out if you like to know what's going on in the underground. The production is quite messy, but OK for being a demo. Tape is \$4 and 7» is \$7 to Eternal Darkness Productions c/o Keith Dempe, 145 Mayer Drive, Oakdale, PA 15071, USA. **E.S.**

Brighter Death Now - Great Death III CD (Cold Meat Industry)

YES! YES! YES! (WOW! -ED) The final part of the «Great Death» trilogy is here (Oh? -ED). For the third time (Jeez -ED), Karmanik (the brain behing BDN and CMI) (I guess they're aware of that now -ED) has taken me by surprise. (Has he started playing country or something? -ED) To start with the opening track (Makes sense -ED), on part one there was the sound of an engine for four minutes (Oh, I thought it was Roger's electric toothbrush -ED), and on part two, there's a seventies disco song, so what has he done this time? (I know! Silence! -ED) Well, this time you can hear almost three minutes of pure silence! (You mean you can actually hear the silence?? How do you do that?? And shouldn't it rather be UNpure silence? That's a lot tougher and meaner, I think -ED) But there's a link to all three songs (Songs? -ED), that being the sampled «stories» ending them. (Som et hørespill! -ED) Cozy stories by the way. For the rest of the album, it's BDN (What does that mean? -ED) in classic style. You know, ultra-dark atmospheric rumblings and noises (A bit like my stomach -ED). All the essential elements of BDN (Bank Din Neste? -ED), true Death Industrial. To put it straight; this is a must! (Sounds familiar -ED) Now, this is a very limited edition, it could originally only be obtained by sending the form which was included in the «Great Death» box, along with the money (\$18) to CMI. (Cowboyer Med Isse? -ED). (But it seems it's possible to get for everyone now, so you know what to do 'ay? -ED). **M.J.**

Ungod - Conquering What Once Was Ours MCD (Wood-Nymph/Shiver)

Are you ready for slaughter? That is the first thought crossing my mind when putting this advance tape on. Not because I think it is reminiscent of a certain godly Swiss band, but rather because these German laddies happen to be quite...un-godly (oh dear...), and that's why I have to bring in the ole' Meathook once again. Sorry lads, even if your vocalist does his best to sound like he's cutting his throat with a razorblade, and the sound is lame, I'm not overly impressed. Not the slightest bit, actually. Half way through the second song, you start longing for the twenty minutes to be over. Ungod doesn't want to be labelled as Black Metal, and that's fine by me. But why the hell do they try so awkwardly to sound like the majority of Norwegian 17-year olds? Many of the riffs might sound like for instance Emperor, but in that case the riffs Emperor didn't bother to use. There's no feeling. No atmosphere. Please turn it...off.

Evil Slagger

Anathema - The Silent Enigma CD (Peaceville)

Here they are again, those Liverpool me'al'eads. The problem with Anathema on their previous releases has always been that some of the songs have been killer, while some haven't really been all that interesting. I mean, the last full-length, «Serenades», was a real hip record around here (in our office that is) when it came, although I only liked about half of the songs. So, have they finally managed to pull off an entire album of the standards they sat with tracks like «Sleepless», «Lovelorn Rhapsody» and «The Sweet Suffering»? (Gasp, breathless excitement!!!) I don't really think so. «The Silent Enigma» does, given time, hold a lot of jewels, they might at first be hard to discover though. It sounds, in a way, more anonymous than its predecessors, more distant and obscure. It's definitely the most difficult Anathema record till now, because there are no immediate «hits», nothing that gives you a kick right away at the first listen, but rather a feeling of something unknown, something beyond comprehension, something secret. After a while you become really keen on exploring more and unveiling the secrets that bit faster. But Anathema are careful not to spill all the sauce at once. As you understand, this is the kind of album that might not give you a lot the first couple of listens, but with patience, even this castle seems to be conquerable.

Enigmatic Silence

Autopsy - Shitfun CD (Peaceville)

How can you go wrong with titles like «Burnt To A Fuck» or «Excremental Ecstasy»? Autopsy deliver the goods just like they use to, although they have stayed off the grind-beats this time, and returned more or less to the old days. Some credit is of course also in order for the vocals of Chris Reifert. This is probably the only man left pulling off the Death Metal vocal, with style. For instance, listen to «Praise The Children», now is that a newly ex-humed corpse or what? Autopsy piss, shit and puke all over today's technical, «brutal» Death Metal bands, like Cannibal Corpse and such.

Give «Shitfun» a chance and experience history.

Enema Solution

December Moon - Source Of Origin CD (Spinefarm)

This moon to come shines cold and with a healthy breeze clears the depths of the dust and damp yesterday gathered. It reveals the southern shores of the North Sea equally beneficial for a sinister uproar as those up north, more often associated with the circle. The Celtic warrior spirit has nobly risen to claim the jewel throne, its strength emanating from its own origin as the Walkyrian chants in «An Empty Gesture» lead to believe. Twinned with echoes of the mighty Frost the damnation is renewed, a fist on the shepherd's face resonates the joy of Mother Earth under the fruitful ashes to come. But was it not once claimed that perfection would appear slightly tiresome? It seems the joyously damned under the Moon would agree, for certain moments of weakness raise their voices in disaccord particularly on the last of «Winter Sunset» and within the mutism of «Black Millenium». As if the fence was that low! No, I still see a vast ground to conquer. Nevertheless, the crimson tide is definitely on the rise under December Moon. **K.T.**

Gates Of Ishtar - Bloodred Path CD

It must be an exhausting destiny. To constantly follow the footsteps of the pioneers, milking the burning ground of its fading essence. Indeed, the path from the gates of Ishtar is coloured by blood, the clotted blood of battles fought long since. This music is based on safe structures and empty tinkling of pre-hardened steel, its ideal a seemingly wintry romanticism in the mellow warmth of midsummer nights.

I demand a definite distance whereas they wish to cherish a tradition. Thus, in equal belief we

separate our paths on this plain forever. Climbing my way I shiver from the remnants of disgust their last distressed cry evoked. A suggestion is provoked: try yourselves for a change.

K.T.

Psygen - Manyal CSEP (Monument)

«Extreme-death fusion psycho metal! Unholy techno violence! Don't loose this blast of violence! Real original act!» I'd probably have higher expectations for this band if their flyers weren't so ultraboasting. It's like; the worse the band is, the stronger is their need to tell you how fabulous they are. Now, Psygen aren't really crap, but they certainly aren't good either. My advice to these Italians is to practise another couple of years, write some new song, then enter a professional studio (this tape sounds like it was recorded in a bucket), and then I might be interested in hearing them again. Or maybe not. \$6 to: Monument records, Via pasquali 27, 50 135 Firenze, Italy. **E.S.**

Nepenthe - Ligeia 7» (Eternal Darkness)

Rednex Nepenthe offer us a 7» of chaotic death metal blur. «The conqueror worm» is a composition of their own, whilst «In the shrines of the kingly dead» is a Tiamat cover. Neither of the titles raise any eyebrows though, Nepenthe are far too lacking in the identity depth. Clear references to big brothers Order From Chaos, and array of other US death metal bands that never made us euphoric can be made. Plus, this is too unprofessional a product, being a muddy sounding 7», sloppy packaged with Xeroxed art. Keith Dempe of Eternal Darkness can't be blamed though being such an underground idealist, I rather send my disrespect to towards the entire US scene. When was the last time they had a killer metal band over there? If you are of a different opinion than I our 6 \$ could come in handy at: Eternal Darkness, c/o Keith Dempe, 145 Mayer Drive, Oakdale PA 15071, USA **E.S.**

Nevergreen - Az E'j Szeme CD (Polygram)

If you have a hard time imagining a fusion of Pantera guitars, keyboards, and a vocalist humming in Hungarian sounds like, then maybe you should have a go at Nevergreen. I must say I find all this quite hard to swallow, especially the Pantera factor but much to my surprise, it occasionally works («Furor Christiani» and «Gloria»), albeit of the majority

of the material Nevergreen sounds quite lousy, just check out the godawfullest T-Rex cover ever in «A Ferradalom Neuzedeke» (Yeah, you guessed it; that's «Children Of The Revolution» in Hungarian). Being on Polygram and all, these guys surely must be some kind of rock stars in their native country, concerning their conquering of foreign territories I have my doubts though. Well then what can I say? undoubtedly a very professional release, should be killer for Pantera fans, craving for a little melody, and, perhaps a little more unlikely, Hungarian language. **E.S.**

M. Pheral - Lie MCD (WMD)

To label M. Pheral as industrial death will be as apt as calling Cannibal corpse atmospheric. Sorry guys, just the fact that you use a drum machine and a few sound effects here and there doesn't turn you into Godflesh all of a sudden. This was more like what I had expected from a French band claiming to play industrial death Metal. Surely, they do have some good ideas now and then, but it takes a bit more than that to make a good band. Judge for yourselves. \$ 12 to:

M.Pheral, 89 Av. Schweitzer, 59282 Douchy, France. **E.S.**

MZ.412 - Burning The Temple Of God LP/CD (Cold Meat Industry)

Shock! CMI have signed Marduk! Or Marduk's twin-bros perhaps? It's just too silly, this «evil» corpsepaint image. Can't people get ahold of themselves and realize that it actually looks incredibly ridiculous? «True Swedish Black Industrial». Sweep My Honky Doodles. Tannkjøtt In The Morning. It's bad enough as it is, having to cope with the countless shitty black metal bands. The music of MZ.412 is not too bad though; not so far from Brighter Death Now actually. But where BDN is the real, smelly corpse, MZ.412 are «The Lost Boys». I'm not even going to comment on their ridiculous stabs at playing black metal here'n there. About as scary as a tuna on a bad day. It's really awkward witnessing a band that for years have been a force to be reckoned with, suddenly join a league of imbeciles... Too bad. Cashing iiii on Griiischnackh....

Extra Satanic

Lamented Souls - demo

This is the second release of Lamented Souls, a fairly new and unknown Norwegian Metal outfit. The band has actually existed since '91, so as you can see we're not

exactly talking hyperactives here. On their «Soulstorm» debut, Lamented Souls performed a hybrid of death, doom and heavy metal, with lots of catchy riffs and neat ideas. The performance and production were perhaps lacking a bit in the professionalism department, but nevertheless it was a good debut, with which they captured the interest of quite a few souls in spite of a practically non-existent promotion. So it is with joy I am about to review this new effort, seeing that Lamented Souls have progressed and matured in more than one way. The music is more metal and less death, and influences of Saint Vitus, Cathedral, Pentagram and such can easily be discovered, still, several portions of originality are maintained. The material is heavy and catchy, and the great vocal performance, courtesy of mr. Hestnæs (who used to drum but now does the vocals and guitar), lifts it high above your average underground doomsters. Highly recommendable. \$3 and 1 IRC (notice the rhyme?) to: Lamented Souls c/o Olav Knutsen, Oskar Braathensv. 4B, 1412 Sofiemyr, Noregs Land Og Rike.

Eventually Superb

Monumentum - In Absentia Christi CD/LP (Misanthropy)

This is one of those candies that just taste better and better the more you suck on them. During the period I have owned «In Absentia Christi», I must have made up for a truckload full of those candies. I shall not go into detail how highly I have anticipated this release, ever since my first encounters with the now legendary «Musaeum Hermeticum» demo. Needless to say, the production has improved immensely, the demo was in fact a rather poor recording. The performance is also of a quite different standard. The vocals, courtesy of Andrea of Iconoclast (I must point out that I really had my share of doubts whether he could deliver the goods) have turned into a really painful dirge, and I don't think the Italian accent has ever fit this good. One reference could be a certain mr. Steele, whom I don't think Andrea is unfamiliar with. This goes mostly for the first song though, as his utterings really catch on as the platter spins. Three of the compositions feature ms. Nicoli of Ataraxia on the mic, and damn me if it ain't her best performance ever. She does in fact reach Dead Can Dance heights now and then. Both vocalists suit the music perfectly, which can be described as an oriental market of sounds and rhythms, added western guitar riffing and layers of atmospherical synth. A band like Monumentum is the kind you just hate trying to

categorise, as it is timeless, limitless and deprived of creative boundaries. This might appeal to the rawest black metal fanatic, just as well as people into ethnic/ambient soundscapes, and all inbetween. Centuries of secrets are hidden somewhere, and I have a feeling that mr. Mammarella and his companions have found a gateway.

Esoteric Science

Parricide - A Future Of Suffering cass./CD EP (self-financed)

Parricide pressrelease statement: «Bob has been playing guitar since 1983». This has to be American, right? Or how about «...receiving airplay on a number of radio stations around the world, such as 88,1 WELH (on air interview with promotional giveaway)...». Songtitles like «Living In Fear» and «Inhuman Condition»... It's not easy being non-prejudicial when there are bands like Parricide. And to cut the crap; the product sucks at least as much as the packaging and presentation hints at. Generic, boring death/thrash without a single good riff, just tenth-generation recirculated Bay Area crap. Heaps of meaningless breaks and tempo-changes. Vocals that try their best to imitate Reanimator and Nuclear Assault. Is this really popular in the States? What is the average IQ over there? OK, I might be going a bit over the top here, with Parricide mainman Bob Cardente seeming like a nice and honest bloke and all, I guess this could be your thing if Testament and Exodus appeals to you, and you're totally comfortable with having one more release deprived of imagination. US prices are cass. \$5 and CD \$ 8, Europeans should add one buck. Parricide, PO Box 17106 Esmond, RI 02917, USA.

Evidently Sucking

Mindrot - Dawning CD/CS (Relapse)

Am I brilliant or what? I always knew these guys could be going places, from the first time I heard the geniously simple, raw and catchy «Thunder» track on one of their demos several years back, and up until now, when «Dawning» is thundering out of my speakers. Isn't it nice having your genius confirmed once in a while? Øhhhr...well, I had to open this review in some way, didn't I? It's certainly better than «Mindrot are a gang of Rednecks that started to play really brutal Death Metal and have now expanded to Ambient Spacecore, even Mom likes this...», don't you think? Perhaps not. Anyway, there must be a reason why I get in such a good mood when I flip in this disc, even if the band have

lent more than one ear to a certain gang of cowboy looking fellas, even if they resort to some quite hopeless cliches now and then, like obvious guitarleads or obvious double bassdrums, and believe me; the drummer is GOOD. Too bad he's so keen on showcasing his talent on 90% of the CD. All these minor drawbacks taken into consideration, in addition to overproduced drums, underproduced guitars, a cover that could be mistaken for a Cranes record, and occasionally pure banality (and they do look like a typical US Death Metal band, except for the one I assume is the vocalist, who seems quite interested in showing his splendid new Faith And The Muse shirt), I can't help liking this a lot. I mean, they even have double-screaming in the vein of Fight!! Get it? I must be out of my mind. **E.S.**

Gehennah - Hardrocker CD (Primitive Art)

Yeah! More beer! Bang that sucker!! Yeahhh!!! «Shortcut hair in sight, no words are needed to start the fight, all discodance must end in broken bones. Enough to get him pissed, count the teeth you soon shall miss, footprints in your swollen face shows the way it must be done!» YA-HOOO!!!

Party! Fest! Rock! Kjempestemning! BAARRFFF! Piss off, I'm drinking....

Ecco Sucks

Jarboe - Sacrificial Cake CD (Young God)

split triple LP w/M. Gira (see review elsewhere) (Alternative Tentacles)

From the opening seconds of «Lavender Girl», you get the feeling you're onto something special. And you really are. Jarboe, the female half of the Swans-nucleus, unveils a Pandora's box (coffin?) of surprisingly grotesque, but enchantingly performed stories. You're lulled into a comfortable state, until you read the lyrics that is. And that's the genius of it. Moody stuff like this tends to just get irritatingly banal when the topics are happy/unhappy love themes, but this is horror. Gore. Slit yer throat, next please!

I don't think I have to go into detail on the music, it's more of a state than plain songs, with a few interruptions, like the 70s disco-bopper «Deflowered» which is a more than welcome strutter amidst all the bloody entrails and incestuous hearts. For the most part though, «Sacrificial Cake» is one long journey into a secret realm where Jarboe has more than a couple of corpses stashed away. «Thirteen Masks» from '92 was OK, but this is more what I hoped

for. Join the club.
Ecstatic Serenity

Elijah's Mantle - Betrayals And Ecstasies CD (De Nova Da Capo)

Mark Ellis provides us with yet another hour of his musical interpretations of religion, history, sects etc. and this time around it is the decadence of Man which stands in focus.

Enough about that, as usual it's mainly the music that catches my interest. The style of Elijah's Mantle ain't too far from some of the things Dead Can Dance have done, but harsher and darker. More primitive, but also more effective. This is art on record no doubt, and how sad that there is no such thing as a distribution for this man's works. I suggest you contact World Serpent, and try to convince them that it ain't a bad idea to sell more records; World Serpent Distribution, Unit 7-1-7, Seager Buildings, Brookmill Rd., London SE8 4HL, UK E.S.

Giants Causeway - Is There Any Way... CD (Swan Lake)

So is there any way for Giants Causeway? Well, they're certainly not completely lost for talent, but given time, this could have been much better. In this gothic age with goth-markets, goth-conventions and basically goth-fucking-chewing gum, I don't find it hard to see these guys raising above the average crap. Not because Giants Causeway are so tremendously good, but because the amounts of crap are endless. Giants Causeway do their thing fine and well enough, I guess, to turn heads among the hordes of black-swathed transsexuals, or Transylvanian mongers (sic!), if you please. But at the Dawnrazor office? Well, to be honest, I have other more exciting records to have a go at, and plenty of them. But if your Fave Ten range from The Sisters Of Mercy to Children On Stun to Morendoes, this could come as a pleasant surprise. I'll rather go and have some icecream.

Ellinor Suttek lut

Blood Axis - The Gospel Of Inhumanity CD (Cthulhu)

The great thing about Cthulhu records is that every time I get hold of something new from them it is different, artistic, and very nice looking. And this disc is no exception! Blood Axis has gained a kind of cult status, and they live up to their reputation! Charles Manson making an exclusive appearance and samples from a mental hospital makes this a rather insane recording.... This is one of the few records which have gi-

ven me shudders this year. Highly recommendable. Write to: Cthulhu Records, c/o Will I Stasch, Im Haselbusch 56, 47447 Moers, Germany.
Adolf Oder Manson

Master's Hammer - Slàgru CD (KRON-H)

I remember when I first heard Masters Hammer back in '92, I got so hooked on it that I went to the library to translate the titles. I was insane, crazy and absolutely mad about it -this time I'm not the one going bonkers. This time Franta and Vlastimil are the ones in need of straightjackets! I would give almost anything to find out what kind of strange drug they were doing while creating this album. The first tune starts out like I would expect, but then suddenly a techno beat comes into the picture, and it starts to sound like a Laibach tune played at twice the appropriate speed. After recovering from the shock, I get even more breathless when the speakers in my room start to pour out post-modernistic classical music. After almost 8 minutes of a-tonal sounds, I complete my lobotomised state with what I would call «The Children's National Anthem». The next song on the album sounds like (old) Master's Hammer meets Dead Can Dance. After this we get 23 seconds of a reversed piano sonate. And as if this isn't enough the next song is made by Chuck Berry («Rock'n Roll Music») and totally crazyfied by Master's Hammer. As we go on we get further into the realm of «the insane who turned mad»: Classical music with double bass drums, pitched down voices, bubble sounds, etc. etc. Fortunately,

the madness stops when the last tune comes on. It sounds like I would have expected the Slàgru album to sound like. It has all the good qualities of the old style, plus a few new twitches. A nice ending to this otherwise very experimental, far-fetched, but still interesting album.

Aprobasim Orgolda Markwisol

Burzum «Filosofem» CD/LP (Misanthropy)

This album did not really surprise me, but nevertheless I think it is worth a few lines. The three first songs are quality Burzum trax, the fourth song («Gebrechlichkeit») is a re-recorded version of the song «Once Emperor», that never was released. The electronic track on this LP is as expected: long, monotone and boring. The vocals on this album differ from the earlier releases. Less shrieking. The odd thing about this album is the really bad production. The guitar sound drowns most of the other instruments, and makes it difficult to grasp the tunes properly. Burzum at its most melancholic. Now, where did I put those Thorns tapes.....?

A.O.M.

Wongraven «Fjelltronen» CD (Moonfog)

Shit should be in the toilet, not on CD...

An Obvious Merchant Isengard «Hostmørke» CD (Moonfog)

Fenzir does his folk stuff in his own intoxicated way (two purely BM tunes are also featured on this album). This very catchy album got boring after a week of

constant listening. Music made to lead you into battle.

Alcohol Opera Mint

Ved Buens Ende «Written in Waters» CD/LP (Misanthropy)

Discovering this band can easily be described as finding a golden needle in a rather rotten haystack. (In our last issue we had a complete page full of compliments concerning this band, so I have decided to keep this short.)

Disharmonic harmony; is the best way of describing this bands sound. Everyone should give this band a good listen !

All Over Magnificent

Dissection «Storm of the light's bane» CD/LP (Nuclear Blast)

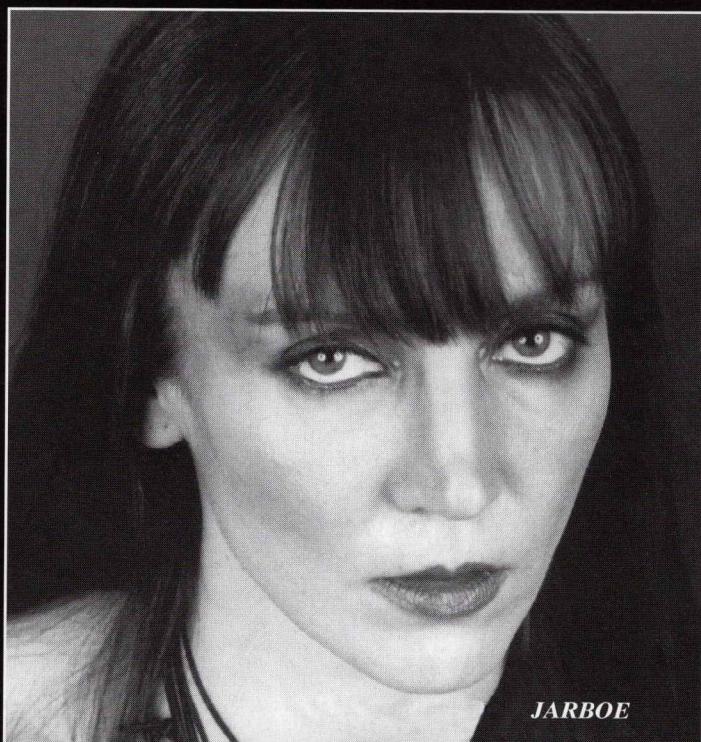
This album turned out to be even more technical than I thought possible. Fast, pounding, ultra-melodic riffs spiced with even faster drumming turns this album into an intense 45 minutes of 'death'. Apart from their Thorns inspired ballad «Where dead angel lie» this album leaves no room for relaxing. «Storm of the.....» is as tight as a baby's ass. I heard the guys are even better live!

A.O.M.

The 3rd And The Mortal - Painting On Glass CD (Voices Of Wonder)

The eagerly awaited second full-length album from our very own The 3rd And The Mortal. What we got was a very different album. If you thought the «Nightswan» EP was on the edge of originality, you shouldn't buy this. The melodic and atmospheric doom metal they served us with on their first album has vanished. The 3rd... has become a very different band indeed. They have opted for a more experimental sound; in this case for the good. As you ought to know, they have adopted a new singer; Ann-Mari Edvardsen, and she sings quite differently from Kari Rueslåtten. Ann-Mari is far less folkish and classical, and she experiments a lot, and fits perfectly with the new style of the band. The album contains fourteen very different tracks.

From experimental metal-related songs to more jazz-inspired ambient music. All in all, a very varied album. The 3rd And The Mortal has taken a big step away from metal -fact is that this isn't metal at all. If you think this sounds horrible, stop reading, and go out and buy the latest issue of Metal Hammer. But if you are open-minded, invest your money on this band's finest hour so far. An hour's worth of new and exciting music, and with the likes of Beyond Dawn and Ved Buens Ende, The 3rd and The Mortal



proves that it isn't just true, evil black metal hailing from Norway. **Mongo-Jakop**

A.B.M.S. - Norici Obscura Pars comp. CD

(Dark Matter)

«Enter the dark side of Austria!» says the press-release accompanying this promo-tape. Well, if this compilation is all the A.B.M.S. (Austrian Black Metal Syndicate - booh!)

has to offer, I guess a trip to Austria wouldn't be all that scary. This is basically a collection of 11 bands, that sound like former death metal bands with added Emperoresque

guitar sound and vocalists who bark instead of growl. Sounds interesting? Didn't think so. All in all, seventy-one wasted minutes. If you have an extreme desire to bore yourself and your surroundings to death, send \$23 to: SSR, dep. DMR, A 1030 Wien, Lothingerstr. 20, Austria. **Eventually Salmon**

Drowned - Conquering The Azure demo

No, we don't deliberately slag off every demo we receive here at Dawnrazor because we hate metal! It's just that the death/black metal underground of today is in a rather rotten state. Take Drowned, for instance; they can't be complete idiots as they actually avoid having stereotype growls/screams. Instead, they use a more goth-oriented style of singing. Too bad the music ain't that interesting. Just tenth generation re-hashed riffs you've heard dozens of times before, and lyrics that go: «Oh my Precious Ancient Queen»...., you know how the story goes. This band has actually managed to get a deal (surprise surprise!). Judge for yourself and find out if this band has a chance of developing.

\$7 to Drowned, Heerstr. 131, 140 55 Berlin, Germany.

Everything Sucks

In Mortal Pain - Forgotten Time demo

In Mortal Pain is a new name to me. They hail from Sarpsborg, which is in the southeast of Norway (how interesting), and they define their music as a mixture of death and black metal. This tape consists of five tunes, four recorded in studio and one recorded live. Too bad that In Mortal Pain didn't impress me much. Their style simply ain't very interesting, I wouldn't say it's too far from the likes of Carpathian Full Moon and Strid. Only less professional. It ain't hopeless, but nothing to get excited about either. Well, at least not another viking/gnom/troll/snø band.

In Mortal Pain, Krabbens Brygge 12C, 1708 Sarpsborg, Norway.

Egentlig Same

Deutsch Nepal - Environment picture 7» (Ant-Zen)

Yahoo! A new Nepal release! The Baby Doll General strikes back with three new tracks of his industrial kaboodle! «Dentist» opens, in an 80 kung-fu-computergame sort-of-way, lasting for a couple of minutes, then blending into «Environmental» with a harsh, static beat, and a voice sample going «open your mouth! Open your mouth WIDE!»

etc. Quite obscure. I really like it. I guess this can be seen as a kind of inbetween albums affair, more of a collector's item, than a mandatory purchase, but still godly Deutsch Nepal. Unpredictable as ever! It is obviously released in a very limited quantity, and obviously I'm once again extremely cool, so I don't know whether it's still available. But try the

Deutsch Nepal adress, or this one: Ant-Zen c/o Stefan Alt, Lessingstr. 7A, 93049 Regensburg, Germany. Open your mouth!

Envious Salamander

The Chemical Brothers - Exit Planet Dust LP/CD (Virgin)

We have just entered the techno genre, with this superb band from England. Triphop with «real» drums and bass, is probably the shortest description I can come up with. With titles like «In Dust we Trust» and «One too many Mornings» one easily understand where these guys get their inspiration, and for those who don't get it, I can tell you that we're not talking about campfire marshmallows. I would recommend this release to those of you who haven't heard too much of the genre. And of course to all those out there who wish to get a bit «higher».

Amphetamine Or Morphine?

Dark Tranquillity - The Gallery CD (Osmose)

«The Gallery» is much like their first full length CD; progressive, melodic, and as technical as humanly possible. I would categorise Dark Tranquillity as «death metal's Dream Theater». A good thing is that it is still death metal!!! A spark of hope in an otherwise dying art.

All Over Me

Sear Bliss - demo

Now this was something different! A Hungarian black metal band using the trumpet as the spine in their compositions. This very professional demo contains four songs full of straight forward

black metal, but with a trumpet blended nicely into the music. The vocals are a bit flat, but that doesn't really matter. I'm looking forward to hear their full-length album, which should be out some time in '96.

An Opal Magnet

Necromantia - Scarlet Evil Witching Black CD (Osmose)

This rather strange black metal band has existed for quite a few years now. And their split LP with Varathron still stands as one of my favourite BM recordings up through the years. They use 8 string bass, which is a rather unusual instrument in the genre. But back to this new album. -I don't really know what I think about this release. It is much better than

«Crossing the Fiery Path», but still not good enough. The riffs have a tendency to clash, so that one song floats over in the other. And it has a very irritating solo guitar, which appears too often.

The album is very well produced, and has a lot of very intelligent effects etc. It is a bit too fast for my taste. Please, don't misunderstand me, this is a very good black metal album, and it is absolutely worth the money. But I can't really appreciate it the way it should be done.

Ape Or Man

ConSono - Hymns of Deceased Deities CD

(Cold Meat Industry)

Ooooooh, caramba! Cara mia, did this knock me over or what? This is probably one of the more spooky records I've heard lately, just put on «Remembrance» and you'll see what I mean. That sheep certainly can't be alive! ConSono utilize acoustic instruments (quite unusual for a CMI band), and to a much scarier degree than the synths and feeding amps of most of their label mates. They obviously also incorporate synthetics, but what makes them stand out is that they rely a lot on vocal melodies. It's no secret that they have a great singer as well, or that his voice is quite reminiscent of a certain late mr. Curtis, although I'd rather call myself Glen Benton, than claim this to be influenced by Joy Division. So c'mon now dickheads, get a life and order this fabulous masterpiece! How's that for a closing remark?!?!

Evil Sheep

Arcturus - Aspera Hiems Symfonia CD/LP

(Ancient Lore Creations)

Anyone who've heard the great «Constellation» promo-CD issued a year ago, should have great expectations for this one I presume,

and I'm no exception. So, do these neoclassical blackmanglers deliver the goods? In one sense, they do, as this obviously is quality stuff, a top-notch performance etc.

Still, I can't help being annoyed by some of the guitar work on this disc. Sure, if Malmsteen and Vai are good references to you, it might be right up your alley. Personally, I've never been too fond of fretboard masturbation, so in my ears, this tends to slightly ruin some of the songs. I also feel that a bigger, more pompous production would have made the album better, but you can't have everything, now can you?

In conclusion, this is undoubtedly one of the greater norwegian releases lately, a mandatory purchase for everyone into all things dark and cozy. It's just my job being picky, you know. Ja, i bakvendtland der kan alt gå an...

Ekle Soloer

Bleak - Vane CD/Cass. (Projekt)

Good golly, this is great! I really like the Lycia CDs, and especially «A Day In The Stark Corner», but this! It's like «Lycia +» or something. As you may know, Bleak is the project of Lycia's Mike Van Portfleet and a guy called David Galas (who's actually parttaking on the newest Lycia release as well), and together they spawn some really horrific soundscapes. Murderously beautiful, dark as deep hell and even dancy in places. It still keeps that sombre and bleak vibe like a dark cloud. This is possibly the best 61 minutes of music I've invested in the last year! \$18 to: Darkwave, PO Box 1591, Garden Grove, CA 92642, 1591, USA.

Extravagant Satisfaction

Valefar - Frigus Ex Tenebris Venit demo

That these Lithuanian guys had the guts to send us this tape, just proves their stupidity.

A.O.M.

Atrocity feat. Das Ich - Die Liebe CD (Swan Lake)

No, you're not dyslectic. Those genius technogothsters Das Ich have actually recorded an album together with Atrocity!

And yes, it sounds terrible. The titletrack, which is a Laibach cover, is quite alright, and there are a couple of other pieces here as well that I can tolerate. But listening to «Moonstrucker» made me decide to use the word «terrible». Clawfinger would have been proud to have written this one. I really hoped I'd never have to mention Clawfinger in Dawnrazor, but that's how bad it can get when one great bands hooks up with one øh.... not so great band. The



Das Ich

remaining parts of the album are basically godly Das Ich tracks, even tracks that have been released on Das Ich records. Slightly re-arranged, or to be more accurate, added horrible moshing guitars and stupid death-growls, the latter courtesy of mr. Alex Krull of Atrocity. Can someone please shoot this guy? And Bruno and Stefan; you disappoint me. Baaad boys.

Endeavor Solbærtoddy

Weltschmerz - Symptômes De Ruine CD

(L'alternative Dramatique)

Holy schmolly! I knew right away that this had to be something really special. I first read the name and then discovered that there was some kind of Dead Relatives/Monumentum link. Yes, Anthony Duman, the sole composer of Weltschmerz, used to play in the legendary Dead Relatives back in the 80s, the band who also originally wrote the Monumentum classic «Nephtali» and, not surprisingly, the former ensemble of one mr. Mammarella as well. So, naturally, this had to be good. And it is. Mr. Duman has adopted the special Italian esoteric combination of bass, guitar, keyboards and simple pounding rhythms. It's not difficult to hear where this guy has his roots, still it's not much reminiscent of those other two acts. A flawless creation

«Symptômes De Ruine» is certainly not, but if titles like «Closer», «Faith», «Pornography» and «In Absentia Christ» ring a bell, you shouldn't think twice

about fetching yourself a copy. \$22 (Europe) and \$23 (overseas) to: L'alternative

Dramatique, via Resegone 1, 20159 Milano (MI), Italy.

Ecstatic Symptoms

Minas Tirith - The Art Of Becoming CD
(self-financed)

A difficult situation. The band plays original. The band plays well. But still I'm not too keen on this. What to do? As I said, they really know how to control their limbs, and certainly don't safe at any bandwagon either. These guys have actually been going for nearly ten years now, playing the same style. I guess you can't accuse them for not sticking to what they believe in. They obviously deserve some kind of recognition. So why do they have to be so hooked on this progressive thrash metal thing? Their songs are strikingly similar to epileptic fits, at least to me. Or maybe it's just a defect in my brain, maybe that's why I'm not able to enjoy Minas Tirith? Maybe I'm an epileptic? Or maybe these guys should look up words like «punch», «logic» or «listenability» etc. in a dictionary. I don't know... I'm just the guy with the minor brain disfunction you know.

Epileptiske Sjur

Das Ich - Feuer CD
(Danse Macabre)

Ho ho! Guess what dumped into my mailbox the other day? Actually, it's been several months

now, and rumours have it that a new Das Ich work is already on the way, but for now this one will definitely do. «Feuer» is in fact a live album, recorded on several occasions during the band's european tour in '94. To spice up their stage appearance a bit, Stefan and Bruno have indoctrinated a drummer and another keyboard player. Classics like «Lügen Und Das Ich» and «Gottes Tod» makes this an indispensable experience.

E..S.

Lycia - Cold CD (Projekt)

Like the chilly autumn breeze, Lycia's sixth album «Cold» seeps into the marrow of your soul. Like delicate drops of rain, it stains your conscience. It may sound cheesy, but this is the kind of music that makes it all worthwhile. I'll gladly review 100 crappy bands if I can just have my annual dose of Lycia.

ES

Valefor - Death Magick CD
(Death Factory)

The name alone should cause a few giggles, if you speak Norwegian that is. As for Valefor's sonic output, we're talking BDN with the added black metal looks. A hybrid I can't say I'm too fond of. Nudge nudge, say no more.

ES

Dismal Euphony - Soria Moria Slott CD (Napalm)

National Romantic Hulder Metal. I kid you not.

ES

Marduk - Glorification MCD
(Osmose)

If four pieces of classic thrash and one thrashing of a classic piece sounds appealing to you, then why don't get a copy of this.

E.S.

Mortem - Demon Tales CD
(Merciless)

Peruvian death metallers - who needs'em?

E.S.

Mystifier - The World Is So Good That

Who Made It Doesn't Live Here LP/CD

(Osmose)

Shouldn't it rather read «Mystifier are so crap that who made them wouldn't dare live here»?

E.S.

SOULSTORM

ZZZZZZZZZZzzzzzzz....

. oh, oops, I dozed off for a minute there...

Now, what do we have here... Doom metal.

Norway. Doesn't make any sense does it?

Unless of course we're talking about those fellows Lamented Souls!

If you haven't had the chance to check them out yet, then read on, as we get intimate with mr. Knutsen....

ZZZZZZZZZZzzzzzzz....

You have existed as a band since 1991, yet only released two demos. Why have things moved so slow? What about the origin of Lamented Souls?

The main reason why things have moved so slow, is that all of us are quite lazy and can't get around to doing anything. There's not much to say about our origin, it started with Petor (our ex-bassist) and me getting together. After some line-up and musical changes, we developed into Lamented Souls.

Most recently, your line-up has had some drastic changes, no?

Yes, Simen is actually the only member maintaining his position. Ole has switched from drums to guitar, I have been demoted from six to four strings, plus we've picked up some lower life-form to fill in behind the drums.

If I'm not mistaken, you have quite a few new tracks ready.

How does this material differ from your last demo? And how would you describe your sound overall?

You're not mistaken, we have some new songs ready. Musically, the new material is pretty similar to the demo, perhaps a bit more varied and original. The vocal lines will hopefully be a bit more exciting. I don't know exactly how to describe our sound; groovy doom metal, maybe? It seems a bit limiting, but never mind.

Back to your demos; you first recorded one in late '92, but it took a long time before it was released. What's with you guys?

The reason why it took so long, is because we didn't get around to do anything with it. Pure laziness! And when it finally came out, it was outdated and we weren't very happy with it.

And then the next tape wasn't released until last year. Ever thought about re-naming your band to «Lamented Snails»?

The time between the two demos, the band was virtually non-existent. We were scattered all over the planet. Some went to school, and some abroad, and then the military etc. But we managed to write a couple of songs, and rehearse a few times.

After all this was over, we started working seriously with the band.

We're quite pleased with the '95 demo, but there is room for improvement. We need to work a bit on the lyrics and some of the vocal lines.

You also recorded another track during the '95 demo sessions, but it wasn't released.

The song wasn't released because it wasn't finished. There were no lyrics to the song, and it didn't turn out that good.

I doubt the song will ever be released, but perhaps we will rearrange it or use parts of it elsewhere.

What's Lamented Souls aim?

Our current aim is to record our debut album, we are at the moment negotiating with a Norwegian label, so things might start happening soon. There is also talk of a couple of compilation appearances. Later; a bigger label, a tour maybe.

You haven't exactly been overly active, promoting yourselves in the underground, have you?

It's because we're lazy! We haven't gotten around to making any flyers or anything else.

The only promotion we've had is from a couple of zines.

What do you think of the worldwide doom scene in general? Cite your influences.

I must admit that my knowledge of the doom scene is limited. But it seems like many bands either have lousy vocalists, can't play or are just boring. The list of influences is way too large. But the band whose influence is most evident are early Black Sabbath, early Kiss, Saint Vitus and Witchfinder General.

Where will you be in ten years, if Lamented Souls have failed to succeed?

I'll be rotting away in front of the TV, watching re-runs of «The Flying Nun» or something.

Unbound are one of the more interesting groups to emerge on these shores lately. The band was initially started as a duo consisting of piano and soprano vocals. Since then, drums and electric guitars have been added to create a fuller sound, and to emphasize the melancholic atmosphere.

A sequencer also plays a major part in Unbound substituting for the lack of bass guitar, as well as being a source for further instrumentation, such as strings.

Two years after the band originated, piano and vocal are still the basis of the song arrangements, the melody lines are composed on piano, and then arranged for the remaining instruments, whilst the piano and synths are run through the sequencer. This, in addition to the simple, yet effectful guitar chords, the alternation between soprano and melancholic male vocals, and a complex rhythm context, makes up for quite a unique experience. The sound of Unbound is heavy and monumental, and at the same time sombre and emotional. No proper releases have been made thus far, only a three song promotape in 1995, which the band has long since abandoned due to their major development. However, a new promo is currently in the making, something which definitely will be worth checking out. Unbound are both looking for a deal and planning some shows, so labels, organizers etc. get in touch.

UNBOUND

co/Håkon Wisløff

Monrad Johansens vei 14, 1410 Kolbotn



LADY LAZARUS

«Man has always been unaware and blind towards their own destiny... We are no longer small beasts hidden in musk and seaweed, even if we are lost in the wilderness at floodwaters' mercy, under a moon ablaze, we have begun to exist. That's why we are both gods and children, that's why we are dragged to hell with great fulfilment»

So ends the pressrelease of «Simphonia Sine Nomine», the debut CD of Italian avantgar-dists Ataraxia. A record structured like a classical symphony, with triumphant, martial pieces, orchestral scores, renaissance and baroque remembrances, toccata, fuga and tenuous, gentle melodies in an apotheosis of solemnity. Or to put it rather short; an unusual act with a sense for odd, but interesting themes as well as a high skill of combining classical elements with post-



punk/Goth influences. The trio consists of keyboardist Giovanni, guitarist Vittorio and vocalist Francesca, whom we had the pleasure of speaking with. We were among other things, curious concerning the concept of their second outing, «La Malediction d'Ondine», which was released by the Italian alternative label Energeia.

La Malediction d'Ondine is a neuralgic disease that occur while sleeping, one has the sensation of drowning, a sort of apnoea which is so similar to a real drowning

and suffocation that one doesn't wake up.

Our pianist, Giovanni, is deeply involved in psychology studies, and we decided to portray this case like a sort of metaphor linked to the liquid substance of water (which is the «collective unconscious» in psychology), and to the ever forgotten female world. We know that women have been silent for centuries, and that they always have had sad, dreamy, awful and strange stories to narrate, the stories of their lives, was the occasion. We have been like mediums through which these women could narrate their feelings, emotions and tales, and all these women were united with death through water. We caught the lament of so many mermaids who fed themselves spasmodically with their own past. «La Malediction d'Ondine» is our chant for those souls, made of regret and bitterness. Musically, our muse has been the instinct.

Moving over to your previous album... Why does it have two titles, by the way?

It is a double-titled album, because it contains two different moods and themes linked to a celebration of seasons, like a metaphor of Man's seasons. «The Moon Sang On The April Chair» is the celebration of springtime, childhood and innocence, and there's a figurative reference (often present in our releases) to classic Greek harmony and light. The second part of the release; «Red Deep Dirges Of A November Moon» portrays decadence, extinction, death, old age, end of illusions, evaporation, and at last the moment before departure. This release is perhaps less refined than the previous one (I mean, sound effects and a sort of detachment from the written songs), but it's more intimate, suffered and linked to our own experiences. A sort of 'self-bending', a revelation, a confession. Remaining are our verdigris wounds...sunk wreckages of instants till the core bit.

Observant souls should have gathered that it is Francesca's voice we can hear on «In absentia Christi», the debut album of MonumentuM. An album which is properly reviewed somewhere else, still hard to just pass by...

Roberto was preparing his release, and perhaps he felt that my voice fit in with the material. I've known him for a couple of years now, and I sincerely feel that his person deeply involved in music, he's one of the few who really li-

stened to music, with deep enthusiasm. I sincerely like the ethnic track (I think that ethnic laments and voices carry all the ancestral sufferings and pain of the world) and also the epic and tragic interpretation of «Fade to grey».

Working with Roberto (**Also know as The Pickpocket!**) was a good experience, he lets the music come first, he's not a self-centred person. He has the gift (**Wet gift?**) of listening.

What about the origin of Ataraxia then, seeing that the band has existed for more than ten years. How were the formative years?

We were in a terrible musical period ten years ago here in Italy, all underground sound had disappeared like a stupid fashion (This is where we gave up trying to heighten the level of linguistics...). We started playing with a strong will, rage and need to carry on with a sense of purity, instinct and free thinking far from what people expected of us. Years of inner turmoil, but it didn't matter. We went on because it was a necessity, a call. Something stronger than ourselves. You can't imagine the terrible situation of the Italian music scene, promoters and labels, but perhaps it has been useful to grow with a strong self-confidence, and without the need of an applause. We were deeply involved in obscure, ritualistic and decadent music, literature, and also history. History perhaps has been a major influence, trying to describe the fracture with origins when man didn't need voice and scripture to communicate, when more than five senses were present, the age of improvement through nature and the respect of the laws of nature. I think that the figure of Satan is a metaphor of mans rebellion against nature, the

destruction of the world and of ourselves feeling like titans, and at last being the cancer cell of the universe.

Hmmm... Energeia released both two Ataraxia tapes and three CD's till now. What kind of label is it, and what sort of offers do they make?

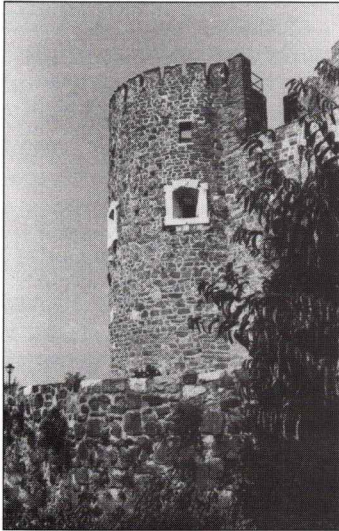
Energeia was the last small label interested in independent, obscure music in Italy which didn't need monopoly of the bands. This was fundamental, we couldn't link ourselves or the band, to a label. We absolutely want to be free and independent in our choices and future plans (We've seen too many bands destroyed by contract), and we always paid the studio cost in order to have the propriety of the master rights this is in substance our contract with Energeia. They produce and distribute our releases for a certain time, but were free to collaborate with others. They have other bands (they have recently put out five new releases) like Fear Of The Storm, Simon Dreams In Violet, Exu, and others.

It seems like Italy has a vast underground scene for alternative and experimental music, several labels are popping up and there are numerous quality releases by previously unknown bands...

If Italy has a great alternative scene (and I think it does), it's hidden and neglected, without means to express itself and it has to «sell» itself to Germany in order to have a chance. Here in Italy an underground scene doesn't exist because the listeners believe in foreign idols without supporting Italian artists too. I think this is due to the insufficient originality of Italian bands and also to the awkward distribution (A lot of people attend our concerts



derground, a hidden culture that is based on will and engagement only. There are not financial means, and the official culture is too far and indifferent to this world.



I presume Ataraxia must be quite an experience live, not only taking into consideration, that they have performed about a hundred times in Italy alone, but also an Ataraxia concert is something more than just two guys and a lass on a stage.....

We perform multimedia live acts (we deeply believe in a representation were different forms of art and expression co-exists), so we have a double-parallel work, creating the music on one side,

and scenography, concept, images and theatrical acts on the others. Every CD we release is the soundtrack of the live performance (A mimic and a photographer are members of Ataraxias live band) And we are not interested in a meaningless sequence of songs without a theme, a link, a mediation. What we perform live is quite different from the CDs because the atmosphere is partly created by words (spoken sequences), lights, and a deep contact with the audience in a sort of drama of the past.

Will we be able to witness all this up here some day?

It would be interesting to play in your country, but till now we haven't had a lot of contacts, even if we think that it would be stimulating and satisfying to play there. We imagine that people could appreciate our sonorities and efforts.

Any other places you plan to visit?

For the next months we will be in Spain and Portugal, and there will be two important dates here in Italy as well, in wonderful buildings of the XIIIth century.

Ataraxia aren't slow when it comes to recording, another album was in fact released earlier this year on Avantgarde. The title of the opus is «Il Fantasma dell'Opera», which shouldn't be



hard to translate.

We are currently organising the live act for the CD, which was inspired by the book of Leroux and the B/W film of Julien. It works almost like a soundtrack (with sounds and noises from the underground caves of a monastery in between the tracks) ranging from symphonic-operatic airs to ambient gloomy tunes and also ethereal/lyric/classic oriented songs. It's our best work till now.

OK, time to wrap this up. Any final messages?

Be praised Einar, our phantom of the opera.

Errr...hmmm...well, that was nice wasn't it?

Discography:

- «Prophetia» cassette - self-produced '90
- «Nosce Te Ipsum» cassette - Energeia '91
- «Arazzi» cassette - Energeia '93
- «Simphonia Sine Nomine» CD - Energeia '94
- «Ad Perpetuam Rei Memoriam» CD - Apollyon '94
- «La Malediction d'Ondine» CD - Energeia '95
- «The Moon Sang On The April Chair...» CD - Apollyon '95
- «Il Fantasma dell'Opera» CD - Avantgarde '96



ONLY SILENCE AMONG THE FILTHY

Deutsch Nepal should be a familiar name to anyone into the music of Cold Meat Industry, and hopefully soon to many more as well. 3 studio albums down the line, Lina Der Baby Doll General, or Petter Andersson if you will, has become one of the major influences in the worldwide electro/industrial scene, and we're honoured to bring you this little conversation...

As the older fans of Deutsch Nepal ought to know, the first album «Deflagration Of Hell» was originally released as a tape on the Sound Source label, a recording Staalplaat later re-released on CD. This has become something of a legendary recording, and many a soul should be able

to raise a question or two concerning the origin of Deutsch Nepal...

In the beginning, my project had no real name, says Lina. It was when Roger Karmanik wanted to release my music that I had to find a good name. And as I had Karmanik on the phone, I was listening to an old record with the group Amon Düül II from Germany. There was a song on that album called «Deutsch Nepal», and I decided to use that title. The name Lina Der Baby Doll General is a bit hard to explain, it's related to the same song. The lyrics deal with a general standing over a small baby, making a speech, saying « you too could be a hero. You too could be a soldier. You could be the governor of Deutsch Nepal». **As earlier mentioned, three full CDs have so far been released, one on Cold Meat Industry and two on Staalplaat, as well as a split live CD with In Slaughter Natives, the latter also on Staalplaat.**

Still, there will be many more Deutsch Nepal releases coming, won't there?

Yeah, many, as you said. Next release will be another CD on Cold Meat Industry. Everything has been delayed though, as the equipment has been broken for a long while. I have some tracks ready for the CD, but I'm not completely satisfied with them yet, so I will try to re-record and make some new stuff, as this is supposed to become the best Deutsch Nepal CD ever. I have also signed a three-album contract with Staalplaat, but this is still only on paper, so I can't reveal anything about how they will turn out yet. Also, a German label wants to release a 10" for a box collection. The label is Vuz recs. But I have not decided if I will do it yet. There are also a lot of cooperations and compilations coming up.

In addition to all this, Lina has another project as well.

Yes, it's called Frozen Faces and an album should be out when you read this on my own label, Entartete Musik Ausstellung. It'll be pretty noisy.

What about the previous Deutsch Nepal albums?

What does Lina in particular like about each of them?

«Deflagration Of Hell» I like the most because it was not supposed to be released as I recorded it. It's more harsh and spontaneous than its followers. The second CD; «Benevolence» I like because it expresses many different sounds of Deutsch Nepal. And for me this is the first real album. «Tolerance», the latest one, is the most odd and hard CD. It's supposed to be more like background music for magic rituals or perhaps sexual activities. What all

three of them have most in common is the atmosphere, which there is a lot of on these CDs.

Indeed. Besides the atmosphere, what is the idea behind the music? There are no ideas really. I just feel this way and I like my music to sound that way.

It's like my brain is sending a message to your brain, and your brain decodes the message without telling your consciousness what it found. It makes you feel curious... You feel the urge to solve the next piece of the secret puzzle, and in the end maybe you'll see the total picture...

What about the current worldwide boom of ambient/industrial music? How come Sweden has so many great acts? Well, it's not that hard to understand the boom of industrial music if you take a look at the rest of the musical world. - Punk revival. Country & western dance music. Sooner or later people get bored and start to puke on such shit. In the entire rock'n roll «world»

there's a lack of interesting stuff, so something new has to come along. Also, reality is connected with the music we're being served, and there will always be young people who understand that the whole world is a lie... They start to reach for something totally new and different - at this moment industrial/ ambient (I hate this word) music. Why there is a lot of Swedish music in these fields, might depend on the fact that there has always been someone here willing to release it.

In addition to Deutsch Nepal, and Frozen Faces, Lina was also previously involved in another project called Njurmänner... (The Kidneymen, for you morons who don't understand swedish)

Njurmänner was a group I participated in for almost ten years during the eighties. It is most known for the song «Cold Meat Industries» for some reason. **What could that be??? I'm puzzled. Anyway, what did this band sound like?** In the beginning it was more like electro industrial music, but then it turned more and more into techno pop... Nothing for me. There were some releases... Some of them are actually still available from Old Europa Cafe, if anyone should be interested. **What about Lina's own musical tastes, what are his ten fave records right now?**

1. The Moon Lay Hidden Beneath A Cloud: «A New Soldier Follows The Path Of A New King»
2. Sigillum S: «Live Assault»
3. Boyd Rice And Friends: «Music, Martini And Misanthropy»
4. Amon Düül II: «Wolf City»
5. Nico: «Desert Shore»
6. Brighter Death Now: «Great Death I & II»
7. Crass: «Penis Envy»

8. Joy Division: «Still»

9. «Exploration One» compilation, and

10. Aghast: «Hexerei Im Zwielicht Der Finsternis». There is no order among these, but it's what I like to listen to for the most at this moment... And there is much more in reality. Yeah, I assume he «forgot» to mention the latest Clawfinger CD, or what? You know I'm such a rrrude boy... OK, what about Deutsch Nepal live? We actually got the chance to witness that here in Oslo in November last year, and it was a transcending experience.

Was this like most Deutsch Nepal concerts?

That was quite a standard concert with me and my drummer, Fredrik of No Festival Of Light. Last October, I was touring with In Slaughter Natives, so there wasn't a lot of time to prepare anything special. **Nevertheless, it crushed your average Saturday night disco...**

Unreleased tunes played a major part of the concert set here in Oslo, along with wellknown «hits» such as «Horses Give Birth To Flies». One song Lina didn't play though, was «October Lund -Home» from the split live CD. **This tune differs a lot from the rest of his material, as it features «normal» vocals for a change. Is this a hint of things to come? (I think it sounds a bit like Munch).** The text of «October Lund -Home» was stolen from a Nico song called «SA-ETA»+ some extra words added towards the end, explaining the tourplan for Deutsch Nepal and In Slaughter Natives. I don't know if there will be more singing on Deutsch Nepal records, but I use my voice a lot live. I've never heard about Munch though...

Basically, Munch started out as the pioneers of Norwegian industrial music. They played a

Discography:

«Deflagration Of Hell» cassette - Sound Source '91
«Deflagration Of Hell» CD - Staalplaat '92
«Benevolence» CD - Cold Meat Industry '93
«Heavy Electronics» cassette-box - Art Konkret '94 (also including BDN, Grey Wolves and 3 more)
«Tolerance» CD - Staalplaat '94
«Mort Aux Vaches» CD - Staalplaat '95 (split w/In Slaughter Natives)
«Only Silence Among The Filthy» cassette - Old Europa Cafe '95
«Environment» picture 7" - Ant-Zen '95
«The Very Top Of Lina Baby Doll» LP - Noise Museum '96

LOADS of compilation tunes which we don't bother listing....

strange kind of industrial rock. They managed to release three albums and a live album before their demise in early 1990. I know there is a lot of unreleased material in circulation, but I guess the readers are becoming tired of this history lesson, so let's round this up, shall we? Well, everybody who are interested are welcome to write or fax me for more specific information about Deutsch Nepal.

Ahem, yeah you should all contact this little nutcase, he's got a quite interesting mailorder sort of thing called «MU International» which is released bi-menstrually or something, and in addition to the actual mailorder list there is also some updated gossip on Lina and his whereabouts.

You can contact Lina via the CMI adress.



SONS OF HADES

A lot of bands seem to be taking on the thrashing these days, and then we're not talking Testament and Metallica, but rather more dirty and primitive music, i.e. Sodom, Venom, Destruction etc. You can also read an interview with Gehennah elsewhere, but for now, let's focus on the Norwegian soil; Aura Noir are here to prevent you from going nuts with all the shitty black metal records... Aggressor speaks...

Aura Noir hasn't always been just full force black thrash, has it?

I started the band all by myself in early '95, reveals Aggressor. I recorded a demo which was more psycho/avant-garde in the spring the same year. Then I asked an old acquaintance of mine, Apollyon, if he would be interested in playing guitar in the band, which he was. We rehearsed for a period of time, and then made another avant-garde recording. After this we started convincing each other that we should be doing something a little more ripping.....

What lead to that decision?

I guess it was Apollyon who initially suggested it. I already had Infernö and thought that was enough, when it comes to this regressive thing, but Infernö is more in the style of Venom, Destruction and that kind of music, and I wanted to do something a little more in the vein of Sodom. A little black metal, but still firmly rooted in the thrash genre. And so we recorded the «Dreams like Deserts» mini CD.

Did you already have any offers then, or was it a self-financed recording?

We first recorded it out of our own pocket, although we already were in contact with Malicious rec. We had sent them several rehearsal tapes, and they were interested, but wanted to hear the finished product. So we recorded the mini CD and sent them the advance, but we didn't hear anything from them, and since we were in need of cash, we signed to Hot Records, who then released «Dreams like Deserts».



How did you get in touch with them?

The person who finds bands for them, heard the tape, and found it great, and wanted to sign us immediately.

And then you got in touch with Malicious again?

Yes, and they were a little bit pissed off, as they thought that we had turned our backs on them. But it was partly a misunderstanding, and partly a need of quick cash from our side.

On 50% of the songs, you play the drums and Apollyon plays bass, guitar and sings, whilst on the other 50% the opposite is the case. How come?

Well, we are equally good musicians and we both compose songs, so we find it to be the best solution (apart from when we're playing live). For instance, on Apollyon's songs Gene Hoglan style drumming is the most suitable, while the Witchhunter/Destruction style fits the best on mine. That's basically why we thought of taking turns behind the kit. It also makes it a little more interesting I think, with two different vocals.

What is it about old thrash metal that you find so fascinating?

Nostalgia I guess. Well, not only that, but the old bands sound so immensely great it gives you that deja-vu feeling listening to them now. You look back and remember what it was like hearing them for the first time. Know what I'm saying?

What about this resurgence of thrash metal in the underground, why do you think this is happening? Is Aura Noir in any way responsible for it?

This new wave comes naturally, I guess. One of the things that got the snowball rolling, maybe was the «Total Death» track by Isengard on their '95 opus «Høstmørke». Aura Noir appeared the same year, and then you have the Infernö demo, not to forget the Swedish Gehennah. You also have Dødheimsgard, who have started incorporating thrash riffs in their music. In their case, I think it was a more or less direct influence from Aura Noir and Infernö.

Besides Aura Noir and Infernö, you also play in Ved Buens

Ende, plus a couple of other projects. How do you cope with playing in so many bands?

Well, it is what I do, I guess. Music is the most important thing to me, so one band may not be enough. When you play all instruments and have musical tastes as broad as mine, it is necessary to have several outlets. I constantly have all these ideas which I have to use in one way or another.

How do you separate Infernö and Aura Noir?

Infernö is the sleaziest of the two. Pure '83 revisited all the way. Aura Noir is perhaps a bit more experimental, both technically and lyrically.

Lyrically you say. Well, what about your lyrics then?

Apollyon's lyrics mainly emphasize the primitive «thing», whereas I write in the only way I can; psychedelic.

Now that you have recorded your first full-length, what can you say about it? Are you satisfied, and what's it like compared to the debut?

I'm way more satisfied now, that what I was after having recorded «Dreams like Deserts». I'm basically more satisfied with the compositions, plus we have recruited a new guitarist, who does a much better job than what Apollyon or I could have done. All in all, it's an improvement, I think.

And how did this addition to your ranks come about?

Well, his name is Blasphemer, and he also plays in Mayhem. I think it began once I went out with him and Maniac (Mayhem), when we discussed old thrash and how much we adored it. Then we found out that we should go to the rehearsal place of Mayhem, and jam a little. So we did, we went there and did a few Slayer songs, and this gave me the idea of asking Blasphemer to join Aura Noir. To begin with, it was more as a session member, for gigs etc., but as time went by, he joined full time. He has even made a few riffs that will appear on the second full-length, great riffs by the way.

How is his attitude toward this retro-thing?

He is very eager about it. He has always wanted to play this kind of music.

There seems to be quite a lot of people from the black metal scene that get a kick out of thrash metal.

Yeah, there are those who have been into metal since the

early/mid-eighties, who probably started out listening like Sodom and Slayer, I guess it becomes a nostalgic trip for them as well. You also have the ones who have discovered it more recently and are attracted to it. And then there are the ones who just listen to Troll, Skog, Teskjekjerringa etc. bands.

So, from where stems your affection for thrash, and which records have been the most influential on you?

Slayer's «Hell Awaits», Venom's «At War with Satan» and obviously Sodom's «Obsessed by Cruelty» have all meant a lot to me, along with others. It all started I guess, back in '85, when I one day skipped school, and sat at home and watched Sky Channel, which we had then. There was this heavy metal show called «Monsters of Rock», where they ran Venom's «Seven Gates of Hell» which blew me totally away. Then they showed Slayer and «Hell Awaits» which had the same effect. I instantly knew that this was it, so I went out and bought those albums, and started collecting this kind of stuff. I also remember discovering Sodom through the «Speed kills...1» compilation LP, which also included Bathory and Whiplash, whose albums I subsequently bought. My favourite album to this day is «Obsessed by Cruelty».

Were you into heavy metal before this?

No, I never was much into that, it basically started with thrash, and I went from there on. I remember that I used to listen to Thin Lizzy though, and Dire Straits. I guess we all have our skeletons in the closet.

When I watch you perform live, you in particular give me this sense of deja-vu, you remind me of someone...

Yeah, it may have something to do with the fact that I watch these Venom videos 249 times before getting on stage. I'm very inspired by Cronos, who in my eyes, was the greatest showman in the world. He had all these theatrical faecal expressions. He was also a great bass player, maybe not technically, but he had his own style, and this has inspired me a lot.

Hasn't there been talk of an Aura Noir tour?

Yes, there has been much talk, but no action. The label and the tour organisers never seem to come to an agreement. So at the moment I don't know, but I really hope something will happen soon, as Aura Noir is a live band, and we really need to get on the road.

You played at Elm Street in Oslo on the same weekend as the Darkthrone gig, how did that go?

It went very well. People came up to me the next day and said that we were a lot better than that weekend's main attraction. We charged 30 NOK, whilst a Darkthrone ticket was much more expensive, 160 NOK to tell you the truth, and a lot of people thought that we should have been the ones charging 160 NOK, and not them. Cool.

What do you reckon is the reason for the development basically all the bands of the eighties went through after the first couple of releases?

I think the reason for this unfortunate progression was that, to the bands of that time, the whole genre became worn out, and they felt that they had to progress in some way, like Sodom, who sud-

denly released that horrible «Persecution Mania» album, which was a totally different thing than what Sodom originally did. Slayer with «South of Heaven», which ain't really that bad, it just becomes a little pale when compared to its predecessors. I don't know. I guess they thought that «now we have to grow up» and «now we have to sing about political issues» etc., and that sort of thing. What was it Slayer once stated? That they just used the black metal image to gain more popularity, and afterwards they could do what they really wanted to. Kind of sad to hear things like that. And Destruction who carry on, with no original members left, and a totally different style of music, they ought to change their name at least. I could go on for hours about this subject...

One can easily recognise certain riffs both in Aura Noir and Inferno, some may even call it plagiarising, how do you defend that?

Well, the old bands were, to a certain extent, right about the genre becoming all watered out, there was nowhere left to go. When you do this music, you have to start out from what those bands did, and in a way using that as a means of placing yourself «below» them rather than desperately trying to do something new. You have to have the same principles.

Where do you draw the line, regarding borrowing riffs etc.

I guess there is some kind of line, or border somewhere, but with the huge gap in time, with the artists being so distant, it is acceptable I think. Like when we formed Inferno, it was meant to be a tribute, not a copy. This applies to Aura Noir as well, although contradictory as it may sound, I

think we've done it the right way by making our own little twist to it.

Do you see a new trend in the shape of thrash metal, do you think it will be as big as black metal is now?

I believe a lot of bands will jump on the bandwagon, and after some time the wave will settle again. More black metal bands will probably follow Darkthrone and record a thrash song now and then, and leave it at that. But as far as Aura Noir and Inferno are concerned, I think it will last. Both bands are existing and operating on the basis of that.

You have been involved in the «biz» for quite some years now, and you also have a «past» in a couple of other, well-known bands. How do you regard that early period now?

I see it as a development phase. Me and the ex-bassist of Satyricon founded that band at the end of 1990, and I played with them for about one and a half years, and due to some disagreements, I was kicked out. Then I started Ulver together with Garm, which I later left, and then Ved Buens Ende came about.

What were the reasons for your leaving Ulver?

I can't play in a band where there isn't equal say. And Garm is Ulver, I couldn't work on that basis. Plus the music of Ulver was developing in totally different directions than what I wanted to play. Eventually, I met Vicotnik, and we both wanted to do something different, and so we started up Ved Buens Ende.

Well then, is there anything else you'd like to add?

I really need to use the bathroom.

THE CALL OF CTHULHU

The most suitable introduction for this interview with Cthulhu Records labelhead Will I. Stasch, would be the opening track on the Blood Axis CD. Dum-de-dum-dum...

In the early 80s I published a small fanzine titled The Feverish, says Will.

It featured musical projects like Coil, Death In June, Le Syndicat, Whitehouse, as well as other artists.

Besides I ran a small distributi-



on, mainly for friends, offering hard to find tapes and records.

At that time, Third Door From The Left asked me if I would like to release a new edition of their tape «Face The Firing Squad». I agreed and founded Cthulhu Records with Rose. We started with the production of cassettes and now we have also released CDs, LPs and T-shirts.

How is Cthulhu Records financed?

I'm living off a four days a week job at the German distributor Discordia. All profits of Cthulhu are invested in new projects.

Looking back, any regrets concerning Cthulhu?

I don't think it's useful to look back that way. Each release was fine for the time being, and everything was done in the best possible quality. If any details were wrong we always tried to correct

them immediately. Of course a lot of things changed and some titles would not have been released nowadays, but I look into the future instead of thinking over decisions of the past with today's eyes.

Do you see it as a problem that Blood Axis have a somewhat nationalistic way of expression?

For me, Blood Axis can not be classified as a fascist/nationalistic project. While some fascistic aesthetics are used, especially on the visible front of the work, creating a strong appearance, Blood Axis offers much more than a simple fascistic world view. Their work ranges from left to right, from Charles Manson to Meister Eckhart. I can not portray them as nationalists, but they are inspired by their western European roots.

Does music mix with politics? Most music/art being political is

stupid and ridiculous and boring. Cthulhu would never release anything by one of these typical horrible groups from the left or right wing. I fear I can not say a lot of positive things about the political situation in Germany. It would take a lot of time to answer this question in detail, just let me make some «statements»: Most politicians seem to be marionettes of business and industry. The hard working people are betrayed, and have to pay for everything, while the profits of the companies grow. Censorship is everywhere. The media's are no longer interested in information, just sensations. There are lies wherever you look and it seems to have a brainwashing effect. I have the feeling of decadence in mind.

You layout, me like...

Yes, artwork/layout is extremely important. The music should not be departed from the other aspects of the release. From the beginning this was our aesthetic principle to get everything done in the best possible way. Quality not quantity. We often had to borrow money from our friends to be able to pay for the graphics, prints etc. Meanwhile everything can be financed from other projects. I think it is my duty and passion to do the best I can.

It's a sad sight, the world I mean? (And then we're not talking about the situation in Bangladesh...)

Most of the popular music is not really interesting or impressive, but there is a lot of very good bands music waiting to be discovered. Unfortunately most people are only interested in a certain style, while there are so many powerful works varying from classic to pop, from folk to electronic. In the so called alternative scene there are many bad, crap sounding groups as in popular music. I see no reason why it should take off. Hopefully people will be doing special things appealing to my taste in the future.

Which Cthulhu release are you looking most forward to?

The ultimate release would be the Ernte album. Not because it would be better than any other release, but because I am involved in it. But we are so damned slow in getting material recorded.

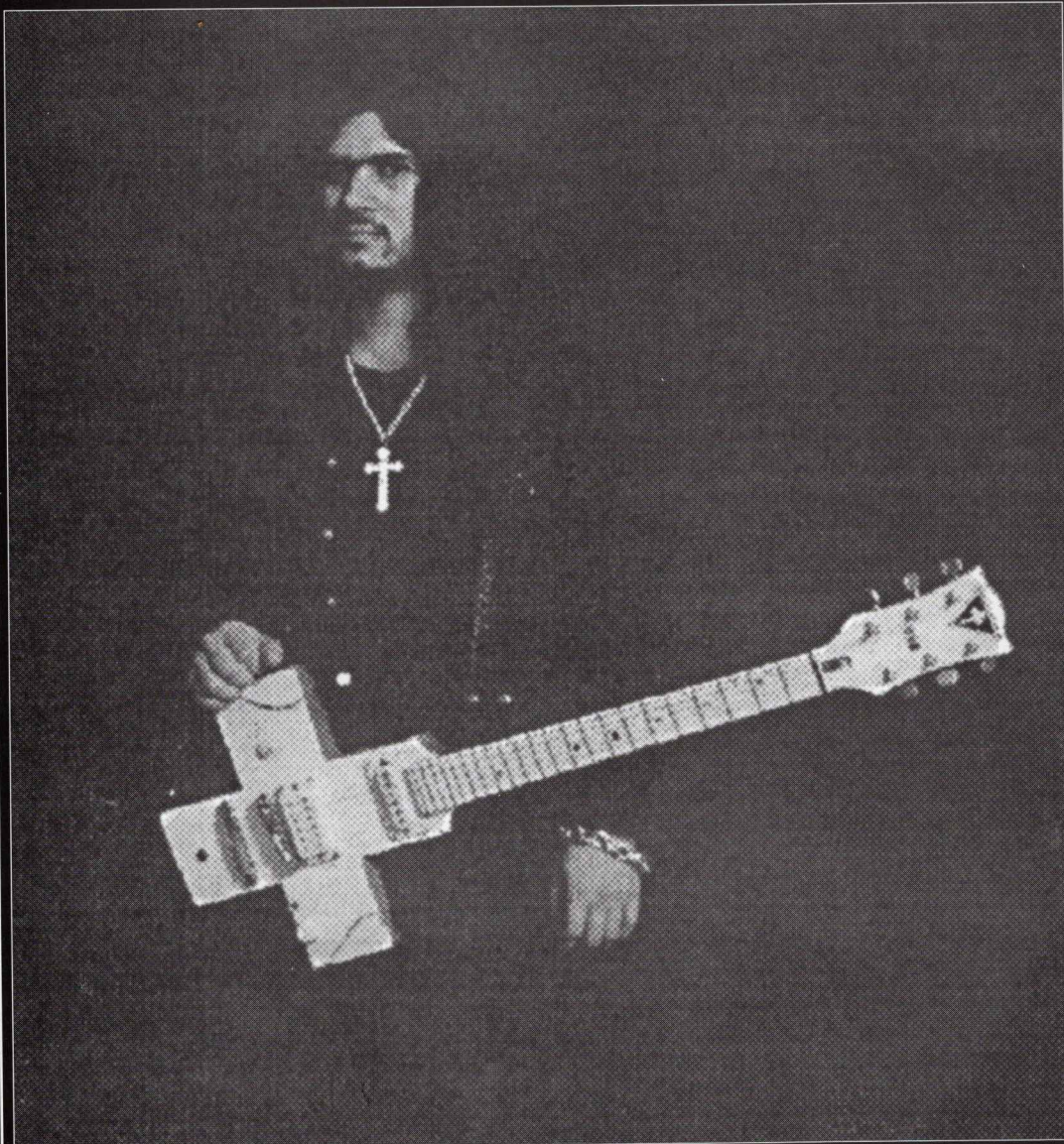
What were your initial goals, when founding Cthulhu?

When the label started it was important to present unknown groups and projects in the best possible quality. Meanwhile the general situation changed and there are quite a lot of labels around, but I think Cthulhu still has a special kind of touch to it. Many of the artists on Cthulhu are long time friends, so there is a special /label/musician relationship.

Is death the end?

I do not believe in life after death, so it is important to live now, not later. One will continue «living» in the memory of family and friends.

VOYAGE TO HELL



During our little trip to Italy last night, we also found the time to meet up with one Mr. Chain, to discuss various topics, so read on...

What can you tell us about the years with Death SS? What really happened, making you leave? And what are your relations with the band today?

In 1982 Steve Sylvester left Death SS because there was some incomprehension and he wanted to continue his studies with black magic, while I wasn't interested in continuing them. I continued with Death SS until 1984, with Sanctis Ghoram on vocals, but it wasn't like in the past, so I decided to change the name into Violet Theatre. In any case, Death SS wasn't a satanic band, not in the exasperated meaning given to bands of today.

What is the difference between the Violet Theatre period and the more recent years? Is this name

change related to the line-up changes, or...?

Violet Theatre is the eternal representation of life in a «theatre of death»: Violet is the negative symbol for the theatre of death. Musically, it was the evolution of Death SS, exactly like the Paul Chain group is the evolution of Violet Theatre; but the names are to mark particular cycles, only! The names are purely names. The truth is that I never had a real band (apart from the Death SS period), but collaborators who were chosen in consideration of what I wanted to record. And this is the philosophy I have chosen to work with when recording all my LPs, all these years; without a manager and without any real promotion.

So it's not really our fault that we know so little about you. Why isn't there a proper distribution for your releases?

In Italy you can't find a real «market» for underground music, and it's impossible to live of it, except if you are well-known abro-

ad. Labels don't spend a lot of money on Italian bands, so the bands don't have a real chance of promoting themselves abroad. In recent times, the situation has improved. Fortunately, Godhead believes in me, and has an international distribution including twelve countries. My old records have never had a regular distribution outside of Italy, so it's very difficult to find them abroad.

On your newest effort, you've joined forces with Mr. Dorrian (of Cathedral). How did it work out, and how extensive is Lee's participation? Is he a good lad?

I know Lee through Godhead which distributes Cathedral's records here in Italy. Lee has been a fan of mine for a long time, in fact he put me on the special thanks list on the first Cathedral album, and he was very interested in working with me. We are musical and philosophically similar.

We both think that music is free art. And we're not in it for the money. He gave me the idea to re-record «Voyage To Hell»

from the first Violet Theatre EP. It felt as if we had always been working together. We are like cosmic brothers.

We understand that you also have your own studio and record label, Day Records. How did this come about?

My own studio is very important to me. It is the result of years of experience and privation. It's a matter of control, ignoring obligations set out by labels or producers. Since I improvise a lot, there are no limitations when it comes to price, time etc.

I'm inspired by the 70s, because in that period there was much more feeling, honesty; and musicians had a completely different spirit. Today everything is so inexpressive and soleable. I play and use analogical instruments only! And I have a collection of old analogical keyboards. I really love that old, «true» sound. I've produced many Italian underground bands (hard core, prog rock, hard rock, death metal...), I want to give everybody in the underground a chance to record something. At the moment I'm producing a Mexican cult-band called Semefo (ex Loch Ness). I am awaiting Acrimony (Welsh hippie Doom on Godhead).

How recognised is Paul Chain in Italy? Is there a lot of interest from the rest of the world?

In Italy I'm well-known (I've been in the music business since 1980), although my fans aren't too numerous. I can't survive on my music alone. I get good reviews in magazines, but my electronic and experimental music doesn't receive the right attention. I've received interest from USA, Sweden etc. which is very satisfying. Now, let's talk about your latest record on Godhead Records...

Pour your heart out.

The idea of «Alkahest» came to part when I felt the need to return to the rock-side of my music. Playing a lot of guitar and meeting Lee influenced me a lot. It's the first record, apart from «Dies Irae», which I have produced myself, with the drummers, Lux Spitfire and Eric Lümen, and bass player Fabrice Francese. The sleeve design was drawn from the back of «Detaching From Satan». The alchemic dragon was used for the front cover, while the sun and the moon were used for the back. I personally make all the designs for my records. «Alkahest» is an alchemic word, and it portrays the essence of life. It's the essential element, creating a «philosopher's stone»: this spiritual metaphor portrays the point of elevation and a point of arrival. The whole record is based on alchemy. My occultist friend, Daniele, participated a lot on this record. By the way, Alkahest is also the name of



his esoteric shop and our esoteric label. My house is also in a magical position: it's a building from the year 600, lying by a crossing with three streets and a small river.

What do you think of the current underground scene, opposed to ten years ago?

Ten years ago, there was much more idea and less diffusion, today it's different. Vinyl is very difficult to find these days, and CD has taken its place. That has changed a lot of things: a CD may last up to eighty minutes, which means that listening to a full compact disc, from the first to the last track without being bored is quite difficult. The old generation has hardly survived.

There are many rumours surrounding your period in Death SS. Do you want to confirm or deny any of them...?

Death SS was an experimental occult sect... In 1977 occultism was not a trend like today. It's not enough to just read a book, it takes a bit more. I've lost an eye during spiritual acts. There are many unknown forces who are very dangerous, and one shouldn't toy around with them. Steve and I have been interested in occultism (not Satanism!) for many years, and just recently we have begun to understand the basics. I began long before Venom and I also stopped before they did. I have developed a positive pacifistic philosophy because I've been on the «other side» and «Detaching From Satan» was a breaking point. In any case, we have decided to reunite the classic Death SS line-up. We won't appear on stage, but we will release a very limited record strictly for fans.

We understand you were on Minotauro Records for some time?

The relationship with Minotauro is still going on, and we are working on re-printing my old catalogue. What's the idea behind these «Relative Tapes» you sell?

«Relative Tapes» are printed with the same mentality as «Opera 4th» (first side), «Whited Sepulchres» (first side) and «Opera Decima»; without schedule or discographic sense.

This is where Dawnrazor had to get back to their hotel rooms and pack, before flying back to old Norway. Ciao, Paolo!

D

DISCOGRAPHY

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The Story Of... 77-84 CD/LP/CS - Minotauro '87
The Cursed Singles 4x7» - Avantgarde Music '95

PAUL CHAIN VIOLET THEATRE:

Detaching From Satan MLP -

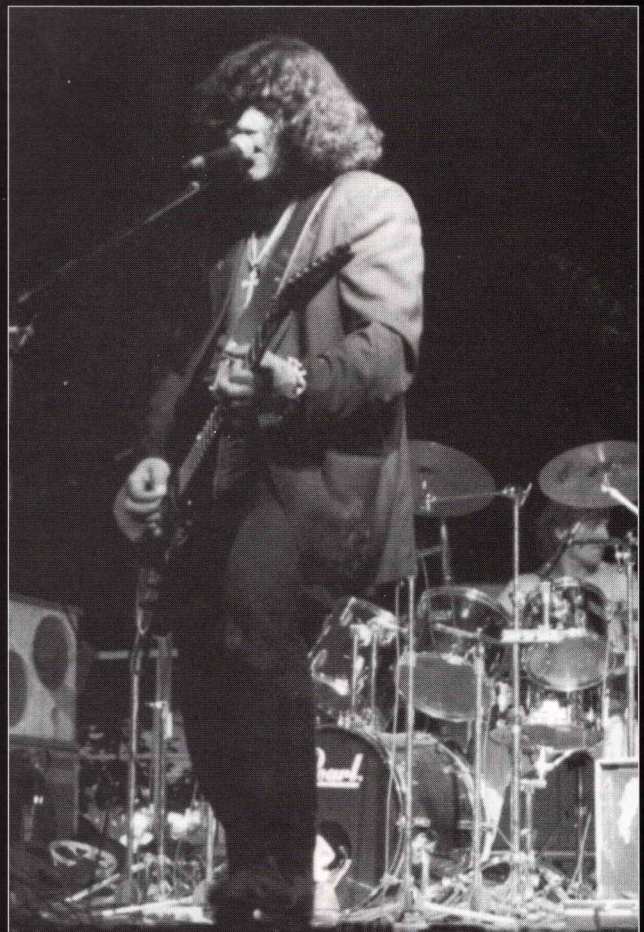
Minotauro '84
In The Darkness LP - Minotauro '86
Picture Disc MLP - Minotauro '86
Opera 4th LP - Minotauro '87

PAUL CHAIN:

King Of The Dream split 12» - Minotauro '87
Ash MLP - Minotauro '88
Violet Art Of Improvisation 2LP - Minotauro '89
Mirror 7» - Flight Nineteen '89
Life And Death LP - Minotauro '89
Opera Decima... 3LP - Minotauro '90
Les Temps Du Grand Frère 7» - Flight Nineteen '91
Whited Sepulchres LP - Minotauro '91
Red Light split 7» - La Bande A'Bonnot '93
In Concert CD - Labirinth '93
Sangue split 7» - Chansons D'amour '93
Dies Irae CD - Minotauro '94
Giallo Acido 7» - Flight Nineteen '95
Alkahest CD/LP - Godhead '95

For obvious reasons we have ignored the countless compilation tracks, guest appearances etc.

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(Torino), Italy



A TREETOP DRIVE

Over the last couple of years, there has been a name popping up here and there on several records, live performances etc. The name is Deathprod.

It felt quite natural to start the interview by asking why?

Deathprod. originates from 1990, and was originally intended to be a cassette label, but ended up being a label for the music I was making at that time. - But why Deathprod.? I don't know...

Why do people make music? I've been a sound engineer much longer than I've been a musician, and through that I think I've found out what I don't like. And that's where I think my point of view stems from. I am really picky with the sounds I select. It is important that the basic sound is as pure and good as possible, it's hard to say why... It's just what I do.

Deathprod. has worked with Norway's leading indie band, namely Motorpsycho. His way of producing is quite special and can be heard on quite a lot of the Motorpsycho releases. His input is more coherent than just being the engineer. On one of Motorpsycho's previous gigs, Deathprod. filled the support slot, and this performance ended up on the latest Deathprod release.

I don't know if there's a specific aim to it, but it's very nice to play in front of Motorpsycho's audience. I think it's very important that I can play for an audience that already listen to related music genres. People who listen to rock music etc. can be quite open to extreme things, while contemporary music has a code and language which is very excluding. People think it's weird, and therefore it feels good to do things like that.

Deathprod. is for some people a symbol of quality. - Comments?

As I said, I'm very serious about what I do, even though I do it on an improvised level. I work a lot to foresee how a jam session can be held in front of an audience, and at the same time turn out well. For instance, I worked with a sample for over two months to get it right. My works are very often minimalistic, so when two chords go on for twenty minutes, those two chords should be extremely good.

Last Xmas a 7» appeared under the title «Deathprod. recording the Jörg Mager Trio». The EP was released in a limited edition of 500 copies on Subtopia, and was mostly given away to friends.



When we recorded it, we were in the studio, it was fullmoon and sunday. Everybody was relatively depressed, so we put up a couple of old mics from the 50s, a recorder, and just started to play. I think the EP is very good, it happened spontaneously, and it's therefore a picture of something «real» in a way. It's not so calculated and predictable.

There has been rumours that Deathprod. together with Cicada will appear on different venues all around the country.

Yes, we will be playing at the Ultima festival and tour Norway thereafter. It's exciting but also difficult as Cicada has a totally different musical background. Even though we make related music, it doesn't mean that we can put our heads together and make things happen at once. There is a big gap between us when it comes to our outlook on music theory. But still, this might contribute to the destruction of a few barriers. Norwegian contemporary music is based a lot on economical support from the government and therefore it hasn't developed much since 1975. It's been repeating itself over and over again. But nowadays I see a lot of people doing low- and no-budget releases which are really interesting. It's a shame that we have to be subsidised by the state, sadly enough nothing's for free.

Sources of inspiration?

Giacinto Scelsi made a lot of music during the 50s, 60s and 70s. These lengthy and monotonous pieces of orchestral music really appeals to me. Phil Niblock is also a major inspiration.

Future plans?

There's going to be a Deathprod. track on a German compilation CD with bands like Hawkwind and Controlled Bleeding. I have plans to record some new stuff, but I have to find someone to release it. What I do doesn't sell a lot, you know.

How would you like to see your next record released?

I don't care if it's released by some «bedroom» label or by Sony, but I want it to be released by someone dedicated. I think it's important that people get to hear what we do. There are a few people in Europe, like Pete Namlook, who release lots of interesting stuff. But on the other hand, we might release it ourselves. I would like to market it as a box, it's expensive though. I think it's great that the underground can do it themselves without depending on the majors.

Support the underground, release a 7», put them in a plastic bag, and walk from pub to pub.

...some necessary info...

Ancient Lore Creations have just released Ved Buens Ende's «Those Who Caress The Pale» on CD. The disc comes in a luxury black box-set, including a poster. However, the Ancient Lore address is not valid anymore, so orders for Ved Buens Ende or Arcturus CDs should be sent to Misanthropy Records, PO Box 9, Hadleigh, Suffolk IP7 5AU, England.

Other inquiries should be mailed to Dawnrazor, H.H. vei 30A, 1412 Sofiemyr, Norway.

The next ALC release, a Dawnrazor compilation CD is currently in preparation, and will see the light of day when time allows (late '96/early '97). Bands set for inclusion are: Infernö, Aura Noir, Arcturus, Beyond Dawn, Lamented Souls, Origami Galaktika, Free Thy Clouded Heart and more, all exclusives.

The third volume of Dawnrazor is likely to surface some time in '97.

Dawnrazor e-mail can be addressed to esjurso@sn.no. We should also have a fax up and running soon, and the number is +47 66 80 85 63. Don't give up if you fail to get through the first time though.

Distributors who find this issue of Dawnrazor satisfactory, should get in touch for our nice wholesale rates. The same goes for advertisers - get in touch, and we'll work something out.

The first issue of Dawnrazor, including interviews with bands like Arcturus, Ulver, Dissection and The 3rd And The Mortal, is still very available. This can now be yours for the bargain price of \$4 (\$6 overseas), or 25 NOK. And, to make ourselves perfectly clear; the Ancient Lore address is no longer valid.

In case some of you are interested in what Beyond Dawn are up to these days, keep reading.

Several recordings have been done after the «Pity Love» release; some demo songs that were done for the purpose of trying out new material in studio and that will remain unreleased, save possibly one*, but will be re-recorded later for the second full-length. A six-track 35-minute acoustic mini-CD entitled «In Reverie» has also been recorded, but at this moment, it is uncertain who will release it, if it will be a mini-CD or if it will be released as a sort of full-length with a couple of additional tracks or whatever. Songs included are «Prey», «Rendezvous», «Need (soft spoken)», «Naked», «Atmosphere» and «Confident as Hell». A classy violet digi-pak is planned for the release, and some really nice photos have also been shot.

Things have been slow in the concert department, the last gig was the release-party at So What!

in Oslo on the eve of last year, which went down very well, both to the band and the audience. The gig featured a second trombone player as well as synth/sequencing coordinator which both did very good. As of now, gigs are a bit distant, as former member and creative force Petter Haavik has left for England to study. This will however not stop the band, plans are being made for recording the next album in England, but first Beyond Dawn have to sort out what to do with the «In Reverie» release.

Watch out for a Norwegian Joy Division tribute album due out via Voices Of Wonder late '96, which will feature Beyond Dawn's interpretation of the J.D. classic «Atmosphere». This track can also be found on «In Reverie». *For the Dawnrazor compilation, it seems likely that Beyond Dawn will contribute one of the demo songs that were recorded in early '96.

A Beyond Dawn web-site should be under construction soon, so all web surfers watch out for that. Meanwhile, you should check out the Dunkel Prod. homepages, where you can find an exclusive Beyond Dawn interview, along with lots of information on all the projects surrounding Dunkel Prod.

Point your browser at <http://www.uio.no/~larsson/DUNKELPROD/DPindex.html>.

Older Beyond Dawn releases like the «Longing For Scarlet Days» mini-CD (Adipocere '94) and

the debut full-length «Pity Love» (Candlelight '95) are still available. If you can't get them at your local retailer, try the labels directly: Candlelight Records, High Wycombe, Bucks, HP15 6TY, England and Adipocere Records, 152 Rue des Acacias, 01700 Miribel, France.

Some new Beyond Dawn T-shirts with «Pity Love» designs are in a short while finally available.

Thank you for your time!

General info:

The Cold Meat Industry release schedule looks as follows; Ordo Equilibrio and Deutsch Nepal's new CDs should be out now, along with the Mortiiis video. Releases the coming months are; Mortiiis 2CD/2LP, Desiderii Marginis CD, Ildfrost's second CD (see review section) and a CD re-release of Raison D'être's old cassette «Apres nous deluge». Other planned CMI-releases include Aphrael and ConSono. Check the CMI homepage at <http://www.etek.chalmers.se/~e2jovi3/cmi/cmi.html> for further info. Cold Meat e-mail to karmanik@hem.passagen.se.

Carl Michael of Ved Buens Ende has declared that the next VBE outing, «Half Visible

Presence» most probably will be a mini-album. It is however not yet confirmed when the release will be.

Swans' latest 140-minute opus, «Soundtracks For The Blind» is scheduled for a late October release. It is rumoured that this will be the final album under the Swans monicker. After this, the band will embark on their final world tour. The Swans/Skin back-catalogue will be re-edited, re-packaged and re-released as 4 double CD sets next year. A host of Swans related products are planned for the coming year; spoken word, instrumental/ambient and Jarboe solo CDs.

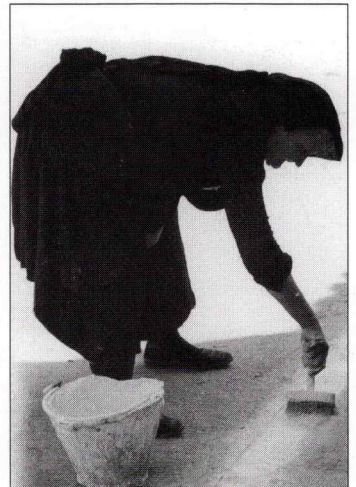
Origami Galaktika have recorded a new album for Speeding Across My Hemispheres. The release, set for spring next year, will be a three-sided double LP. A remix of one of the tracks will appear on the Dawnrazor compilation.

Projekt, who just released Lycia's 4th studio album «Cold» and Love Spirals Downwards' «Ever» CD, have loads of stuff coming up. End of '96 sees the release of a compilation CD titled Amplexus, featuring Vidna Obmana, Thom Brennan and Steve Roach. Releases for '97 includes CDs from Eden, Arcanta, Attrition, Thanatos and Soul Whirling Somewhere as well as the 4th From Across This Gray Land sampler which will consist of live material from this year's Projekt festival in the US. Visit Projekt on the net: <http://www.projekt.com>

Das Ich will release a new studio album on Danse Macabre in November titled «Egodram». It is said to become more danceable, still experimental.

Some news on Goethes Erben as well; the next CD, «Schach Ist Nicht Das Leben» is set for release on Darkstar next spring, while a Goethes Erben lyrics book should be published at the end of '96, including all Goethes Erben lyrics and a variety of live photos.

OK, OK we know it sometimes can be a bitch finding the addresses of the artists featured herein. Next ish we'll have an alphabetical list. Viva la muerte, zombies!!



-FOOD FOR SICK MINDS

- ...and even Wolves • Ultimate CMI sampler! CD (CMI.30)
- Aghast • Hexerei im zwielicht der finsternis CD (CMI.33)
- Arcana • Dark age of reason CD/LP (CMI.43)
- Brighter Death Now • Necrose Evangelicum CD (CMI.36)
- Brighter Death Now • Innerwar LP (CMI.45)
- Cold Meat Industry • Meat is murder t-shirt
- ConSono • Hymns of deceased deities CD (CMI.34)
- Deutsch Nepal • Benevolence CD (CMI.21)
- Deutsch Nepal • Comprendido 2 time stop (CMI.48)
- In Blind Embrace • Songs from the shadows (DEATH-962)
- In Slaughter Natives • Enter now the world CD (CMI.13)
- In Slaughter Natives • Sacrosancts Bleed CD (CMI.16)
- Ildfrost • Autumn departure CD (CMI.28)
- Ildfrost • Natanael CD (out in november)
- Karmanik Collection • Various sounds CD (CMI.20)
- Memorandum • Ars Moriendi CD (CMI.24)
- Mental Destruction • Intensity of darkness CD (CMI.11)
- Mental Destruction • When madness strikes CD (CMI.25)
- Mental Destruction • Straw CD (CMI.47)
- Mortiis • Ånden som gjorde opprør CD (CMI.31)
- Mortiis • Keiser av en dimensjon ukjent CD (CMI.37)
- Mortiis • Reiser til grotter og ødemarker Video (CMI.49)
- MZ.412 • In nomine dei nostri satanas luciferi excelsi CD (CMI.35)
- MZ.412 • Burning the temple of god CD/LP/t-shirt (CMI.41)
- Ordo Equilibrio • Reaping the fallen... the first harvest CD (CMI.32)
- Ordo Equilibrio • The triumph of light and the thirteen shadow of love CD (CMI.44)
- Penitent • Melancholia CD (CMI.39)
- Proscriptor • The venus bellona CD/LP (Cruel Moon)
- Puissance • Let us lead CD/LP/t-shirt (CMI.42)
- Raison d'être • Prospectus I CD (CMI.18)
- Raison d'être • Enthraled by the winds of lonelieness CD (CMI.27)
- Raison d'être • Within the depths of silence and phormation (CMI.38)
- Sanctum • Lupus in fabula CD (CMI.46)
- Tombstone • Gothic land CD (DEATH-951)
- Valefor • Death magick CD/t-shirt (DEATH-961)

All titles 130SEK/30DM/\$20 each

For oversea orders add 10SEK/2DM/\$3 each for airmail

Send CASH, any currency at update exchange rate to:

(Eurochecks in SEK!) Our new mailorder catalog with every order or get it for a IRC or \$1,00.

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