



DP026

EDGE OF TIME

ISSUE #10



Dynamo Open Air '96
Exclusive Report!

Bruce Dickinson
Fuze Box Machine
Inkubus Sukkubus
Konkhra
Leger De Main
Lost In Misery
Mas Optica
Shadow Gallery
Psyco Drama
Tad Morose
Timothy Pure



many reviews of prominent
today's heavy music performers



Comprehensive talk with Ula Gehret from Century Media
with emphasis on The Gathering, Nevermore, Tiamat and Sentenced

december



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Back issues:

"Edge of Time" #7 - 3 Lt / 1 USD
 (Siegės Even, Astral Rising, Haggard, My Dying Bride, Patriarch, Hidden, Mordor, Rotting Christ, Ruination, Godsends, Samael, Rest in Peace, Narcotic Greed, Wejdas, Turbo Reanimacija)
 "Edge of Time" #8 - 4 Lt / 2 USD
 (Psychosis, Into the Abyss, Theatre of Tragedy, Septic Flesh, Orphaned Land, Ship of Fools, Until Dawn'zine, Mortification, Nightfall, Absorbed, Paxmortalis, Betrayer, Trom, Dark Tranquillity)
 "Edge Of Time" #9 - 5 Lt / 3 USD
 (Contingence, Desultory, Dissonance, Face Fail, Galactic Cowboys, Inferno, In The Woods, Lake Of Tears, Siegės Even, Spellbound)

all kinds of musical production from bands and labels
 are always appreciated, preferably progressive rock/metal, atmospheric/melodic
 metal, techno/electronic and gothic genres, however any other self-respectable
 products of audio-creation are accepted.
 please don't send faceless old-school extreme death/grind, it has place elsewhere.

PLATLISTS

♣ / * GIEDRIUS SLIVINSKAS */ (G)

- | | |
|----------------------|-----------------------------------|
| 1. AMORPHIS | "Elegy" |
| 2. ANGRA | "Holy Land" |
| 3. SHADOW GALLERY | "Carved In Stone" |
| 4. PSYCHOTIC WALTZ | all |
| 5. DARK TRANQUILLITY | "The Gallery" |
| 6. JOAN OSBORNE | "Relish" |
| 7. BRUCE DICKINSON | "Skunkworks" |
| 8. OZZY OSBOURNE | "Ozzmosis" |
| 9. DEATH RIDE 69 | "Screaming Down The Gravity Well" |
| 10. VAUXDVIHL | "To Dimension Logic" |

♣ / * AUDRIUS OŽALAS */ (A)

- | | |
|---------------------------------|--------------------------|
| 1. LIFE OF AGONY | "Ugly" |
| 2. MAYFAIR | "Die Flucht" |
| 3. DREAM THEATER | "Change of Seasons" |
| 4. DEAD CAN DANCE | "Spiritchaser" |
| 5. DARK TRANQUILLITY | "The Gallery" |
| 6. WELTEN BRAND | "Das Rabenland" |
| 7. TIMOTHY PURE | "The Fabric Of Betrayal" |
| 8. SLAYER | "Undisputed Attitude" |
| 9. GODSEND | "The Electric Mist" |
| 10. NICK CAVE AND THE BAD SEEDS | "The Good Son" |

♣ / * SIGITAS VĖLYVIS */ (S)

- | | |
|--|----------------------------------|
| 1. THE TEA PARTY | "The Edge Of Twilight" |
| 2. LEGER DE MAIN | "The Concept Of Our Reality" |
| 3. MAS OPTICA / WHITE FEAR CHAIN / MIND OX | demos |
| 4. THE DOORS | all |
| 5. FATAL OPERA | "Fatal Opera" |
| 6. VAUXDVIHL | "To Dimension Logic" |
| 7. GALACTIC COWBOYS | "Machine. Fish" |
| 8. KYUSS | "... And The Circus Leaves Town" |
| 9. THRESHOLD | "Psychedelicatessen" |
| 10. SAVIOUR MACHINE | "Live In Deutschland" |

A big hello to all of you! "Edge Of Time" #10 (anniversary or what?) is no more a fiction. Since we reached a round number, I am going to talk a bit here. Through last two years the publication went through different changes considering design and contents. While the first was dictated by raising ambitions, the second was caused by changing musical tastes. Well, actually they didn't change that much, however with every issue "Edge Of Time" insignificantly turned closer and closer to progressive rock/metal. And namely this musical style holds the highest cards in #10.

But our purpose is not to make a publication, which is devoted strictly to one style. As always, in future efficient artists of different styles will be featured. The main criterias for the bands are to be emotional and melodic. The balance between styles will be retained further on, though "Edge Of Time" will have a specific face (and focus on progressive, atmospheric and gothic music). New material from bands and labels is awaited. No constraints to musical forms, though carefully reading you may notice what rules here at the moment. Due to a huge amount of records we get, perhaps there will occur small changes considering reviews lengths and the form of presentation. Maybe we will exploit more "Sea Of Sounds" section...

One of the bigger changes is that interviews for this issue are done in quite different ways - we almost refused 'old-good' snail mail, and concentrated on doing conversations via e-mail, phone or simply talking eye-to-eye. Audrius spent the first half of this year in Holland, but he made his own and not small input in this issue as well.

Reviews and reviewers were pushed to be objective, still all the surveys, as you may figure out, slightly depend on personal tastes. We choosed this way, because otherwise "Edge Of Time" would turn into a dry and tasteless information source.

Another novelty is that at this time I am really ready to spread reviews through Internet and, perhaps, I will put some pages in WWW as well.

Talk to you later...

Giedrius

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Shadow Gallery - "Crystalline progressive"

Have you any releases before "Carved In Stone"?
Gary: "Carved In Stone" was SHADOW GALLERY's second release. The self-titled debut came out in 1992, and is similar in some aspects to "Carved". One major difference is the recording quality. The first CD was recorded on inferior equipment, and lacks a professional sonic quality, but still represents a direction in the band. "Carved" is being received as a maturing effort.

As far as I know, Magna Carta is your label in USA, and Roadrunner in Europe, is it true?

Gary: Basically, that's true. "Magna Carta" is our record company, Roadrunner distributes us in many parts of Europe. R.E.D./SONY distributes us in the states, and Appolon does so in Japan... Its a bit confusing to me sometimes, because there is many companies involved, but as long as it gets out there to people, that is what is important to me.

What label has released your first album?

Gary: Magna Carta is our record label that has put out both "Shadow Gallery" (debut) and "Carved In Stone" (current release)... However, as I mentioned, the CDs are distributed by different companies such as ROADRUNNER in parts of Europe, and R.E.D./Sony in the United States.

Was it difficult to get signed? How long will you stay with Magna Carta?

Gary: The band got signed by sending a demo to Mike Varney. He liked what he heard and wanted to hear more. Mike and Pete Morticelli were starting a progressive label, and had begun working with MAGELLAN... They were interested in the bands more progressive sound... The band was headed right in that direction and everything just worked out from there. We have a contract to do 4 CDs with the label. After that, many options are available, none of which I can comment on at this time.

Since when are you in musical scene?

Gary: I have been involved with music since I was about 10. I was a drummer... I had a band BLAK SOX and we used to play shows at camps... We weren't very good, but for our young age, it was a fun thing to do... I moved onto guitar about 4 years later, and piano when I was 18... I have been playing in bands all the while, on whichever instrument was needed. So, its basically been steady since I was 10... A lot of the other guys in the band also have been actively involved in music since their pre-teen years. As far as since When SHADOW GALLERY has been in the scene, the first CD was released in 1991.

"Carved In Stone" could be considered as progressive metal album, but it has many melodic metal moments, which perhaps are more typical to straighter Euro metal bands, than to US acts. How would you comment your intentions to emphasize namely melodic side of metal?

Gary: It is generally not our intention to create music that is any one particular style. We just write and produce it to be the best it may be and are not interested in the particular category it may fall into. I guess you could say it is "melodic metal"... some people say that...

If a typical old-class heavy metal is outdated, your creation sounds very fresh. How do you think, what do help your music to look this way: progressive metal approach, complex songs, modern and rich sound, widely used synths...?

Gary: It is not our intention to create music that is any one particular style....

Gary: Ha ha... very well put, Chris. We don't really think about it.

Chris: We just do it.

Instrumental parts take a very big part of the whole music? Why is that?

Gary: We have many ideas... I think the music can say a lot... and will compliment the lyric... we believe in creating mood and emotion in both our lyric and music and uh, we have a lot to say...

What is the main lyrical theme of "Carved In Stone"? What does lie behind the words of "Ghostship" song? How did it develop to 21 minute long epic track?

Gary: "Carved in Stone" is not necessarily a concept album... there is not one lyrical theme but many individual stories...

Chris: It is a story that is actually a legend.

Gary: It is about a group of vikings that are about to sail out and they prepare to leave and they have a big party and the next day they encounter some unexpected obstacles...

Chris: They encounter some unspeakable force.

Gary: As far as how it came together, it is a very old song that Chris and Carl started nearly a decade ago.

Right, Chris?

Chris: Yes... it developed out of my piano solo and throughout the past ten years, bits and pieces were added.

Gary: Brilliant piano solo... Ha ha... I really thought the theme from Chris' solo was very strong and melodic and emotional... and I thought it would be good to foreshadow that theme and hint at it throughout "CIS"... Ghostship is a really fun piece to play live.

For me the best song in "Carved In Stone" album is "Crystalline Dream", though for non-metal circle people it probably is too heavy. Nevertheless, "Alaska" is acceptable to every pop/MTV-type music addict. How do you think, are there any chances for SHADOW GALLERY to break through (become well-known) in the States?

Gary: We've never thought about "breaking through"... we don't feel a strong need to be presenting the public with what we think they

due to the time restraint... but thats how the business is sometimes, we were initially upset but have all come to terms with it and have pride over what is on the final mix, even though we had imagined so much more.

Describe your new songs.

Gary: Just ideas at this point... lots and lots... we were going to tour Europe to support "CIS" but at this point we may just get on with the next album and tour immediately after its completion.

What music do you try to create? What category do you want achieve stylistically, or, if speaking more like to a musician - what emotions do you like to excite with your music?

Chris: All emotions...

Gary: As long as a song has emotion, it is pertinent...

Chris: Creativity is something that is

Crystalline
Progressive
Metal

INTERVIEW
with
Gary Wehrkamp
and Chris Ingles

Shadow Gallery

want... we play what we want... and we hope that people can appreciate it...

Chris: "Alaska" is a song we wrote.

Gary: Exactly... We wrote it ...

Chris: ...without any regard to it being a...

Gary: ...regard to it being a commercially accepted song.

Lyrical moments in "Crystalline Dream", songs "Don't Ever Cry, Just Remember", "Alaska", are really not so heavy, even more soft metal orientated, so to speak (though they are far superior to cheap pop metal songs). Should we expect more tracks like these ones in future, or you will go in a heavier direction?

Gary: No, I don't think we will intentionally go in any one direction... but most likely go in every direction... so the soft songs will be softer... the heavier songs heavier... and the in-between songs, more in-between... as individuals, and as a group, we believe in versatility... I know I do, especially... art is a very broad existence... I would like to explore every avenue of creating that I can... we don't believe in formulas or following trends... just writing the best music we can... that we enjoy.

Have you got enough studio time to achieve exactly what you wanted to achieve with "Carved In Stone"?

Gary: If we had gone into a big studio, our bill would have been enormous, as we spent a lot of time recording on the CD. The band is fortunate enough to own our own recording studio, therefore the CD was recorded at our leisure, at our schedule. We had to overcome many obstacles to record "Carved In Stone" and we were very pressured and rushed to complete it... Their were many ideas, segues, additional back-up vocals that were left off

spontaneous...

Gary: We try to channel the best of our spontaneous ideas into...

Chris: The emotion that we feel at the time... it could be any emotion...

Have you in mind a will to create another epic song like "Ghostship"?

Gary: I do not know. We do not sit down and "plan" things like that. They just build. It's very easy to have a long song, story... we have so many ideas, way more than gets put on the album, we throw away 5 times as many as we keep, we only want the best, most pertinent, emotional ideas. We may have a "ghostship" of sorts in the future, or maybe something even bigger... we are kicking around a concept album, but I cannot comment on it at this time... who knows... thats the fun part... not knowing, and watching the hard work build something magical along the way... I am excited.

Are you familiar with other bands from Magna Carta? What do you think of them?

Gary: Yes. I know of MAGELLAN, CAIRO and ENCHANT especially... All good bands. I especially liked some of CAIRO's work... a lot of wonderful ideas, you know, it's like you have to listen to some of it a few times to really appreciate it, because there is so much going on, so many wonderfully layered ideas. I really like that - music that makes you think... themes and ideas that are layered in such a way that, perhaps in your first 3 - 5 listens, your ear is not concentrating on THOSE

things, but perhaps something else. Music can really be written in that way - where the creator has the listener leaning in one direction, and not until he or she is more familiar with that will they listen deeper and unleash some of the other goodies, "ear cookies" as Kevin (Soferia) would say. I absolutely love MAGELLAN, especially the title track "Impending Ascension". That is a wonderfully crafted song, and I am not just saying that because I have some sort of label affiliation with them. I do NOT love all prog/metal rock, but MAGELLAN is one band that I would enjoy if I was not in SHADOW GALLERY. We have a love for Ensoniq equipment together... I should call Trent and ask him what the latest Ensoniq software he has... ha... maybe we could trade sounds... what was the question? I am sorry. ok... other bands, I had mentioned ENCHANT, they are very good, although I haven't had a fair chance to really

check them out. who else...? BILLY SHERWOOD... I do not know too much of his material except for his YES tribute selection, same thing with ROBERT BERRY... He was on all 3 tributes that we contributed to. I thought he did a wonderful job, although it may not be apparent as of yet from my work with SHADOW GALLERY, I think I would have approached some of the songs in a similar way that Robert did... He is very talented. I look forward to hearing his future work.

So, among others, you have made a YES cover for YES tribute album? Did the label insist you, or you have done it for pleasure?

Gary: OK... The tributes... Yes, I was just talking about that, ok.

Discography:
Shadow Gallery (1992/Magna Carta)
Carved In Stone (1995/Magna Carta)

Line-up:
Brendr Allman - guitar, acoustic guitar, vocals
Carl Caden-James - bass, vocals, fretless bass, flute
Mike Baker - lead vocals
Gary Wehrkamp - piano, guitar, synthesizer, vocal
Chris Ingles - synthesizer, piano
Kevin Soferia - drums

Shadow Gallery worldwide fan club:
send SASE to: PO Box 21881 Lchigh Valley,
PA 18002-1881, USA.
E-mail contact: prophet@csul.edu

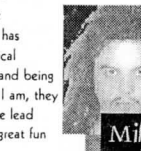


SHADOW GALLERY worked on songs for tributes to PINK FLOYD, YES and GENESIS... All separate albums... titled, I believe, "The Moon Revisted", "Tales From Yesterday" and "Suppers Ready" respectively. We were asked, not insisted to do these... There was no need to insist. These are some of our favorite bands and it was an honor to pay homage to them. It works well, also, as it is promotion for OUR band to some of the people who may not know of us... This is in fact a form of promotion for us. It was great fun recording these, although we did not have the time to put into these songs what we would a SHADOW GALLERY song:



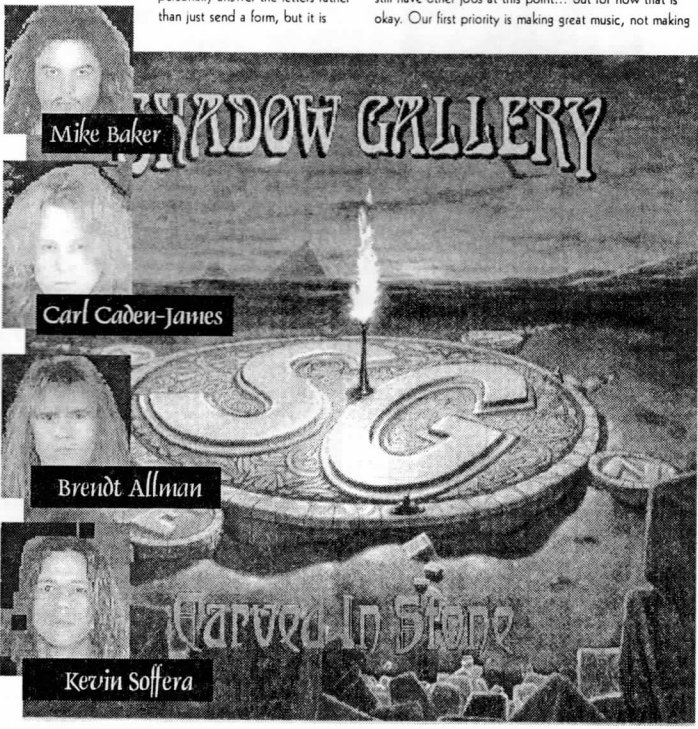
Gary Wegrkamp

"Time", the PINK FLOYD song, for one, was done very quickly... I would have liked to have more time there. It turned out well however. Our only strong recommendation for our record company was to re-create it very closely to the original. That was easy for me. PINK FLOYD has always been my favorite band and biggest musical inspiration... I know their songs all too well... and being the rest of the band knows how much of a fan I am, they all let me do all the parts to the song, albeit the lead vocal and 2nd half of the guitar solo... It was great fun as I have said.



Chris Ingles

What musical stuff do you listen to lately?
Chris: DREAM THEATER... Lately I've been listening to KATE BUSH...
Gary: I've been listening to a lot of YES lately... and also really love "Dream" from KITARO...
Cristen: I particularly like SHADOW GALLERY's debut album...
Gary: I really liked that one too...



Mike Baker



Carl Caden-James



Brendt Allman



Kevin Soffera

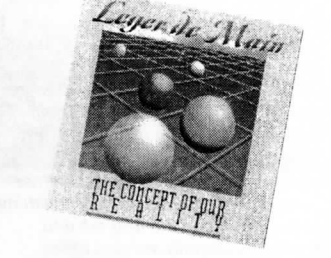
What were your first musical favorites from metal area?
Gary: I liked a lot of the VAN HALEN early, and I guess later era... not as much the last few releases... also... IRON MAIDEN, YNGWIE MALMSTEEN... I know that Carl and Mike liked a lot of GAMMA RAY, Brendt and myself both had a very big METALLICA era...

How does all the music you hear every day influences the songs of SHADOW GALLERY?
Gary: The songs on the radio right now play very little part in what we write, we are sort detached from the "in" music scene and just do what WE want, regardless of whether or not people are going to criticize us by saying it's not "current" enough... We do not have too much radio-airplay, or MTV video, not a lot of promotion... almost all of our sales have been word of mouth from the fans... I am not particularly interested if we sell 1 million

we own) that has many copies of "MIZ" magazine, I find that very interesting as an engineer and producer. I do not have subscriptions to any though...
If someone would write to you to SG fan club or e-mail (to prophet@esu.edu), what can he/she expect? A kind answer, tour dates, band photos?
Gary: Our Postal Mail fan club address been under a bit of re-construction so I know there are some delays there. We are hoping to offer a full line of merchandising, including hats t-shirts, posters, etc... even a rare and funny home "video tape"... as well as newsletter and personal letters replying to mail and questions. We would like to keep it personal and it has been our goal to run it ourselves, however we simply do not have the time, and I apologize to any fans out there who have written and been caught in the delay. We try to personally answer the letters rather than just send a form, but it is

them are closer to your nature?
Gary: For me, its music... Thats all... I eat, sleep and breathe it... Outside of the band, I produce other local artists, perform a lot of studio session work for people... I have done a lot of Live sound for bands this year... I also teach guitar drums and piano... I write all the time, some things are Shadow_gallery, others are as far removed as you could imagine. You'll get to hear some of it someday.
Probably "Carved In Stone" gets better responses than your debut album. In fact, I have to admit that I have never heard about your band till autumn of 1995. Maybe your first album lacked promotion?
Gary: That very well could be... I do not think either album has had a lot of promotion. The debut album was much more of a demo. I really like it, but the other guys seem to dismiss it a bit quicker as a learning experience etc... We are glad we are getting any kind of response. It is very very hard in this field... It would be nice to make enough money with the band to do nothing else, but we still have other jobs at this point... but for now that is okay. Our first priority is making great music, not making

Let's admit one thing: recently nothing interesting happens in progressive metal scene. Hundreds of young bands helplessly try to copy DREAM THEATER, FATES WARNING or QUEENSRYCHE - if they have high technical skills, then they lack talent of mentioned grands. Nevertheless even today some exceptions appear. Besides Australian LAUXDVIHL shorts up LEGER DE MAIN, American prog-metal trio - their debut "The Concept Of Our Reality" (1995) would be known to all progressive music fans, if it had been, say, distributed by a major label. 100% progressive album, which contains everything, fan of such music desires: complex riffs & solos & rhythms, brilliant melodies, dreamy and, at the same time, intelligent lyrics of Melissa Blair, the female singer (divine voice of her crowns this brilliant album).



"LEGER DE MAIN means "Sleight of Hand". We figured it to be a cool name for a progressive rock band", thinks Chris Rodler, who plays guitars, bass and keyboards on this CD! Multinstrumental player? "Basically Melissa Blair writes the lyrics and melodies and sings. Brett Rodler plays the drums and that leaves me with guitar, bass and keyboards. Additional musicians were used in the final stages of recording to give more of a band sound to the CD". Well, if so, what's about tours? "Well... LEGER DE MAIN is not designed to play live concerts. As it stands, the band will continue on as a recording unit. None of us have a real desire to play concerts and the such. On top of that, we can not seem to find the additional needed to perform our music in a live atmosphere. There are simply not enough musicians into prog music right now." It is a tough problem indeed, because if LEGER DE MAIN would play live, I guess their circle of fans would be certainly wider and perhaps they'd get some proposals of serious record companies. "The Concept Of Our Reality" was released on band's own label Progressive Music Management (PMM), and that, of course, slightly limits possibilities of distribution. "Well, actually I decided not to shop our CD to a label, because I wanted to give it a try on my own first. That way we have total control over everything related to our releases from the actual recording to the marketing and promotion. Almost all of the distributors and retailers that stock progressive music have agreed to carry the LEGER DE MAIN CD. I am really fortunate that the underground distribution network for progressive music is so strong. It is by no means a system that will sell you a million records, but it will hit your target audience directly and give you the ability to make your music available to those who are already interested in the kind of music we play. As for promotion, I intend to explore all of the known outlets like magazines and mailings lists, etc. I am also thinking of some not so standard methods of promotion as well." Let's go back to the music. Diversity of "The Concept Of Our Reality" allows us think, that band's influences came from not only progressive scene. "I grew up listening to thrash and heavy metal as a teenager, and that's probably where our more aggressive side comes from. Our earliest influences were bands like DREAM THEATER ("When Dream And Day Unite"), FATES WARNING ("Perfect Symmetry"), RUSH and UK. When I heard DREAM THEATER's first record, I was blown away! I wanted to write music like that. There of course are other

I N T R O
The purpose of this ultimate introduction to SHADOW GALLERY interview is that YOU, the person who are reading it with your sparkling eyes and don't suspect of anything terrible, would pay attention to this nice band. All you have to do is to head your mind, to look over the variants how to get SG recordings, choose the best one and DO IT! Don't ask me why, because I won't tell you. Well, hmmm... I guess I'll do, because the interview is here and it would be nice to present this brilliant band.
Aside: Don't turn attention to my elation during this presentation. Yes, I am enthusiastic, but why shouldn't I be? Bands like DREAM THEATER born once in five years and SHADOW GALLERY is about to reach similar level of musical creation. *End of aside*
SHADOW GALLERY's "Carved In Stone" album (1995/Magna Carta/Roadrunner) was their second product and it was a great mix of DREAM THEATER and GAMMA RAY with its own identity. Wisely structured tracks, high technical potential, fine songs and brilliant melodies. Musically it perhaps is the middle between DREAM THEATER's two first albums with some straight-forward melodies like German metal. If DREAM THEATER's "Awake" is too hard rock-ish for you, if you take care of recent melodic power metal, if you want HEAVY metal with fantastic ballads, orchestral arrangements, rich sound and emotions - demand SHADOW GALLERY!

units, of course it would be wonderful, but I am not going to change my opinion on my art to come up with a contrived piece that will work according to what the business and all the politics in music dictate... so much of the music out there is so very contrived... I think the fans deserve more... Thats what it is all about, the fans appreciating art. WE are lucky to have very wonderful fans who really enjoy our work... I would rather have 10 people love it, then 1000 people like it.
Does your symbol (a relief circle with letter "S" and "G" on it) has any special meaning?
Gary: No. SG meaning SHADOW GALLERY. Nothing too particular about that.
Do you read musical press? If so, give us some examples...
Gary: Musical Press? Like "Rolling Stone"? or some of the Guitar Magazines? Not on any kind of regular basis... I work at a recording studio (other than the one

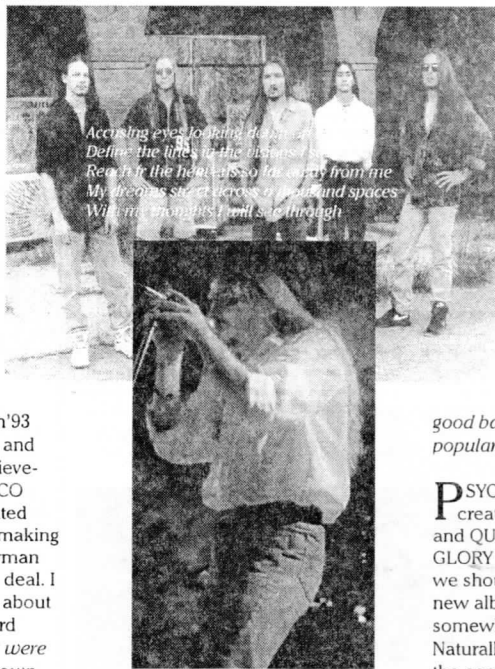
very hard to keep up with it. As far as our e-mail address, it's the same things... Prophet is our mail-editor, and my brother. He is very busy as well, and has had a hard time at times keeping up with it... Rather than have our fans wait, I have instructed him to forward the mail to me, so as of now I am personally answering a good majority of the E-mail, I check in at least 5 - 6 times a week and spend up to 10 hours a week replying... Some times I cannot reply too much in length, but I really want it to be personal. We have NO EMAIL form letter that we send... every letter is from me, or Bill (prophet) or own of the other members of the band... Once again, there may be a slight delay between all the mail-forwarding... but we'll get to it... If anyone has anything they would like to comment or ask, they can write to me personally as well, for a faster response. My e-mail is garyw@epix.net.
Music probably is that kind of art you really prefer. What other kinds of art do you estimate? (or which of

great money. The Music is MUCH more important to us. I understand what a lot of people think it takes to make a "hit" song. Maybe someday I will pursue that avenue, but for now, I am content making art... Come see it, come hear it... let those who have ears listen, it is more than just music, and I thank god for the talent and means to have it available to the public and really want to thank the fans for their support, all of our sales have been word of mouth and we are lucky to have the greatest fans in the world... see ya soon!
Gary: Good job, Chris... We have an appointment at this time, but really enjoyed getting the chance to correspond with you...best of luck to your magazine... and thank you to all the people who have bought our albums... we appreciate it more than you'll ever know...
Chris: Goodbye and good luck.

(interview by Giedrus)

(continued on page 6)

Till the month of February/1993 no one knew about this progressive rock metallers from Colorado Spring. Then was the time when DREAM THEATER achieved unseen success for the band of their style with "Images And Words" album, QUEENSRYPHE were silent the third year (after "Empire" album released in 1990), American pop metal began to burn down and the crowd of PANTERA wannabes increased. Supporting acts like DREAM THEATER, SAVATAGE, WARRANT, appearing on Foundation Forum '93 (w/ ACCEPT, MIND BOMB, KISS and many others) were the first achievements of young band titled PSYCO DRAMA. Three songs were created and they were the first stage in making the whole "Illusion" album. German record label Massacre offered a deal. I asked their singer Corey Brown about the motifs of choosing this record company. "We had 4 offers that were looking at, each label had their own offers and Massacre offered the best one! Massacre is a good solid company and seems to support their bands. They allowed us to do anything to the music and the artwork and cover! You actually see and hear PSYCO DRAMA as we intended."



Accusing eyes looking down... Define the lines to the masses... Reach in the heart... So far away from me... My dreams stretch across the seas and spaces... Without thought I will see through

the soul. No tricks up the sleeve. If it feels good to us then that's what we write. Complex progressive/techno metal, thrash has it's own place. I personally listen to anything as long as it is good you know? Some of the music I hear amazes me that someone would buy it, or sell it." Songs are very well done, flowing like

people are more into PANTERA/BIOHAZARD than into WINGER type stuff? "Pop metal is dead in the States. We still like band like JOURNEY and BON JOVI, but in the States these bands are considered a bit old or outdated. MOTLEY CRUE, POISON and WARRANT are all considered to be old news but we enjoy listening to them even now and then. You are correct, at least here in the States people enjoy PANTERA/BIOHAZARD more than WINGER, kinda sad actually they are all really

good bands but here it is what is popular at this very moment."

PSYCO DRAMA has a potential to create lyrical and intelligent metal and QUEENSRYPHE is and CRIMSON GLORY was capable to do. In this year we should hear their new material, the new album should be released somewhere in summer or autumn. Naturally, I was interested in hearing the comments on new tracks.... "Our new songs are a bit heavier and more progressive. We have retained the melodic vocals, though more aggressive now. It's still PSYCO

Leger de Main
(continued from page 5)

influences leading to my current preference in music. Before DREAM THEATER, I was introduced to MARILLION, DREGS, AL DI MEOLA, RUSH and other such artists. Still, probably the album that changed my musical direction most drastically was MARILLION's "Script For Jester's Tear". For Brett, bands like CHICK COREA and his electric band, KENSO, DREAM THEATER, FATES WARNING and RUSH are strong influences. Melissa have never had any formal voice training. Mostly learned by singing other's people compositions at first then by writing later on. Big VOCAL influences include Pat Benatar, Ann Wilson of HEART, Stevie Nicks, and lately Sarah McLaughlin and Tori Amos. I'm sure there are others that I am forgetting but that gives you the idea. She does love to listen to progressive styled music however. Her biggest complaint with prog-rock in general is that the vocalists are usually not too strong, and I tend to agree. More often than not, the vocals in prog band almost seem like an afterthought. It is a shame. Then it seems when a band has a great vocalist, the music isn't really that progressive. I like a good combination of both elements." What do you think about today's progressive bands? "I think a lot of bands have lost their aggression, lost the power that progressive music can have. That's what I think sets us apart, what we have to offer. For example, Brett and I would rather spend long hours working out an intricate rhythm section, throwing in all sorts of weird polyrhythms, than composing a long solo." What is PMM? "PMM is a company that I decided to start to represent all of the projects that



The Arrival of PSYCO DRAMA

won't let your dream turn to sorrow

PSYCO DRAMA's light prog metal is a dream of a fan of IRON MAIDEN, QUEENSRYPHE and DREAM THEATER to hear all his/her fave bands in one place. Hearing accusations of influences, Corey admits: "We have been compared to the likes of QUEENSRYPHE and DREAM THEATER. I personally take it as a compliment. Those bands are very talented and very successful! We are progressive metal with melodic vocals. We are not trying to sound like those bands, we are concerned about sounding like PSYCO DRAMA. Those bands are after all some of our favorites." Other bands they listen to are FATES WARNING, VAN HALEN, PANTERA, IRON MAIDEN...

a continuous stream from the beginning to the very end. But no cheap lyrics, primitive and banal chords, characteristic to hackneyed pop metal acts. In spite of quite listener-friendly material, their style is still not widely recognized in the States - "It is very hard to be us in the States. The music industry here is only interested in bands that are marketable. That doesn't mean that you have to be talented. The USA is very "fad" oriented. There isn't a very big demand for our music here and that is really sad. We are very glad to have a chance in Europe where our disc is being received with open arms!"

Don't bothering listener with intricate rhythms, PSYCO DRAMA delivers fantastic songs with bridges and refrains, that everyone wants to hear and sing out in the streets, but can't ask. When I asked whether is there a special intention to keep them simple, the answer was a strict reply of a musician: "We write our songs from

I was curious to know what does Corey think about pop metal? Maybe there are some bands from this style, which he likes? As I remember, the years between 1988 and 1990 were very successful to acts like MOTLEY CRUE, POISON, WARRANT, etc. What is the situation now? Yes, BON JOVI is very popular, but in general perhaps



DRAMA! To compare them with "The Illusion" I think that you would only hear a more mature writing style with more thought and emotion in each song."

(interview/article by Giedrius)

Discography:
The Illusion (1995/Massacre)
Line-up: Corey Brown - vocals / MacKenzie Kerr - drums / Brian Dail - bass / Hercules J. Castro - guitar / Bart Barlettano - guitar
Contact: PO Box 7161, Colorado Springs, CO 80933-7161, USA.
E-mail: psyco drama@aol.com

I am involved with. Also, I'm trying to help bands that are totally unfamiliar with the underground progressive movement. For me, I intend to not only serve as a musician, but also the promoter, recording engineer, composer, record company, etc. I just want to be able to write and record music that I love and then release it and make enough money to support future releases. Now I am totally engulfed not only in the music, but in the business as well. I love every minute of it!"
Contact: Progressive Music Management, 6802 Helena Drive, Eric, PA 16150, USA
E-mail: lenrod@aol.com

(article by Sigitas, who used Krys Fenell's of APeX Productions interview and interview from magazine "Live")

INKUBUS SUKKUBUS

Inkubus Sukkubus - "Into the dark night that loves you..."

INKUBUS SUKKUBUS
discography



Pagan Fire Muzick
18 Russell St.,
Cheltenham Glods.
GL51 9HE
UK

I.S. is
Tony McKormack,
Candia and Bob.



dramatically. We don't regret it.

What other pagan bands belong to Britain's scene? Which of them do you like?

There are very few Pagan bands in Britain at the moment - I'm sure this will change in the future however, as Paganism is growing in the U.K. There is one Pagan band, however, that are good and they're called CRIES OF TAMMUZ.

What's about pagan underground in your country? Organizations, actions, rites...?
There is a very healthy Pagan underground network in the U.K. at the moment. There are many nationwide conferences, festivals, moots, etc. where Wiccans, Celts, Shamans and such meet up and talk about their craft. The Pagan Federation does a lot to help keep the network alive, and has regional representatives who put Pagans in touch with each other in their area - it's very important to the survival and growth of Paganism. It also helps to

the River Severn and "Vlad" is about a cat who lived with us and died very young. I think it is quite natural to write about love, whether it to be a person, creature - mythical or otherwise - or place, as we feel love, and as it is such a strong emotion it is only natural that it would manifest itself in lyrics.

In your latest album there are almost no strict lyrics against Christianity, why?

It wasn't a conscious thing to exclude any songs about the horrors committed by the Christian Church, just as it is never a conscious decision to include them. It was just how things went in the writing of this particular album - how we were feeling at the time if you like.

You played with CLAWFINGER, do you like this band? They are very different in comparison with I.S.

It's not typically the kind of music that we're into,

CDs

- "Belladonna & Aconite" 14 track album released summer '93
- "Wyrches" 15 track album released April '94
- "Heartbeat Of The Earth" 14 track album released October '95
- "Beltaine" 15 track album released in 1996

Cassettes

- "Beltaine" 15 track album released autumn '91
- "Belladonna & Aconite" 11 track album released Oct '92
- "Corn King" 5 track EP released Oct '94
- "Heartbeat Of The Earth" 11 track album released in 1996

INKUBUS SUKKUBUS also appeared on many compilation CDs. You can get more detail information about their merchandise, forthcoming live shows by sending a letter to their address.

INKUBUS SUKKUBUS

Into the dark night that loves you....

Premiere British pagan rock band hails their listeners with spring and tells about their latest appearances on TV plus live shows in their native England... While we here in Lithuania still see that damned cover of snow, preventing the ground from an unrestricted breathe.

When you begin to feel an irritation to that white mass (especially seeing it already more than five months), you are trying to find a rescue in inspiring music. Quite a lot of days passed from INKUBUS SUKKUBUS

"Heartbeat Of The Earth" release, the first impulsive impressions get burned down, time has come to objectively evaluate this album, to compare it with band's older material. There is less that youthful, sincere, windy and a little bit spontaneous energy in "Heartbeat Of The Earth", but songs remain passionate, dark and pagan. INKUBUS SUKKUBUS still surprises with their not ordinary abilities to create melodic and memorable hymns, that fit to alternative goth dance clubs, love evenings for two and inspiration searching soul in solitude. Candia reveals some secrets related to INKUBUS SUKKUBUS... Interview questions by Ugnius Lioge ("Raganos ir Alus" (Witches and Beer) fanzine/Dangus), article by me, Giedrius (Dangus and most likely "Edge Of Time"...))

break down the mystique and fear associated with witchcraft - by being open about our beliefs, we are hopefully showing people that we are as human as they are. Aaagh..!

According to your lyrics it is visible, that you are interested in the past related to the whole Europe? What do you think of BAELDER?

He was gorgeous by all accounts! We do have a great interest in European folklore and history, particularly medieval German witchcraft, and vampire lore of Eastern Europe. There is such a richness in the folklore of Europe, that you're never short of inspiration!

Do people go to your concerts to dance/have a good time, or do they are more inclined to paganism?

Both. There are many people who go to the gigs

no. But they were very pleasant people, and we enjoyed playing with them!

Has Candia ever tasted blood of man? What does she think about the taste?

Perhaps you are offering me some...?! (Oh, I feel a strange attachment to my own blood, but I am about sure that Ugnius would be more than happy to give you some liters of his... - G)

In Lithuania woods are very polluted, injured, there are less and less free areas of forests.

What's about situation in England? Is it possible for pagan belief to raise again, when the nature and human mind are so wounded?

It is very distressing to see our natural landscape disappearing so rapidly. There are very few large forests in Britain now, and the ancient deciduous woodlands are rapidly dying to be either replaced with coniferous woodland which is much faster growing and therefore more economical for industry, or, much worse, roads and other building work. I believe it is not possible for Pagan/ environmental beliefs to flourish in the U.K. now, but it is necessary in order for the populace to feel enough sensitivity and respect for Nature, so that the destruction is halted or at least slowed down sufficiently to save our beautiful countryside.

What man is a free man?

One who knows his own mind - and isn't married

to a woman bigger than him.

If someone would organize a festival in Lithuania and would like to invite INKUBUS SUKKUBUS, what will be your conditions?

What do you know about Lithuania?
We would like very much to play in Lithuania and would be very pleased and flattered to be asked! I'm afraid I know very little about your country and am embarrassed about my lack of knowledge, but I shall endeavour to put that right!

Have you faced any difficulties because of your pagan convictions?

I'm afraid we have encountered some friction due to our upfront Pagan stance - although this has been far outweighed fortunately by our Pagan supporters. We have never made a secret of it, and so have been prepared to accept the fact that the unconventionality of our beliefs would make us a few enemies! Luckily they are in the minority, and - touch wood - there has never been any threat of physical violence! - but we believe that it's important for us to stand our ground so that the ignorance about witchcraft and Paganism in general is dispelled.

What do you think about young and old witches and about beer?

They're all dead groovy, and I think someone should consider writing a magazine with the in the title - I'm sure it would be a best-seller! Thanks so much for the interview, Giedrius and Ugnius. Blessed Be!

(questions by Ugnius, article/page by Giedrius)



and go berserk, moshing down the front, while there are other who regularly attend, and stand and the back listening quietly. Our audience is quite a mix of people - witches, goths, shamans, vampyres, housewives...

Why is there so much love theme in your songs (every second track)?

We actually have very few love songs as such. Some, I think, are mistaken for love songs in the traditional sense, such as "Sabrina" which is about

Why have you changed letters 'C' to 'K'? (INKUBUS SUKKUBUS instead of INCUBUS SUCCUBUS)?

We changed the spelling to 'Inkubus Sukkubus' for numerological reasons - with the 'C' spelling, the numerological value was one of failure essentially, and we thought we should do whatever was within our power to help the band's fortunes. We have noticed certain changes since the name change - these were initially quiet negative as you'd expect during the transition stage of any change in direction, it's all part of the process - but once we'd got through this stage, things improved

"We have moved from the typical death metal term into something new and fresh"

formed in 1988 they were one of the first signed artists of Danish record company Progress Records (now transformed in Diehard Music Worldwide). During several years with two albums, two EPs and many live shows they achieved a success, that was never achieved by any other Danish underground band. They begin from death metal and never refused of their roots, but lately incorporate more groovier and rockier stuff into their aggressive and heavy compositions. One of the highlights of their career were a release of "Spit Or Swallow" album and an appearance at the Roskilde Festival '95. Their name is KONKHRA and we had a talk with their frontman Anders Landemark. One of the themes certainly have to be Roskilde's gig: "The Roskilde '95 festival show was our biggest show as yet. Before that we played to 1000 people at the most, and a jump to 12 000 was amazing. I don't think that the audience in Denmark differs a lot from other countries, but then again, it does. Here we are at home, and more people know us".

"Spit Or Swallow" came out in the middle of 1995. Already from EP "Facelift" we can see the same attractive girl on KONKHRA's CD covers, video-clip, posters and flyers. Anders explains the idea: "She is a model. The story of "Spit Or Swallow" is this: my ex-girlfriend started doing heroine, and to me that as like sucking a loaded gun. Some of the lyrics are conceptual, and deals with the drug problem. I was the one who had to tell her parents about the thing, and that was an experience. The lyrics are based on a true story, and it wasn't beautiful..."

Due to success of "Spit Or Swallow" and many successful live shows including, of course, Roskilde Festival and tours with extreme metallers DEICIDE and SUFFOCATION ("The tour with DEICIDE was amazing, we played in front of 800-1500 people very night, and on top of

FINEST DEATH ROCKIN' METAL

KONKHRA

You can't spit it, you must swallow!

that all the band got along great..."), the band reached the peak and is about to rise even higher.

Speaking about the faded standard death metal slightly inflames Anders: "The old talk about the survival of the scene. There is no doubt that the scene is changed, and maybe smaller. But the main problem is the smaller bands, who are nothing but a copy of bigger, better bands. I don't think you should blame either DEICIDE or SUFFOCATION for stagnation, DEICIDE is one of the biggest acts and tons of people come out to see them. Brutal music is here to stay, and you can call it whatever you will, I don't care. In fact, I think it is good for the scene, that some of the copybands die, and disappear. That way we'll have new blood coming thru." Opinions differ, and I wouldn't say that "Edge Of Time"'s standpoint to bands like DEICIDE and SUFFOCATION is of one mind with Anders, but whoever argue, he or she would get a similar verdict like "Aggressive Music is and will be". And popular will be those who will be capable to render their emotions. Does



KONKHRA



Anders like other death metal bands? "Yes, I like other DM bands, but actually listen more to plain rock. Today I listened to ALANIS MORISSETTE".

Denmark has many aggressive metal bands, such as GROPE, INVOCATOR, ILL DISPOSED, EXMORTEM, FURIOUS TRAUMA, though a concurrence doesn't frighten Anders: "I think we are above that, we sell more than any other DM band from here. A couple of bands have problem with that, but I guess they are jealous or something. But I don't really care. I think that we have moved from the typical death metal term into something new and fresh. I can't



wait to put out the new album, it's strange how our stuff gets me off." Oh, yes the new album, are these new songs even more rockier? "The new stuff is faster and

yet heavier. We have more fast double-bass drumming and better riffs, the leads are more incorporated into the music, and yes, some parts are more rock'n'roll than earlier. I can talk about this for hours, and still tell you nothing that the actual hearing of the music will tell you..."

"Live Eraser" is the title of KONKHRA's new live album, recorded at the Roskilde Festival. In 1996 there will be no new studio material from KONKHRA, but a live album and a DAEEMON album (project of Anders Landemark and ENTOMBED members) are about to fulfill angry fans expectations. And the new studio album is scheduled for January '97. Vi venter for det!

(interview/article by Giedrius)

KONKHRA:
Anders Landemark - guitar & vocals
Lars Schmidt - bass
(now in FURIOUS TRAUMA)
Johnny Nielsen - drums
Kim Mathiesen - guitar

Discography:
"Stranded" MCD (1992)
"Sexual Affective Disorder" (1993)
The Facelift EP (1994)
Spit Or Swallow (1995)
all out on Progress Records



"I can't wait to put out the new album"

evaluations

5	sell your soul for it I'm not quite sure, but I guess I'm in heaven now...
4	solid what? I can't do it right now, I'm listening to this...
3	remember the title ok, 1547th item to place on my 'good records' shelf
2	no challenges oh, well... hm... next!
1	better watch "batman" I will never more...

108

Three Fold Misery*Lost & Found*

Intensive, slightly hysterical hardcore music, which runs through the surface and doesn't get inside. Their roots lay in punk, not in metal, and when they are trying to incorporate metal aggression, it doesn't have a big impact. It's really worse than HARD RESISTANCE, another band from this label.

(G) 2

ACRIMONY**Hymns To The Stone***Godhead*

Hippy groovish doom metal/rock in the veins of BLACK SABBATH and CATHEDRAL. If you feel an attachment to this style and smoke weed, then listen to these hymns to the stone and dream about life without troubles...

(G) 3

AMON**Shernhamforash***Witchhunt*

It's the second album of this "unholy black metal band from Switzerland". The first one was released back in 1992 and was called "The Shining Tropezohedron". Well, for me it is not that kind of common black metal - I can't deny that the feeling and atmosphere are really dark and blacky, the same goes to the lyrics. However, music is more death metal oriented with growling vocals, but still absolutely not trendy. This group took place in the biggest happening about Satanism (organized by Marin Ain from CELTIC FROST), they also were invited to have lectures for professors and students of various universities about Church of Satan, appeared on different TV stations and now are working hard on their video-production.

(A) 3

**AMORPHIS****Elegy***Relapse*

It's a surprising record. Moved slightly aside from earlier majestic atmospheric death metal to rockier sound, with lyrics still based on Finnish folk tales. AMORPHIS songs are greater than ever before. They have the second vocalist, who sings exclusively clean lines and two singers add even more diversity to already diverse tracks. Among the highlights should stand beautiful "Elegy", windy "Cares" and neo-classical metal instrumental "Relief". This disc is one of the most astonishing albums of 1996, the suberb metal of the sun and the ice!

(G) 5

ANCIENT**The Cainian Chronicle***Metal Blade*

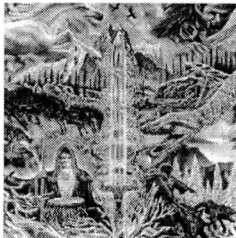
Pagan and vampiric dark metal of ANCIENT (the first black metal band on Metal Blade) musically, lyrically and spiritually arouse visions of the past, which are complemented by the conceptual story with curses and prophecies. Well performed tracks force to do nothing else but sing their diabolic symphonies together and burn later on in Dante's described inferno! If you are a true black metal fan, you should aware of that the first CD "Det Glemte Riket" of this Norway act is out on Osmose Productions.

(G) 4

AZAG-THOTH**Reign Supreme***Witchhunt*

Formerly PAZUZU and with one demo in its history now this band from Helvetia released the debut album of pure, angry and uncompromise black metal. The main idea in to play as fast and as loud as possible - it's not that atmospheric and harmonic black from Greece... The band doesn't play live and doesn't give any interviews, so the only to chance to hear them is to listen to this record.

(A) 3

**BATHORY****Blood On Ice***Black Mark*

Very nice mighty viking metal album from BATHORY, which returns us to the bombastic music played by the band between 1988 and 1990. In fact, this conceptual record of BATHORY has nothing common with black metal, it's rather dark edged MANOWAR. It includes some really breathtaking moments and completely covers the disgrace made by release of "Requiem" in 1994. "Blood On Ice" was recorded during 88/89, completed in 1995, remastered & remixed in 1996. CD booklet is one of the thickest I've ever seen and contains the story of BATHORY plus lyrics, both in English and German. Raise your swords, old glory returns!

(G) 4½

BEWITCHED**Diabolical Desecration***Osmose*

Imagine JUDAS PRIEST in black metal and you will get a picture of BEWITCHED. They are one of those recent dark and devilish metal performers, which play in the veins of MERCYFUL FATE and VENOM. Perhaps BEWITCHED distinguishes from other old wave dark metal bands with real rock n'roll approach and straight riffs from mid-eighties hard rock/heavy metal bands. Worshipers of hell and steel metal should like this.

(G) 3

BROKEN EDGE**Broken Edge EP***self-released*

The group from France with their second CD, which shows that New York style is getting more and more popular in Europe. BROKEN EDGE mix the styles of CROWBAR, PANTERA, BIOHAZARD, SICK OF IT ALL, some old thrash and some PRONG. After all we get raw, aggressive, modern music with strong vocals - I think a real product for America, I am not sure about Europe. The problem is that there are many bands which play this style, and it will be very hard for BROKEN EDGE to overcome their competitors. I don't think that they play worse than other NY bands, I guess the level of 90% of them is more or less the same, but always win those, who make better promotion.

(A) 3

BURZUM**Filosofem***Misanthropy*

This work crowns the whole BURZUM's musical carrier. It surprises with rather minimalistic music and at the same time it amazes with not ordinary capability to obsess a listener. Man with incline to the wicked can easily dive and sink into this raw sound, which is not too special, but strongly acts on subconsciousness. A catchword here could be: "Light the candle and spend the night between four walls with 'Filosofem' instead of catching ecstasy in rave party!"

(G) 3½

CEMETARY**Sundown***Black Mark*

Two years old "Black Vanity" album showed clear intentions of this Swedish band to walk a path trodden by PARADISE LOST. Their fourth album is a crossover of gothic and heavy metal where the latter outweighs a

plate of balance. All in all, "Sundown" contains enjoyable songs, though more depth and variety of emotions would be desired in places.

**CRISIS****Deathhead Extermination***Metal Blade*

My feeling about this is like I am a patient in medical hospital: the doctor and the nurses behave in a weird way and instead of healing me, they play very loud and intense music. Woman doctor shouts into my ear with voices of various tones (from "sleep soundly..." to scary zombie-ish "why do you eat so much?!"), nurses dance psychotic dance. I have a bad feeling that my medical hospital is an insane asylum and madmen are doctors, not me... Ufff, stylistically CRISIS delivers some sort of controversial heavy psychedelic industrial with infernal female voice (described like both Mariah Carey and the singer of CANNIBAL CORPSE in industrial madness). "Deathhead Extermination" is band's follow up to the debut "8 Convulsions" and should gather all chaotic industrial metal freaks in one place.

(G) 3¼

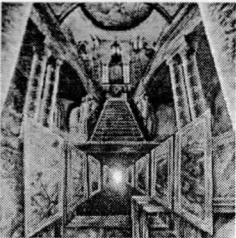
survey of audio-releases

DEATH - BLACK - HARDCORE - THRASH - METAL

DARK REALITY**Blossom Of Mourning***Witchhunt*

It's one of the examples how the music of 70's can be mixed with modern sound. The music is categorized as "Baroque gothic art metal", which means that here you have something from PARADISE LOST, a pile of psychedelic stuff, very strong classical influence, medieval feelings and poetic harmony. The first track is an absolute highlight for me - at the beginning it reminded me of the first disc of THE GATHERING - these guys managed to combine metal with classical music too. This record is for people who are tired of listening to metal, and want to hear harmony, though still given in a heavy formula. I think this is a band with a very big promise.

(A) 4

**DARK TRANQUILITY****The Gallery***Osmose*

Recent albums of many atmospheric metal bands show their progress, that's natural, of course, but often this 'progress' is a synonym to perceptible changes of musical direction. DARK TRANQUILITY is one of the exceptions: despite the change of singers, neither it, nor new fashions didn't have a bigger effect on their style - the band remains very intensive and very melodic. A shortest parallel definitely could be drawn with AT THE GATES - both acts are very fast, intensive and melodic, but when ATG are more focused on aggressive-emotional side, DARK TRANQUILITY are more on lyrical-emotional one. I love them both and suggest you to get their albums, if you haven't done it yet. DT had their own identity since the beginning (more known their releases are "Skydancer" album and "Of Chaos And Eternal Night" EP) and didn't lose it, what is evident listening to this new

album. "The Gallery" is a great record, by no means, though takes a couple of listens before you get into their melodies.

(G) 5

DYING BREED**Repressed But Not Extinct***RPM Entertainment*

I've never been a big fan of modern hardcore so this is the main problem that I have with DYING BREED. Besides that it's hard to establish today whether a band has been into hardcore from the very outset or it's just another attempt to leap in to the trend-carriage. There is nothing new on "Repressed But Not Extinct", the same riffs and "society, policy, etc." lyrics that have always been too little convincing for a "quality-grasp" metal fan and have become just a part of hardcore image. If this CD would have been released 4-5 years ago, this would be quite a different matter. A bit too late...

(S) 2½

FURIOUS TRAUMA**Eclipse***Euphonia/Voices Of Wonder*

Aggressive metal is not a surprising thing today, but as SEPULTURA, MACHINE HEAD and BIOHAZARD are favorites of every second short hair metalhead, a frightening amount of similar bands can be justified. FURIOUS TRAUMA plays professionally and expressing their minds, incorporate thrash, hardcore and metal into an aggressive vehicle. Themes about girls in the streets, another face in the crowd, ignorance, intolerance, life and death should make every angry short hair metalhead happy.

Two ballads do the same for their long hair girlfriends. Well, I'm not too much ironic, this band is really one of the strongest from Denmark. By the way, their singer is ex-KONKRA bass player Lars Schmidt, who left KONKRA, one of the biggest Denmark metal band, since he wanted to concentrate on FURIOUS TRAUMA. Does it mean to you anything?!

(G) 3¼

**GALACTIC COWBOYS****Machine Fish***Metal Blade*

Already in the last GALACTIC COWBOYS CD "Space In Your Face" were noticeable tendencies towards heavier music. It seems that they kept inside all that anger and power namely for this album, because "Machine Fish" is really a hurricane of sounds, perfectly produced by drummer Alan Doss. It appears that the new guitarist Wally Farkas also knows how to sing, so perhaps at stage sings that guy, who is in the nearest distance from microphone. "Machine Fish" is namely that thing, which could help this Houston quartet to swim out to the wider waters and become huge. A little bit of modern metal a la PANTERA or the new ANTHRAX, lyrical ballads in the vein of KING'S X/THE BEATLES, now popular punk&alternative and the cocktail of GALACTIC COWBOYS is prepared. How there would be, the biggest amount of power contain mid-tempo cuts like, for instance, "The Lens" or the excellent "Psychotic Companion".

(S) 4¼

GEHENNAH**Hard Rocker***Primitive Art*

GEHENNAH have a sense of humour. The cover of this CD is worth seeing in any case. It's indescribable. Don't forget to read the lyrics. Some quotations: "I saw you drinking



Dangus Productions

THE DARKEST MUSIC FROM LITHUANIA AND OTHER BALTIC STATES!

Dark Fire Dancing II (2)

Dark Fire Dancing II

90 minutes tastefully composed compilation tape, that contains 15 Lithuanian artists, performing black/pagan/darkwave music. Let your soul burn!

tracklist:

side I

Wejdas "Be miego"
Poccolus "Vilkotakis"
Anubi "Pselium"
Laumė "Ragana"
Meressin "Hell Calls"
Akys "Juodmedžiai"
Ha Iela "Užmirštas Kelias"
Girnų Giesmės "EEEIE"

side II

Caduceus "Seeds Of Desire"
Nahash "Requiem"
Zpoan Vtenz "Negrižo Bernėlis"
Valefar "Nors Tu, Vyteni, Ir Neateisi..."
Sovijus "Kada Išnyksta Ribos"
Eirimė "Vien Tik Vėjas"
Sala "Basileum"



Prices: - 9 Lt (Lietuvai)
6 USD (World)

Tape has color cover, booklet and discount card inside!

also available:

TAPES

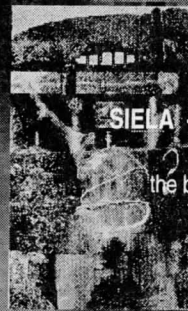
MERESSIN "Satan, Oro Te, Reo Portas Patere"	8Lt / 5USD
WEJDAS "Saulei tekant"	7Lt / 5USD
"DARK FIRE DANCING I" compilation	7Lt / 5USD
LUNATIC PARADISE "Piktojo Amžiaus Rauda"	7Lt / 5USD
ANUBI "Mastabos Dvelksmas"	6.5Lt / 5USD

out soon: EIRIME "Kuršjoi" - ethnic/etheral

MAGAZINES

"Edge Of Time" #7	2Lt / 1 USD
Astral Rising, Rotting Christ, Samael, My Dying Bride, Godsend, Mordor, Sieges Even, Patriarch, Hidden, Ruination, Rest In Peace, Wejdas	
"Edge Of Time" #8	2Lt / 2 USD
Dark Tranquility, Ship of Fools, Theatre of Tragedy, Septic Flesh, Nightfall, Into the Abyss, Orphaned Land, Pax Mortis, Mortification, Absorbed	
"Edge Of Time" #9	5Lt / 2 USD
Sieges Even, Desultory, In the Woods, Galactic Cowboys, Contingance, Inferno, Lake of Tears, Spellbound, Face Fēil, Dissonance	
"Edge Of Time" #10	6Lt / 3 USD
Century Media Rcds, Shadow Gallery, Bruce Dickinson, Konkhra, Psycho Drama, Tad Morose, Lost In Misery, Inkubus Sukkubus, Fuze Box Machine, Timothy Pure, Mas Optica, Leger de Main	
"Raganos ir Alus" #10	6Lt/2USD

Written in Lithuanian. Interviews with Siela, Lunatic Paradise, Spellbound, Ruination, A. Invazija, articles, reviews and many more

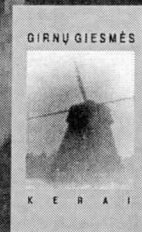


SIELA - Juodo Opiumo Žemė MC 8Lt / 5USD

the best Lithuanian gothic rock band's tape album

ANUBI - Mirties Metafora MC 7Lt / 5USD

The mood is one and entire, created by obscure symbols. Gothic sombre atmosphere contrastically changes from frightening tranquility to infernal obsessing evil. Interesting guitar consonances, opera-type singing make an absolutely grotesque picture.



GIRNŲ GIESMĖS - Kerai MC 8Lt / 5USD

View to the new era of music, where sounds, which mark progress, are nicely compatible with ethnic traditions and classics... ambient-industrial-ethnic-experimental.

RUINATION - Rests Of Beauty MC 8Lt / 5USD

Flexible still atmospheric doom/death metal. Two vocals, melodic synths, catchy and emotional songs, carrying the breathing force of metal! One of the best Lithuanian metal tapes released in 1995!



WEJDAS - Dykra MC 7Lt / 5USD

Purely tribal, already third, recording raises from the sleepy pit of grass-snakes! No special effects, no electronics - just pure space, sound, strokes, horns, whistles, a trembling of cley. It is a music of secrets, signs, stars, moanings, the music of amber!



MODUS - Užsikrėtę Mirtimi MC 7Lt / 5USD

MODUS is an ascetic image, close lyrics and diverse electronic/industrial music from atmospheric darkenings to straighter mechanic beats. Everyday phrases get another meaning, and sometimes music also can be interpreted in an alegoric way.



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survey of audio-releases

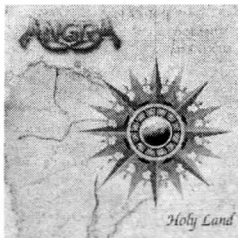
PROGRESSIVE - POWER - HEAVY - MELODIC

23rd HOUR

Immortal Coil EP
Cydonia

23rd HOUR is a band from Albuquerque (New Mexico), the state which is maybe not so famous for the well-known scene. This EP was produced by the band on their own label Cydonia Records, it contains six songs which vary in style from indie/alternative to progressive/jazz rock. As I listened to this EP for the first time I thought they must be a Canadian band because their music reminded me a bit of such Canadian acts like RUSH and VOIVOD. If only the production (especially the mix) would be better. Except for this fact, "Immortal Coil" is a good start for this innovative band. Just listen to "Dr. Handy" or "Riddle".

(S) 3/4



ANGRA

Holy Land
Rising Sun

ANGRA fulfills the most unreal dreams of melodic metal fans, the dreams that are about to hear one more time the music, which would make a spiritual influence of the same strength as HELLOWEEN's "Keepers" albums model These Brazilian metallers have a superb creative potential - songs are different and always very melodic. Classical elements are fantastically incorporated and the songs have the power to bring listener's imagination to another fantasy world of mighty past, the light world not marked with a seal of disappointments and failures. "Nothing To Say" and "Z.I.T.O." are very well balanced speed metal cuts, while other tracks are a little bit softer and less intensive. ANGRA should make HELLOWEEN feel anxious for a capability to write modern and interesting songs, without making a listener to head his/her mind before getting in the music.

(G) 5



BRAINDANCE

Fear Itself

Double Edge Productions

BRAINDANCE confirms, that there are many forms of progressive music. Having no analogues, these five individuals from NY manage to create some futuristic progressive metal fusion with ambience soundscapes. Songs invite a listener to a new world, which is chilling, insidious and conjuring. Band calls their style 'progressive new age gothic metal fusion', what is almost a perfect definition. Besides ordinary-necessary instruments of 'rock band' like guitar, bass and drums, BRAINDANCE effectively uses keyboards and programming. And not episodically - all musical parts of each instrument, a wide range voice of Sebastian Elliot and female backing voc of Vora Var perfectly merge into the elegant new age prog rock. "Fear Itself" is the debut album, though they have

some other records like demo "Cognitive Crips" and mini album "Shadows".

(G) 4/4

BRAVE

Trust

Ward

In their debut THE BRAVE played commercial AOR. "Trust" is heavier than its predecessor, maybe one of the reasons was departure of singer James Salters (he was replaced by Stacey Roberts). Of course, here these Christian rockers often remind of WHITESNAKE or DEF LEPPARD, but there appear also more interesting tracks like "Following You" or "Don't!". "Trust" is not a sensation, but occasionally, for instance, in a car, it is possible to play this CD.

(S) 2/4

DICKINSON, BRUCE

Skunkworks

Castle

The author of two novels, the champion fencer, plane pilot and the former singer of one of the most significant heavy metal bands - IRON MAIDEN - Bruce Dickinson released his third solo album. This time with his new band SKUNKWORKS. Songs were created by Bruce and guitarist Alex Dickson - Bruce strongly emphasizes that he prefers working as a band instead of working with session musicians.

"Skunkworks" without doubt is the album of the last decade of 20th century - it gives heavy music with modern sound and songwriting. Highlights are the first single "Back From The Edge", "Faith" and "Inside The Machine". A new appearance of Bruce with short hair, lyrics printed on CD booklet, which requires mirror in order to read them, should not frighten you - "Skunkworks" is a very fine, refreshing album.

(G) 4/4

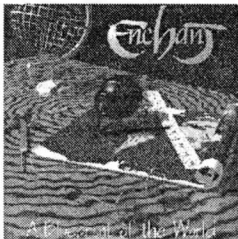
ELAN

Firestorm

Mist Entertainment

Sometimes bright, sometimes romantic, ELAN stands in a crossroad between prog rock and epic heavy metal. Band's leader Michael McCormick has a slight turn to mastery guitar passages a la YNGWIE MALMSTEEN, though it is not displayed much, rather overshadowed by softer places with acoustic guitar, which dominate in this album. The whole way mood is elated and lyrical. Some heavier places (like in "Dementia" or "Chasing Princess Moon") resemble to early FATES WARNING. Michael promises that the new album should be out this year.

(G) 3



ENCHANT

A Blueprint Of The World

Magna Carta

Magna Carta is one of the labels, which brings progressive rock/metal to American audience. They re-released ENCHANT's album, that originally came out on Dream Circle somewhere in 1993. For pure metal fans ENCHANT may look quite resigning, but prog rock fans surely must like it. The heaviest moments here are instrumental parts in "Oasis", resembling to DREAM THEATER (nice duet of guitars and keyboards). At first glance, the album seems too safe and inoffensive, but after a couple of listens you notice more dramatic places. Following the traditions of a little bit bombastic British prog/art rock, ENCHANT,

however, are more interesting, having externally calm, but internally deep and strong songs. If you don't afraid of something softer than FATES WARNING's "Inside Out", try this one.

(G) 4

FATAL OPERA

Fatal Opera

Massacre

Ex-MEGADETH ("Peace Sells..." era) musicians still produce surprises. Three years ago the guitarist Chris Poland rejoined me with his solo-band DAMN THE MACHINE (now MUMBO'S BRAIN), and lately the drummer Gar Samuelson appeared with his own project FATAL OPERA. Though many things link both guys (long time they played together, both of them have fusion-background, etc.), their bands are different stylistically. FATAL OPERA are "suspended" between the early MEGADETH, PSYCHOTIC WALTZ and Seventies-hardrock. In Dave Inman they've found a very talented frontman, whose voice gives this debut a peculiar charm. The standouts are "Moving Underground (Bong)" with its slow start and the uproarious final and, of course, Jimi Hendrix cover "The Moon Turns The Tides". Well donel

(S) 4

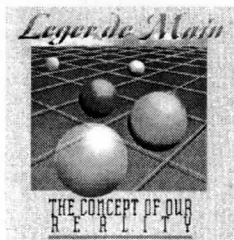
KYUSS

...And The Circus Leaves Town

Elektra

KYUSS are the best! The best from all bands inspired by BLACK SABBATH/HAWKWIND-type sounds. Their great LSD/psychedelic space rock opus "Welcome To The Sky Valley" (1994) made them very popular in Europe, especially Germany. This is the last CD (the band has split-up already) and it successfully continues KYUSS-psychedelic journey through the new territories. "...And The Circus Leaves Town" sounds like an old record as if it was recorded in 60's or 70's. "One Inch Man", "Phototropic" or "Size Queen" prove the fact that this album is full of killer-tracks! "El Rodeo" was already played on the "Sky Valley" tour; very interesting song with cool intro. The dessert appears at the end: YAWNINGMAN cover "Catamaran" and the longest and the most changeable track on the CD "Spaceship Landing". Why not to reunite and to record a new album?

(S) 4/4



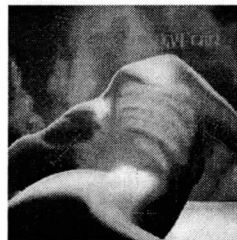
LEGER DE MAIN

The Concept Of Our Reality

Progressive Music Management

Among their influences band mentions KING CRIMSON, UK, DREAM THEATER's debut album, FATES WARNING's "Perfect Symmetry", but they managed to build their own style, which is a blend of prog rock and speed metal. There are lots of intricate instrumental parts, where keyboards are very actively used and bring a certain clearness in the music. After the first couple of listens it is easy to be at a loss among complex tracks and structures, but just give a try and you will detect brilliant songs. By the way, the singer is female and it is a very rare case in progressive scene. Still Melissa makes a good job and adds more brightness to LEGER DE MAIN music. Band's members (besides Melissa, there are two brothers Chris and Brett Rodlers) don't hide their turn to long epic compositions and 20 minutes long "Enter Quietly" is a perfect example of it. "Concept Of Our Reality" is the suitable album if you are searching for something progressive, accessible, with excellent musicianship, high complexity and without commercial edge.

(G) 4/4



MAYFAIR

Die Flucht

Music Is Intelligence

I remember how I've got familiar with this band's music - the manager of Belgian PATRIARCH mentioned their debut MCD "Behind..." as one of the best progressive metal works for years. And I couldn't disagree with him after listening to that MCD - MAYFAIR took its place near DREAM THEATER, PSYCHOTIC WALTZ and FATES WARNING in my personal top. After two years of waiting we have the second, absolutely brilliant album "Die Flucht". The style didn't change drastically - it's the same progressive rock/metal with hints into space rock, gothic and other styles, but it's obviously more lyrical than "Behind...". The biggest highlight is the ballad "Sunlight" with contrastive wonderful melodies. "Hotel Hungary" and "Last Spring" are another hits of mine. Without any doubts, MAYFAIR formed their own style - Mario's voice for me is one of the best in all progressive genre (in top-3 I think), the guitars are played in somewhat oriental style and give the anxious feeling to the music. The band also keeps their image in the same level - many interesting photos can be found in CD cover, and it proves that they make a real art.

(A) 4/4



MIND ODYSSEY

Schizophrenia

Rising Sun

Name should be familiar to heavy metal experts and fans, since this German band already has their debut "Keep It All Turning" (1994) on Noise Records. MIND ODYSSEY's music can be ascribed to German metal, still they have some American influences as well. This album is a bunch of many-coloured songs beginning from speed metal hymn "Schizophrenia" to two excellent ballads "Evolution", "Emptiness Inside" and average hard rock/pop metal tracks. It would be nice if they'd refuse of those, episodically reaching surface, cliché hard rock riffs & refrains, and concentrate more on good melodies, that MIND ODYSSEY certainly is capable to create.

(G) 4

NO INNER LIMITS

Balance EP

self-released

Relatively young German band delivers their debut self released mini album, which contains four long songs. NIL are among those, who try to perform progressive kind of metal and as for the debut, this opus is quite promising. Here you will meet high-pitched vocals and speed metal varied with more delayed guitars. Just add a little more variety in singing plus perhaps more compact songs (now they last up to 10 minutes). As regards influences, NIL is reminiscent of heavier FATES WARNING and SANCTUARY, in places even they have the inclination to technothrash a la WATCHTOWER. One of the external shortenings is not the best front cover. This mini CD is available for 1USD from the band.

(G) 3

NOOM

Noom

self-released

This debut album of five-piece German outfit reminds of SIEGES EVEN's "Sense Of Change" and PSYCHOTIC WALTZ's "Into The Everflow" (as regards the latter, I have in

interview with Ula Gehret from Century Media Records

Hello, beginning on more personal note, I would like to ask you how has it happen, that now you are sitting at Century Media's office? What are your functions? Hi there! I started working here in September of 1994, and when I started I was only doing publicity, just dealing with the magazines and fanzines. But that has changed over the last six months, and since we got one of the best publicists out there (Marco Barbieri, who previously worked at Metal Blade and is the editor of Ill Literature magazine) it allowed me to focus on other things like licensing records to other countries, mail order, writing bios and newsletters, etc.

I got the job when a vacancy opened up in Publicity, and I was friends with the person who had just been hired to do A&R (sign bands) in the US — his name is Borivoj Krgin. We knew each other for years since we both lived on the east coast and we were both writers for some metal magazines (he did Metal Forces and Metal Maniacs; and I also wrote for Metal Maniacs and some other

think he's very talented at bringing out the best in a particular band. Robert still signs all the bands in Europe, but Borivoj is responsible for signing all the bands in the States, and he's the one who got us bands like NEVERMORE, STUCK MOJO, STRAPPING YOUNG LAD and CHUM... your readers may not know all their names yet, but they probably will in time — hopefully. Ha, ha!

What are main criterias, accepting new artists? Does it happen that sometimes you think, that 'Oh, we have to have more dark metal here' and consciously seek for a band of similar style?

The thing I like about Century Media is that there really isn't any criteria system for new bands, we just sign whatever sounds the best to us, whether it's fashionable or not. Unsigned bands call us up all the time and ask, "Are you signing thrash bands right now?" or "Are you still signing death metal?" We never make a conscious decision to stop signing any particular style of music... however, you do have to be conscious of what type of music you're trying to sell. If we were approached by a band that sounded like ICED EARTH, we wouldn't be against signing them, but we'd realize up front that they probably wouldn't have much chance to sell many records in the U.S. because that style of music is just pretty dead here... so we would have to focus our push on Germany and Japan, where that style of music does very well. Some of the things we look for, though, are bands who are good musically (obviously), but who also have a good stage presence, who have the ability and desire to tour a lot, and who have an idea about the industry. For instance, there are so many bands (in general, not just on this label) who just don't know anything about the music business... they think they don't need a manager or a booking agent, they don't have a clue about what a record label's functions and responsibilities are, they don't know they have to repay the money we give them to record and tour... someone should write a book that all unsigned bands should read before they even record their first demo tape! We're lucky enough that Carsten Otterbach, the guitarist for MORGOTH, works in our German office and manages several of our European bands (TIAMAT, SAMAEI, GRAVE, POWER OF EXPRESSION, SENTENCED, etc.), so it streamlines the process considerably. We're actually looking into arranging a similar situation in the U.S. with a different manager.

Do you have many distributors in USA and do mailorder sales play a big role? Is there a strict division of work between your office and office in Germany?

We only have one distributor in the USA, which is Relativity Entertainment Distribution (or RED, as they're known) since we have an exclusive deal with them and can't use outside distributors. They're the biggest independent distributor in the States, and they do a decent job with some titles, but I can't say we're really a priority in their minds since they also distribute labels like Epitaph, Roadrunner, and urban labels that have some top-selling rap artists. However, they are the best of the indie distributors, so we just have to hope they take us more seriously.

When I started here, there really wasn't any mail order at all to speak of, and I realized how important that could be, so now we have a pretty good mail order system set up. We even started inserting a mail order sheet into every new CD, and we've been getting a great response from that. Mail order is only a small portion of our income, but it still helps us through the dry periods, and hopefully we can continue to develop it since I know there are a lot of kids who can't find our older or import titles, and there are a lot of kids in remote areas that only have access to stores that carry the Top 200 titles.

Tell us about one album's path from the studio to the shelves in the store. What are preparations for a release, when the band only is recording songs in the studio, when do you make covers (and in what degree do they depend on musician's wishes), when do you begin ads company, when do you mail promotions? Are there any cases when you intentionally delay release of a certain album?

Interesting question! Of course, every band is unique, but they usually follow similar patterns. Let's say it's a band about to do their second or third record, so it's not a brand new band that has never gone through the recording process before. The band would complete writing material, which hopefully they would demo on a 4-track machine or even a rehearsal tape, just so we can get an idea of what the songs sound like, and so we can send a tape to the person who will be producing the album. Studio time would be booked (as far in advance as was necessary, since some studios and producers may need up to six months' notice) and the band would go into the studio, most likely for two or three weeks, including mixing time. During that time, we would ask that the band send us the final tracklisting for the album, the credits (who was involved in the record, "thank you" lists, etc.) and their ideas for album cover/interior artwork. Then we would have our layout person in Germany (Carsten Drescher) do the graphic layout for the CD, Cassette and LP (if necessary) formats. The band would finish recording and mixing, and a master tape would be sent to each office so we could begin manufacturing advance CD's and the finished CD to be packaged for retail sale. The retail department creates what is called a "One Sheet" which features the selling points of an album, the track listing, cover art, and a brief bio of the band, and this is sent to all the retail stores in the country by our distributor — this is done to try and encourage advance orders of the album. We then write the biography, produce black-and-white photos and color slides of the band, and send these items out along with the advance CD's in the cardboard "wallets". We try to send these out as far as three months before a record is to be released so that we can get some press (reviews/interviews) about the album and some radio play, so that by the time it comes out there is interest and awareness! After that point, you continue to try and sell it through promotion, touring, video, etc. The procedure is generally the same for each band, but you have to prioritize which bands you think will do better and put more time and money behind them.

Cover recordings are entirely up to the band, we really don't push anything on our artists, but the final decision as to whether a song will be included or not requires an agreement between both the band and the label. We've had quite a few bands lately that have recorded cover songs on their records, such as SAMAEI, TIAMAT, SENTENCED, NEVERMORE, CHUM, and then there are all the bands recording for the JUDAS PRIEST tribute records! I like cover recordings, especially when the band tries to make the new version sound different than the original song, but I don't think you can place a lot of importance on them.

In the U.S., the national magazines sometimes have advertising deadlines as much as two or three months ahead of the release date for that issue, so you really need to design and place ads right after the album has finished being recorded. You have to keep a close eye on the deadlines for each magazine, regional publication or fanzine you deal with. It doesn't do you any good to run an ad six months after the album is out, because if a fan sees it and goes to buy that record, chances are good that it's not in the stores any longer. There are so many records released that if a particular album doesn't sell after three or four months, most retailers will just return it to the distributor for credit.

Sometimes we will delay the release of an album or even push up the release date... usually it is done to avoid having four albums come out at once, and then have no records released the following month. It makes more sense to release two albums this month, and

hold two albums back until the following month. It also gives you more of an opportunity to promote each one properly — if you try to do too many at once, they all suffer and you're not giving the band the chance they need to succeed.

What is the most surprising you released album in sales aspect? The biggest disaster? Surprising? Well, the new GATHERING album "Mandylin" has sold over 40,000 records worldwide, which I think is great... but I think the album is great, too, so I don't know if it's all that surprising. That's one of the best success stories that we've had in recent months. I also think STUCK MOJO and MERAUDER are going to do great, and the next TIAMAT record should be huge. As for biggest disappointment, that's kind of a loaded question, because no matter what I answer, I'll hurt someone's feelings. But I'd have to say it was that L.A. band called TRAGIC ROMANCE, we released a live EP called "Cancel The Future", it was sort of like THE CULT meets WARRIOR SOUL... but you have to understand, this was about four years ago, long before any of the current staff were working here. But the style of music didn't fit the label, and why would you release a LIVE EP as your debut record? It didn't make sense, and I think it sold less than 2,000 records worldwide! So if you see a copy, I guess you could consider it a Century Media collector's item... ha, ha!



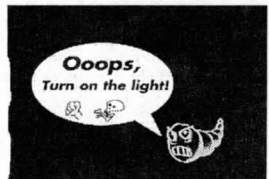
"Well, the new GATHERING album "Mandylin" has sold over 40,000 records worldwide, which I think is great..."



"The next record (of SENTENCED - ed) should be phenomenal."



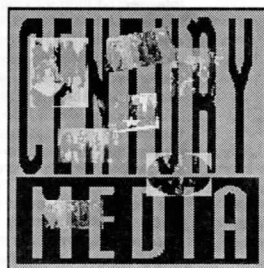
"Some of the bands we've just recently signed include ROTTING CHRIST, the Greek black metal band, who are about to release their new album "Triarchy Of The Lost Lovers""



regional publications)... he asked if I also wanted to move out the west coast and work in the office, and at the time I liked a lot of the records Century Media was releasing and hated my current day job (working at an insurance company!) so I quit and moved out here. Now we're both roommates and everything's going great!

Who plays the biggest role in choosing new bands? Are there particular persons from your offices in USA and Germany?

Up until the point when Borivoj was hired, the only person who signed bands was Robert Kampf, who works in our German office. Some of you may remember Robert as being the singer on the first DESPAIR record, History Of Hate... that band was one of the reasons that the label was founded, although Robert left after the first album and concentrated on the label business. However, his contacts with DESPAIR also allowed us to use guitarist Waldemar Sorychta as a producer for several of our best acts (UNLEASHED, TIAMAT, SAMAEI, MOONSPELL), and I



comprehensive interview with Ula Gehret from Century Media Records with emphasis on Gathering, Nevermore, Tiamat, Sentenced and other performers...

Earlier you had some power metal bands like HEXX, DESPAIR, POLTERGEIST, but as it seems, they were not successful and now you sell their albums for low prices. However, ICED EARTH is quite known and popular, having their three full length albums and forthcoming fourth... How would you comment that? DESPAIR and POLTERGEIST each did pretty well in Germany, but those three bands really didn't do that well in the U.S. because this country has never been a big one for melodic thrash/progressive metal bands. There are so many American bands that have European and Japanese record deals, but they can't get their albums released in their own country! But ICED EARTH, for some reason, have always commanded a decent following in every continent. I know their "Stormrider" album sold over 40,000 copies worldwide, and "Burnt Offerings" did well, too. They do pretty well here and they've never had a single U.S. tour, so it's obviously all word-of-mouth, which is great. And I think their new album could really break them here because it's tied in with the Spawn comic series, which sells about 500,000 copies of each issue. The cover artwork looks phenomenal, and the album contains some of the best stuff they've ever written. It comes out mid-July here, so keep your fingers crossed and let's hope they get the break they deserve.

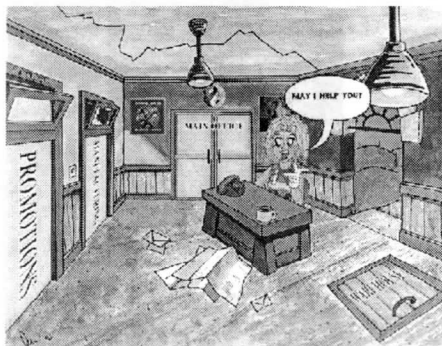
What is the story of making a contract with NEVERMORE?

That's an interesting story. I knew about NEVERMORE in early 1992 since I had been (and still am) a huge SANCTUARY fan and they were in touch with Borivoj, who gave me copies of their first demos, real rough 8-tracks that had songs like "Garden Of Gray" and "The Hurting Words" on it. I really liked those tapes a lot, but then I visited Bori in November of '92 and he played me a new demo recorded in 24 tracks, and as soon as I heard the opening of "What Tomorrow Knows", I was just blown away... but at the time, we were just writing, not working for the label, so we promoted them as best we

could and circulated the tapes. Then, two years later when we were both at Century Media, they were still looking for a deal so we signed them for two records. The first album is actually eight songs taken from two demo tapes they recorded with Neil Kernon, one of which was the 24-track that impressed me so much. So in January of '95 we released the record, and the response from the metal community was just tremendous. In fact, we realized we had something special so we extended their contract for another three albums, for a total of five. Now they're just finishing a proper recording of sixteen songs with Neil Kernon again, with five of them to be used for the "In Memory" EP, one for the JUDAS PRIEST tribute record, and ten for their next album, "The Politics Of Ecstasy". The EP comes out in mid-July and the album will be released in September or October. They're one of my favorite bands on the label, and the fact that they're great guys is just a plus. I think Jeff Loomis is one of the most talented young guitar players out there.

What are recent Century Media's sales top 5 albums?

Hmm, I'd almost have to research that, because I don't have sales figures here for all the European countries, Japan, and our foreign licenses. But I can probably guess which the top five are... I think TIAMAT's "Wildhoney"



is probably our biggest now, and behind that somewhere — in no particular order — would be MORGOTH "Cursed"; The GATHERING "Mandylion"; CRO-MAGS "Alpha/Omega" and ICED EARTH "Night Of The Stormrider". Actually, some of the other TIAMAT and MORGOTH titles have done well, too, but those are my best guesses... but it's not like we've got the Platinum record to hang on our wall yet! TRAGIC ROMANCE didn't do it for, unfortunately. Ha, ha!

Are there any plans considering new GATHERING, TIAMAT and SENTENCED albums?

The GATHERING are still touring off "Mandylion" now, since both the album and single for "Strange Machines" are in the Dutch charts, and they'll be playing both the Dynamo and Pink Pop Festival. But sometime later in the summer, I'm sure they'll begin writing their next album. We don't have a studio date booked yet, so I'm sure the fourth album won't be out until 1997.

TIAMAT are writing new material, and will probably begin recording towards the end of the year. Once again, I don't expect that we'll see the new record before January of '97.

SENTENCED are set to begin recording in June — they'll be spending three weeks at Woodhouse Studios in Germany, which is where Waldemar Sorychta does all his recording for bands like SAMAEI, MOONSPELL, TIAMAT, and GRIP Inc. "Amok" sounded really good, especially considering it only cost US \$3,000., but I really felt that Tico-Tico Studios in Finland wasn't giving them the full sound they could have. The next record should be phenomenal. I can't wait for the new records from all three of these bands, since I played their last three to death.

In USA there are not many record companies dealing with atmospheric/gothic/doom/metal, how do you think, what are

the reasons of that?

Well, I've seen more of them springing up in recent months, although they're just tiny labels started by guys in their basements, but it's still a positive sign. However, I don't think that it's as much a lack of atmospheric/gothic metal labels in the States, I just think there are so many of them in Europe! That's great, don't get me wrong, but it's almost impossible to keep up with all of them, not to mention all of the bands they release. I like the trend in music, but it is started to head for a burn-out, because all these second-rate bands are picking up a used keyboard and sequencer, and changing their style to jump on a bandwagon — and the bad thing is that they inevitably get signed! In the U.S. there are a definite lack of independent labels, period, regardless of whether it's atmospheric metal labels or commercial metal labels or jazz labels. The only exceptions are the indie punk and alternative rock labels, and a lot of them aren't really indies, they're funded by major labels trying to gain some street credibility. Like KORN, for instance, say they are on the "indie" label Immortal Records, but it's all funded by Epic, who are owned by Sony, and they got a six-figure advance just to sign the contract! Do you think an indie label could afford that much money? But if bands like TYPE O NEGATIVE keep selling over here, you could see a resurgence of the gothic/atmospheric metal thing, even if they're not the best example of one of those bands - you still need someone to open some doors.

How have you caught GATHERING? Did you keep an eye on them since their first two albums on Foundation 2000?

I think we signed them after hearing a very rough demo with their new singer Anneke von Giersbergen, which although it had a terrible sound quality, you could still tell she had an amazing voice and that they had improved dramatically, especially from their second album "Almost A Dance". I think they were very excited to sign with us, considering that Foundation 2000 didn't have great distribution, especially outside Europe. For instance, "Almost A Dance" was never licensed in the States.

Personally, I've known about them since their "Always..." album, which I thought was amazing, although I knew that they would have to make improvements with then - vocalist Bart Smits if they wanted to really be something special. He just didn't have a very special voice. However, the music was great, and it was therefore a disappointment to hear the two vocalists they chose for "Almost A Dance", but once they kicked them out and chose Anneke, everything just fell perfectly into place.

Where is MORGOTH? ENCHANTMENT?

After almost three years, MORGOTH have finally made plans to record a new studio record! I believe it's still the same line-up from the "Oidium" record, although I think their style has evolved to a cross somewhere between the last record and the technological influence of a band like Killing Joke. But I think they needed to make some sort of progression, or else the material would sound dated by today's standards. The reason it has taken so long is because of guitarist Carsten Otterbach's involvement with managing several of our bands, as I discussed earlier, and also vocalist Marc Grewe works in our German office doing publicity! Hopefully the record will be released before the end of the year.

ENCHANTMENT? Well... your guess is as good as mine! We wanted to hear some new material from the band, and Robert Kampf spoke to them about a year ago, asking for a demo tape of new songs... that was the last he heard from them. We never got a tape, we never got a call or a letter, so I'm assuming they broke up, unfortunately.

Your personal band #1 of Century Media? The best band in general?

That's a tough question — I'm not the kind of person who loves everything we release, and I won't lie about it, although I don't think it's professional to be slagging our bands in print, either. One thing I can honestly say is that I loved a lot of these bands before I ever took the job, and that was one of the reasons I agreed to work here. It would have been easier to pick one years ago, when I wasn't as open-minded about music, but I have a difficult time because I listen to so much now, so I can't just give one band. I'd have to say TIAMAT, SAMAEI, NEVERMORE, ONLY LIVING WITNESS, and SENTENCED.

The same thing applies here, I can't just name one band. Fourteen years ago, I only listened to IRON MAIDEN for about two years straight, and I mean ONLY IRON MAIDEN. Then it went to heavier stuff like METALLICA and SLAYER, and then everything in between like FATES WARNING, ENTOMBED, WATCH-TOWER, SEPULTURA, SOUNDGARDEN, POSSESSED, LAST CRACK, VOI VOD, LUSH, SKINNY PUPPY, CARCASS... you get the idea. Nowadays, I mix in current stuff with classic stuff, so at any given moment it could be AT THE GATES, INTO ANOTHER and PSYCHOTIC WALTZ, or maybe THE ROLLING STONES, DEVO and THE CURE. It's good to be more open-minded than I used to be, I guess, but it's also a lot more expensive every time I walk into a record store! Before, I would just head to the "IRON MAIDEN" and "METALLICA" sections, and if there wasn't anything good there, I'd walk out again!

What do you think about progressive metal? Are there any thoughts to sign a band of such style?

You're definitely asking a fan of those kinds of bands. I started off liking melodic thrash bands like HADES and FORBIDDEN, and it didn't take long before I fell in love with progressive metal bands. Some of my all-time favorite records include FATES WARNING "Awaken The Guardian", WATCHTOWER "Control and Resistance", SIEGES EVEN "A Sense Of Change", PSYCHOTIC WALTZ "Into The Everflow" and some others. I used to worship DREAM THEATER "Images And Words", but I've burned out on it a little bit, and I think I actually like some of the songs from their first album the best, but it really needs the production and LaBrie's tone from the second record. I once heard a tape of John Arch auditioning for DREAM THEATER doing "The Killing Hand", in 1991 I think, and it was just amazing. He has the greatest sense of melody. I was a little disappointed by the third PSYCHOTIC WALTZ album "Mosquito", but then I saw them live and I was totally impressed, they sounded just like the record. I haven't heard too many prog metal albums that have blown me away recently - for instance, I thought that DREAM THEATER's "Awake" was really disappointing - but I still love the classics.

I wouldn't be against releasing a prog metal record, but it would have to be pretty outstanding, since we already know it wouldn't sell well in the United States, so we'd have to shoot for Germany and Japan. I know we just got a tape of the new PSYCHOTIC WALTZ album, so we'll give it a listen and see what we think. I just wish it was easier to sell bands like that, because you just can't justify releasing an album when it will lose money for the label. That's why I'm glad we were at least able to get bands like FATES WARNING and ANGRA to participate in the JUDAS PRIEST tribute record — we asked DREAM THEATER as well, but their label won't let their bands appear on records released by other labels. To quote some classic Frank Aresti lyrics from "No Exit" — "Rain, it pours again today / Neverending daze cascades / Torn inside, is there a way / To be free before I fade?"

Perhaps you can reveal some secrets and tell the newest bands, that you signed or plan to sign?

Let's see, what good secrets can I tell you... okay, whenever you park your car in an illegal area, just get a piece of paper that's the same size and color of a parking ticket and put it under your windshield wiper — you'll never get a ticket, since the police will think you

already got one! Oh, you want music business secrets? Sorry, those are all confidential — ha, ha! When it comes to finding new bands, there is no real secret, as any A&R person will tell you. It all comes down to having a good ear, listening beyond the production and presentation of a package, and having a lot of contacts around the world. If you can meet those standards, work hard, and you treat people with the kindness and respect they deserve, I don't think you'll ever fail.

Some of the bands we've just recently signed include ROTTING CHRIST, the Greek black metal band, who are about to release their new album "Triarchy Of The Lost Lovers"; the Florida band PAINGOD, who were known in the underground for years before that as Raped Ape; and there's also an Irish folk-metal band called CRUACHAN. That's about it for right now, but there are always new bands every month or two — as we sign more bands, we'll let you and your readers know.

Thanks for interview and hope to hear



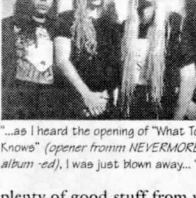
"I also think MERAUDER are going to do great..."



"Waldemar Sorychta as a producer for several of our best acts (...MOONSPELL)..."



"TIAMAT are writing new material, and will probably begin recording towards the end of the year."



"...as I heard the opening of 'What Tomorrow Knows' (opener from NEVERMORE debut album -ed), I was just blown away..."

plenty of good stuff from your label this year and in future! Thank you very much, Giedrius, for letting me babble so much. Hopefully you found some of it informative, or else it was all just a waste of your time. We'll try to keep releasing the best music we can, in all sorts of heavy music, although we realize we can't please everyone all the time, nor do we try to. We just try to please ourselves, and it seems like a lot of people tend to share our tastes in music. If you know of a good band, they can contact us by sending a package to the following address: North & South America — Century Media Records, 1453-A 14th St. #324, Santa Monica, CA 90404, USA. Rest of the world — Century Media Records, 11-13 Bissenkamp, 44135 Dortmund, Germany. If you want to contact me, you can send me an E-mail at ula@centurymedia.com. Thanks again, and best of luck with Edge Of Time!

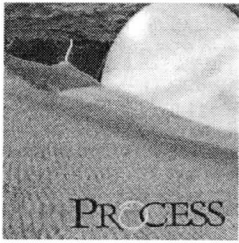
(interview by Giedrius)



CENTURY MEDIA RECORDS

mind the mood, not the heaviness of music). Seven compositions of art-prog rock, which lyrically are the journey through one of the broadest spaces - human mind. Influences of jazz and classics are visible. The songs are different, though NOOM always are fragile and rhymed. If this album is good, the next one (out in late 1996) should be stunning! CD costs 25DM/17USD (incl. postage). Apply directly to the band (look for address in the list).

(G) 4

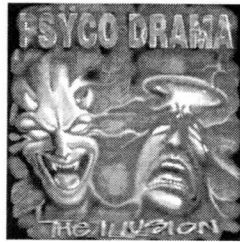


PROCESS
Impressions

Dream Circle/self-released

I wonder how these dodgy Americans playing prog rock/metal manage to keep their own identity (unlike a big amount of European DREAM THEATER wannabes). Perhaps one reason is a wide range of influences as far as PROCESS, for instance, is concerned. Florida based four-piece outfit has something in common with different bands like FATES WARNING, QUEENSRYCHE and YES and produces some prog rock/metal with jazz elements. Things are made in the energetic way and PROCESS certainly don't belong to those prog rockers, whose music suffer from palely expressed emotions. Another characteristic feature is a turn into intricate structures, but since the music is not so heavy, they don't come to WATCHTOWER/HADES type of thing. The various sides of PROCESS are emphasized by tracks like "Hammer" with rap-broken-metal (?) basis and jazzy solos. This 7 songs album plus 2 tracks are released on CD by Europe. CD is available for 12USD.

(G) 4



PSYCO DRAMA
The Illusion

Massacre

This CD of Colorado metallers will definitely bring many enjoyable moments to melodic prog/power metal fans. Taking their influences from QUEENSRYCHE and FATES WARNING, PSYCO DRAMA is certainly not the most original band in the world, but has ability to write very good tunes. The confirmation of it are amazing tracks "Dreams To Sorrow", "Flames", "Eyes Of A Child" and the whole their debut album.

(G) 4

RIOT

The Bethren Of The Long House

Rising Sun

RIOT are real veterans in metal scene - they were formed already in early 1976! Still, their new album is energetic and dynamic, with different songs from fast power metal to ballads and tracks of pure rock n' roll 'you know it'. A little bit hollow in places, but very alive and it certainly will arouse a 'metal heart' inside of you! There is a cover version of GARY MOORE's "Out In The Fields". And more of such speed metal tracks like "Glory Calling" surely wouldn't do any harm!

(G) 3½

SAVIOUR MACHINE

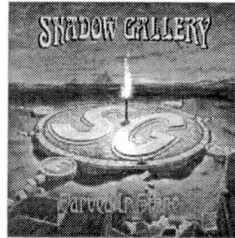
Live In Deutschland

MCM Music (CD + video)

SAVIOUR MACHINE perhaps is one of those rare Christian bands, which music and image corresponds to their lyrics and message. While other Christian bands with their glam rock, death or doom metal

makes slightly controversial impression, SAVIOUR MACHINE experiments with atmospheric guitars/keyboards and expressive, a bit melancholic vocals, plus takes the services of stage enlightenment, Christian symbols and theatrical elements (all this is illustrated in this unordinary video). Good sound, interesting arrangement, live show makes "Live In Deutschland" a good present for every fan of quality metal, so, not only for Christians. Check out their both albums "Saviour Machine I" and "II", that were re-released this year in Europe by Massacre.

(S) 4



SHADOW GALLERY
Carved In Stone

Magna Carta

There were many articles on SHADOW GALLERY in press. And not without a ground, because their second longplayer really belongs to the most interesting last year's prog/power metal albums. The statement, that "'Carved In Stone" is the album that DREAM THEATER and QUEENSRYCHE never made" (US magazine "Prognosis") obviously went too far and is not precise, first of all because SHADOW GALLERY pays more attention to melodies, epic elements in their creation and with multivocals singing they reminds me more of BLIND GUARDIAN or SANCTUARY/KING DIAMOND ("Cliffhanger"). Of course, quintet doesn't take fright of complex structure songs, but their music is always easy-listenable. For me personally the best songs are "Crystalline Dream" and majestic ballad "Don't Ever cry.. Just Remember". Long epic tracks fans with high interest would hear 23 minutes song "Ghostship", which was created during 3 years!

(S) 4

TAD MOROSE

Paradigma EP

Black Mark

Swedish TAD MOROSE already has two full length albums "Leaving The Past behind" and "Sender Of Thoughts", that gave a good mix of DREAM THEATER type keyboard-led progressive, soft melodic metal like YNGWIE MALMSTEEN and heavy power metal riffs. This new mini CD is slightly different, maybe a little bit slower, with influences of bombastic doom like MEMENTO MORI, however still energetic and nice. However, thrusting on personal opinion, I have to admit that I liked tracks of "Sender Of Thoughts" more.

(G) 3½

THE TEA PARTY

The Edges Of Twilight

EMI

THE TEA PARTY belongs to those genial bands, that doesn't pay attention to any trends, but still sounds modern, and, the most important, are innovatory. After the debut album "Splendor Solis" (1994), which in their native land Canada already has platinum status, THE TEA PARTY in press were called a heavy version of THE DOORS/LED ZEPPELIN. The same, probably, threatens to the new disc, though musicians in any case will deny that these bands are their influences. The most important is one: "The Edge Of Twilight" is one of the best releases I've heard in 3-4 years. To describe this unordinary work is very difficult, it is necessary to listen to it yourself. After several listens before your eyes pass views of Indian bazaar, go caravans, ferns fly above the sea. Bells down and disturb the sleep of Jim Morrison, whose shadow still roams in mountainsides, searching for his way home. "The Edges Of Twilight" has inside too much highlights to mention here. Though if somebody would ask, which song recently left the biggest impression on me, I, not hesitating, would answer: "Correspondences" by THE TEA PARTY, the track, to which I could to listen to 100 and more times. Simply grandiose.

(S) 5



THRESHOLD

Psychedelicalessen

Giant Electric Pea/Avalanche

THRESHOLD from England drew my attention, already with their debut "Wounded Land" (1993). Their talented singer Damian Wilson has left to join another English formation LANDMARQ. He was replaced by Glynn Morgan, who sings more aggressive and maybe more dirty. "Psychedelicalessen" is the combination of heavy guitar riffs and atmospheric keyboards, the album sway from British prog rock to power metal a la VICIOUS RUMOURS. Like SHADOW GALLERY, THRESHOLD use a lot of keyboards and attach importance to good melodies and the atmosphere, which successfully manifests itself in tracks like "A Tension Of Souls" or "Devoted".

(S) 3½



TIMOTHY PURE

The Fabric Of Betrayal

Isosceles Records

This five piece outfit hails from Atlanta and blends the best sides of progressive music and alternative rock. Songs are not optimistic, rather melancholic, however this album doesn't bring that kind of total depression - at the contrary, compositions have the inner strength, which stimulates to think about what is now, and to feel controlling what will be after. The band deserves a praise for good and untypical lyrical themes. Musically, "The Fabric Of Betrayal" should make an appeal to MARILLION fan, but also won't make to turn away the admirer of alternative rock with darker edge. My personal fave tracks are "Legoland" and "Privileges".

(G) 4½

TORMAN MAXT

Just Talking About The Universe... So Far

Mars Hill Records

Contradictory work. Although TORMAN MAXT are of great promise at the start of their album ("Riders Of The Cosmic Circuit" and "Summerland"), they become uniform in the middle and yield to monolony. Martin de Bourge has a good organ, but his singing style (many voices at the same time) doesn't always justify itself and is irksome here and there. I don't know if they ever have heard STYX, but parallels to this band are evident. Good arrangements and high technical level enhance the value of this album, but I can't give TORMAN MAXT more than three points for it. I just put trust in this band and wait for the new better release.

(S) 3

VAUXDVIHL

To Dimension Logic

Advent Records

After reading some very good reviews of this album I knew I had to dig it. All that furor was not created without a ground - Australia's VAUXDVIHL can almost compete with grands of progressive metal genre. Being quite complex, VAUXDVIHL doesn't infect with their harmonies since the very first listen - this is the case "the more you listen, the more you enjoy". The band makes their own mosaic in prog genre, taking small pieces from FATES WARNING, DREAM THEATER and PSYCHOTIC WALTZ. It's very nice to see new talented bands in the genre like these Australians. SHADOW GALLERY, IVANHOE side by side with already widely acknowledged masters.

(G) 4½

sofia run
intimacy

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survey of audio-releases

GOTHIC - INDIE - ATMOSPHERIC - DARKWAVE

DECORYAH

Fall-Dark Waters

Metal Blade

This album further develops the ideas, first time presented on their debut album "Wisdom Floats" (Withchunt/Metal Blade). In "Fall-Dark Waters" interlace elements of gothic, darkwave, ambient and classical music. The music is very romantic, dramatic, appreciable and unreachable. Three additional female singers, sounds of flute, viola, cello and violin decorate a usual world of guitars, synthesizers and man vocals.

(G) 4½



ELEND

Les Ténébres du Dehors

Holy Records

It's dramatic neo-classical symphonies with a religious approach or dark nature of infernal abyss. Album contains 8 compositions where very sweet notes of hope (violin), resigned fall into the absolute despair (synths and choirs) and eternally breathing disastrous forces of the dark side (screaming voice). One of the merits of ELEND is that its album is released by gothic/doom/metal label, which automatically gives them a recognition among the audience of this kind, plus with basically non metal music they have a potential to reach unforeseen amount of other listeners. It is their second album, and all I can do is to remind you that the debut "Leçons de Ténébres" was released in 1994.

(G) 4½

INTO THE ABYSS

The Feathered Snake

Glasnost

Some bands like INTO THE ABYSS continue to demonstrate that gothic rock still has many unexplored areas. Greek German band surprised a little bit with this new album - while its predecessor "Martyrium" was strongly orientated to social themes, declarative and inspiring in musical aspect, the new one is more calm and devoted to a search of secrets of existence. There still we can meet warnings about possible planet's end, but there are many more mythologic symbols, which give the music a specific colouring. Musically it is a sincere psychedelic gothic rock, decorated with often used violin ornaments. More for those who want to listen than for those who want to dance.

(G) 4

JAMES RAY AND THE PERFORMANCE

Best Of James Ray's Performance & Gangwar

Fifth Colvmn

This is a collection of two CDs "A New Kind Of Assassin" and "Dios Esta De Nuestro Lado", which acknowledge us with quite not usual music. Songs are easy flowing and listenable, but when the matter comes to naming the style, we face some difficulties. The first songs "Mexico Sundown Blues" and "Texas" bring to mind some unexpected descriptions like "country/blues placed in EBM frame", though further on more domine gothic rock elements, particularly influences of THE SISTERS OF MERCY are visible. Long and enjoyable album.

(G) 3½

MISSED IN DIARY

Dissolve EP

Eye Records

Quite known in indie world band with their debut MCD, which presents gothic-noise-bizarre-psychedelic-indie music with NEW MODEL ARMY, SONIC YOUTH, KILLING JOKE and plenty of goths influences. The atmosphere is similar to DEAD CAN DANCE or maybe even early SISTERS - melancholic, dark music, sometimes even coming to drugs-atmosphere. Overall the label "emptiness music" is very suitable to this CD. I don't think that this CD fits to listen to driving your car or at the party - it's darker and sad, more sad than CURE's "Faith".

(A) 4



PENITENT

Melancholia

Cold Meat Industry

Magnificent portrayal of the demonic past, shaped into a neoclassical gothic hymns. Music is very sublime, slow, and it is performed by Azgoth while words are declaimed by Beastus Rex. "Melancholia" has not so much classical influences as the second ELEND album, it more resembles to the debut of that Holy Records band. If the main criteria evaluating the music is the atmosphere, then this debut album of PENITENT should win some prize. Eight poems to the darklords...

(G) 4½

RAW NOVEMBRE

Come In We're Open

Aggressive Records

It's the second full length CD of this quite famous indie group from Ireland. Their previous album (which was released three years ago) was compared with JOY DIVISION, BAUHAUS, THE DOORS and - it's strange - with THERAPY? The new album for me is a dark JOY DIVISION and BAUHAUS mix, played in early-gothic-era way. "God & Me & Liberty" throws angry punk into your face, just when other song gives you drugs-atmosphere of THE DOORS. A very colorful album which can't be missed by fans of alternative music. It's not straight rock music anymore - the future of indie development can be seen here. You know, not so many noticed when BAUHAUS started, don't repeat this mistake once more - RAW NOVEMBRE is here now!

(A) 4

SOFIA RUN

Intimacy

Dark Frenzy Records

Soft, mild and dark. Three major words in description of the second NY indie gothic /darkwave band's album. In places music resembles to CURE material, and confirming that I could add that it surely more makes an appeal to dark indie/alternative music listeners than to firm goths. Sensitive voice of Denny contributes quite much to a generally fragile image. CD is available for 14USD (S/H - 2USD /USA/, 5USD /overseas/).

(G) 4

WELTEN BRAND

Das Rabenland

Witchunt

What a great band comes from Lichtenstein! It was formed only in 1995 and plays the style, that could be called romantic and classical dark wave/gothic, the comparisons - DEAD CAN DANCE at their transcendental moments. Both female

and male vocals, keyboards, synthesizer and that's all. But enough to create cold, dark, mystic mood of meditation, flying to the East, departure of your body. Medieval influences give a deeper sense to the music. Lyrics are about legends and historical background of the Principality of Liechtenstein. This CD shocked me as much as

DECORYAH's "Wisdom Floats" did earlier. By the way, WELTEN BRAND has got two other musical projects - black metal band APOPHIS and darkwave-gothic oriented DIE ERBEN DER SCHOEPFUNG.

(A) 4½

ABSCCESS

Journey

Glasnost

Going in more atmospheric direction, German electro-band ABSCCESS diversified EBM of their previous album "In Your Mind" with ambient music waves. Dancefloor tracks loosed a little dose of hooks, but overall the music gained intangible feeling of fly. The result is superb 14 parts trip through mystery of buddhist philosophy.

(G) 4½



[ACTIVE] MEDIA DISEASE

Lost EP

Cyberware

Cyberware Productions seems to concentrate themselves on European electro-acts, and especially on new hopes from their homeland Finland. [ACTIVE] MEDIA DISEASE gives us four tracks of soft EBM and distinguishes from many others with its specific calm and kind approach. Even some distorted guitars don't seem too sharp. "Lost" and "Friends & Freaks" sound really nice, while "Contact Defect" is too typical and standard EBM track. Nevertheless, it doesn't slake a thirst for their full length album.

(G) 3½

C17H19NO3

Terra Damnata

Fifth Colvmn

This project was found by John Bergin. The album "Terra Damnata" is a long opus of good ambient. The music is filled with strange and obscure visions, which are presented in a delicate and convincing way. It's one of the best works of ambient which I've heard lately.

(G) 4½

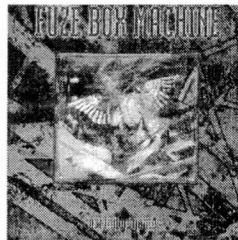
ELECTRO ASSASSIN

The Divine Invasion

Fifth Colvmn

One more electronic body music artists from Cyber-Tec Records, which albums were released by American FCR. Really, ELECTRO ASSASSIN is not among the bands unsimilar to FRONT 242, but this should not prevent electro freaks from purchasing "The Divine Invasion". Band doesn't cut with only one side of the blade - there are some ambient style tracks, which along with dancefloor cuts and several electro-industrial mayhem compositions form the whole album.

(G) 3



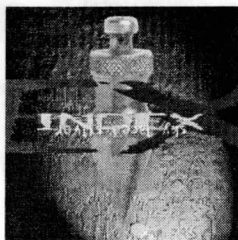
FUZE BOX MACHINE

Forbidden Games

Cyberware

Real electronic body music still exists, and FUZE BOX MACHINE is one of the acts, managing to compose fine electronic music, suitable for clubs. Songs have more sense than blind rave and are clearly rhythmic & dancefloor oriented. These Belgian musicians are active as FBM since 1989, have several tapes, which gave them a name in the scene, and "Forbidden Games" is their debut full length album released by young Finnish label Cyberware Productions. FBM handles to express feelings in a pulsating energy without making that 'electro-gothic thing', as some electro bands do.

(G) 3½



INDEX

Sky Laced Silver

COP International

On one hand, INDEX could be an ordinary mechanical harsh electro-industrial band, on the other - each their song has fine thrilling melodies, therefore a complete view is attractive. "Sky Laced Silver" is a fine combination of fragile melancholy and cold machinery, it's music without clear 'hit structure' songs, but with deeper message inside. Good follow-up to INDEX's debut "Never This Inflation".

(G) 4

survey of audio-releases

ELECTRONIC - INDUSTRIAL - AMBIENT

DEATH RIDE 69

Screaming Down The Gravity Well EP

Fifth Colvmn

If you see a number ending on '9' in the title, you always expect something increasing adrenaline in your body, don't you? Ooops, you're right, Americans DEATH RIDE 69 with strong female singer in the front is ready to blow you away with 5 tracks of driving electro-tribal-dance-industrial. Songs of this new band of Beat Mistress (MY LIFE WITH THE THRILL KILL KULT) are well balanced and catchy, the band serves to see a bright future!

(G) 4½

M.E.S.T.

Matter Energy Space Time

Dwell

It was a bit unexpected to hear ambient music performers from a record label, which acquainted us with heavy death/crustcore acts like IT IS I and SOILENT GREEN. M.E.S.T. gives some cosmic ambient type stuff, which would fit to a guiding CD Rom tour to the essence of the earth and galaxy.

(G) 3

MZ.412

Burning The Temple Of God
Cold Meat Industry

Extreme, antichristian and thrilling to the core of a soul. They have a view characteristic to black metal bands, but their arsenal of musical means is far more abundant. Consider it as experimental, consider it as industrial, you won't precisely hit to the point. MZ.412 even slightly adds noise, and don't forget to put some electric-blackmetal as well. Be careful not to be delighted by their horrible passionate charm - since you wouldn't like to get one way ticket to hell for loyalty to Satan, would you, huh...?

(G) 3 1/4

NECROPHORUS

Underneath The Spirit Of Tranquility
Cat's Heaven

A project of RAISON D'ÊTRE member Peter Andersen explores the dimensions of tranquility composing dark and calm ambient, which can achieve the most distant corridors of the mind and the right cells to excite visual fantasies. Speaking in usual terms, perhaps it is not so stunning whatsoever, but those who are into quality ambient should subscribe under this one.

(G) 3 1/4

NEUROACTIVE

Neuron EP

Cyberware
NEUROACTIVE is acclaimed as the most known Finnish electroband and they have already the debut CD "Morphology". This track EP is a proclaimer of their forthcoming second full length opus "Phonic Trace". Musically NEUROACTIVE doesn't reach any new dimensions, though keep the fans of hypnotic non-guitar electronic-dance satisfied.

(G) 3

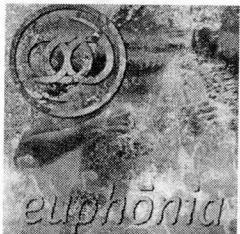
NEW MIND

Zero To The Bone

Fifth Colvmn

Pure electronic (body) music without digressions. Not so fast and not so danceable. Ok, you can't make a verdict judging the music according to a number of beats per minute, nevertheless NEW MIND's music, so to say, lacks bottom and power. Without that psychotic pounding electronic beat sequences with harsh vocals are too cold and not very efficient.

(G) 2 1/4



PERCEPTUAL OUTER DIMENSIONS

Euphonia

Fifth Colvmn

POD is not a name of hackneyed electro-ambient project, they are far above the average level. Holmes d. Ives managed to create music full of fascinating tunes, which as well are clearly rhythmic, light and still deep. POD's creation even isn't so far from big names like J.M. JARRE or ENIGMA (instrumental side). If you are into dark ambient/electro-sounds, I wouldn't think that POD is the most suitable choice, however this project should be the first in the queue when you are searching for some great kind and melodic electro-instrumental music that could give some rest to your old bones.

(G) 4

PHYCUS

Braintrower
Music Phycus

This is a debut album of industrial mayhem suppliers from Montreal. It's not usual industrial metal crossover, since PHYCUS are much more into experiments. From quite usual rhythmic cuts like "Grandmaster Phycus" they move towards more apocalyptic tracks such as "No Power", "Destroy The Earth". These Canadians combine industrial, metal, ambient and noise, and do it in quite an avantgarde way. Up to the end of the album the band decides 'to take pity' for poor listeners and instead of brain crushing crossover puts some ambient tracks...

(G) 3 1/4

RAISON D'ÊTRE
Within The Depths Of Silence And Phormation

Cold Meat Industry

If you are disposed to dive into dark depths, this album would be a good choice to realize your wishes. RAISON D'ÊTRE (as other dark ambient artists) leave an unlimited space for listener's imagination and fantasies, only giving a push to gloomier direction (thrilling choruses brighten up the whole obscure flavor). Musician suggests to consider your inner self during a listen, though everybody can interpretate this music in his/her own way. It is the third album of this one-man act and it will be appreciated by the fans of dark ambient.

(G) 4

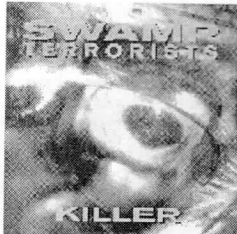
REPTILICUS

Temperature Of Blood

Cat's Heaven

A new label Cat's Heaven split off VUZ Records and released a compilation CD of Iceland's dark project REPTILICUS' earlier songs of periode 1988-1990. Now this band has three CDs (on Staalplatt and World Serpent labels). In this album REPTILICUS delivers rough dark industrial with some hints into morbid subterranean EBM or (that is certainly more scary) - to noise.

(G) 3



SWAMP TERRORISTS

Killer

Cyberware/SubMission

The fourth release of these well known terror preachers sounds like a cross between CLAWFINGER and DIE KRUPPS. Merging rap, industrial metal and dance music, SWAMP TERRORISTS is one of the choices when searching for energetic and knocking down tunes.

(G) 4

TERMINAL CHOICE

In The Shadow Of Death

Cyberware

Christian Pohl, standing behind band's name, is involved in music since 1987, but only now put out the debut CD. "Totes Fleisch" EP was an average combination of minimalist industrial and darkwave, but this album is a big step forward. It is dark dancefloor dealing with serial killers, erotics and death. Some of the standouts are "Aggression" and "Invitation To Death".

(G) 3 1/4

TOTAL DEVOTION

Where The Grasses Grow

Fatal Records

Rimas Campe (who has Lithuanian blood!) presents 13 songs of pop industrial. Music mainly is mid-tempo and reminds of decorated NIN version. Rimas doesn't use distorted vocals too much, and in general all the image from lyrics to two girls dominating on the cover is not wishing wicked. Among the highlights certainly get "Lifeline", perhaps the most energetic song of the album, and the title track "Where The Grasses Grow". CD is available for 15 USD from the band.

(G) 3 1/4

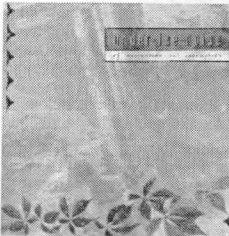
TUBALCAIN

Left EP

Funky Mushroom Records

Before presenting this 6 songs EP it is worth to notice that in 1992 this Philadelphia outfit released the full length album "25 Assorted Needles" on Verdugo Records, and that CD should appeal to quite a wide range of tastes beginning from "MTV's guide to alternative music" auditory to underground electro-industrial collectors. It's industrial rock with catchy tunes and rhythms. "Left" is a little bit different, less rocky, more so to say, alternative. Includes DAVID BOWIE cover and in general stylistically is as unpredictable as NIN. If I would have to vote, I'd do it for the first album.

(G) 3 1/4



UNDER THE NOISE

Of Generation And Corruption

COP International

Band's stock is going up comparing this full length album with older EP "Future Automatic". That one was too mechanic, but with their new songs UTN manages to create some cool rockin' industrial. The opener "This World Desires" resembles to industrialized and stritened BLUR (!), "Future Automatic" (corruption mix of that

old track from EP) - I can't believe it's the same song! - continues the energetic invasion, "Vision In Long Darkness" turns to more ambient collages, "Sun" is an electronic reflection of today's alternative rock. In the similar flavor the tracks go on... (G) 3 1/4

V/A

Control-All-Delete

CatScan: 1.0

Control-All-Delete is a network of electro-bands, based in Texas and this album is their third CD release. RG Geiger from BYTET supplied me a copy of it along with some information about the bands. Basically it is a sampler of romantic electro-pop music. The most of the bands have a darker edge, stylistically music doesn't spring out of electro-gothic/EBM frame. The distinguishing acts are NORTH BY NORTHWEST, CONSTANT HAVOC, THE MEMORY GARDEN and BYTET (which newest tracks "Anything" surprises with weird tribal pop electro-funk). For more information about Control-All-Delete activities write to PO Box 38553-1010, Houston, TX 77238-8553, USA or e-mail CADInfo@aol.com or TheCatalyst@delphi.com (G) 3 1/4

V/A

Melt - Scandinavian electro/industrial compilation

Fifth Colvmn/Cyberware

This is a 17 songs compilation CD, which includes bands from Norway, Sweden, Denmark, Finland and Iceland. Featured styles vary from electro-gothic, EBM to industrial and there are many good bands like APOTYGMA BERZERK, ANSTALT, LEATHERSTRIP, BIRMINGHAM 6, MALAIS and others. Sometimes I think that when the speech goes about rhythmic electronic/dancefloor music, it is better to listen to compilations, than to albums of single artists, because usually in the latter ones we hear only several good songs and plenty of average stuff... (G) 4

ZIA

Shem EP

Young American Records

Boston based outfit with female lead singer delivers a 5 songs EP. Musically it is a fine industrial/alternative electronic rock music, kind of LORDS OF ACID meets NINE INCH NAILS. Songs are not very fast, but quite calchy. By the way, there is a special CD Rom track here. (G) 3 1/4

BAND ADDRESSES

<p>23rd HOUR ACRIMONY AMON ANCIENT ASPHX BROKEN EDGE BRUCE DICKINSON CARMINAL CORPSE CRISIS DARK REALITY DYING BREED ELENZ ENCHANT FATAL OPERA GEHENNAH GODFALL GROPE HARD RESISTANCE IN TO THE ABYSS LOQNAIK MAYFAIR MERAUDER NO INNER LIMITS NOOM OFFENSE PARAMAECIUM PROCESS PROFEST RAMP SAQIST SEASON'S END SERENITY SHADOW GALLERY TAD MOROSE TEA PARTY WARDOG WARLORD UK WIELTEN BRAND YOSH</p>	<p>Kansierinkatu 6 G 188, FIN-20200 Turku, Finland 5531 Spruce Street, Anchorage, AK 99507, USA jgaiserpp@comcom.com PO Box 45182, Kansas City MO 64171, USA Victim Support Unit, 1678 Wightman Road, London, N8 0BB, England Boxing and Management, 86 rue des 7 Petites, 9120 Nainieres, Belgium PO Box 9141, Albuquerque, NM 87119, USA Omsaku 34 aa 11, FIN-33500, Tampere, Finland c/o Cyber-Teo Records, PO Box 108, South District Office, Manchester, England Box 845, Station "C", Montreal, Qc H2L 4L6, Canada /BK7G@music.mcgill.ca PO Box 1041, Spotsylvania, Virginia 22553, USA /podrecords@world.com PO Box 1832, 121 Reykjavik, Iceland PO Box 4181, Austin, Texas 78755, USA PO Box 65625 Fresh Meadows, NY 11365, USA c/o Christian Pohl, Methefaesslerstr. 29, 10995 Berlin, Germany PO Box 284, Owings Mills, MD 21117-0284, USA /rcampe@umd5.umd.edu Track-In-The-Box, PO Box 50074, Baltimore, MD 21211, USA</p>
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is available now for \$2 only:
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Lithuania, e-mail: terror@pub.osf.lt

I didn't plan to make an interview with Bruce Dickinson, when I made the list of bands, which could appear in this issue, but I could not miss the chance. Debbie from Mazur Public Relations supplied me with a copy of new BRUCE DICKINSON album and offered to do an interview - "He can call you", I've heard. Without a slightest shadow of doubt I agreed, and not because the new "Skunkworks" is very good and fresh sounding, not because that there is not so much stuff to read about Bruce solo activities in surrounding press... Probably the most important reason was that Bruce Dickinson was a singer of my all-times favorite heavy metal band IRON MAIDEN. No, I don't want to underestimate Bruce solo works, but IRON MAIDEN were really very significant to heavy metal music. Of course, now is the mid of 90's and we talked more about the new Bruce band SKUNKWORKS, than about rusty MAIDEN...

On Friday interview happened. In the evening I prepared all my recording facilities in order to 'fix' all the questions and answers on audiotape. Being slightly anxious (how there would be, Bruce was a rock star when I only began to walk in the school...) I waited for a call...

After introductions and things like that the interview started...



SKUNKWORKS RED HOT CHILI PEPPERS, DECONSTRUCTION, DUB WAR, SOUNDGARDEN...

"Number Of The Beast" and "Piece Of Mind".

What's about "X-Factor"?

It's okay, but I really didn't listen to it that much...

The reasons of his departure from IRON MAIDEN were not considered, however perhaps the most important one was that he wanted to make different music, and it was not possible in IRON MAIDEN: "IRON MAIDEN couldn't play the music we play". Bruce sang on his last album with them "Fear Of The Dark", played the last tour in 1993 and after that concentrated on his solo career. MAIDEN found a new singer Blaze Bayley and recorded the album "X-Factor".

Have you heard the latest OZZY OSBOURNE's album "Ozzmosis"?

Yeah, I've heard it. It's okay, it sounds like Ozzy, it has some good pop tunes on it.

Are the any other rock/metal bands you like?

Bruce Dickinson

INTERVIEW

So as I know you are on the tour right now?

That's correct.

What are your impressions? Compare it with your older live shows after "Balls To Picasso" album?

Oh, this is the first tour that we really had. We've been playing together for three years as a band, SKUNKWORKS. We are getting rid of an idea of Bruce Dickinson as a solo artist, this is a band now. And the tour is going absolutely incredible. We're playing music that

nobody else is doing right now, it's fantastic!

"Playing live is very important", and Bruce always tried to do that. Double live album was released after his second solo effort "Balls To Picasso". Already with new members he played in Sarajevo and they were the first band to play a live show there since the beginning of civil war in 1991. The show was sold out, and when I asked about town and the country, Bruce resumed: "It's a beautiful country for the tragedy".

How much did it change the music you wanted to play 6 years ago (in "Tattooed Millionaire", released in 1990) and now?

Well, "Tattooed Millionaire" was not a serious record. Just a bit of fun... "Balls To Picasso" was an attempt to do something, you know, a bit more serious, a bit more different. I think "Skunkworks" is the best album I've ever made with any band, including IRON MAIDEN.

Other members participated in songwriting process...

Oh yes, of course. All the songs on the album are written 50% by me and 50% by Alex Dickson, the guitarist.

"Skunkworks" album contains 13 songs, produced by Jack Endino, known for his works with SOUNDGARDEN, L7 and NIRVANA. This is the first time, when the album was recorded by a stable band, which includes Bruce, Alex, bassist Chris Dale and drummer Alessandro Elena.

How do you think, will collective work remain making the next album?

Oh yeah, we're a band and we write as a band. I mean, you know, nobody is excluded.

Why are the lyrics printed in mirror reflection on CD cover?

Just in case I didn't like them later on...

Perhaps many asked you that before...

That's right, yeah.

Bruce was really enthusiastic speaking about his new band, though I couldn't ask some questions about IRON MAIDEN.

What is your favorite album of them?

What are your plans regarding the next album?

Well, we're gonna write one and record one next year. But we haven't finished with this one yet. We still got a long way to go, still got a lot of people who need to hear this record... We're playing in America for ten weeks in this summer. After that we're playing in Europe for two months. Maybe we come in Lithuania, I don't know, I hope so.

Well, I am not sure, we don't see many rock bands here... What's about your books, you have two of them already, maybe you will write some more?

They were written long time ago. I'm too busy with music.

Ok, now it's time for the final question, which is kind of resuming... You are already two decades in rock music composing and singing. Were there any difficult moments when you wanted to quit?

Yeah, 1985 and 1986 with IRON MAIDEN.

After the "Powerslave" album?

Just before "Somewhere In Time". I felt I was quitting rock music altogether, completely.

And why did you change your mind?

Oh, I guess because I felt... perhaps... that everybody else was right and I was wrong. And now I know that actually I was right. If I have quit, I should have quit in 1986, when IRON MAIDEN done so indifferent, you know, but I didn't.

Thank you very much for interview and great music!

Thank you, bye!

This is the end. Hurry up and get the new Bruce Dickinson album "Skunkworks". Listen how the heavy music of 90's has to sound like!

RECORD COMPANIES ADDRESSES

- Advent Records PO Box 145, Bundoora 3083, Melbourne, Australia
- Aggressive Records 4 The Beehives, Ballinderry, Mullingar, Co Westmeath, Ireland
- Black Mark Productions Luxembourg Str. 31, 13353 Berlin, Germany
- Candlelight Records PO Box 328, High Wycombe, Buckinghamshire, HP15 8TY, UK
- Cash Records 110 East 59th Street, 18th Floor, New York, NY 10022, USA
- Cats Heaven PO Box 170 116, 47181 Duisburg, Germany ivuz@vuz.du.de
- Century Media Records 1452A 14th St, Suite 324, Santa Monica, CA 90404, USA CenturyMed@aol.com
- Cold Meat Industry PO Box 1981, 58117 Linköping, Sweden
- COP International Burger, 14, 61440 Oberursel, Germany
- Cyclot: Tac Records PO Box 108, South District Office, Manchester, England
- Cyberware Productions PO Box 623, Fin-33101 Tampere, Finland luberwar@sci.fi
- Deprogrammed Productions PO Box 40999, Seattle, WA 98146, USA
- Double Edge Productions 215 Thompson Street Suite 11, New York, NY 10012, USA /braynans@aol.com
- Dunkel Productions Sagveien 23, N-0459 Oslo, Norway
- Dead Records PO Box 38498, Los Angeles, CA 90039, USA
- Esarache Records Suite 1-3 Westminster Buildings, Theatre Square, Nottingham NG1 5LG, UK
- Empire Entertainment PO Box 1756, Sebastopol, CA 95473, USA empireent@aol.com
- Euphonious/Voices Of Wonder Skt: Joergens Alle 7 o.g. 1. Et. Dk-1615 Copenhagen V, Denmark /vov@pip.dnnet.dk
- Eye Records PO Box 20401, Detroit, MI 48220, USA
- Elms Colours Records PO Box 787, Washington, DC 20004, USA /elmscol@msn.com
- Giant Electric Pea Records PO Box 23, Alresford, Hampshire, SO24 9WE, UK
- Glasnost Music Gløkkenglasserwall 17, D-20095 Hamburg, Germany
- Head Not Found PO Box 447, N-1701 Sarpsborg, Norway
- Holy Records 488 Gutenberg, 93190 Lohr-Gargun, France
- Inferior Records 1508 Harding Park, Soundview NY 10473-2305, USA
- Isocoles Records 2480-4 Branciford Rd, Suite 185, Atlanta, Georgia 30329, USA /isoarec@mindspring.com
- Lost and Found Bunteweg 1, 30900 Wedemark, Germany
- Magna Carta Records 208 East 51st Street, Ste. 1820, New York, NY 10022, USA
- Mars Hill Records PO Box 50524, Irvine, CA 92619, USA /mhasars@aol.com
- Messiah Records Reubbeckstr. 10, 74232 Aßlar, Germany
- Metal Age Productions PO Box 42, 038 61 Vrutky, Slovakia
- Metal Blade Records Suite 50, Nieuwezijde Voorburgwal 66 1012 SE, Amsterdam, The Netherlands /MBladeRcds@aol.com
- Misanthropy Records PO Box 9, Haddleigh, Suffolk IP7 5AU, UK /amazon@msanthr.demon.co.uk
- Mist Entertainment 333 Latimer Road, London, W10 8SA, UK
- Musik Excursions PO Box 14815, Fremont, CA 94539-4815, USA
- Necropolis Records 8721 Sunset Boulevard, Penhouse 6, Los Angeles, California 90069, USA /noisies@aol.com
- Noise Records None Of The Above Music 2530 Middle Country Rd., Centereach, NY 11720, USA
- Nuclear Blast GmbH, Hauptstr. 109, 73072 Donzdorf, Germany
- Onyx Productions B.P. 37, 42960 Beaurainville, France
- Primitive Art Records PO Box 4049, S-300 04 Halmstad, Sweden
- Progress Records/Viehard Music Worldwide Vindegade 101, DK-5000 Odense C, Denmark /Diehard@Cybernet.dk
- Progressive Music Management 8802 Helena Drive, Erie, PA 16510, USA /lenrod@aol.com
- Re-Construction/Cargo Records 4901-905 Morona Boulevard, San Diego, CA 92117-3432, USA
- Release Records PO Box 251, Millersville, PA 17551, USA
- Resurrection Records 73 Parkway, Camden Town, London, NW1 7PP, UK
- Rising Sun Records Rosenstrasse 5, 25557 Ockels, Germany
- RPM Entertainment 310 4th Street Suite 2, Hermosa Beach, CA 90254, USA
- Sormosius PO Box 1593, 1000 Correo Central, Buenos Aires, Argentina
- Verdugo PO Box 46562, La, CA 90046, USA
- Witchhunt Records PO Box 858, 8029 Zurich, Switzerland
- WMMS Peter Wustmann, Zollstrasse 6, D-37154 Northain, Germany
- Young American Records PO Box 728, Boston, MA 02123, USA

Timothy Pure - "Strangers in progressive movement"

There are various stylistic elements in "Fabric Of Betrayal", like prog rock, alternative rock and even gothic.

What is the main genre you used to like?

I think everyone in the band is a fan of progressive music. I grew up listening to and preferring the music of PINK FLOYD, MARILLION, GENESIS, etc. However, you are right, there is a blend of different stylings and influences which are brought into our sound. We don't want to get caught up in trying to sound like something else.

"Fabric Of Betrayal" contains three conceptual themes, though songs of each part are somehow scattered through the whole album...

Yes, after much discussion we decided to separate the songs for the debut album. Some of the songs are connected to each other (in their appropriate themes) without a musical break. It seemed a little awkward and we felt that being an unknown band, it might be easier to get radio play if the songs weren't sections for different themes. Also, when the albums are released, we want the songs to be "fresh".

Will you put more metal heaviness in your future songs?

Some of the material we have (not yet recorded) is heavier, but it's a more intense and higher energy type of

heaviness, not so much metal. The concept which contains



Discography:

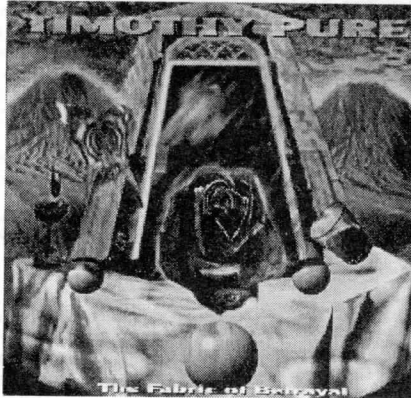
The Fabric Of Betrayal (1995/Isosceles)
Line-up: Randy Brown - guitar, background vocals / Chet Jameson - drums / Andre Neitzel - bass / Matthew Still - keyboards, lead vocals

Contact: Isosceles Records, 2480-4 Briarcliff Rd., Suite 186, Atlanta, GA 30329, USA.
E-mail: isosrec@mindspring.com
WWW site: <http://www.mindspring.com/~isosrec/timpure.html>

"Legoland" and "Festival" is musically the heaviest of the themes.

You are the main lyricist of the band, but music in some cases is written by other members (Still, Brown). Is it hard to connect song in the aspect of both lyrics and music?

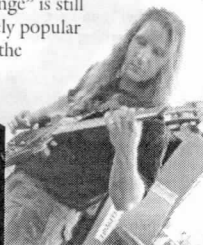
Not at all! Which is why we've been together for six years. The reason I became involved with music was to provide a vehicle for my lyrics. I don't



write a great deal of music, so this is ideal for me. Within the first month of working together, Matt (keyboardist) played for me the music to "Scotty's Castle". I was so inspired that I had the lyrics within a couple of days. It was magic. As soon as we started to play it with the lyrics being sung, we knew we needed to work together for a long time. Half of the time the music is written first. The other half, the lyrics come first.

Is it possible to the band with style like yours be very successful in your homeland? It seems that people like more straight bands...

It is certainly more difficult. Of course, "grunge" is still extremely popular in the



States. However, we have received more exposure in the Northern States. Actually, we have more success there than in our home region here in the Southeast. The European music community has also been more receptive. Everyone tells us, they think we would be more successful in Europe than in the States. We will move if we need to.

Your music hardly fit in a single category, so perhaps you have had some interesting evaluations. What was the most strangest description of TIMOTHY PURE?

Great question. The strangest probably was a few years ago, after playing one of our old singers songs, someone said it sounded like NEIL DIAMOND!! Some other bizarre comparisons were: METALLICA, DURAN DURAN, and REM. What do any of these bands have in common? I don't know!

Are their moments when you feel yourself creatively exhausted?

Not so much with lyric writing. Since I prefer to write in themes, all I need is an inspirational story idea. It may take a few months, but usually the creativity follows. Sometimes though, I find it exhausting to come up with creative bass parts. I am more insecure with my bass lines so sometimes I find it to be frustrating.

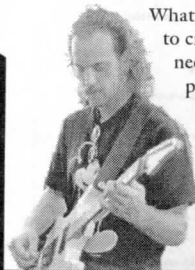
Do you feel completely expressing yourself through music?

I feel I am able to explore the darker issues more thoroughly. We do tend to prefer minor keys and more melancholy subjects. I don't tend to write a great deal of "uplifting/happy" songs though. In many ways it's more challenging because if you don't do it well it comes across as a cliché and boring. Most of the more hopeful moments in our songs are painted with an underlying chaos.

You have a record company Isosceles Records and it shows that you are interesting in music industry (besides the playing) as well?

Yes, we would like to be involved in different areas within the industry. Including producing and engineering ours and other artists' material.

What did inspire you to create a label? A need to find a place to release TIMOTHY PURE



album or you have bigger intentions? Matt and I created Isosceles Records to be a real, functioning record label. We are also working with a couple of other artists and plan on releasing their works. Matt is also a recording engineer (he just finished engineering on a new ELTON JOHN project) and has access to recording studios. In fact, he mixed our entire album and we both produced it. So

we can get other artists mixed and recorded and produced at very little cost. Plus, getting involved in different areas in the music business increases our chances of actually making a living off of this!!

Does it require many resources (time, finances, etc.) to maintain Isosceles Records?

Financially, we had to take out a bank loan to help with the costs. So any promotions will have financial restrictions. I spend a great deal of time with promotions. The internet has helped us with exposure around the world. I believe it has been the single most beneficial promotional device we have used.

How would you argue with a person stating that 'all this prog rock is pale, unconvincing and boring'?

I would simply say that in any music genre you will find lots of "pale, unconvincing, and boring" music. But, you will also find a few creatively inspired artists. Inspiration is not confined to type of music.

When can we expect some new stuff from Isosceles Records?

We might release an EP of live music recorded by TIMOTHY PURE. Last summer, we played a music showcase with ECHOLYN, MASTERMIND, DISCIPLINE, and CLOUD NINE. The event was recorded and Matt has already mixed our portion of the show. This includes new, unrecorded material. A double CD with music of all the bands may be released on Griffin Records. Matthew (our keyboardist/recording engineer) has just finished engineering for ELTON JOHN. Elton is recording music for an upcoming Broadway musical. As for different acts being released on Isosceles Records, we are working with a couple of acts and will probably release some work from them in the next year/year and a half. I'll keep you informed as things become confirmed.

(interview by Giedrius)



Timothy Pure

interview with Andre' Neitzel

"The Fabric Of Betrayal" is a collection of songs representing three separate themes of work: Scotty's Castle, Ornament and Riddles, Rhymes and Games. Read excerpts of album reviews from various papers and magazines...

"...this full length album by local progressive band is simply fantastic. The aural landscape is so well-orchestrated that sometimes it is hard to notice how well each member plays... the songs are extremely mature and full sounding, and the production is on par with, if not better than, many national artists... sometimes dark, sometimes moody, sometimes hopeful, the depth and talent of TIMOTHY PURE's music will amaze musicians and please listeners in a way that few bands can" / "Signal"

"It's refreshing to hear new bands that sound like they've never heard a MARILLION record in their life, in fact in the case of Atlanta's TIMOTHY PURE, my impression is that they may be strangers to the entire post-progressive 'movement'... a sound that is indeed very progressive, even if it does remain basically song oriented..." / "Expose"

"The music the group makes can be dreamy and mellow, yet forceful, and intricate, with melodies, harmonies and time signatures that indicate the brilliance of well crafted musicians." / "The Delta Collegiate News"

What was the purpose of releasing "Paradigma"? Why only mini CD?
 Black Mark wanted us to record a mini CD since they were about to break into some new markets such as USA and Canada. They thought that it would be a good idea. We would rather wait a bit and record a full length album though.

"Paradigma" sounds a little bit different in comparison with previous albums. Maybe heavier, slower...
 Yeah, I agree, "Paradigma" sounds a bit different compared with our other two releases. I personally didn't like the sound we had on "Sender Of Thoughts", I think that one sounds very flat and boring, ha ha ha. I really like some of the songs on it, but we failed production wise much depending on lack of experience. So when we entered the studio to record "Paradigma", we really wanted to keep everything simple, so we just plugged in and recorded it.

For example, on "Sender Of Thoughts" I where "fiddlin around" with the guitar sound for about a whole day until I was satisfied! I also used only Masa Boogie amps on that one, that I had borrowed. But on "Paradigma" I just used my own Marshall amps and the guitar sound took only about 15 seconds to fix, I juts looked at the stuff and strum a chord and that was it! Honestly. So everything was pretty straight forward this time.

Perhaps one of the reasons of a bit another style is production of Mike Wead (CANDLEMASS, KING DIAMOND, MEMENTO MORI, ABSTRAKT ALGEBRA)?

Of course, Mike was a big help in the studio. It all began on the Black Mark Festival Tour '95 in Germany including CEMETARY, MEMENTO MORI, MORGANA LEFAY and TAD MOROSE. Mike asked us if he could co-produce our next album, because he thought that we sounded so much better, rawer and much more powerful live than on our albums.

I don't think that "Paradigma" would have sounded so much different without Mike, but he was a big help when it came to record the vocals, of course, he had some good ideas as far as other things goes as well.

I don't know if you heard that Krille, our vocalist, left us to join

MEMENTO MORI and that he sings on their new album. Its is always sad when a band member leaves, but what is there to do? We all wish him all the luck with MEMENTO MORI.

We have been auditioning new vocalists during the last couple of months and I think that we have founded the singer we've been looking for. I mean, Krille is a very good singer and he is not exactly easy to replace, but this guy... well, very good to say the least. But we haven't really decided yet, cause we want to be sure that everything works.

Was TAD MOROSE a successful project from the beginning? When did you felt that your band was going to break through? (After the deal with Black Mark, after the second album, etc...)

What were other highpoints of your musical carrier?
 Ha ha ha, TAD MOROSE has never been successful. Of course, everytime you release a new album you think that

it's going to happen something. But this far, there hasn't happened to much so we are still struggling.

Who does make your album covers? How significant is cover design to you?

Kristian Wahlin makes all our album covers. He is a real cool guy, he also paints for a lot of other bands. I think that the album cover should somehow reflect the music and I think that Kristian really manages to do that for us. It's kind of funny because we use to send him some shitty rehearsal tapes before we enter the studio so that he get to hear the music. So he listens to the music and paint whatever he feels like.

Listening to your music and searching in mind for more/less similar bands I found DREAM THEATER, YNGWIE MALMSTEEN and MEMENTO MORI. What do you

I've seen them live twice, the last time was on their Awake tour and it wasn't too much fun, of course, Portnoy, Myung and Petrucci are real good musicians and I really like their playing, but I kind of miss Kevin Moore. FATES WARNING were the opening act and they really did a good show. I saw YNGWIE MALMSTEEN live a couple of months ago in a small club in a city nearby and he really "kicked ass". I think he is a pretty cool guy after all. But yet again I prefer his two first albums as well, "Rising Force" and "Marching Out".

I really liked MEMENTO MORI's two first albums as well, they are all nice guys and we had a lot of fun on the Black Mark Festival Tour, unfortunately both Snowy and Messiah were out of the band at that time, it would have been cool to get to know them. Their new drummer Billy and vocalist they had on that tour, Stefan, were also pretty cool dudes. I don't like the new MEMENTO MORI album featuring Krille on vocals, but I'm sure a lot of people will like it and maybe I'm not the right person to judge it if you know what I mean.

What do you think about popularity of power metal? It seems that now it feels stronger than, say, three of years ago...

Yeah, I agree with you and as far as I have heard from friends in the US, it's going to be huge again. In fact, US metal magazine called "Chrome" released a compilation CD titled "Resurrection of True Metal" featuring some real good power metal bands such as IVANHOE, ZAXAS, ELDRITCH, MYSTIC FORCE, etc. we are also included with the song "Where Dreams Collide" taken from "Paradigma". Here in Bolnaas power metal has always been huge, it never went away.

Any comments about your land-/labelmates MORGANA LEFAY and HEADS OR TALES? Why do Black Mark pick up melodic metal bands mostly from Sweden?

Well, I guess that you could say that we know the guys in MORGANA LEFAY pretty well, we rehearse in the

same house and we all live in the same small town. I also went to school with Charles, the singer, for about ten years and we used to play in the same band for about five or six years in the mid 80's.

I don't know much about HEADS OR TALES, but they are very good musicians and in fact, their singer did audition for the vocal spot in TAD MOROSE.

I don't know why Black Mark prefer Swedish metal bands, I think they sign whatever they believe in.

Did melodic German bands like HELLOWEEN, GAMMA RAY, BLIND GUARDIAN made any effect to you? How it was earlier and how it is now?

Of course, especially HELLOWEEN, but we all grew up listening to bands like BLACK SABBATH, IRON MAIDEN, JUDAS PRIEST, ACCEPT, ANVIL, TYGERS OF PAN TANG, KING DIAMOND, MERCYFUL FATE, DEEP PURPLE, RAINBOW, etc. and we still listen to the same music.

I think they all influenced us in a way. Some of the GAMMA RAY and BLIND GUARDIAN stuff is really good as well.

Do you listen to more aggressive forms of metal than heavy/power?

Peter, our drummer, listens a lot to bands like G/Z/R, FEAR FACTORY, etc. I can't understand him, ha ha ha. Some of the "harder" bands that I like is PANTERA, MESSUGAH, MACHINE HEAD, etc., but I guess that you could call them power metal as well, I don't know.

What kind of band would you form if there was no TAD MOROSE?

If there was no TAD MOROSE I think that I would form a band that would sound pretty similar, maybe a bit heavier though.

What will be your main activities in the rest of this year?

We will soon make up our minds about our new singer and continue to write new material for our next album and hopefully we will get the chance to play more live. A world wide tour as the support band for BLACK SABBATH wouldn't be too bad, ha ha ha. Maybe we will get the chance to come to Lithuania and play, who knows. Until then, TAKE CARE AND STAY HEAVY AS HELL!

(interview by Gredius)



it's going to happen something. But this far, there hasn't happened to much so we are still struggling.

Highlights, well, of course signing with Black Mark, getting a record deal was a childhood dream come true. But you got to be very careful cause there is a lot of people out there trying to take away your dream. The tour in Germany was also a highlight, especially the show in Trier in the south of Germany, and of course, when MTV's Headbanger's Ball team joined us in Berlin. Being voted "Record of the month" in major European metal magazines feels pretty Ok too.

What were your motivations for taking namely song "Lost In Time" for the videoclip?

think of each of these acts?

I like all of them, but I prefer the two first albums of each of them such as "When Dream And Day Unite" and "Images And Words" with DREAM THEATER, but I don't like their latest release "Awake", the only cool thing on that one is the intro for the song "Mirror".

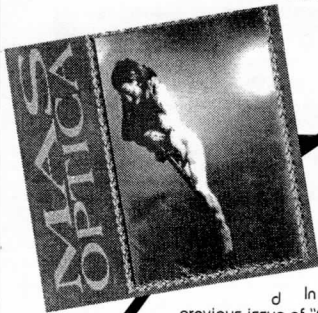
Discography:
 Leaving The Past Behind (1993/Black Mark)
 Sender Of Thoughts (1995/Black Mark)
 Paradigma EP (1995/Black Mark)

Line-up:
 Krunt - guitar / Modden - bass / Peter - drums / Krille - vocals / Frippe - guitar

Contact:
 Christer Anderson, Box 215, S-82122 Bolnaas, Sweden

TAD MOROSE

melodic powerful heavy metal
 interview with Chris Anderson



Became very progressive, in the REALM vein, not as fast as them stylistically. We've finally settled in or found our sound in the last 4 or 5 years, keeping the heaviness and power of those metal bands, but have a whole different angle of

approach now. It's not a PANTERA heavy, more like a "Babe I'm Gonna Leave You" - LED ZEPPELIN heavy. This heaviness is not always a guitar thing, it's the emotions in the music as a band. I would describe MAS OPTICA not only as a heavy band, but also as a very intensive band. Namely in this point they remind me of mentioned LAST CRACK. "We've had a few references to

LAST CRACK with "Choose To See More". We both have two guitarists that rarely are playing the same thing; more two parts that make up the whole. Both vocal styles are similar in the approach of using all the ranges of the voice, speaking to singing, and are more melodic than the Rob Zombie school of voice. LAST CRACK made a big impression on us as to the effectiveness of a great band, what they can really change in you. I think we wanted similar things out of the music we play. Other artists that inspire us? Endless list, of course, but BLACK SABBATH is a favorite, NEIL YOUNG, THE BEATLES. We love the bands with more than one side, and the effectiveness of a great band versus a broing band with a great guitarist." Effectiveness of MAS OPTICA lies more in characteristic to them wild, natural touch and Spanish motifs, often used in "Choose To See More". "Correct you are! I think the Spanish hints there are a rhythmic touch, not an obvious element, but underlying. As far as that wild or natural touch, that's definitely a deliberate approach. We do a lot of writing at Brad's family cottage up North in Wisconsin, the lakes, the forests. This tranquility and environment definitely rubs off, a band like BLACK SABBATH - especially in earlier years, has a very dark sound inspired from their bleak, industrial neighborhoods in England, the opposite usually of what we're coming from." The influence of surrounding is strongly visible not only MAS OPTICA's music, but also in their lyrics, for instance, "Dying Season" or "My House Is Green". Though from other side "Choose To See More" had some more intensive lyrics in more philosophic themes ("T.B.A."), sometimes transforming into dramaticism ("Way Out"). Randy: "I write about 90% of the lyrics. I try to write in a way that will make people think, we're definitely a thinking man/womans band." To the question, what does it mean the word "middle" repeated very often in his lyrics, Randy answered: "Your thoughts, mind, heart, conscience."

Let's get back to 1992. MAS OPTICA's label Red decibel, which released "Choos To See More" in USA, couldn't find the distribution for it in Europe. Paul contacted industry people he knew in Europe to see if they had some options. CHANNEL ZERO's manager Didier de Man was the person responsible for contacting MAS OPTICA to Rising Sun, that released the CD in Europe. "Red Decibel is not officially folded, but just about. Our European label Rising Sun, based in Germany, opted to do only our "Choose To See Moore" CD, it hasn't sold well, around 5000 worldwide. Which is small in the business sense, but also were optimistic in the fact we don't know 5000 people either!



MAS OPTICA

Europe was under 2000, the U.S. around 3000. I really wish we could have gotten to play in Europe, I think that could have turned things around a lot. "These days to get a contract perhaps is even harder than several years ago, because innovative bands often are ignored by companies, that will rather select those, who are flowing with the stream and can bring the income. "Well, we don't have any concrete leads either in U.S. or Europe at the moment. We get in touch with anyone whenever a lead comes up, wherever they are. We plan to record a few more songs, then we can go at it again. Greatly however, things couldn't be better! Our new songs are very powerful emotionally - be they loud or quiet. We really feel we're pulling out some great music. The live shows are also equally satisfying!" As a proof Paul sent me some of the new songs. Considering those tracks, it can be said, that new MAS OPTICA compositions perhaps are more calm, but makes even more solid impression than "Choose..." material. Such sensitive ballads as "Sinister Sunshine" or the atmosphere of a little bit nostalgic "Aliens" makes me fascinated by this band once again. It is interesting, how musicians

lot of detail, in a good way, I think". Well, just about all, but I was also curious why has MAS OPTICA left Madison (Wisconsin) and moved to Arizon, at the same time leaving dead the scene of that town. "Numerous reasons for sure, to live in another part of the world, escape winter, get to a thriving music scene, did all we could in Wisconsin, etc. Although it ends up being too hot for our liking we've now discovered! 120 Farenheit is not funny my friend. Gotta find the happy medium somewhere. Arizon also has a lot of natural beauty, to it as well, which again, is an important element of our sound, other wise we might be in a place like New York. We grew up in the country side - more or

less - and we'll try to stay around it, which is neat with Phoenix, which is basically where we live, 'coz the city doesn't take long to escape from and then be in some beautiful, vast area." Some last words? "The band is definitely seeing dark times in the business sense, yet our creative element is on fire, sadly ironic. But I feel a responsibility with my music as well as a personal joy and satisfaction. I won't be giving up anytime soon." What else should I do is to recommend you to purchase their only "Choose To See More", which is really up-to-date and is capable to give you many pleasant moments. Support this band 'cause they need your support! Contact: MAS OPTICA, c/o Paul Finley, 1120 S. Sycamore #227, Mesa, AZ 85202, USA (article/interview by Sigitas)

In the previous issue of "Edge Of Time" (GALACTIC COWBOYS interview) I talked about Houston scene. This time I am presenting you Madison (Wisconsin) scene, which in the beginning of 90-ties had several very interesting bands. The most known of them, of course, LAST CRACK. Thanks to the exceptional lyrics/intensive voice of the eccentric frontman Buddo and psychedelic, complex guitar tunes, their second album "Burning Time" (1991, the first record "Sinister Funkhouse #17" was released in 1989) is one of the best all-times releases for me so far. As Buddo left (later he joined two bands WHITE FEAR CHAIN and MIND OX which have broken up already), the fate of the biggest Madison hope was clear. "Runheadstartscreaming (demo sessions 93-94)" released in 1994 with new singer didn't help neither. LAST CRACK broke up, and never got a bigger recognition, though Buddo himself in one of the interviews made in 1991 said: "I hope that success won't visit us soon, therefore there will be a good feeling in the band. When we will miss it, we will broke up. Everything that becomes too big loses the sense." Right words, that are actual today, when in metal scene almost everything is controlled by money and media. Not long time lived and another Wisconsin group REALM, that played progressive speed metal. After two albums "Endless War" (1988) and "Suicety" (1990) the end came to it as well. When I wrote to the last known to me

Madison band MAS OPTICA, I was a bit surprised when I got their answer, that the group was still alive. Surprised, because their last and only CD "Choose To See More" was released already in 1992. After that there was almost no hear about them. So I used the opportunity and asked a couple of questions. And got some knowledge from band's history. Guitarist Paul Finley revealed some facts unknown to me. "We've been jamming together for 10 years now. Brad (Hazelton - drums) and Randy (Diderrich - vocals/guitar) were school friends, our original bassist Rick is Randy's brother, I was found thru an ad by Rick". By the way, the name of their new bassist is Jonathan Kraus and this is the first personnel change in the band. "Started out playing 2-guitars metal band's tunes: IRON MAIDEN, JUDAS PRIEST, METALLICA.

I've heard about Dynamo Open Air festival already being a big TESTAMENT fan back in 1987. Namely there this band began its march to glory. Till now Dynamo Open Air remains perhaps the main continental metal fest, therefore living not far from Eindhoven, I could not miss the opportunity to see it. The festival continues 3 days and traditionally every year there is a good weather in Holland two weeks before gig, and during the concert it breaks up completely. This year a nice weather was only in the first day, but bands were far from being superb. Organizers have sold tickets

already before two months, in stores tickets weren't seen for two weeks, but at Eindhoven's train station there were no problems to buy them from old drunks. At first they offer a ticket for 120 guildens, later take off price to 50. Evangelical proclaimers hang around and shout at the metalheads "Devil hates you!". The first check-up took place before getting in the bus (which drives to the event place - the former military airport). It appeared, that it was not allowed to bring glass-ware. I didn't know that and having lots of bottles of beer, was forced to drink them in record speed by the bus. So I

travelled already in a lively mood and AMORPHIS was playing in the bus. The second unexpected surprise - it appeared, that it is not possible to hire a tent. Nothing remained but to spend the night in the wash-room, lying in a pool of water. The first day takes place at Campsite - a stage under a roof. During the daytime only several hundreds look at the bands, the majority spends time in the bars and discoclubs, where mainly METALLICA and TYPE O NEGATIVE play. At that time on stage VIOLENCE are playing - a

legend once upon a time. Now they are called TORQUE and obviously like PANTERA. But they don't gather the audience. The first Campsite day mainly presented NY hardcore bands and the difference between them wasn't big indeed. Only SKREW from Texas puts in the right mood - though their music in both latest albums sounds better in studio, than live. "Youth Against Christ" propagators ALTAR with their fuckin' death drives away to get beer. Dutch ORPHANAGE become one of the hooks of that day - their melodic doommetal is perfectly made for live performance and

the mood of their music is beginning to fit to the surroundings, because rain already is started and drunk metalheads hardly raises up from the ground. One of the pioneers of industrial metal - PITCH SHIFTER - dispel that mood far away, but FEAR FACTORY, seen a month ago, at stage seem much stronger.



DYNAMO

And at least the turn comes to, in my opinion, the strongest band of the night - Liverpool's ANATHEMA, which, believe me, sounds much better than ever before. Already at 1am I don't see a single sober person. One elderly German is explaining that ANATHEMA is very good and they, in some

the biggest cults of mine for years. They traditionally throw a couple of words towards the "fuckin' weather". Both these bands had to be closer to

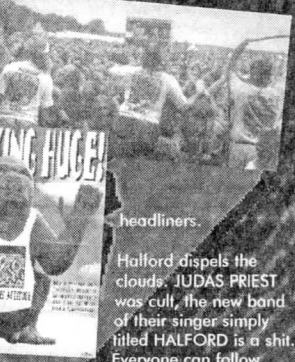
way, reminds of two his favorite bands SCORPIONS and WARLOCK.

The day ended with noisiers NEUROSI, which played their stuff till the 3am of morning and I can't assure that more than 30 persons listened to them, because I successfully broke down. Though before falling asleep I heard some noise.

In the second day action transfers to the main stage. It is a little comfort, since from the early morning it is pouring with rain

nobody even has a mind to see the first bands - for Dynamo currency (1 munt = 2,75 gulden) everybody buys beer, which is predatory expensive - \$2 for 0.33l can. Willy-nilly I have to hold in a sober state and to observe how drunk Germans walk already at 9am. The majority here are Germans and I can assure than at least 89% of them go here to drink beer, but not see the bands. At the meeting place in the centre of Dynamo town I notice with joy the obscure Russian note. In the city of tents the communist flag of USSR flies. Before all the grounds will get into the whole one mud, you can walk in Dynamo small town, which is full of metal shops, tattooing masters, food stores, bars, discoclubs, also tents with sign of hash. As in Holland in general - you are surprised not smelling the hash.

Image of the audience varies from Panterish military clothes (the majority here) to bloody ragged punks. At noon all are wet and dirty - the mud is everywhere. Getting near stage I hardly can recognize that GALACTIC COWBOYS are playing. They played their short 40 minutes set really well. The next at the stage are Canadians VOIVOD - one of



headliners.

Halford dispels the clouds. JUDAS PRIEST was cult, the new band of their singer simply titled HALFORD is a shit. Everyone can follow PANTERA's footsteps and

it is not the best choice. PENNYWISE were presented (together with BAD RELIGION and NOFX) as one of the main punkrock bands - no doubt they were the merriest band of the day. As the next performers - THE GATHERING were the best band. THE GATHERING proved that their previous shortage - little experience on stage - is completely destroyed and I experienced my best 40 minutes

of the show, especially when they played a song from "Always".

SAVATAGE began their new tour and seemed good, but GOREFEST disappointed - their "Soul Survivor" is a cult, no doubt, but live it is an ordinary slow death metal... Nevertheless, the crowd draws up to the stage. Bonfires appear. VENOM is coming.

What the hell do VENOM still make in the music? Even if they played their old legendary stuff (remember "Black Metal"?) they already got bellies, and all what remained is the title. And even if they played really bad, the show was made irreproachably. Lots of money and little of music.

In the third day punk gangs waited for EXPLOITED. Organizers noticed - "They play metal", and I guess they were correct. Are EXPLOITED the same old anarchists? Also I should mention Swedes DRAIN - female variant of ALICE IN CHAINS - rules! (By the way, they, by some reason, were joined to the same tour with FEAR FACTORY). PRO-PAIN, CHANNEL ZERO and, after all, SLAYER - all that was in the fest too. Organizers decided that SLAYER's CD of punk covers sucks and demanded to play old cuts. SLAYER is SLAYER, they are really as old as VENOM, and after 14 years of their creation they still rule the situation. SLAYER finished Dynamo Open Air festival where participated 35 bands and undetermined amount of listeners. Though it was enough, since all the territory after the concert seemed like after a strong battle.

(by Audrius)

LOST IN MISERY is one of the bands creating the music which must be discovered as it is a very interesting mixture of metal, gothic, indie feelings with female vocals. They've recorded two demos and the CD must be out in 2 months. I listened only to their 2nd demo earlier, now I've got the first and it's strange how the first release of the band could be recorded so perfectly. So, in hope to meet this Holland band I move to Tilburg, the group has its rehearsal room not so far from it.

As everything turned out good, late Friday I entered their rehearsal room - the guys have everything they need here, and you can follow their history looking at the symbols on the walls.

The first part of getting along was the rehearsal - I must ensure you that the stuff you hear on the tapes sounds as good in the reh. room, and the new songs show the growing musical potential of the group. And, well, it's so loud - I'm sure that the cows grazing near this room know LOST IN MISERY music by memory quite good.

The second part was the interview and we started from looking back to the past.

Rob: *Everything started 10 years ago in another band which played heavy music and later on it developed to LOST IN MISERY. Actually LOST IN MISERY was founded in 1990, the first demo recorded in 92, it was called the same as the group. Audrius: Have you financed this demo by yourselves?*

Gerben: *Yes, we paid everything and made 600 copies of it. "Lost in Misery" was a month's demo in "Aardschok" and "Metal Hammer". Later we recorded our second demo "Tragic Romance". The singer was the same as on the 1st demo, but later there were some changes in our line-up and the new singer came (the first singer is in Holland now - A.), then left and now we have the third. A.: Was the financial aspect of the 2nd demo as good as with the first demo?*

R.: *Well, we recorded 600 copies again and they are absolutely sold out now. There were many questions for it but we didn't like to start pressing once more.*

A.: *Where do you sell most of your production?*

R.: *The biggest part - in Germany, Belgium is quite good too, a couple of copies in Cuba, Italy, Switzerland and Lithuania (one or two).*

A.: *Iyrix, do you have the main conception, what influences you most?*

G.: *Iyrix are mostly about death, for example - "Do I belong" - about existence, doubt. Our lyrics are not political or religious, just personal things. We prefer sad songs, said Iyrix. (At this time the owner of the rehearsal room brings some beer and "Coca cola" - nobody drinks cola for sure, and in my recorder I hear the blissful sounds of beer - drinking).*

A.: *Well, you recorded your 2nd demo in 1993 and 3 years have passed, what were you doing all this time?*

R.: *We have had many plans, tryings to record the third demo but somehow we never succeeded, also we had some problems with vocals. The second singer, we did a couple of gigs with her, she sang good, but we didn't get along personally.*

A.: *(turning the microphone to the new singer): How do you feel in this group, is it the first group you*

LOST IN MISERY



big groups like GOREFEST or THE GATHERING - they've got the music and job and only then they can manage.

A.: *One of the biggest metal festivals in Holland is "Dynamo Open Air". What do you think about it?*

R.: *It's very nice festival, but it's a pity that it has grown so big. In early times you could simply take a car go there, get the goods and go back.*

G.: *Also the ticket costed only one muller (something - now the ticket costs fifty mullers).*

A.: *But it seems that the most people go here not to listen to music but to drink beer, and there are more people in the bars than near the scene.*

G.: *Yeah there are many Germans. And the festival lasts 3 days, most people are getting tired, and then beer, another beer, another beer, joint.*

R.: *Many people come here for 1 or 2 favorite bands, and are not interested in the rest of the festival, it's one of the ways of getting together.*

A.: *Did you like VENOM this year?*

G.: *I liked the show, but I don't like black metal, maybe in the early days it was better, but now it's getting a bit trendy. And I don't like satanic stuff.*

A.: *The main style in Dynamo Open was Panterist, Biohazardish hardcore. Your thoughts about this style?*

R.: *We played with BIOHAZARD. And... we liked the style. (Yeah, this stuff sounds much better live - A.)*

A.: *Do you play many gigs?* R.: *Yes, many local gigs - in Holland, Belgium. Not very big festivals, sometimes you can expect only 20 people in the club.*

A.: *Maybe you are releasing something new now?*

R.: *The 1st CD must be out later this year. We are going to the studio this autumn and record the album. CD will contain the new songs also some of the old material. We will finance it by ourselves and "Hammerheart" will take all the distribution.*

A.: *Well, the intric is creeping to its end. What do you think about hash?*

R.: *It's nice in times.*

E.: *It is very good.*

R.: *We like hash sometimes, he likes it very much. It's good that hash is legal in Holland.*

S.: *I don't like it.*

A.: *Your opinion about sports?*

R.: *I hate sports. I like boxing sports.*

A.: *Even football?*

R.: *Yes, I hate football, I like hitting football.*

A.: *Maybe you, ve got hobbies, favorite drinks?*

R.: *Music is our hobby, and beer (lots of beer) is favorite drink - Holland, Belgium beer.*

A.: *Have you tried Czech beer?*

R.: *The best one in the world.*

R.: *Czech beer? You can't get it here, maybe you've got it? No? So get it.*

(The discussion about plans to go to Praha for a gig and to drink beer here)

A.: *So the time has come - your final words... (Esther begins coughing, and they are trying to prove me it's the final word).*

G.: *Follow your heart...*

R.: *And keep following ass.*

Line-up:
Rob - drums
Sacha - bass
Eddy - guitars
Gerben - guitars
Esther - vocals

Address: Rob Vanden Predigheren Laan 39, 5122 CB Tilburg, Holland.

(interview by Audrius)



REVIEW of DEMO CASSETTE TAPE

INNER LOOK



MAILORDER/DISTRIBUTION

RECORD LABELS

MISCELLANEOUS

young Greek band contains 4 songs of clear heavy metal in the spirit of MANOWAR and IRON MAIDEN. Yes, it's not 100% polished and completed (the same goes to not top sound), but songwriting skills naturally should improve with band's future material. 3 USD. (G)

HUMAN SECTOR "City Of Nothingness"
Band from Israel released its debut demo tape. While the music is death/thrash with different edges from progressive to atmospheric metal, the sound is almost terrible - very sharp and without bottom. Hopefully the next recording will satisfy at least 'acceptable sound' criteria. This should be very desirable, especially since this band has what to show musically. 4 USD. (G)

INTROSPECTRE "Misplaced"
Milwaukee based quartet has a CD "Buried Beneath" and now offers a new three songs demo tape. The band is able to reveal its own identity being a cross between aggressive thrash and progressive music. Well balanced songs prove that they know what they want and are capable to express it to others. (G)

MELECHESH "As Jerusalem Burns"
Five tracks of extreme, angry black metal. This Israel band are not far away the standard, though keyboards sound pretty good here, drummer plays as fast as he can (he'd play faster if he could - no doubt), the singer shouts as strong as he can. They say that Jerusalem will become a center of evil and darkness and they show their hatred towards God. Standard thinking again. For MELECHESH it would be better if there weren't so many bands of this style, anyway perspectives could be seen. (A)

NÆRVÆR "Demonstration '95"
This project is referred to all those, who respect nature, but do nothing for the sake of it. The music is suitable for listening when a dawn is coming, mostly because of its fragile mood. Instrument set include contrabass, flute, cello and percussion, so don't expect extreme riffs. Still they are from the same Norway town as IN THE WOODS... Sometimes bright music is diversified by vocals and perhaps those vocal parts seems to have a bigger effect than pure instrumentals. (G)

PHOETICIDE "Flare"
They say that this demo is sold 1000 copies worldwide, though I see no reasons for that, especially when some ordinary black metal bands play even better than this one. Sound is from hell knows where, the style is a mix of recent black cultbands plus VENOM and CELTIC FROST. Middle tempo black, and listening to this tape I can understand why Osmose Productions are not interested in current black metal scene anymore. The scene is fulfilled. Contact KMN. (A)

RESURRECTURIS "Evil Confronting Evil"
Italian group rush about death metal and a modern seputurahead heavy music. And they sound the best playing lyrical passages. Trying to be a metal band with computer

drums they pass without giving a major impact, though some improvements on musicianship and songwriting would amend the situation. By now, it's nothing more than a usual demo tape. (G)

SANITY'S END "Arteria Horbus"
Trio from Hanover/Germany presents ripping death metal, a little bit diversified with tempo changes (going to doom and back to grind) and somewhat a sincere performance - the band doesn't afraid to sound not too heavy with one guitar. While in death metal aspect, demo is in average level, then emotionally songs could be richer. 12DM (G)

SCALA MERCALLI "Hellbringer"
The band descends from Fermo, Italy. "Hellbringer" is their first official demo. They tried to record some songs earlier, but the result was not what they expected for troubles in the production thus they decided not to release it. 5 tracks of this demo were recorded with the new vocalist, stylistically they go back to the 80's: traditional heavy metal in the vein of IRON MAIDEN or JUDAS PRIEST with some progressive elements (in the guitar field). Not so original, but still more pleasant than any hardcore or industrial act. 8USD. (S)

SCRIPTORIS IRAE "Shadow Of The Wulf"
SCRIPTORIS IRAE are from Eltzel, a little village near Gunzburg (Germany). They play already two years and "Shadow of the Wulf" is their first demo, which was recorded and mixed at their rehearsal room (!). However, it really doesn't sound worse than demos of the bands recorded in the studio. Vocal parts were recorded by different members of the group, since original singer left them before recording. In the demo dominates gothic/doom metal, man vocals varies with female one, which gives songs more lyric tones. I guess, the plus of SCRIPTORIS IRAE is that their tracks sound pleasantly, not irksome, and most important, not banal. 11DM. (S)



tape highlight of the issue

SEASON'S END "Long Time Coming"
Two songs of this tape put a listener into a calm mood. It is light progressive AOR without too much experimentation, with focus on songs. As for influences, here can be named MARILLION, RUSH, PINK FLOYD. I guess it was a good decision for this Connecticut (USA) based band to put only two songs on this demo, just having the aim to present what the group is about. After a year or less, probably with more matured songwriting they will be able to make an interesting album. (G)

SEER'S TEAR "A Gathering Of Separate Ways"
SEER'S TEAR is one of the British acts performing progressive kind of heavy music. It is their second demo and it contains quite original songs. Obviously, living not in Germany or USA secured the band from blind copying of good and known progressive stars. SEER'S TEAR gets their influences from other fields like psychedelic rock, alternative metal, so the final picture is quite interesting. Let's wait for the new material. 6USD. (G)

TIMOTHY G "The Aztec Wall Of Vision"
Cypriot one man project, delivering heavy music with doom/hard rock edge. There are psychedelic places, guitar passages in the veins of guitar masters, groove. If you feel interested, contact DIPHTHERIA and maybe they'll help you to get more information on this project. (G)

VACUUM "Climbing My Sky"
Certainly there must exist good atmospheric metal bands in Eastern Europe. Polish SIRRAH appeared on Nuclear Blast compilation CD and now here is a 4 songs tape of Czech band, which delivers melodic atmospheric death metal with synthesizers, though doesn't forget brutality and at this point resembles to Holy Records bands. Tracks have a bombastic flavor, heavy places and elegant moments of beauty. It's worth of your listen. (G)

VIA "Burning Hate"
This tape was made for the members of The Eternal Chaos Colombian Black Metal Circle. As far as I know they are quite active in Colombia and the tape proves it once more. There are 14 bands from Brazil, Mexico, Sweden, Norway, Holland, Colombia, etc + intro/outro, red cover. Nothing surprising and the one things which disturbs listening is the quality of sound - it isn't so pleasant when one song is loud enough and another is far more silent. Compilation tape makers tried to escape from putting there trendy young bands, so the result is quite good. (A)

VIOLATION "Carbonized"
In this five songs demo tape of German six piece band we hear atmospheric yet brutal death metal and it shows that not every new band plays softer gothic and metal fusion. The music should be enjoyable for the souls, longing for more extreme, still emotional stuff. The next recording should finally mature the band's style. 12 DM/8USD (G)

ZARAZA "Life Is Death Postponed"
In places even it seems that it's a grinding industrial version of LAIBACH... This Quebec (Canada) project manages to create one of the slowest music around, incorporating grunting death metal vocals, doom and industrial. This long 7 tracks tape was released back in 1995 and the new CD should be released in late 96/early 97. 6 USD (USA), 7 USD (world). (G)

AFTERIMAGE is a distribution label, with focus on progressive/power metal. Mainly distribute German stuff and CDs put by Italian companies Underground Symphony and Pick Up Records. List also surprises with a big quantity of Italian progressive bands, and according to rumours, the big part of them are good indeed.
Dirk Behlau, Van-Beicks-Str. 22, D-53121 Bonn, Germany
e-mail: afterimage@a.com.de
OCEAN PRODUCTION are from Turkey and they actually have mailorder too (full of underground items, I suspect). If you want to contact doom metal band MY GARDEN, you can write to this address too.
P.K. 88-81080, Gazipçe, Istanbul, Turkey
One of the good mailorder and distribution companies is Sweden's **STATIC AGE** (started by Paulo Staver of Primitive Art Records and MORTIIS from Dark Dungeon Music) which sell different good ambient/atmospheric/metal/gothic CDs and tapes.
PO Box 2097, S-300 09 Halmstad, Sweden

American label **AVALANCHE RECORDS** is going to bring good progressive metal artists to the American audience and among their first releases are IVANHOE's "Symbols Of Time" (German band, that already gained a good reputation among the fans of the genre) and THRESHOLD "Psychelicalcassen" (British prog rock/metal).
WWW site: <http://www.bonnie.com>
CAT'S HEAVEN, a part of VUZ Records concentrates on dark ambient/ritual/industrial music and their aim is to reach a high level of quality like Cold Meat Industry or Staalpaat. Their first released CDs are by NECROPHORUS (project of RAISON D'ETRE member) and REPTILICUS.
Some news from our land - **DANGUS PRODUCTIONS** have some outstanding releases this year, like "Dark Fire Dancing II" - 15 bands compilation tape of pagan/black/darkwave music, avantgarde/ambient project GIFNU GIEMSES, melthaphoric grotesque dark metal ANUBI, re-released tape album of the best Lithuanian gothic rock band SIELA and the brand new tape of ethnic/ethereal outfit EIRIME. New releases are ready to blow your mind, so keep in touch. Catalog with information about wholesale prices, distributed items and possible discounts is available under request. PO Box 982, 2300 Vilnius, Lithuania
Slight changes in Danish label Progress Records: their official name was changed to **DIEMHARD MUSIC WORLWIDE**, though it will still put releases under the labels Progress Records and PRRS + now they entered into collaboration with other companies like Emanzipation Productions (Denmark), Pulverizer Records (USA) and Nail Productions (Belgium), therefore their release schedule for 1996 is quite tight and include live album of KONKHRA, new albums of INIQUITY, DOMINUS and DAEMON (a project of members from KONKHRA and ENTOMBED). Company parted their ways with ILL DISPOSED, mainly for band's "adverse behaviour".
WWW: <http://www.cybernet.dk/Diehard>
Danish company Pingo Distribution ApS set up a cooperation with Norway's record company Voices Of Wonder AS and the full name of them is **VOICES OF WONDER ApS**. The company is now manufacturing and publishing such labels as Euphonius Records (death/thrash/brutal metal), TBA Records (industrial/gothic/hardcore), Head Not Found Records (black/doom/atmospheric), Voices Of Wonder Records (psychedelico/doom/gothic/prog rock) and others...

MICHAEL BACKOF makes a World Wide Web page called "Unsigned" and include in it reviews of all progressive rock/metal CDs and tapes he gets, so it is well worth of checking out and sending some material if you have any. You can find some other interesting WWW links on progressive music as well.
M. Backof, 1894 Uniontown Road, Westminster, MD 21158-3759, USA
e-mail: mbackof@unbc.edu
WWW: <http://www.unbc.edu/~mbackof/munsign.htm>
PSYCHOTIC WALTZ fanclub is one of a few, where you don't have to pay silly year subscription fees, you just pay for what you get. One newsletter costs 1 DM (or stamp) and fanzine is available for 4 DM. "Waltz Times" fanzine #1 comes with stunning content - informative/comprehensive descriptions of live shows, musicians thoughts, fan letters - everything related to the band. #2 should be out very soon as well as the fourth PSYCHOTIC WALTZ CD "Bleeding" (release date - July 27th) - no doubt that it is my mostly awaited CD this year! The tour is going to happen in September/October. Perhaps you've already heard that guitarist Brian McAlpin left the band and was replaced by Steve Cox, longtime friend of the group.
c/o Sandra Kallmeyer, Königsepen 43, 45259 Essen, Germany

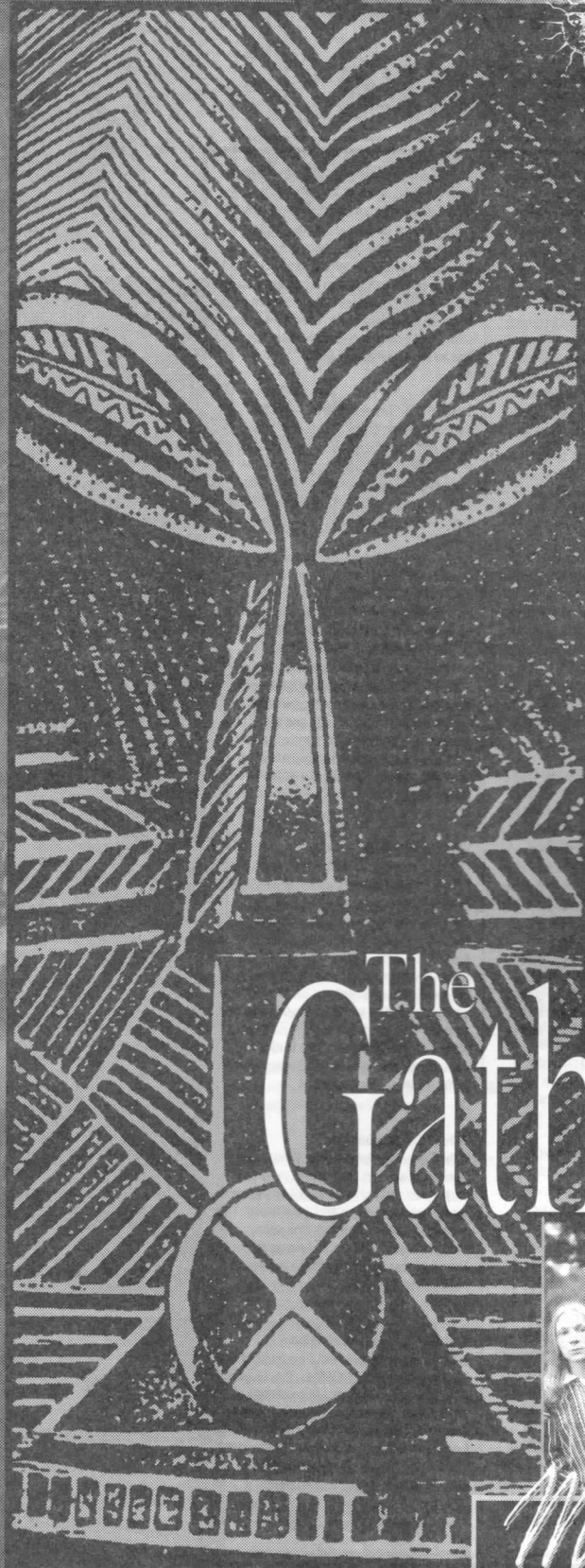
RADIO MARABU broadcasts a wide range of alternative music including metal, indie, gothic and electronic. They have programs on radio stations in Belgium, Germany, France, Ireland, Finland, Italy and other lands. Their newsletter "Marabu-News" comes four times a year and it is posted to all record companies providing them with material, members of Marabu supporting club and anyone else who contacts them during the three months period.
Radio Marabu, e.V., PO Box 1166-49187 Belm, Germany



all 4 pictures by Elonas Kvietkus

- INTROSPECTRE
- KMN Desproducciones
- MELECHESH
- Near Dark Productions
- RESURRECTURIS
- SANITY'S DAWN
- SCALA MERCALLI
- SCRIPTORIS IRAE
- SEER'S TEAR
- VACUUM
- VIOLATION
- ZARAZA

- Ressurrection Ltd., 10201 W. Appleton Ave #3A, Milwaukee, WI 53225, USA (introspectre@execpc.com)
- Mario Martin Socas, C/Gral #14, 38436 Pto. Stgo, Tenerife, Spain PO Box 20346, Jerusalem, Israel (100310.14@CompuServe.com)
- c/o Kim Isaksson, Nackstavaagen 34 B, 863 62 Sundsvall, Sweden
- c/o Carlo Strappa, Via medagle D'oro 73, 63023 Fermo (AP), Italy
- Sven Hort, Georgstr. 11, 31515 Wunstorf, Germany
- c/o Luciano Monti, via A.Costa n.159, 63017 Porto S. Giorgio (AP), Italy
- c/o Dietmar Steck, Joh. Seb. Bach Str. 1, 86470 Thannhausen, Germany
- c/o Mark Stojasavljevic, 26 Lower Edge Rd, Rastrick, Bighouse, W. Yorkshire, HD6 3LD, England
- c/o Antonin Mlynek, F.Hrubina 1, 73601 Havirov, Czech Republic
- c/o Michael Raitheil, Cremitzer Strasse 18, D-95482 Gefrees, Germany
- c/o Jacek Furmankiewicz, 111 Bruce Street, Apt. 317, Kirkland, Quebec, H9H 4B7, Canada



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CENTURY MEDIA

What is the main purpose of your songs? Is it some sort of your self-expression?

First of all I want to say that music is my hobby. I don't want to put messages in the lyrics or just use my music to political, ideological or philosophical intentions. I think music could be an ideal way to express some feelings. Everybody needs a way to express it (sport, writing, composing, drinking, etc.) so we put it into music. The lyrics are very important for me, cos I can talk about subjects I'm interested on, but to take care not starting with messages. The content of my lyrics are important for me... and if the listener likes them, I think it's Ok.

Do you try that your tracks would look danceable and fit to foot-moving or you more concentrate on emotional depths of your compositions?

I always want to make EBM and this kind of stuff is first of all danceable. So that's the main intention of our music and I think listening to our album, we make stuff to move on. It's very difficult to make EBM to sensibilise people. Anyway, when I listen to "My Secret Love" it's danceable and emotional... but only for me I think, cos the lyrics are very personal and only I can understand them.

Contact: Side-Line/FBM,
Stef Froicoeur, Leuvensesteen 251, 3300 Tiener, Belgium



FUZE BOX MACHINE

electronic body music

Would you agree with statement, that FBM plays typical Electronic Body Music?

In a large way, yes I'm agree with this statement, but I think we also use ingredients which aren't typical for EBM. So, we use some Gregorian chants, tekkno-beats, industrial self-made percussion sounds. I think it's very difficult to be original, especially when you play EBM and I don't pretend we are original, but I think we are not a copy of some EBM giants even if you could recognize some influences coming from some bands.

invites you to play dangerous games

debut CD out on Cyberware

FUZE BOX MACHINE line-up:
Deranged Psyche - lyrics & vocals
Manu D. - machines, backing vocals
Catholic Funeral - machines

A certain part of your songs have a sexual character? Why is that?

I'm not totally agree with you! Yes, I talk about sex and in this way "Verbotene Spiele" is a good example! In fact the lyrics of this track are very superficial! I want to write a track, people can imagine a lot of things on and I realized it. Most of people think it's a track about sado-masochism, others think it deals with homosexuality... while it's about relation/contact of a whore with her client. I'm also writing songs about sexual-childabuse ("Innocent Games"), rape ("The Deadly Rape Of Maria"), incest ("I Want Your Mind") and love ("My Secret Love"), but is this really something to do with sex? In a certain way, yes of course, but I think it's more about robots and horrible delicts. On stage, I must admit, I'm a bit sexy!! (Ahhh)

Have you ever been thinking of doing some crossover between metal and electronic?

I can tell you - FBM will never become a crossover band. I don't say we'll never use guitar sounds, but if we do, it will be in a sampled way. Guitar sound can be interesting when they reinforce the electronic music, just to give more power to the music. In this way I really like the last FRONT LINE ASSEMBLY releases. I hope to be remixed by a famous band for our next release, a band which used guitar sounds. If they accept, they'll remix one track of our album, but I prefer to keep their name secret, while nothing is sure for now.

Do you feel themselves as a part of Electronic Music scene in Belgium?

Yes of course, but the scene is too small here, even if a lot of bands are rising up out of ground now. The difficulty for us is that the Belgian electro scene is much more interested in dark electro and gothic. So we are dealing with EBM and that's hard to convince the Belgian audience. Anyway, till now we received good reactions. As I'm also member of the Belgian Side Line magazine I've a good view on the scene here and I think there are several interesting bands.

Cyberware Productions is relatively new record company, how did they find you and why did you choose namely them?

Due to Side Line management we made a big promotion for our last demo (which was really bad!) and received several reactions. Normally we planned to release some stuff on VUZ Records, but Cyberware Prod. proposed us better conditions. Because I knew Cyberware from their "Freeze" and "Hell" compilations and the fact they signed NEUROACTIVE, which is a great band, my choice was made. Cyberware let work the way we wanted and that's very important for me. Now, the label is growing and I'm proud we were one of the first bands to get a contract on this label.

FUZE BOX MACHINE demos:
FuturaTrauma (1991)
Plastic Surgery (1993)
FUZE BOX MACHINE CD
Forbidden Games (1995/
Cyberware)

What are your plans concerning FBM's music? Any changes? New directions? When can we expect to hear a new album?

Well, we're working now on a mini CD. Normally there'll be a cover of YAZOO's "Don't Go" in two different versions, I hope 3 completely new songs and some remixes by bigger bands.

FBM isn't still a band, but a concept. It means I'm searching for people ready to work with me. So, I'm still working with Catholic Funeral from JambouRcén<, but also with Sven Lauwers from IONIC VISION. Finally I'll contact other musicians and I'm searching for a female vocalist. I think we'll go on to make EBM, but harder and more danceable... perhaps more commercial. I've no contract for further release, but Cyberware Prod. will still release us, but I also received an interesting proposition from a bigger label. It's up to me to make a choice and that's really difficult, you know. Time will tell, but I hope to release this CD at the end of the year.

The biggest success in FBM's carrier so far?

interview with singer Stephane a.k.a. Deranged Psyche
questions by Giedrus

This is very easy to answer! The fact we get the chance to release an album. It's a dream which became true and I'll never forget that Cyberware Productions give us this opportunity. Some gigs can be also considered as successful. For example, we played last year on a megafestival over two years in France (Strasbourg). We played as opening band of the festival and it was great to play with DER PRAGER HAUDGRAIFF, CAT RAPES DOG, PLACEBO EFFECT and some gothic bands like LONDON AFTER MIDNIGHT.



I see your face covered with innocence. I see your eyes filled with love, it's all too late

What do you think of LEATHERSTRIP and FRONT 242?

LEATHERSTRIP is one of my favourite bands. I like the old, powerful stuff of Claus Larsen, but his two last albums are even great. "Serenade For The Dead" is perfectly worked out, very melancholic, a bit classical influenced, but well done. "Legacy Of Hate And Lust" is a perfect symbiosis between the old stuff and this instrumental and melancholic electro. I think it's the best album of LEATHERSTRIP. Concerning FRONT 242, I must confess you I was never a big fan of this band. I like their first releases, but that's all. For sure they were the most professional EBM band till today and they influenced a lot of bands... like FUZE BOX MACHINE. But when I joined the band (in 1992) in replacement of the former singer, I wanted to make more up to date EBM!

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BRIGHTER DEATH NOW



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Burning the temple of god

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