

W O U L D B E

stirring murky waters No. 6

Synthesia Murder Program

Kevorkian Death Cycle

Electric Source

Kirlian Camera

Crawl/Child

Nightingale

Abscess

Endura

Screw

Kari Rueslåtten

Shinjuku Thief

Contingence

Nembrionic

Black Lung

Luciferion

Mortiis

n a j



fine devilish
message inside

庭園
幻想



THE VISIONARY GARDEN

philippe fichtot > die form

PHOTOGRAPHIES 80-95

Texts in french - english - german
japanese & italian

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ARTWARE PRESENTS

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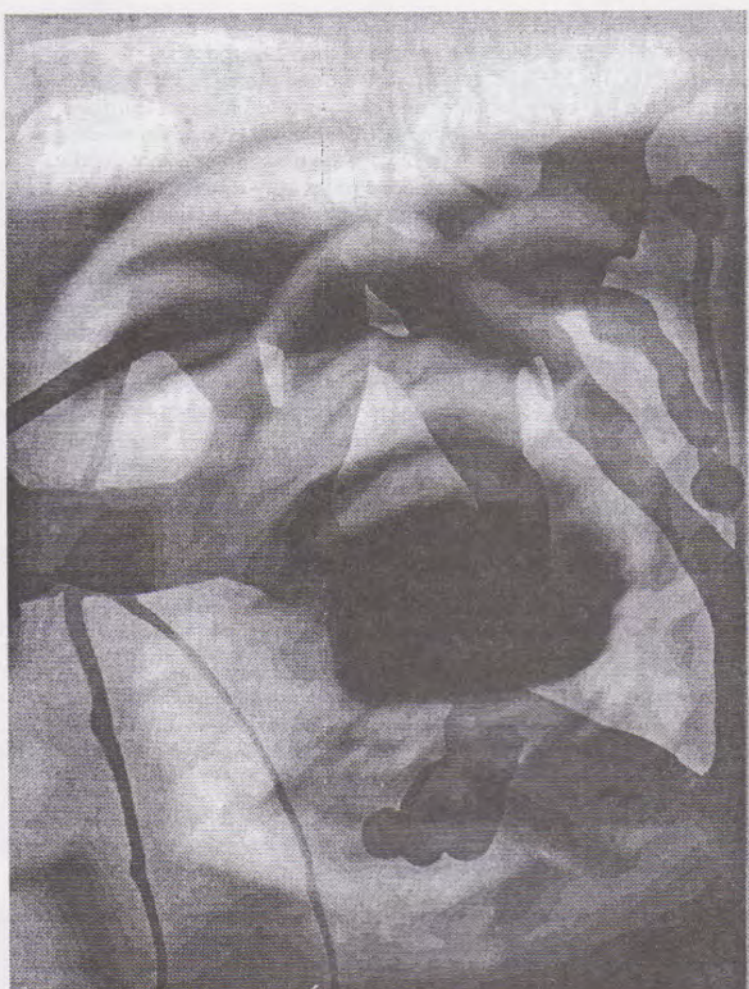
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Hey Yo Hell Yeah! Once again my most sincere intentions to make this issue quicker went down the drain. Those who feel pissed off, please don't because it might be bad for your health. Everybody else will probably notice the fact that this diabolic issue SIX came out much thicker than all our previous efforts, so congratulations to all Wounded contributors and me are in order!!...thanx...

Once again we keep up the traditions and present some (and a bit more than earlier) original and interesting bands and individuals being a channel for their ideas. And yes, their music is different but this is something Wounded zine supports and stands for. No trends, no rules, no peers, NO MEDIOCRITY! Hope you appreciate that, heh...


Many will notice that people working in the electronic music realms are given most space here. It's because of the simple reason that I think electronic music is the broadest and most limitless from all existing music forms of today. So the primal focus of SIXTH Wounded is electro, industrial, experimental, ambient, shortly whatever that is stimulating, moving and different from the norm.

Anyway, strong and ferocious death metal seems never fade away from these pages and despite the big boom is over the true bands still pull the plug and keep spewing blasphemous and murderous riffs upon us. So here comes irritating Wounded correspondent and interviews those true warriorz of fuken noiz!

Then there are a few plethoric pages with music reviews and at this point I want to thank all labels and bands who sent their stuff for reviews and filled me with great music. Those reviews are written strictly from the fan's point of view and not some smart-ass "my opinion is most important" critic. Since I'm not practicing ass-licking and such, some of them might piss off a few people but remember that opinion is like an asshole and...well, you know the rest. I'd really like other people to contribute in reviewing some material so if someone feels he/she could take a task of that, please write me and we will discuss it.

OK, here goes my sincere "thank you" to everyone who helped me with this zine and bought or traded or at least bothered to steal a copy of the Sixth Comming. Thanx also for a sweet leaf which has helped in one way or another.

Read on and have fun!

Minda "Plix" Lapinskas 

Who did what?

WOUNDED

Interviews and reviews by Minda except ENDURA interview by Audrius Simkunas, MORTIIS and Kari Rueslatten interviews by Russ Smith.

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Graphic artwork inside by Peter E. Williams.

Computer layout by Giedrius Slivinskas (Dangus Prod) under the Minda's guidance.

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Regarding back issues

They are sold out. Some mailorder services that still may carry #5 in their stocks are: Relapse (USA), Unisound Rec.(Greece), Demogorgon Distro (Australia), Displeased (Holland) and Dangus Prod. (Lithuania).

Regarding future issues

They will be out. But only Destiny knows when. Hopefully much quicker than this one.

Regarding advertisings

Write for cheap rates. I'm also willing to trade CDs for advertisings. Write and your releases will receive the biggest promotion in Lithuania and less bigger promotion in the world!

Regarding TV

You know, there's a TV show "Tamsos Citadele" dedicated to Metal and Industrial/Electronic music. It's broadcasted twice a month (permanence could be changed when you read this) on the biggest National Independent TV network in Lithuania TELE-3. What gets banned on MTV or VIVA gets broadcasted on "Tamsos Citadele". We show everything that hits hard!!! Write me for more details or fax at: (3702) 725 032.

No long thanxlists but how about a playlist? There are those few albums that did various tricks on me during the last year...

- THE PRODIGY "Music For Jilted Generation" / LUCIFERION
- "Demonification (The Manifest)" / OLD "Formula" / AUTOPSY
- "Shitfun" / LORDS OF ACID all / THERION "Lepaca Kliffoth" / SHINJUKU THIEF all / BLACK LUNG "The Depopulation Bomb" / MANOWAR all / SCANNER "Mental Reservation" / NEW MIND
- "Zero To The Bone" / DARK TRANQUILLITY "General" / USURPER
- "Diabolosis..." / EXIT-13 "Weed" (smokin' track!) / NEITHER/ NEITHERWORLD "Tales Of The True Crime" / THE GATHERING
- "Mandylion" / KING DIAMOND "The Spider's Lullabye" / MACHINE HEAD "Burn My Eyes" / FRONTLINE ASSEMBLY "Millenium" / DANZIG "IV" and more...

Price of Devilish Sixth Wounded:

\$5 US (Everywhere)

Kaina Lietuvoje 10 litų.

All mail, money, body parts, sweet leafs and stuff for reviews should be addressed to:

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 LITHUANIA

"I believe musical vibes should open the minds of the people. Music is an explanation of our complete life compressed to this one moment in which it is

There are still people inventing new music. Quite usually they stay in shadow and if the luck is on their side they get recognition they deserve only after thousand other bands start the trend and then everybody starts asking where it all started. It easily may be the case of ELECTRIC SOURCE, a projects started out by Mark Pfurtscheller, Benno Suderlan and Jurgen Beuth. The creative trio just came together and did a record unbound from any limitations. Rarely you can come across of the band which music is so indescribable, yet enjoyable, emotional and powerful. While the name ELECTRIC SOURCE may be new to most of you, the people working behind it certainly are not novices in the electronic/avantgarde music field and stood at the very roots of German underground music. Anyway, let's hear more from Mark himself as he apparently didn't save his words for himself and I'm really thankful for that.

electric source

Your list of bands where you played is really impressive. Anyway, which ones do you consider as the most important in your career and why?

"There's no doubt about it, the most important band for me was and still is WIRTSCHAFTSWUNDER. A band of four complete different personalities and nationalities (italian, austrian/canadian, tschechoslovakian and german). The development of WIRTSCHAFTSWUNDER influenced my whole life and my musical career up to now. In the age of twenty WIRTSCHAFTSWUNDER was my first band after finishing school. We started from underground and developed a new style of original German music in '79/'80 together with bands like: EINSTURZENDE NEUBAUTEN, ABWARTS, DER PLAN, PALAIS SCHAUMBURG, DAF, FEHLFARBEN, DIE KRUPPS and some others, trying to bring avantgardistic ideas into danceable popmusic. Most of these bands released their first records on the Zick Zack label from Alfred Hilsberg. So did we.

At that time we all had this certain feeling (it's hard to describe), that something strange but important was happening in the new German music scene. A break with the past, and the beginning of a new dawn. First this music had no name, then it was called "Neue Deutsche Tanzmusik" and then became the "Neue Deutsche Welle", including the dream of becoming rich and famous...

WIRTSCHAFTSWUNDER gave me the ability to decide to live from music, 'cause we sold a pretty good amount of records, played about 50 live-shows a year, had TV appearances, and composed Filmmusic. If this had not been so, I probably would be a piano or music teacher today. ELECTRIC SOURCE is my most important project at the moment. In this case project means that there's no regular but a continuous working on ELECTRIC SOURCE. At the moment we meet about every three months or even more often, when we have got the time.

SPECT-R is happening now, and really important for me. SPECT-R is an electronic duo, consisting of Timothy Farber and me, we started one year ago writing and recording acid / trance / house tracks almost every day, we've already released two vinyl 12" (the next ones and an album is planned for '96), we produce other technoartists (SPECT-R PROD.) and we play live shows in clubs and on raves (we're going to play in Tel Aviv on November 17th). The reason why this is more important to me than ELECTRIC SOURCE is the continuous and regular work, we put into SPECT-R. ELECTRIC SOURCE is my main project beside SPECT-R, more like a project we pick up when all the involved musicians got the time to meet again."

How did you come with the idea to start ELECTRIC SOURCE? Did you plan some sort of direction where to take ELECTRIC SOURCE or was the music on the album born spontaneously?

"Benno Suderlan, Jurgen Beuth (a former member of WIRTSCHAFTSWUNDER) met to make a dance remix of a popsong for a major company ("Kristiana Levy" on EMI). As we soon noticed that especially Benno and I had some really good vibes (the ELECTRIC SOURCE track "Plantation" was the second title we wrote together after a live in the studio session "Why Don't You Do It"), we started ELECTRIC SOURCE as a fun-project. We had been working on the project about once in a month, that's the reason why it took about 1,5 year to finish the whole album.

Most of the ideas came spontaneously thru improvisation, which we arranged later. There was no certain plan, except of the personal likes and dislikes of the members."

Music of the ELECTRIC SOURCE is pretty much undefineable and is hard to put into some category. How would you personally explain it to somebody who has never heard it?

"In the beginning we didn't have any ambitions to produce an album or something like that. We just met to make music and have fun without any limitations in style. ELECTRIC SOURCE wants to break down barriers between people, so we first have break down our own walls between musical styles. Most of these categories are not made by musicians, perhaps they are made by the critics or by record industry, because it's much easier for them to sell things (in this case music) in this way, with a specific brand or label, so that the consumer knows what's inside when he sees the package. I believe musical vibes should open the minds of the people. It's much easier to express a certain feeling in two tiny musical notes than in thousand words. Music is an explanation of our complete life compressed to this one moment in which it is happening."

You were dealing with major labels in the past when playing in WIRTSCHAFTSWUNDER. Have you received any offers to release ELECTRIC SOURCE material on a major label? Why did you choose Funfundvierzig?

"We didn't even try to offer our stuff to a major company. Piet Mans from Funfundvierzig Records is a good old friend of Benno who liked the music and wanted to release it. When we released the album "electric source" there wasn't any commercial aspect in our music for a major label. Most people couldn't understand the mixture of styles and even recordstores didn't really know where to place the CD in the shops.

Is it techno? - no!, is it dance? - no!, is it ambient music? - no!, is it rockmusic? - no!... It's the sound of the "electric source" (ask your toaster or fridge!). It seems to be easier to tell what it's not about.

Since more and more Intelligent Techno, Ambient Dub and the so called Trip Hop came from the UK, we get more response on our album. The manager of Indigo (Funfundvierzig distributor) even told me that he would have sold about twice as much records of our album if the release would have been one year later..."

What drives you to work in so many musical styles? Have you ever thought to concentrate on some particular kind of music?

"I started my musical career with electronic punk rock. In this time I was fully contracted on this punl-electronic-new wave thing. But even in those days I could listen to CRASS on one day and to CABARET VOLTAIRE on the other, while studying piano at the conservatorium. In the state of composing one particular piece of music, I let the music flow. And when the musical vibes take their own direction, I try to follow. I think it's my personal style which doesn't only fits into one category of music. It's always me myself, sometimes better, sometimes worse, but trying to be original.

I was always interested in a broader variety of music. The interest and love to other cultures and their music influences my music strong. I like almost any music which is original and which has vibes and soul, music which makes a direct connection between people of different cultures, speaking different languages.

Any time I work on a specific project I'm completely involved in the style of the project, band or whatever. So it's never really at the same time which occurs sometimes and is a little bit confusing. At the moment (since about 1 year) I'm really concentrated on SPECT-R electronic music."

Is there a chance for the next ELECTRIC SOURCE album? If so, can you tell about new stuff?

"We're definitely going to record a new album in the beginning of '96. Timothy Farber from SPECT-R joined the line-up, and I think the new stuff will be really hot."

Are there any songs on the album that you would like to pick up? For instance I was impressed by "Higher (We Put The Music Up Here For Free)" and "Plantation" very much, can you tell about them?

"We've just done a very soulful dubversion of "monk-a-dub" called "mastermonk 95" which will be released on an EFA compilation soon. We also remixed "plantation" in September for another EFA compilation coming out next year. The remix is a kind of trip-hop mix, very danceable and even better than the albumversion. We really want to release this version on 12" vinyl (I'm working on it). For me "Plantation" is one of the strongest titles on the album. It was the second song we recorded and gave us the motivation to put more energy into the project.

When we finished and released the album I was convinced that "Higher" is the best song on it. But in the meantime I'm not really satisfied with this result and I don't like it anymore (although the basic idea was mine), somehow the song lost its original intension and power. I mean the idea of the song is good, but it got such kind of a "plastic sound" which I don't like!! This is a song we probably pick again and try to do it right."

I noticed that you also played with DIE KRUPPS on their "Entering The Arena" album. Do you think your collaboration with them was successful? What's your opinion about their current style and their new album "Odyssey of the Mind"? "Jurgen Engler and me are friends since a long long time. We know each other since about '82, while he was playing with KRUPPS and I was playing with WIRTSCHAFTSWUNDER. It took about three years (after the WIRTSCHAFTSWUNDER split and when also DIE KRUPPS weren't too busy), then we came together to record music in my studio: either for DIE KRUPPS, CHIN CHAT or BLUMEN OHNE DUFT. We had a lot of fun!! I often was in Dusseldorf and Jurgen came to my studio. As friends do, I helped him on his projects, and Jurgen helped in my projects, as he played guitar on "chin chat - introducing", as well as on the BLUMEN OHNE DUFT "How To Escape" album.

After his punkrock band MALE in which JUrge had sung and played guitar, he switched to complete electronic sequencer music + steelpercussion and founded DIE KRUPPS. From the middle of the 80's Jurgen started using more and more guitars, while I began to reduce guitars in my music. Not because I don't like guitars, but I play keyboard, piano, clarnett, bass - so I composed without guitar.

I must apologize, but I haven't listened to the album. I just know two songs from videos I've seen on TV. It's not 100% my favourite music, but I would enjoy to see a live show of DIE KRUPPS, have some fun & dance!! I'm still in contact with Jurgen, and I wish him all the best on his further way."

Spending so much time on writing and producing music, do you have time to listen to other people's music? If so, could you mention some of your faves? "You are right, spending my whole time on music, doesn't give me the same amount of time to listen to other peoples music as for example you, but I try to listen as much as I can get hold of. I don't often go to recordstores, but I keep in touch with interesting new music via radio, TV and tapes/CDs/records which get from people or DJs I know. Some of my favourites at the moment: THE PRODIGY, CHEMICAL BROTHERS, THE ORB, MAD PROFESSOR, DIE FANTASTISCHEN VIER, Josh Vink, Kenny Larkin, WAGON CHRIST, Strawinsky...

Is it important for you that your music becomes popular? Can you live from your musical projects?

"It's absolutely not important, but it's enjoying and it makes certain things easier. At the moment I'm living from my projects. I run a studio called Chin Chat Studio and at the same time I's still playing music, I've learned to record and produce music from punk rock/heavy metal to techno/industrial. So I live from renting me and my studio to other bands, producing in commission of labels, composing and producing for advertising companies and TV, producing my projects. I'm very glad to say, that I can live on results of my musical work. Because this was one of my big dreams when I was about 18."

Have you written any good music when being "high"? "Please listen to 'Smoke'."

And finally I wonder how came your collaboration with Peter Prochir (SIELWOLF) which results is ambient project MODULA GREEN? Are you satisfied with your new CD "Shellground"? What inspired the music on this album?

"The music is inspired by the spontaneous result of improvisation and the morphing between structured noise and music. I'm really satisfied with the result. I came together with Peter in '91 for the first time after Alfred Hilsberg (labelowner of Zick Zack) asked me to produce the first SIELWOLF 12" + the album. I know ALfred Hilsberg since my first musical steps with WIRTSCHAFTSWUNDER. He released a few singles and the first our album."

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Interview by Minda

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Dangus Productions
PO Box 982, 2300 Vilnius, Lithuania

KIRLIAN CAMERA has its roots based in Italy and must be the oldest band interviewed in this issue. Oldest, however, doesn't mean stagnant. Their dark and romantic sounds mesh together and create mysterious and cold atmospheres crafted out of electronic machinery. Supported by pounding, dancy beats it gives birth to a style that is impossible to define. On every new release, KIRLIAN CAMERA paste another dark detail to their everchanging plethoric style. The main persons behind this band are Angelo Bergamini (vocals, keyboards, electronics, sample programming, electronic percussions, melodica, noises, tapes and treatments) and Emilia Lo Jacono (vocals, keyboards, electronics, fx, percussions, 12-string acoustic guitar, rhythm guitars and noises). On their last full-length studio CD "Solaris - The Last Corridor" for Discordia label as well as previous album "Erinnerung" two other persons helped to express dark KIRLIAN CAMERA's visions - Simon Balestrazzi (metal percussion, treatments) and Nancy Appiah (backing vocals, percussions). If that wasn't enough Angelo and Emilia also lend their creative forces to T.A.C. - ethereal electro band of Simon Balestrazzi. Angelo has also produced some excellent electronic bands such as ANDROMEDA COMPLEX, THE BEL AM etc. I hope this interview with Angelo will help you to find out more about this pair of workaholics.

Starting KIRLIAN CAMERA back in 1980 you went a long way with this band. Can you tell how did first releases sound like? How has this band progressed during 15 years of its existence?

"Yes, KIRLIAN CAMERA is a very old band! I founded this in Spring 1980. I am the only original survivor, but it's normal, also because this group changed line up a lot of times before 1990. In Spring 1990 Emilia Lo Jacono entered the K.C., and she is still with me; it's the first time one person resists 5 years with me! I'm joking; but, anyway, I hope Emilia will play again with me in the future, because she gives good feelings to K.C. My first official release was a 4 tracks mini album, issued in 1981. The first album was issued in 1983, after some singles. The style of the band was a combination of KRAFTWERK & romantic gothic, but sincerely, I think the sound was quite personal, especially on the first two works. Our first album ("It Doesn't Matter, Now") was more influenced by several kind of music and contains a sort of CURE cover; it's incredible to me, because, surely I do not feel any influence by Robert Smith, and his band wasn't surely my way! I repeat, it was a strange album, also because the co-producer was Paul Sears, an english guy, previously with London's wave-glam bands (MYSTERY GIRLS and so on). Then I released some "poppy" songs for Virgin records. After this, totally tired, I changed line-up again and



KIRLIAN CAMERA

went to London where I met John Fryer (THIS MORTAL COIL) and together, we recorded part of the second album ("Eclipse") and the single ("Austria"). But, sincerely, the real KIRLIAN CAMERA are existing right now, because I don't like a lot my past. Present time is really showing our true face, without interferences like Virgin or other noisy persons or producers."

Where do you see the position of KIRLIAN CAMERA in a current Italian electronic music scene? Do you think that you get enough response from the fans?

"I don't know. In Italy there isn't a real "scene" for concerning electronic or esotherical music. It isn't my favorite country! I hate Italy with all my strength. And I don't Italian people. There's only hip-hop, rap, grunge. It's incredible! We (artistically) escaped from Italy some years ago and we went to other countries, especially Germany. It's impossible to work with soul in Italy. Anyway, at last, I must say in the last times, a lot fans contact us from Italy, and this is good, also because I know there's a sort of "micro-renaissance" of fanzines and so on; but, I repeat, the situation is still horrible."

You were a member of electro-pop band HIPNOSIS which hit high positions in the world charts back in 1983/84. You mentioned that you don't have much love for that past, but I'm wondering what experiences you got when playing in that band? "HIPNOSIS was a joke! It was born like a joke: we recorded some tracks on a 8-track studio and one of those song ("Pulstar" by Vangelis) became golden disc in Germany and in other world-countries! This band was absolutely absurd! The guys of HIPNOSIS became fool because of the success. I didn't like that situation: we made only playback-performances for a terrible

audience! It was terrible. I splitted the band and I destroyed all the possibilities of a reunion. But, maybe in the future...no, no, I am joking: I really don't think I'll make other songs under that name...I suppose..."

The thing that amazed me most, when I first time heard your album "Erinnerung" was a very wide stylistic diversity of the songs, but they are still written and performed with great skills. Can you tell what in your opinion is the most important for you in your music, or do you just strive to express a very wide spectrum of emotions?

"Erinnerung" is a work I really like...but it's a very strange moment of our music. In effect, there's a really large spectrum, maybe 360. Usually in the last years we used to explore more musical spaces, and mostly today "Erinnerung" wants to connect all possible Decadence's directions: it's a very decadent work, I suppose. Maybe "Solaris" is more cold and icy. I am sure of that. Some persons didn't appreciate a lot "Erinnerung" exactly because is a sort of "musical container", but I want our audience must learn that we can change how we want: they like us for our style? How is it possible to go on without changing? So they must understand there's no "our audience"! Our "audience" is open-minded people. Only, I hope. And then a lot of fascists said me it's not correct for KIRLIAN CAMERA to show a black-skin girl in the line-up. Those persons do fanzines too. Those persons are a good part of those ones who said "Erinnerung" is not a good product...What a surprise! Wow!!! (Wow!?!?!-M-) I really don't know why our band is often compared with nazi-combos, but, seriously, I must say those persons must disappear from my view! I have only hate for them!"

In 1986/87 you released a few

KIRLIAN CAMERA singles on Virgin records. What urged you to leave them?

"Virgin Records wanted us for two years and in the beginning it wasn't so terrible. But on a second time they imposed us a bad studio producer. He wanted totally change my points of view and other members of the band were in love with light-pop music. It was a deep nightmare to me because, for example, Simona Bujca (the singer, at the times) was totally lost in stupid stories like: "OK, now I want KIRLIAN CAMERA to play funky music...". She was totally lost in the need of having a big international success, there wasn't a limit for her. So, after the first single for Virgin ("Ocean") I made war against the producer and the other members. I can only say this: the third member of that line up was a guy, Charlie Mallozzi. He was the co-producer of the first single of TAKE THAT! Can you understand me!?! (Yes, I wanna puke!!-M-)

You seem to be quite productive person working with KIRLIAN CAMERA and some of your side projects, as well as producing the albums. Where do you search for inspiration? Don't you feel limited sometimes?

"Yes, sometimes we release more than 4 or 5 titles in a year...but, it is because of my hate about the albums: I prefer to issue mini albums or singles, because it's very stressing to make an album-work. Yes, it's too much stress to me. And then a lot of times I don't want to think I must to make an album at every cost. So, usually, we release more "little" products in a year. It's better to me. In this way, I can change a lot of music atmospheres, also because the labels usually ask for albums, but after they put you on a difficult situation: your album is out, so you must wait for a long time to put other releases. It isn't good for



us. Fortunately, Discordia gives us total freedom."

I believe that writing a good song and making it to rise listeners' emotions is some sort of magic. How do you give the birth to the song? Do you need to be in a special mood, to have special surroundings, etc.?
 "Pain is the source. Sometimes happiness, but not so easy. Music catch me by night, frequently, and destroys in me the possibilities for having sleep. It's not magical for me. I'm not joking when I say music is a damnation for me. It's terrible. Obsessions. No, it isn't a good life, but I can't stop. This torture is inside me. It's part of me, unfortunately."

Tell please about your last studio album "Solaris - The Last Corridor". Does it have some concept? It seems that you worked hard on it, spending 3 years completing all material, so can you say that you are completely happy about it?
 "Yes, I'm happy "Solaris" came out, because it was my painful album. "Solaris" is Hell. This not a usual moment, for me; in that CD there are all my terrors. Since years I'm under psychiatric treatment, so "Solaris" tries to explain part of that world of pain I'm livin' and...other persons with me and like me. In future I'll go on with these sort of "reports" from those places in which terror is born."

Do you think that listeners always understand your music the same way you understand it? Have you been getting any strange opinions about KIRLIAN CAMERA?
 "Before I said something about Nazis. I think it's the fascist wing of our listeners must give sedation to itself. Because, I repeat, they are free to listen our music, but we're free to think different from them. It's the same old story: for years this band

was totally unknown and now, after years of fatigue, some people want use us for idiot stories. Anyway, usually, our audience is really lovable: they built our little success...and if now we can buy "the food for surviving" is because of them. Me and Emilia, we come from working-class, so we cannot forget this beautiful help our audience give us...so usually, if possible, I answer to all the letters I receive (and I have not time enough for composing music...)"

You have started your own label Heaven's Gate. Is it only for promoting your own projects or do you plan to sign other bands?
 "Emilia did found Heaven's Gate in 1990. Initially, it was because of my problems with Virgin Records, because Virgin wasn't interested in our work "Todensengel", so that label started for helping KIRLIAN CAMERA, but since from the beginning we opened to external projects. Now, Heaven's Gate changed its name to Neden and sometimes we help some other bands like: LIMBO, T.A.C., ANDROMEDA COMPLEX, WHITE LEGION, ORDO ECCLESIAE MORTIS, PARTS, ZENTRAL FRIEDHOF, BEL AM, OXOMAXOMA, METAFORM, ALIEN MARTYR and so on...But, in the last times I am quite ill, and that is too much work for me. Also for Emilia, because she studies in an Italian University for becoming a doctor. So, this moment, after the last releases in co-operation with Discordia (Germany) I'm trying to take some time to relax. We also have two sub-labels: Ludwig II and Neurohabitat. For example 2 new LIMBO CDs are issue on Ludwig II and OXOMAXOMA on Neurohabitat. But...it's time to reduce my work, because I'm very tired. Anyway, all these bands are close friends, so they perfectly understand us. We gave them all our

contacts and help for having nice meetings with other friend-labels."

What do you think about bootlegs? I'm asking this because of your live CD bootleg "Elysian Fields" being released. Do you try to get some money if you know who released it?
 "Bootlegs are often a serious problem. Anyhow, I can say that sometimes they are promotion for the band, but not so good promotion. I believe in the "official bootlegs", because there's an agreement directly with the band. I'm totally against the non-official releases...Absolutely, I ask money if I discover who is the boot-maker. Sure! This is my work and I love this work, so people must be respectable with me and Emilia. Anyway, "Elysian Fields" is an official bootleg now. I think, it's not so bad recorded."

What's your opinion about more traditional styles like metal or basically all rock 'n' roll thing? What are your favourites as far as the music goes?
 "I don't like a lot rock. The few rock artists I like are Garry Glitter, Lou Reed, Elvis Presley and Chris Isaak. I don't like a specific metal band, but sometimes I try to listen to metal too, it is not a problem, because I'm open to all music styles. Anyway, my favourite ones are: SWANS, PINK FLOYD, SUICIDE, JOY DIVISION, Gyorgy Ligeti, Penderecki, Gustav Mahler, Ennio Morricone, Angelo Badalamenti and film-music, european folk music (for example I think that a band like SOL INVICTUS is making a good work between Celtic roots and personal points of view, they're really good band). Emilia likes Bob Marley (no, isn't a joke!), Laurie Anderson, DEATH IN JUNE, SISTERS OF MERCY, industrial & minimal music, folk music, film music."

There's one really grandiose track "Days of Laura Zero" on "Erinnerung" album which makes me to fly high in my imagination. Can you tell what has inspired you to create such marvellous tune?
 "Thank you for compliments! I can say this song is inspired by a friend of mine. Her name is Laura. She's living terrible moments, she has a terrible life. Once we had a lot of meetings, she was a really strong girl but very unlucky. This track remembers when we were closer and we spoke a lot about Decadence and old foggy films. That's all."

How about disclosing some details about your project with Emilia Lo Jacono called T.A.C.? Does it follows similar lines of KIRLIAN CAMERA or is it completely different bag of tricks?

"T.A.C. is the name of a band existing since 1981. In 1991 the new line up enlisted me and Emilia with the old leader Simon Balestrazzi. Simon needed help for making new releases, so KIRLIAN CAMERA entered T.A.C., and at the moment Simon is also a good music collaborator with us. Anyway, T.A.C. already had 3 albums released when me and Emy joined the band. I can say the collaboration is really nice for us, especially concerning the new album "La Nouvelle Art-Du-Deuil".

How do you view your present existence?

"My present is not funny, I'm under pressure and my mental problems are coming back. Emilia helps me a lot and I know this is a luck, but sorry, I can't say I'm glad. OK, I had a lot of satisfactions from the music-field. I live with aliens. Aliens everywhere. (I know.-M-) A grotesque hell. I'm falling and I know it."

Thanx a lot for letting us to know what happens in the depths of KIRLIAN CAMERA, and if there's anything you want to add, please do so...

"I want to give a lot of greetings to Lithuanian people. It was my first interview with a person from that nation. Don't use drugs! Don't use vodka! Don't buy KIRLIAN CAMERA!"

Well, I think you got the point. Use drugs and vodka and buy KIRLIAN CAMERA! The latest info I got is that KIRLIAN CAMERA in collaboration with DIVE released a mini CD "Obsession" on Discordia label and Angelo also produced two releases of Italian band LIMBO - miniCD "Siciliolatria" and full-length CD "Zos Kia Kaos" both out on Discordia/Ludwig II. So, despite his promises to take time and relax seems as if it's an impossible task for this man possessed. For more info about all their activities write to: Neden, Piazza Delle Terramare 5, 43040 Parma-Vicofertile, ITALY

Interview by Minda



Some people have talent to write really good music and surprise you. When you thought you knew what to expect from them, all of a sudden - BUH!!! They took you by surprise again. If you knew Dan Swano from his works in EDGE OF SANITY, PANTHY-MONIUM, GODSEND, UNICORN, etc., as well as an owner of Unisound Studio and excellent producer you still didn't know everything. Unless you heard NIGHTINGALE, where he managed to play all instruments and produce the whole album himself and still found some time to answer some questions as I was most certainly interested to know more.

As far as I know you are one of the few people who doesn't concentrate on one or two or even three bands. I dunno if you could count all the bands you played in, but what on Earth caused you to start your own solo project? "One day I spoke to Boss about me having problems fitting all the ideas I had into EDGE OF SANITY's music. Then he said, why don't you make a solo record and I was a little bit frightened, but the

haven't had any other bands stylistically so far away from metal music. "I had a record deal signed before BMP knew anything about anything..I could have done a Jazz/Fusion album, no one stoped me from doing Xactly what was on my mind..but it turned out to be yet another dive into the musical ocean of unexplored styles, goth was new to me (Xcept from "Sacrificed") and I felt that I might be able to bring a new touch to the whole genre and not just walk in the footsteps, which I would've done in a different style where I knew the limits..I included some UNICORN, some MARILLION and blended it all out with KATATONIA/OPETH kinda guitarstyle/sound.."

Fine. But was it difficult to play all instruments and produce the whole album all by yourself? Are you satisfied how the things came out? "No. I have always wanted to play everything myself and really have the pressure on my back that "It needs to be good, it is a fucking CD". The other times I have done solothings I have

nightingale

more I thought of it the more I realized that this was probably the only way for me to lighten up my huge ego a bit and see what I really could do all on my own."

Was I dreaming or was "The Breathing Shadow" supposed to be called "I"? "Yes. "I" was the first title, but since people easily would misunderstand the title, calling it various names, since I is such a neutral title. I just had the title "The Breathing Shadow" in my head one night before I went to sleep and that night I must have dreamed the whole story..."

Speaking of the album I wanna ask a question that most artists loathe. How would you explain the music you wrote and the recorded in 7 days of January 1995? Psycho-goth outta this world?

"It is a blend of all the music you find on the Inspiration list on the record. I can get inspiration from another point of the music that what people might think, for example...I could hear a thing in an ACE OF BASE song and transform and transpose it in my mind and it turns out a death/grind riff containing that certain change of octave or rhythm phrasing or whatever. It doesn't necessarily mean I steal a riff from them...got me? (Yo!-M-)"

Do you think that playing in many other cool bands (EDGE OF SANITY, PANTHY-MONIUM and GODSEND to name a few) and making your name well-known helped you to gain a record deal within so short time? I'm asking this also because before NIGHTINGALE Black Mark Production

just messed around to check out a new microphone or something, this time it was 101% real. I love my playing and I love my record.."

Could you imagine yourself doing an album like "The Breathing Shadow" 5 years ago? When did you start to mature an idea for this album? "No. I thought I would be a Death Metal record kid all life..But when we got to make a CD with UNICORN I felt that there was room for changes..Lucky me..."

Can we expect another NIGHTINGALE album in the future? "Yes. But it is up to BMP decide when."

I asked a similar question just after the 2nd EDGE OF SANITY album "The Spectral Sorrows" was out. Are you satisfied the way BMP handle both bands? Do you know any sale figures of "The Breathing Shadow"? "I think BMP have done all they could to promote my album. I see reviews of it in every fucking mag and they all rave!! I think it has sold around 5000 in Germany/Europe and 5000 in Japan, too good to be true..."

Earlier you stated that atmosphere is an important factor in your music. At the first glance "The Breathing Shadow" dwells with melancholia, but on the other hand there are songs like "Sleep..." or "Gypsy Eyes" which are more playful (how I dare to say that?). Did you want to channel different moods when writing this album or did you try to concentrate around one-two themes? "I wrote all the tracks in the order they

are featured on the album, just like a writer writes each chapter in order..I felt that I needed some lighter and more uptempo things every now and then to avoid the total musical depression to come across, where I probably would have sunk into my self and just done synth backgrounds and slow "Steve Rothery" leads for 50 minutes."

Well, Dan also has his famous Unisound studio. Our secret forces informed that he has moved it to another place. A question was in order...

"Yes. Unisound is now located in Orebro..100 kilometres from Finspang..It rules.."

No need to prove that, as it has been done many times before...With all these activities he must be one hell of a busy man. "I work for like 25 days a months" says Dan, "and it has taken its toll on me, but it is a must to keep the prices low at Unisound to work a lot."

So to ask something like is he interested into underground, stuff like fanzines, demos and so on was a little bit out of order, as Dan's says: "Not really..Fanzines rule, I always answer any interview. But demos are

not interesting

any more since I hardly listen to music except for when I am working, I prefer putting on a wellknown record instead of a noisy demo." This is pretty understandable, so we urged our correspondent not to ask those lame questions. Which he failed. Let's see...

My fave tracks from "The Breathing Shadow" are "Nightfall Overture", "The Dreamreader", "Higher Than The Sky" and "Gypsy Eyes". Any comments?

"Mine are "The Dreamreader" (especially the last part, with acoustic drums), "An Eyes For An Eye" (written with 39 degrees of fever!!) and "A Lesson in Evil" + "Alone"."

On which instrument(s) you wrote songs for your solo album?

"I wrote all the songs on a guitar tunes like this (from the thick to the light string): D, A, D, A, D, E...It was totally new instrument and I couldn't use any old-fashioned chord of scale. I had to invent new chords and scales before I started writing songs, but this gave such a kick that the songs wrote themselves faster than the speed of corpse...First I wrote some riffs on the Nightinguitar and the I programmed

some "Junk" drums and the basslines (all bass is programmed on computer) and then I played along with the bass/drums and modified the riffs in order to make the vocals fit perfectly."

I promised myself not to ask questions about your other bands, but couldn't keep it (forgive). So can you give a quick run down on what's going on with EDGE OF SANITY and PAN-THY-MONIUM?

"EOS: We'll meet again in November (1995!!) and write some material all together at Unisound. Then we'll record it at Unisound in the end of 95 early 96. We won a Zeppelin award for the "Best Swedish Metal band of 1994" and we recorded "Criminally Insane" with SLAYER for tribute (rules!-M-)...out now..buy it.. PAN-THY-MONIUM: have just remixed and re-recorded parts for a 4 tracks opers called "The Battle of Geheeb" (Part 1-4) and tomorrow we'll do the vocals and re-record the keyboards (consumed by the eraser of Kahhab) for the track "Thee-Pherent" and then we'll unleash the last, ever, CD from PTM thru any label interested...This is

the absolutely best thing we ever did...every worshipper of our musical air will simply die on their knees..it rules!! Raagoonshinnaah was with us for the last time.."

We are waiting for it to possess our minds...Anyway, do you know any other zine besides Wounded, which featured your interviews in 3 issues, i.e. every second issue? Any comments?

"No..You rule!!"(U 2!-M-)

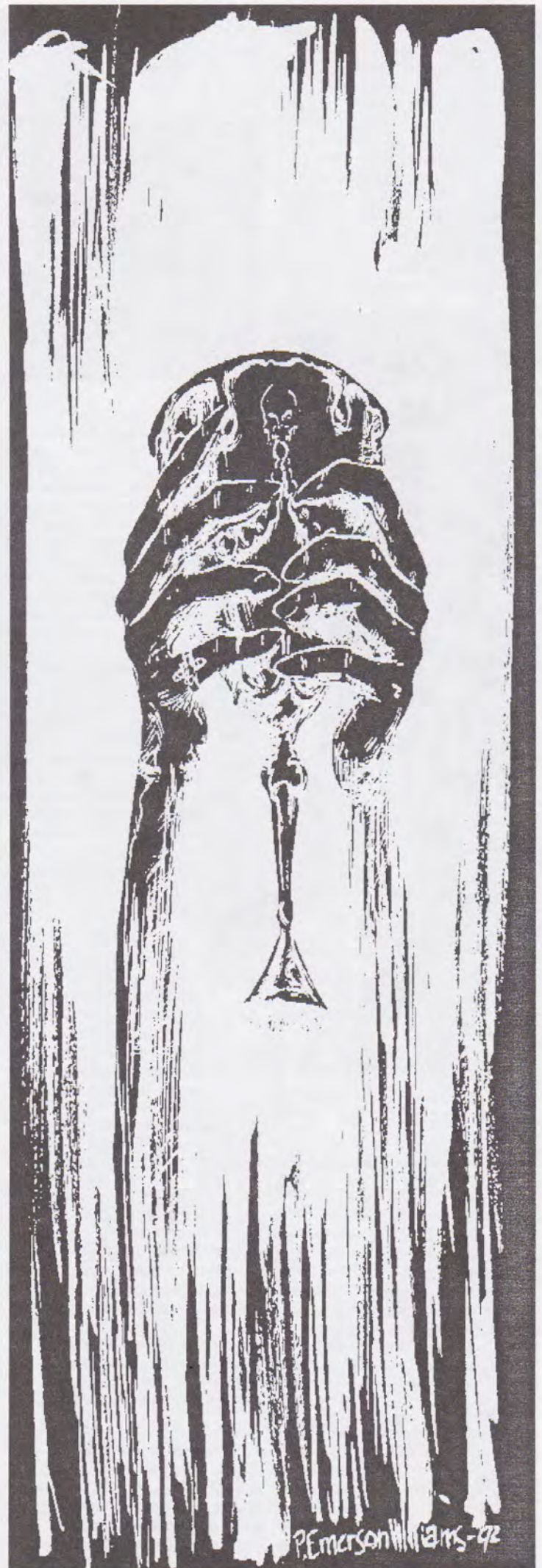
OK, that's all for this time (until I start working on #8, heh). I wish you, your wife and your son all the best and thanx for taking a task and answering these questions.

"Thanx for a bunch of Xcellent questions..Your zine rips...(I hope.-M-) I wish I could find it in the shops here instead of all boring Girl-mags. WOUNDED IS FOR MEN!!! BUY STUFF!!!"

Yes, I hope you follow Dan's advice and also tell them to all your friends! Also don't forget to keep your eye on the new releases from EDGE OF SANITY, PAN-THY-MONIUM and NIGHTINGALE!

Dan Swano Skolgatan 24 703 62 Orebro SWEDEN

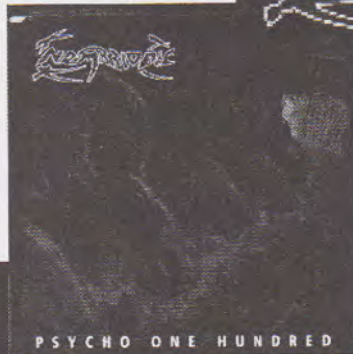
Interview by Minda



P.Emerson Williams-92

The ultimate energy that bursts out of this Dutch quartet called NEMBRIONIC gets projected on their 2 full-length albums, the latest of which is called "Psycho 100". It brings extended metal to your home...it brings stripped down torturing emotions, it's like a hot iron drops falling on your dear flesh and making bleeding wounds. Here they are - Dutch grinding metal assault NEMBRIONIC and their vocalist/guitarist Bor apparently has his own philosophy about all this and true metal sound too! Noel (drums), Dennis (guitar) and Jamil (bass) are other three members who round up their line up...

ready busy with the new CD, worktitle "Incomplete" and we work on a CD with another Dutch band. We are



now rehearsing our new set and rebuilding a couple of old tracks, among them "Against God" and "Pathological Museum". Also I started writing new tracks for our new CD which will be released end '96. There are not many titles at the moment but I don't think it's hardly necessary because "Psycho 100" is just released a couple of months ago but it is already selling as hell.

What we have in mind for the follow up is a mixture between "Reign In Blood", "Scum" and TERRORIZER, so it's worth checking out. Right now I'm only interested in promoting "Psycho 100" to the true metal hordes who are really involved in the mission and not just see the cause of heavy metal as background music, for us, it's a day and night job."

I'm wondering if you're going to rush the blood at the same tempos and beyond the borders of brutality in the future and won't start doing jazz like PESTILENCE, damn the fucking death/grind and call

your current audience "stupid"?

"It's a damn hard question you're giving me here, as a matter of fact, we intend to release in the near future a complete grindcore mini CD just to satisfy ourselves but on the other hand one of my main influences is the latest album of PESTILENCE and a lot of what they were thinking. So, next NEMBRIONIC thing will be jazzy grindcore, haha. But there's one thing which separates us from a lot of shit bands, and that's the understanding of the meaning of true metal, that's why we play brutal and thoughtful, but the fact remains that a lot of bands and fans are narrowminded and stupid."

Well, your fast death/grind parts on "Psycho 100" album surely kill, but I believe it's not the only trademark of NEMBRIONIC, as you also have tracks like "Mondo Grosso" or "Psycho 100" which can't really be put under the tag death/grind. Can you tell what qualities distinguish you from the mass of

other bands?

"For some people it's enough just to make simple things, and listen to it once in a while. Bands like OBITUARY do not care about the artistic value of a song, the brutality is not true and based on... (???) aliens stole the last words of the sentence. -M-) The basic of our musical goals are still the same as in the beginning, on one hand we feel the need to create the ultimate grindcore song, which is more than often called death metal, a term I call too limited for us, and on the other hand we listen to a wide variance of the music and this is why we experiment a lot in the rehearsal room and the studio, songs like "Psycho 100" are a result of that.

We intend to use the best cliches in heavy metal combined with fresh ideas. That's why some of our songs are not very original but they are written to pound and conquer. These principals we use now for 5 years and the combination works. We work most of the time on the riffs and the structure of a song. Each song has to be the best made till that specific moment. Riffing can take weeks for just one song but it's the magic combination of a few murder riffs and the appropriate structure of a song and you have a killer.

The song is the only thing which really counts and therefore my lyrics are more an instrument than a topic which needs more attention than your guitar, working out scales and developing my own scales and structures is for me the most satisfying part, together with raging on stage. We use both experimental and basic song writing structures but I notice that a lot of metal bands, especially black and death bands don't know how to write a good song, lucky for us but I don't understand what they really want, to work hard for your band or just to make some noise. We are creating art and if a band is not aware of that then where is the use of making music."

Being around for quite a while and having two albums under your belt, I'm wondering how has your songwriting changed? I guess, you're certainly giving more attention to the groove than earlier, don't you?

"Perhaps I answered this one already in the previous answer, but as a sidenote I like to mention that the groove is more a groove, this is true. I'm very busy with discovering 'how to build the perfect song and don't let it sound like a standard song'. This is something to think about, it has no use to put riffs in 4 minutes and just go for it. The magic grows only when there is a higher thought behind it."

Let's pick up the title track "Psycho 100" which lasts for 21:17 minutes and share some words on it. Is there any concept behind it as it has quite vari-

ous vibes running through it.

"The title is the name we gave to a non-existing person which exists in all of us, the person which lies hidden underneath everyone's so called normal behaviour. I don't feel the urge to punish this person in the lyrics, instead I describe actions and mindfrontiers which are past. The Psycho is therefore 100% a lunatic cause in the heat of the action he/she is fully dedicated to do the job right, and we all feel lots of time the need to kill, to punish, to let the enemy's blood flow through your own fingers. We all have the right to hate, it's harder to say that we all have the right to kill but the "Psycho 100" shows some reasons and explanations. The song was inspired by our own jamsessions in the rehearsal room and it reflects the way we are. We're not pounding all the time but also working hard on new things. The build up of the song is inspired by the early seventies stuff and starts with a dark slow part with grows into an explosion of violence which actually means the process of lunacy of the Psycho. The second and fourth parts are describing the way the environment is observing the violence and darkness which is created at the scene of the crime, and the third part is the inner ecstasy of the Psycho when she/he commits the deed. It's a complex song and we're fucking proud of it!"

Do you take your music as art or just as one more form of entertainment? What it means for you personally?

"I'll give you an interesting answer on this one, for me it's entertaining to create art. It's for us our lifestyle to create this kind of art and thanks whatever we are blessed with the ability to write real songs, in compare with a lot of other bands. It has perhaps something to do with experience but I think it's more like writing songs and when you feel a form of kindness between you and the song and it gives energy to you, at that point you're creating art, and to reach that point you need a lot of knowledge of making music and a damn good taste of music."

I'm really taken by your tightness, are you practicing a lot to achieve it? Generally, how's a new song born and who are the main composers of NEMBRIONIC insanity?

"If you call us tight, it means that most of the bands are even more lazy than us. We rehearse perhaps one or two times a week, and we don't work hard on our tightness, so I have to disappoint you at that point, but perhaps we are gifted with some qualities others don't own. The songs are mainly written by me and a bottle of wine and a package of cigarettes at my room in the attic of my home. I collect and compose riffs and work on variations and I start working on a scheme to create a special base for a song, each song needs to be catchy in my eyes and ears but each song also needs personality which is unique, a panting is also done



So I don't know a shit about NEMBRIONIC except the fact that you were called NEMBRIONIC HAMMERDEATH and released a 7"EP and a split album with CONSOLATION called "Tempter". Could you give us some background info and the latest news, OK?

"We started for real end of 1990, rehearsed, got no line up changes, released a demo, EP, and appeared on compilation CD's. End of '93 we released our first CD and April 95 we recorded our second CD. Short or what? I think it's very boring to read the story of the band, it's more interesting to get to know the whom, where, when and why's. Anyway, we grew as friends because we started as 'I know you but only from the pub'. We are al-



only one time. When I've recorded it at my homestudio we start rehearsing it and change bits and pieces and it can take months or hours before we are satisfied."

Your opener track "Kill Them"...Who do you mean?

"Every person who doesn't tolerate another person because of his personal opinion and therefore uses violence to make his point clear, if he can do that, we can also do that, we will kill them!"

How about your musical favourites? Do you fill yourself with the similar to NEMBRIONIC kind of music or do you choose among many different styles?

"To give you an idea, this is my personal top 5:

VOIVOD "Nothing Face"

SLAYER "Hell Awaits"

David Bowie "Man Who Sold The World"

VOIVOD "Dimension Hatross"

DEATH "Individual Thought Pattern"

But the other members have also a very wide taste of music, some good, some bad. We actually don't use a lot of influences in our music because we have already for years a NEMBRIONIC feeling in each song, and it has no use to copy other people but sometimes it's better to steal something brilliant instead of writing something bad."

Do you believe into pure metal sound, like no keyboards, no samplers, just straight to the core? I mean, there are people saying that f.ex. death metal is dying because it's limited. What do you think about that?

"I don't have an opinion about this topic anymore, like our album proves. If we have an idea we want to do it, it's as simple as that. Band who limit themselves have: A) a strong attitude and one style or B) are stupid narrowminded dumbfucks.

I even don't mind female voices in metal, but the rules in metal are still very simple, to be brutal or not to be brutal! And a lot of bands keep on slowing down, playing more atmospheric music, using more keyboards, we also did that, but very dosed. We didn't sell out our soul, in fact, we intend to progress in brutality and aggression because a lot of bands think it's progressive to slow down but we don't connect progression with slowing down. The female voice is a one time thing unless we come up with something which is so intense, it just needs a bitch to scream. Anyway, for me metal has no colour or sex, the fact that most of the headbangers are white male educated teenagers doesn't mean shit to me."

Tell us your coolest experience when being HIGH!

"When we had a very long jam session in the rehearsal room and it was recorded, it was fucking Pink Hammerdeath! And the time we recorded "Psycho 100", we owned an apartment at that time near the studio and we had a blow party each night just to relax, we don't remember anything but Status Quo!"

NEMBRIONIC, Vlusch 25, 1561 PP Krommenie, HOLLAND.

Interview by Minda

Mortiis



A Magical Mystery Tour

The ever growing popularity of ambient synth music is all apparent in the music scene these days. The growth of a dark wave aura is encroaching on the extreme music scene like a billowing cloak. Most of it either has the appeal of a humming refrigerator to me, or comes over like a cure for insomnia. However, MORTIIS has at least built in some dynamics to his soundscape to attract admiration, especially on his more recent work, "Anden som Gjorde Oppor", out on Sweden's Cold Meat Industry. The first album, "Fodt til A Herkse", released on Germany's Malicious Records, was perhaps a little too lifeless in delivery. It is no secret that MORTIIS was once a member of the Norwegian black metal band, EMPEROR. It is here where my conversation starts with him, asking him why he decided to depart from EMPEROR. I heard it had something to do with family pressure. "Well, the reason for my departure was that we all felt I'd do better without them, and them better without me... The thing you said about family pressure was something that happened to Ildjarn (whom was their bassist for a short period of time after me. His parents threatened him with throwing him out, or so I was told, unless he left the band.) and has got nothing to do with me whatsoever."

The music within MORTIIS is totally different to that which he played in EMPEROR. MORTIIS' music relies on synths and not a traditional metal format. So what possessed the man to change to this style. "When I was in EMPEROR, all I did was to play the bass, write lyrics and help in arrangements. When I left and started this solo project... well, I think I realised that this was

more what I had been waiting for. It's clear that I'm more capable of creating such dark, sad, powerful or plain monotonous music and that's, I feel, what makes this so appealing to me. Then you have the ever growing trend within metal. I've been a metal fan since I could barely walk or talk and it's sad to see the music you've been listening to for entire life grow into something so exhausted and boring (metal in general). Then this 'vision' came to me and MORTIIS was created. The 'world was created' during only a few days. At this point atmosphere in music had also grown something very important to me, so naturally using keyboards (or anything that creates dark atmosphere for that matter) to achieve this atmosphere is now totally appealing to me. I guess I should add that I've never made any music and recorded it besides VOND and MORTIIS (I never made music in EMPEROR)."

So where did the inspiration to produce synth music come from? Was it from listening to old works of forerunners like Klaus Schulze and TANGERINE DREAM et al?

"Yes, to a certain degree I had grown into appreciating atmosphere a lot, when I was introduced to such excellent artists and bands like TANGERINE DREAM, Klaus Schulze, WHEN, etc, I started playing around with the idea of MORTIIS as a non metal project. These bands/artists definitely inspired me to start, not so much musically, but definitely to go ahead and do it. I put my own concept, sinister/dark, anything you find it, above the music."

The 'Mortiis World' concept is fundamental point in understanding

the music of the man. It is a world full of mystery, set in an epic land of sorcery and dark foreboding atmosphere. I noticed in MorticiaNumskull #5 he mentioned 'MORTIIS is based on the fate of my essence' I wondered what he meant by that.

"What I meant was that my essence is me. My fate is my world. This is what I base MORTIIS upon. My world, my fate, my essence, me!"

There has been a lot of comparison made between the world MORTIIS creates and that of Tolkein. This is what he had to say about that theory.

"As for this Tolkein 'paralel', I guess several things seem alike. Still, my first ever lyrics were written before I ever read any Tolkein material. I enjoy Tolkein's earlier works, such as 'The Silmarillion' and the likes, but I always develop my own ideologies. I mean, this is my religion, life and reason to be, not any job or story for a book. I guess I kind of live this art."

There also seems to be a fascination with time and infinity in the concept too. Would that be a fair assumption?

"Time and infinity are naturally one of the base elements in my world. Both are a great part of the creation of the world, as well as being a great part and function of the world itself. I guess it's mostly upon infinity, though 'everything' is limitless. The world itself is limitless. This is very personal and hard to put in words. My (to be issued) lyrics deal much with this in detail. So people should in the future be able to expand their understanding of this, rather than having to listen to my ranting aimlessly about (HAH!)

I'm now creating this world. It's uncompleted in another age/time. Still, it feels completed within my thoughts, I know it is already completed. But I am the creator, and yet have not (recreated perhaps) created all...it is timeless...I have no knowledge of it's whereabouts, or in what time. I think when the book comes all of this should be made at least a little bit clear for all of us."

Then there is VOND, a different project that the man creates. The music is also synth based, but I wondered what the differences were in the concepts of both projects. "Conceptually there's a world of difference. The music of VOND varies within itself. The difference between the two projects is that the MORTIIS music is more dedicated, more into the atmosphere, mighty, dark-dungeon type. VOND's music is based upon sad and depressive moods. In contradiction to MORTIIS there's no dynamics, nothing of the kind. The new VOND however is more 'happening'. The coming recording will sound very much like late '80's Klaus Schulze and at the same time be a great development of the VOND concept. It's challenge both to myself and the listener."

Back to the MORTIIS concept world, it seems like the man wants to

project an image to fit with the ideology, with the troll/elfin looks. Where do the ideas come for the photos he takes? "The photos merely mirror my essence/spirit/soul. My soul is MORTIIS, or my spirit if you will. My make-up mirrors my spirit, as I look upon it at the time. I am being helped with the make-up by my girlfriend. I tell her what I basically want and she also gives some suggestions. I've already developed some very original ideas for my new photos, which should be shot early this summer, for the new album."

Totally deviating from the path of MORTIIS' music, I thought I should pose a question to him about what happened in Norway, and why he now resides in Sweden. Lots of rumours were spread about him informing on Faust, and the fear of reprisals made him move. So, let him clear up the allegations. "Ah! It's the good old 'Faust Question'. No! I didn't move because of the fear of any, why should I? I think Faust just needed a black sheep and he chose me, probably because he 'obviously'

had a problem with me from earlier on. I mean, people were questioned both before and after me, and I didn't say anything the police already didn't know. At that point, Euronymous had been murdered and the media & police were often at our necks. In my private life nothing was functioning as it should, because of my hysterical parents that robbed me of less all I had (took me a year or so to get most of the stuff back) and there was my girlfriend, that was living in Sweden. I wanted to see her more often than once every 2nd month, so I moved, considering that my parents were driving me nuts as well!! There has been no such things as reprisals or anything. My contacts in Norway are more or less the same and I have new ones as well. I am well familiar with these rumours, as a little bird or two once (amazingly) informed me. I would, for the future, advise all these 'know it alls because a Norwegian wrote and told me' to talk to me before they open their mouths, because how sure are they of the truth? I was there..."

So, that was the past, what about the future of Mortiiis? "The music and concept should proceed as always, and that means anything can happen. But I have

many plans and ideas to unfold. However, we shall only see...The book 'Secrets of my Kingdom' shall hopefully be finished and out by the end of the year. This also depends a bit on Misanthropy Records and their plans as well..."

Since this interview was conducted the 3rd MORTIIS album has been recorded, and is due to be released in September, also by Cold Meat Industry. It's title is "Keiser av en dimension ukjent", mean "Emperor of a dimension unknown". Further to that there is negotiations on the way for a MORTIIS singles series, and the re-releasing of all the MORTIIS albums on vinyl. The original demo from '93, "The song of a long forgotten ghost", has been re-released in Eastern Europe by Pagan Records and Witching Hour Productions. Anybody after the "Fodt til A Herske" and "Anden som gjorde oppor" releases can get them direct from the man himself at Dark Dungeon Music, c/o H.Ellefsen, A-Ringen 52, 302 55 Halmstad, SWEDEN.

Anyone interested in the VOND "Selvmord" release can get it direct from Malicious Records, c/o Gerrit Weiher, P.O. Box 21 04 08, 72027 Tubingen, GERMANY. The CD costs \$20 US. They are all highly recommended releases for those of you into dark ambient, or music for kings!

Text and interview by Russ Smith

LUCIFERION might be a new band but they already proved they're experienced enough to blow some serious shit out of more established acts. In the age when death metal is becoming a supermarket music played by the kids who had their share of thousands clowny bands (no names here), LUCIFERION brings back the true meaning of this music which is meant to be aggressive, ferocious, evil and most important - reflect Hellish feelings and create Atmosphere of Darkness. This trio was founded in early '93 by Michael Nicklasson (guitar), Wojtek Lisicki (guitar, vocals) and Peter Weiner (drums). After recording a 5 song promo tape they gained a record deal with French Listenable Records and went in the studio to lay down tracks for the debut album "Demonication (The Manifest)". During this recording, their drummer Peter left to join another band and his seat was taken by Hasse Nilsson. To know more about this and many other things, I asked Wojtek to enter the scene and answer some questions...

You guys seem to be very well aware of how the true death metal has to be played. Can you tell us what makes you stand above the boring mass and what do you think about the state of death metal in 1995?

"We are not following any trends, we play only the music we love. 1995s death metal suckss really hard, there are no new albums which make an impression on us, only some techno-industrial-thrash or black metal bands we consider being inspiring, like FEAR FACTORY, MACHINE HEAD respectively or EMPEROR, IMMORTAL which are really good! I think that our album is a great and strange event nowadays, it's played in the old way but still crushes the modern feeble shit like a fly with it's war-machine's power-ound and spiritual contain (very important!-M-). Unfortunately, there are really not many bands which can attain such a quality nowadays."

Before recording debut album you released 5 song promo tape. Can you tell more about it? Have you been selling it?

"Our promo tape recorded in the middle of 93 in Starec



True Death Metal From Hell!!!!!!

studio (Vaxjo, Sweden) contained five songs with a just preliminary working titles (not worthy to mention). All the songs are included on the album "Demonication (The Manifest)", some of them are re-arranged a little bit, and now have a real titles which are: "Satan's Gift (The Crown of Thorns)", "The Voyager" and "Grace By Fire". Our friend (the second singer of LIARS IN WAIT) sent our promo tape to Laurent at Listenable Records and he just loved it. We signed a contract shortly after that. Listenable Rec. has been selling the promo during the first year but now I don't think it's available anymore."

Why you decided to co-operate with Listenable Records and release your debut album there? Were you surprised to get signed so quick?

"No, we weren't surprised at all, knowing about all the "jokes" who get a record-deal nowadays, and that we were aware of that we were good. The promo we sent to Laurent was the only tape we ever sent, there was no record company which knew about our existence before him. Laurent was the first who showed a great interest and gave us a quick and concrete proposition, and at that time we were just crazy about recording the album which is a passport to the career for a band - you don't have any...you are nobody. We were satisfied with the deal and didn't care to find some other, bigger company."

You play as a very tight unit. Have you played in any other bands before LUCIFERION?

"I have just played in one serious band before LUCIFERION, a real and honest heavy metal band called HIGHLANDER with mainly German influences. You know the 80's, real pieces of armor, leather and fire-bombs on the stage (cool!-M-), great time! Michael's musical past is a little broader, the bands he was active in were thrash band REBORN and the techno thrash band SARCAZM together with Peter, the drummer on the "Demonication..." album, actually quite good project. Hasse, the present drummer, has registered himself in the underground's history as the fundament of the insane act LIARS IN WAIT where he performs and presents a drum massacre and unique style. Nowadays he also mangle in his side project CRYSTAL AGE."

Are you into Satanism? Do all members of the band share the same beliefs?

"Because we are not any primitives I don't want to give you any straight or simple answer, this subject is very differently interpreted nowadays, so it's difficult for us to say exactly what we really represent. Irrespective of all, we consider ourselves as a profanants of the christian way of life and the earth-bounded meaningless, we hate the most of the religions and don't let any godly light in our dark souls...our hearts always face the dark."

Do you personally care a lot about the band's promotion or do you leave it up to the label?

"Actually, we are trying to promote the band as much as possible, because the general promotion is really bad. I know that Laurent has many good contacts with the promoters and distributors, but it's still too little, we need somebody who will give it a real kick."

What's your opinion about different kinds of dark music or do you prefer to stick to metal?

"We are openminded for the most of the styles, of course not included any ape-music, like hip-hop, funk, reggae, disco, rap and similar stinking shit. A big part of industrial music we consider being great, it's often

very sick and psychedelic and create totally different visions and inspirations in the mind than the metal music does. Personally, I like very much stuff like, mixed extreme techno with industrial influences and sick effects, like G.G.F.H. for example, but generally we are not too initiated with this kind of music activity."

You also have a healthy dose of old black metal sound in your music. I wonder what do you think about the current black metal scene?

"That must be the most usual question nowadays, I must say that it's quite boring always to talk about it but OK. For us, who are not engaged in the black metal movement too much, it's not easy to distinguish the point between the true and the false ones, but from the musical point of view it's not difficult to sort out the good bands, like EMPEROR, IMMORTAL, MAYHEM, MARDUK, SATYRICON, DISSECTION and many more, but the big part of existing black metal scene consists of a shitty recreation-centre-bands which will die out in the near future."



Seems like you are into making covers of classic bands. Can you tell what attracts you to make a cover and which bands you covered so far?

"We have already done three covers by really old and classic bands: SODOM's "Blasphemer", METALLICA's "Fight Fire With Fire" and CELTIC FROST's "The Circle Of The Tyrants". Me as well as Michael have an old sentiment to CELTIC FROST following us through the years. The old CELTIC FROST is a band which was totally outstanding and cult. They were (are) a very important inspiration source even if that doesn't directly appears from our work. Their music inspires us spiritually with the unique magic it contains. It's a honour for us to salute this great band on the Tribute, which is supposed to be released in the end of this year, playing "The Circle Of The Tyrants" the way nobody can even imagine. The same thing with SODOM. But joining the METALLICA tribute is more or less caused by respect to the band (of course), but above all by the possibility to devastate their song and transform it to a hellish mutation."

Why your former drummer Peter Weiner left the band? Are you satisfied with the new one?

"He never understood that we meant seriously with LUCIFERION. He came to the rehearsals when he wanted to and never showed any initiative or interest. You can't create any music imperium with someone like him. Just before the recording session he was totally fucked in mind and just stired up trouble, after it he was forced to leave. Our new drummer Hasse Nilsson has registered himself in the underground's history as the fundament of the insane act LIARS IN WAIT where he performs and presents a drum massacre and uniques style. Nowadays he also mangle in his side project CRYSTAL AGE. Yes, we are satisfied with him even if he doesn't show any extreme interest

or engagement in the rehearsals, but he's still a great drummer and shall surely get a joy of living when we get some tour, because without live shows everything feels meaningless."

It took a long time between the recording and releasing your debut album? What caused this delay?

"That was a very involved record session, we worked with samplings and very advanced systems, so there were a lot of problems to get everything work as we wanted to. Generally, we were never satisfied with the results, so we just changed everything and it became a one year session instead for three weeks. The mixing also has a history. During the mixing we thought of many new ideas and cool effects so we just added a new stuff sistematically and couldn't finish. We would keep do it endlessly but suddenly our funds began to end and we were forced to be brief. So...we are not 100% satisfied with the results but there are no artists who are. That was a real Hell! At first we had no idea how the CD generally should look. I think searching

for some ideas I spent more time in the art libraries than during my whole life, and I promise you I read a lot. I found nothing!!! All the possible alternatives were more or less "illegal" to use free, you know, royalties bla, bla...fucking bullshit. Finally we decided to pay Kristian Wahlin, partially with our own money, for painting a cover for us. We waited for it two months! Moreover, all scanning and computer work, photo sessions, thanx lists, didgital song ordering, lyrics, etc

took an eternity! And all that fucking mess with the computer collaboration with France...nothing worked! All the systems and standarts were different than the Swedish. And finally a further delay, "nobody buys CDs on the summer", we had to wait three months more..."

I guess that during that time you should have written some new tracks. Can you tell us about them? In what direction you're moving?

"The next album will be much more intense and technical. Some grind parts will be really fast and the songs generally will be very involved but still enjoyable. Three songs are already finished (more or less), and one of them is a reeeeeeal killer!! No titles yeat. But the third album will be something really special - totally experimental with unusual and unives effects and arrangements - a great event!"

Let me ask you about your 3 favourite albums of 1995. "Except LUCIFERION's "Demonication..." he, he? Well, this year is not finished yet, but so far..."In The Night-side Eclipse" by EMPEROR, "Demanufacture" by FEAR FACTORY and "Awake" by DREAM THEATRE."

Last blasphemies...

"Well, thanx for the support and promotion, we really need such help, because the advertising of our album is a really fuck. Our album "Demonication (The Manifest)" is out now, if you are into the high-class death metal in the vein of MORBID ANGEL, DEICIDE or IMMOLATION, just buy it - you will never be disappointed!"

LUCIFERION,
c/o Wojtek Lisicki, Brilliantgatan 44, Lag 857,
421-49 V.Frolunda, SWEDEN.

Interview by Minda

Endura

"In Uno, Unus In Omnibus"

One of the most enchanting and possessing new magical/occult music formations I've discovered the last time is British duet ENDURA, consisting of Christopher Walton and Stephen Pennick. The band began (under the name AbRAXAS) in the early 1993 and the first months of existence were taken up with collecting sound sources and experimenting with ideas that latter were "earthened" on their debut cassette, "Hexe" - an hour of sounds manipulations inspired by series of magical workings centered on the modern mythology of the Pennine moors (Yorkshire, England). After the release of the tape they changed their name to ENDURA which is taken from a ritual of self-realisation, strengthening and purification carried out by the Cathars, a sect of Manichean Gnostics who flourished in Southern France and Northern Italy in the XII and XIII centuries. The working on the new material never stopped: "Great God Pan" was recorded between August 1993 and February 1994. Also the stuff from "Hexe" was remixed and partly re-recorded and it has got its

incarnation on "Dreams Of Dark Waters" CD released in late November 1994. Musically, ENDURA employs many different styles and genres, from minimalistic (but totally effective!) ritual based ambient pieces, to ethereal-gothic songs or even war-like anthems ("Battle Song Of Endura") perfectly showing the potential of the duet. Several new recordings will be unleashed within the nearest time, so I just recommend to look for them and experience the pleasure of the magick sound. The following, kindly answered, interview reveals Christopher's thoughts on many different topics.

How did you meet with Stephen and how did the idea to form your own musical project come about? Before it, were you involved in the music scene?

"I met Stephen in Early 1993, through a mutual friend, Hassni Nalik of the Work In Progress label, from London. I had just published a one-off magazine called "Wisconsin Death Trip", and I had sold a copy to Hassni. He told me about Stephen, although we live only a few miles apart we come from

different villages, and went to different schools, and due to the isolation inbred stupidity of the local people it was difficult to meet people from other towns and villages. Stephen and I met, discussed our aims etc, Stephen already had a studio in his spare bedroom and had been recording stuff on his own for a while. We never really formally agreed to "form a band", we just began messing around, and it snowballed from there. We did our first tape, "Hexe", then after that was released and people started taking us more seriously we began to record music for CD releases. It amazes me that people take us seriously at all! I had been involved in music in as much as I had been a "fan" since a very early age. I had always bought records and tapes, went to see gigs when I could then I began to get deeper into, writing to bands, buying and swapping demos, writing for zines etc and finally doing my own zine, the aforementioned "Wisconsin Death Trip". That's as far as I went, I had always wanted to make my own music, but as I'm technologically and musically inept it wasn't

until I met Stephen that I was able to."

Your interest in Occultism and Mythologies: where are the roots of it? Can you say that its something hereditary, coming from the family? "I don't know if it is a hereditary thing at all, certainly neither of my parents, or my brother for that matter has shown the slightest interest in anything to do with magick, not to my knowledge anyway, that's not to say that they are not doing something behind my back that I'm not aware of! I really can't think why I am drawn to it and other people are not except to say very generally that perhaps some people "just are"! I know its a very unsatisfactory answer, but I really don't know why. I am not an avid astrologer, but certain aspects of astrology do ring true. For instance I am an Aquarian, and generally aquarians are supposed to be disposed towards things artistic and mysterious. I would not put too much weight behind the star sign your born under, but it does seem to explain some things. I have been interested in mythology since I was a child. I can remember



my grandfather telling me a story about a giant worm that lived in a local river and how a medieval knight had killed it, this is the story of the Lambton Worm ("Worm" comes from the old English "Wurm" and means a dragon or a serpent). It is a famous story in North East England. The village I used to live in when I was a child was on the same river that the Worm had supposed to have lived in, and I used to make up stories to myself that the river had monsters in it, and the woods were full of werewolves and vampires. I used to spend a lot of time in the woods, and I used to make little "shrines" out of stones and sticks. As a kid I used to sit for hours and hours in the woods, just listening and watching. Of course, once you're older and your attention span is longer you begin to read more, and one thing leads to another and before you know where you are your whole world view is colored by your interests. I suppose it's the same as people who watch football or who are interested in cars, it's just that instead of being a mechanic I am a magician."

"...So by evoking and becoming obsessed or illuminated by these existences, we gain their magical properties, or the knowledge of their attainment. This is what already happens (everything happens at all times) though exceedingly slowly; in striving for knowledge we repel it, the mind works best on a simple diet." (Austin Osman Spare "The Book of Pleasure")

You stand for personal magic/mythology of every man. "The most powerful stories are the ones that come from my own dreams". This has many points in common with classical A. Schopenhauer philosophy, "The World as Will and View". Do you share his ideas? "I'm afraid I'm going to show my ignorance here and tell you that I am not familiar with the ideas of Schopenhauer at all, I have not read any of his work and couldn't comment on it. What I meant by that statement was that people should look to themselves rather than looking for external sources or power and inspiration. Obviously no man is an island, and we will all be influenced by the things that we come across in our everyday lives but there is a difference between that and just buying into some pre-packed thought-mode like so many people seem to do these days. Mythologies are important, you should try and read as many as you can, from all parts of the world. These are the primal texts of mankind. These are the things our ancestors thought important enough to instill them with magic and pass them on. The fact that they have survived so long tells you

how powerful they are. But mythology is a living thing. It is not something that happened in the past, the same stories and events that happened in Ancient Greece and Iceland and Mexico and Australia are happening today to you and me. The same archetypes crop up, the same stories keep repeating, the local colour may be different but the same essential story remains. I am in favour of people internalising these myths and using their own imagination and their own vision to transform them into truly personal and individual myths. Take a story imbued with thousands of years of power and magick, internalise it, use it, make it your own and increase the power tenfold."

Certainly there exists the great principle of Dualism of powers in nature and magick. I mean balance between good and evil, light and dark. Where, in your opinion, must be the place of man (magician) in this world, and can you say you have found this place for yourself?

"The question of Duality is a very important one. I think the concept of duality, and more importantly singularity is one that underpins the whole of metaphysics. It can not be denied that there is a duality to creation and nature, and that a powerful reaction can be achieved by the realigning of these dualities into singularity. At first it may seem impossible, that such things which seem totally opposed, Love and Hate, Light and Dark, could ever be reduced to a singularity, but if we see creation as a wholistic totality, then these things merge together. The Gnostics symbolised this concept with the image of AbRAXAS, the rooster headed god of singularity. In the modern age this icon has been replaced by the cosmic entity of the Black Hole. The Black Hole is the ultimate singularity, nothing can escape it, all matter, light, radiation and even time is sucked by the enormous gravitational pull of Black Holes and reduced to a singularity. Everything is the same as everything else. As for man's place in this scheme, I think he should be trying to achieve this singularity by acting like a Black Hole, sucking in and assimilating all he can. Whether I achieved this is anyone's guess, probably not."

Being in one way or another connected with modern technologies, do you see some connections between ancient primitive religions (and everything that comes from them) and technology? "Technology is as technology does in my opinion. It's not the actual technology that's important but the things that can be done with it. The ancient world was not a primitive place. The men who built the

pyramids or the Parthenon were as clever as you or I, humanity as a whole had not advanced as far into technology but these people achieved astounding things. In ancient societies the secrets of modern technology were held by a priesthood. The same thing happened in medieval Europe, when the Great Cathedrals were built they were the apex of that society's skill and technology. The people who built them, the Masons, guarded their secrets and passed it on through secret societies. This whole area of magickal links with para-politics has always been one that interested me. On a very fundamental level Magick and Politics are one and the same, and technology, its applications and its abuses are what keeps political system in place."

New Aeon...Do you compare it with the term of the New Age? It seems as if this movement has many supporters in England and gets some shadow of commercialism. I think about all those New Age shops and models.

"I can not stress enough the difference between the New Aeon and the New Age. In an ideal world the two terms should be interchangeable but this world is far from ideal and the two terms, in my mind at least, mean two completely alien and separate things. I accept the term New Aeon to mean that advent of the Aeon of Horus which was proclaimed by Aleister Crowley after he received Liber AL Vel Legis in Cairo in 1904. Obviously Aeon Progression is a very moot point, even among Thelemites, what with Frater Achad and his abortive Aeon of Maat etc, but I take the New Aeon to be that magickal revival, pre-shadowed by the magickal revival in Europe and America in the late 19th and early 20th centuries, but not beginning in essence until the mid part of present century. As I said, it is a contentious issue, some people accept one date, other another, and very few agree completely, but without slipping into dogma and wishing to stick the tale on this occult donkey I think we can safely say that a seismic shift in the human consciousness was achieved in the 20th century, old values were changed, old masters defeated and the way shown for those who want to continue with the work. On the other hand I see the New Age nothing more than the crass commercialisation of the current. I do not think the mysteries are for all. I'm not a Thelemic dogmatist, I don't use Liber AL like Chairman Maos Little Red Book, I think that the quotes, "The Law is for All" and "Every Man and Every Woman is a Star" should be read with the criticism they deserve rather than fundamentally accepted. The Law may indeed be for all, not all are

not ready or able to accept it. These are the people who we see wallowing in the New Age. They buy their little packs of Tarot Cards depicting fairies and elves, they buy their little cute dragon models and their books about candles, they buy buy buy, consume, but never do anything. It is a fashion, they have bought into a "lifestyle fantasy", to them it is a passing fad, they will move onto something else when it suits them. Yes, England is full of such people, we caught it like the plague from America, the homeland of the foolish!"

"...The dreamer stirs in his slumber and feels the hairs on his body erect and prickle in the galvanised air. In a moment of carelessness his will is snatched away by a rogue eddy and buffeted among the Wotanic thunderheads roaring above. Antideluvian zodiacs of preterhuman stars erupt across his spleen as he is pierced by the blades of lightning. Blasts of electricity regress him back to Silurian seas boiling with the thrashing of formless Leviathans." (Christopher Walton "Dreams of Dark Waters")

Speaking about your literary activity, is "Dreams of Dark Waters" the only piece written by you? Really its full of symbols (visual/spiritual synonyms), naturally every symbolist has his own thoughts, codes and systems and other people can interpret them very differently. What is the symbolism for you personally? How do you think, what defines the Power of Symbol?

"I have been writing for a while, "Dreams of Dark Waters" is the only piece I have developed to the position that I am happy with it. I would love to write more but I don't have enough time to do everything that needs doing, and it takes a lot of time and effort. Maybe I will continue to write short pieces like "Dreams of Dark Waters", although I would really like to write longer pieces as well. As you said, symbols are very personal. I don't think many people who read the story will understand exactly what I meant, as they have not had the same experiences as me. But hopefully they will understand enough to be able to get something from the work. Its not important that the person gets exactly what I meant, its important that it stimulates them to look in their own psyche and come up with their own conclusions. For me the element water is very powerful, ever since I was a child I have been both fascinated and scared of deep, dark murky water. When I was a child I used to catch frogs in a pond in the woods, it was very isolated and "spooky", it always seemed very quiet there and there was an evil smell from the marsh gas. The pond was overgrown and huge

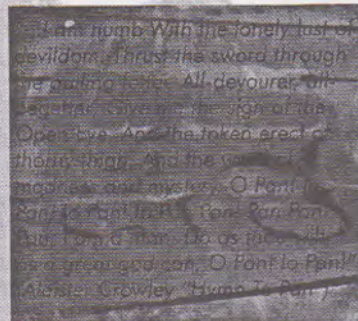
rotting willow tree stood around it, although I was frightened of the place I went back again and again. I would often feel I was being watched by someone or something while I was there. There was another incident later, I was about 12 and I was swimming in the sea. I swam a long way out, until it was cold and deep. Suddenly I had an over whelming sense of fear, I felt as if something huge and loathsome was in the sea beneath me, or all around. In blind panic I swam back to the shore as quickly as I could, and I have never been comfortable in water ever since. I have used this in my magick. The image of water, and what it holds is a very powerful totem for me, my magickal name - Frater XIII (Brother 13) was chosen because 13 is the number of the Fisherman. The man who draws Leviathan up by a hook. The concept of the Fisherman is a very very important occult theme. In the Bible Jesus had many disciples who were fishermen, in the Mystery Cults of the Eastern Mediterranean the image of the Fish was one of spiritual rebirth and renewal, from where the early Christians adopted the symbol of the Fish. In the Graal Romances of the Middle Ages the Fisher King played an important part in the Graal Quest, the search for enlightenment. Water and the Fish are an important, near universal symbol of the awakening of the Will. Jonah was swallowed by Leviathan and came out a different man, he had been transformed, initiated inside the belly of the beast. In the story "Dreams of Dark Waters" I was basically detailing an event that happened to me. I used to live in the town of Huddersfield in Northern England, and I had a house which was on the edge of the moors, underneath Saddleworth Moor. This high barren area is famous in England because in the 1960s Ian Pradey and his girlfriend Myra Hindley buried the bodies of the children they murdered on the moors. The moors still have a very bleak and eerie atmosphere, it was a centre of the With Cult in earlier years and the still undiscovered children add to this atmosphere. One night I lay in the bath, a thunderstorm was raging outside and I suddenly thought of the dead bodies of the children seeping into the water supply of the town. The element water had transformed children and we had absorbed them, taken them in us. From there I developed the water theme and further until I had the album and the story. I see the watery deeps of the oceans as identical to the watery deeps of space, this triangular theme, the abyss of Mind, Ocean and Space is a very fertile one for me, and one which I am still developing on the next ENDURA CD, "Liber Leviathan".

How do you work your song structure? Are there some musical influential spheres between you and Stephen? Are you responsible for some parts and Stephen for others? What comes first? Title/idea or the song itself?

"We usually work one of two ways, either very quickly and improvisationally to a four track recorder, or via a computer midi-sequencer, which usually takes us longer but allows us to record more complex, classically structured pieces. Personally I like both approaches. There are some musical influences that both Stephen and I share, probably the strongest is a love of DEEP PURPLE, but there is much more that we don't share. I think that one of our strengths, that we do not both like exactly the same kind of music, that way we can bring different ideas and feelings to ENDURA. Usually the idea for a song comes first, then a sound will suggest itself as being able to convey that song's atmosphere and emotion. Usually if it's a complex piece Stephen will play it, or I will play it with Stephen's help. I do not pretend to be a musician, I know how to get sounds out of machines, but that does not make me a musician. Stephen is far more musically talented than me, luckily. The titles of the songs are very important. The title sets the scene and dictates how people will react to the work, we take a lot of time and effort over our titles, it's like giving names to the babies, you want a name that's going to set the child up for life, not a name that's going to act like a millstone around its neck!"

"Great God Pan", your second CD. The Mysteries of the greatest Pagan archetype, how were you attracted to this theme? And can I say that this album shares masculine power (as opposed to the feminine "Dreams Of Dark Waters")? "Great God Pan" has been a "cursed" album! It was the first album we recorded specifically as an album, "Dreams Of Dark Waters" was a re-recording of our first demo "Hexe", so "Great God Pan" should have been our first CD. But, things went horribly wrong. We allowed ourselves to be conned by Lee Barret from Candlelight Records. This CD was supposed to be released in April of 1994, here we are in May of 1995 and the CD is still not available. It's too long a story to go into here but we were lied to again and again by Barret, he said the CD would be released with the last EMPEROR CD in January, when this didn't happen we decided to wash our hands of him and told him we no longer wished him to release our CD. We have wasted over a year on this foolish man and his label, but at least it has given us the time to reconsider the material, which we

may re-record and release on the French Allegoria label sometime in the future. I was made aware of the image of Pan by reading Greek Mythology as a child. I was fascinated by this half goat half man who roamed the woods and mountains and instilled people with lust and madness. I suppose the album as a whole is a balance to the feminine/witch/water aspects of the "Dreams Of Dark Waters" CD. The erect phallus of Pan is probably enough to make anybody panic."



How did the idea to record the Crowley "Hymn To Pan" come about? Was Aleister Crowley the man who has given you "the sign of the open eye" in your magickal development?

"Crowley's poem, "Hymn To Pan" is such a powerful, erotic and magickal piece of poetry that it was one of the first things I thought about recording when Stephen and I began experimenting. It took us another year to actually get round to it, and by then we had recorded a whole CD, which was "Great God Pan". It is a work that was crying out to be set to music, I hope we have done it justice. Obviously Crowley was an important figure, both in occultism in general and in my development as a "magician". I think it is important to remember that Crowley was only human, and that he had a human failings and a humans passions. In this day too many people have elevated Crowley to the status of a god or stigmatised him as the Devil's incarnate. Crowley was neither of these, he was simply the messenger, the Telemic Current lives after Crowley's death, as he would have wanted it to do, and it does neither the current nor yourself any service to wallow in the worship of personality and dirty anecdotes."

You are recording your new album now. Can we expect something different from two previous ones? Will it have a strong conceptual character again?

"At the moment we are recording our 4th album, which should end up having the title "Liber Leviathan", although nothing is certain and these things are subject to change. It's going well, we are recording songs the way we used to when we were recording our first demo, the songs are quite long and very minimalist, it's a style I like. At the moment we have about 3 or 4

done, more are still in rough shape, we will get these polished up a bit and then see which label wants to release it, we have had interest from both in England and USA. Our third album, "The Dark Is Light Enough" was recorded between November 1994 and January 1995, this will be released by Allegoria label from Mulhouse in France. We are just waiting for details of the cover to be finalised. Musically it shares elements of both "Great God Pan" and "Dreams Of Dark Waters", the other albums have no real concept behind them, but they do share a unity, we try and choose titles and artwork which gives the impression of oneness."

I've heard about some British musical conservatism, it's very difficult to "breakthrough" in this country if you do something avantgard in masses eyes. Many artists are much popular on the continent than in their own country. How do you think, what are the reasons for it? In ENDURA's case do you get more attention from abroad?

"There is a huge conservatism, or perhaps it's just laziness, regarding music in this country, it spreads from the top to the bottom, from fanzines and "the underground" right up to TV and glossy magazines. Basically money talks! If you have not a label that is prepared to spend a lot of money to get you in magazines then you will not get in, it is a back-scratching situation, "You scratch my back and I'll scratch yours". A label buys some advertising in a magazine, the label then knows the magazine will give enough coverage and hype to ensure that the whole stinking press keeps rolling on. You have just to look at a band like MACHINE HEAD, a band who are really just playing thrash metal, it could have been made in 1988 or 1989, but they have been hyped beyond belief, every magazine has been giving them acres of space, it sucks. Small bands have no chance of a "breakthrough" in Britain. Your CDs won't get reviewed, even by magazines who say they "support the underground", really they are just the vehicles for the next trend, and at the moment flavour of the month seems to be Black Metal. I'm sure if we painted our face white and screeched about "Satan" we would get loads of coverage! We get far more attention from Abroad than we do from Britain. Most of the letters I get are from France, Germany, Italy and more and more Eastern Europe and the old Soviet-Bloc countries. This kind of music is still much much much bigger in Europe than in Britain. I was in Germany recently, and even mainstream record shops stock CDs by labels like Cold Meat Industry and Cithulhu. That doesn't happen in England, it is very hard

to find CDs by industrial/avantgard bands, even in smaller specialist shops."

"...What is good? Everything that heightens the feeling of power in man, the will to power, power itself. What is bad? Everything that is born out of weakness...Pity stands opposed to the tonic emotions which heighten our vitality... I can foresee a music that is beyond good and evil." (Friedrich Nietzsche)

Now lets talk about your personal musical tastes, fave bands, artists. What is the main criteria when you listen to somebody else's music? "I have a really wide taste in music, from all kinds of areas, basically I will listen to anything once, then if I like it I'll go back. I really like a lot of heavy blues and heavy rock from late 60's and early 70's, bands like CREAM, MOUNTAIN, BLACK SABBATH, GRAND FUNK RAILROAD, FREE, HUMBLE PIE, BOULDER DAMN, HAWKIND, SANTANA, BLUE OYSTER CULT. I like a lot of 70's heavy rock/metal, bands like RAINBOW, WHITESNAKE, UFO, THIN LIZZY, MOTORHEAD etc. I absolutely love Doom Metal, especially the classic

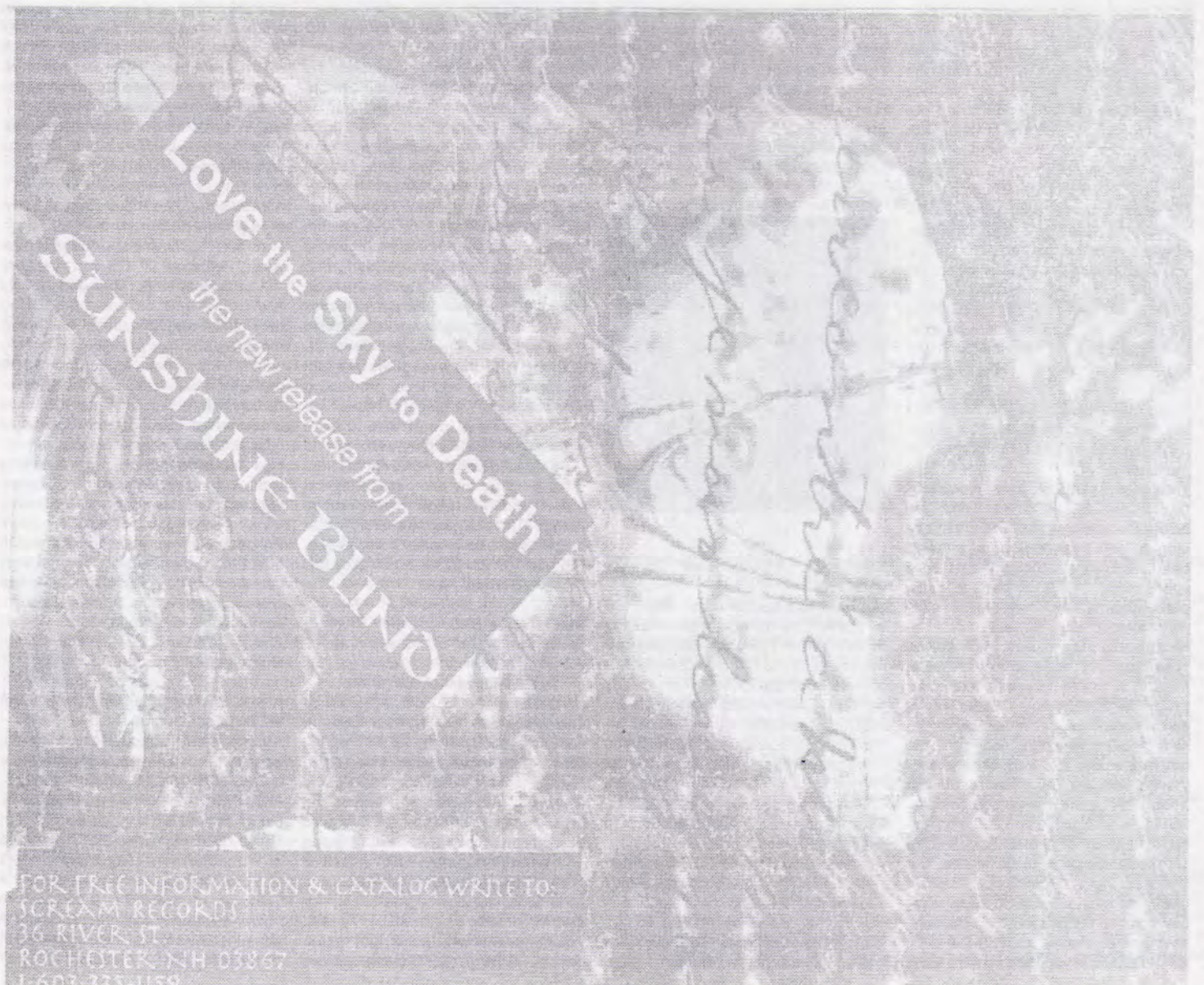
bands like SAINT VITUS, FORCE, TROUBLE, PENTAGRAM, WITCHFINDER GENERAL, CIRITH UNGOL, and new bands like SLEEP, EYEHATEGOD, 13, SOLSTICE, ELECTRIC WIZARD, LAST CHAPTER etc. I like a lot of "industrial" music and avantgarde, from harsh noise and power electronics of bands like MERZBOW, WHITEHOUSE, SMELL & QUIM, TAIN, GREY WOLVES to more ritual and ambient sounds like KIRLIAN CAMERA, INANNA, RADIO WEREWOLF, CURRENT 93, ALLERSELEN, LUSTMORD, ARCHON SATANI, MORTHOND etc. Basically I will listen to anything that is powerful and good. I suppose the basic criteria is that it should move me, either physically, emotionally or spiritually. (YESI-M)"

And the last question. What is the main enemy of modern man - Christian dogmatism or rationalist/materialism which is the cause of Christianity? Do you believe in returning to spiritual/magickal values and beliefs? "I think the main enemy of modern man is his own inate greed and stupidity. There is no getting away from the fact that every single generation of people slips a rung

further down the ladder, we are slowly drowning ourselves in stupid useless people. Modern culture is alien to life, it is a toxic cancer that is slowly eating away the things that would make us strong. People go to work, if they are lucky enough to have work, and all they do is perpetuate the system that keeps them in bondage, this greed for material wealth will mean mankind digging his own grave with the things he owns. Christianity, Capitalism, Fascism and Communism, all these are dogmas of the Old Aeon, they are deny the Will of the individual and subsume that man's Will to a greater will. You are lost, a faceless number in the crowd, and when you are lost they can do with you anything they want. I do believe that mankind has to get back to the powerful values that held and motivated our ancestors. It can not be imposed upon you, you can not bail out and become another faceless number, it is up to YOU to get your own life sorted and make contact with the energy that will support you in these dangerous times."

"...Never mind how bloody the final crash may be! Never mind what old treasures may perish for ever in the redeeming configuration! The sooner it comes to the better. We are waiting for it - and for the following glory - confident in the divinely established cyclic Law that governs all manifestations of existence in Time: the law of Eternal Return. We are waiting for it, and for the triumph under whatever name, of the only faith in harmony with the everlasting laws of being; of the only modern "ism" which is anything but "modern", being just the latest expression of principles as old as the Sun; the triumph of all those men who, throughout the centuries and today, have never lost the vision of the everlasting Order, decreed by the Sun, and who have fought in a selfless spirit to impress that vision upon others. We are waiting for the glorious restoration, this time, on a world-wide scale, of the New Order, projection in time, in the next, as in every recurring "Golden Age", of the everlasting Order of the Cosmos." (Savitri Devi "The Lightning and the Sun")

Interview and citations completed by Audrius



there are a few
album reviews



NO ASS STROKING!!!

V/A "10 Jahre Funfundvierzig" CD (Funfundvierzig)

This compilation is more valid for cognitive purposes. That said, you can set up an acquaintance with 15 bands from Funfundvierzig label and they are really different ones. First 5 tracks introduce us the reggae side of the compilation which is a fine listen if you overdosed with your brutal death/grind stuff or just wanna relax. Never thought I'd enjoy reggae, but times are changing so basically what we do is taking a big, fat joint and blowing it, then listening to the first 5 tracks on this compilation and I had a great fun chilling out with JAMAICA PAPA CURVIN, THE LIONS AND GRACY and THE HERMAN BAND. Cool stuff! Just blow! Yeah, please, someone, take me to Jamaica, it must be wonderful.

OK, starting with song No.6 by THE VISION called "Chill Out" you better do that. It's a fine electronic piece sung by female vocalist and is more trippy than everything we heard before with those little flying sound effects everywhere. Next we can find Dominik von Senger who's doing electronic/experimental thing with steady rhythm and some strange background noises. Actually, here starts completely different side of this compilation CD which features more weird, experimental or basically "what-the-fuck-is-this-oh-yeah..." bands and artists. I guess, you just have to blow another joint to get into this stuff 100%. Speaking of me, I dig this part with or without stimulating goods all the same. For example, DUNKELZIFFER on "Oriental Cafe" lasting for 10 minutes outshines us with rather meditative sounds, but still with a rhythm going on. FOYER DE ARTS isn't very experimental, not at all in fact. Something like stoned TRIO with broader atmosphere.

Then goes my favourite track "Plantation" by ELECTRIC SOURCE. This is unbelievable!!! Completely stoned, brilliant mix including soft bass melodies, relaxing beats, excellent samples it sets on a spacy mood. This is the band to watch out! Splendid. Oh, they create really warm atmospheres. Brilliant!!

Next to this magnificent track stands "The Emissary" created in the insane mind of John Zewizz who works under the name SLEEP CHAMBER. This is minimalistic chamber music accompanied by silent whispers. Very dark, but not very scary. The frequency is cool though. Very low. OK. When I wrote that "Plantation" is my fave on this compilation I have misguided you a little bit, because KLANGKRIEG which stands at the 12th position impressed me no less. "Der Schonste Tag" is rhythmless composition giving me most intense post-apocalyptic visions, no doubt about that! The darkness they express is scary. S-C-A-R-Y. I felt like all people vanished from the Earth

and I'm sitting and listening to the voice of the ghost. Something like that, but 1000 times more frightening. KLANGKRIEG is the master of darkness. Give me more of this!!!

Then we got Max Goldt which is OK, but passed me by somehow and a track called "Westblok" by BOURBONESE QUALK which is a great, cold industrial number, true to the core, y'know. Finally, the last piece called "Animato" is done by Schnitzler + Thomasius and it is quite interesting experience at the first listen, but then the charm disappears and I felt a bit disappointed. So, that was it, a review which turned out quite long, but hope it was worth reading. Now you only have to buy this compilation, otherwise I don't know why me and you have been wasting this time? (Funfundvierzig, Schmiedetwiete 6, 23898 Labenz, GERMANY) ML

ABCESS "In Your Mind" CD (Glasnost)

When the track no.5 called "Slinking Shadows" hit the road I impatiently started to wait when this album reach its end. Definitely not so good sign when trying to concentrate and get into the music. To cut it short ABCESS plays atmospheric techno music, according to their press sheet and while duo of Jan Bicker and Sunny Schramm do their best performing the tracks they apparently lack of original ideas that make the album outstanding. I don't know, but my final impression is really pale. Showing their ambient side ABCESS has chances to get some attention, but worn out EBM cliches don't work and honestly piss me off to death. Next! (Glasnost, Glockengiesserwall 17, D-20095 Hamburg, GERMANY) ML



ABCESS "Urine Junkies" CD (Relapse)

No, no, that's not the same ABCESS as above. This horde is a bowelripping offspring from California featuring two members of AUTOPSY, Chris Refert (drums, oral defecation) and Danny Corrales (guitars, howls) together with HEXX guitarist Clint Bower and ex-IMMORTAL FATE drummer Freeway who plays bass here rounding up the line up. Tagged as "Cameltoed Fuck Metal" this CD features 3 demos, 18 tracks put on CD and must be the sickest death/grind release spawned ever! In case you were wondering, yes, this is even more perverse than AUTOPSY, a band that already caused shit dripping all around! ABCESS has some similarities to AUTOPSY, the sound and the foul growls and shrieks are present but even more

hardcore, while the lyrics will make vomit even the most experienced gore freak, fucking hideous! Some of the most affective hits include "Horny Ha g", "Altar Toy", "Suicide Fuck" and the rancid anthem "Die Pig Die". When you hear this guy shrieking "Shhhiiiiit!!!!" with so much passion, you can't stay indifferent to the topic. Can't wait for their real album. (Relapse, P.O. Box 251, Millersville, PA 17551, U.S.A.) ML

AFTERMATH "Eyes of Tomorrow" CD (T.S.S.)

This is some competent power thrash, but completely all rough edges are polished and the production could suit some prog-rock band but not full-time tech-thrashers AFTERMATH. Too easy, I mean. Also to say it's out dated isn't far from the truth. If interested write to: (Thermometer Sound Surface, P.O. Box 31731, Chicago, IL 60631-0731, U.S.A.) ML

ALANIS MORISSETTE "Jagged Little Pill" CD (Maverick/Reprise)

"Jagged Little Pill" certainly isn't the album that brutal and savage people like me would pay much attention to. That woman Alanis Morissette is really beautiful but it doesn't help me to like this guitar pop music that she delivers on a silver CD. It just doesn't work for my rotten mind and kind of makes me sick. Phew. ML

ALAN LAMB "Archival Recordings" CD (Dorobo)

One of the most interesting labels in the experimental/industrial music, Dorobo, presents us "Archival Recordings" by Alan Lamb recorded and edited from 1981 to 1988. It consists of two long tracks. First is called "Primal Image" and clocks in 29'33" while "Beauty" is 16'52" long. Both can be described as "wire ambient" if that's OK with you. You see, the source of the sounds were telegraphic wires in Australian desert and Alan Lamb made two dark, droning and mysterious soundtracks selecting the sound pieces from recorded material and sculpturing them together. The note on the CD points: "With the exception of slight equalisation, no additional processing was used during these sessions." So you get almost identical and bare soundscape which is both relaxing and intriguing. "Beauty", however, is more "shattering" of the two possessing the wider frequency range. Highly recommended album, just like every other single release coming out from Dorobo. (Dorobo, P.O.Box 22, Glen Waverley, VIC 3150, AUSTRALIA) ML

ALIEN SEX FIEND "Inferno - The Odyssey Continues" CD (Cleopatra)

Words escape me and my mind gets full of cosmic images that appear and vanish as each tune drifts into another. This time around ALIENS contributed a complete musical score for a computer game, and despite I haven't been able to experience a visual part, i.e. a game itself, a musical part of it leaves me breathless, no less! There are 17 tracks to supplement each episode of the game + 3 remixes done by Youth (KILLING JOKE), Suddi Raval and Danny Dawson, all in all 70 minutes of greatest, spacy electronic music ever heard by my ears. I don't know how to put it right on the paper, but images that fill the listener are

unbelievably astonishing, and take you on a trip through the cosmic space full of surreal planets, vast asteroid fields, and psychotic alien warriors. This album is divided into 3 parts: "The Good", "The Bad", and "The Mixes". "The Good" comprises 8 tracks that got a wide range of frequencies + dancy beats blasting out of the speakers, while the tracks are all enriched with zillions of little sounds, backed up by amazing orchestral parts. "The Bad", on the other hand, has more relaxed, trancy feel to it and generally reflects the sadder moments of the journey. Marvellous! Last three tunes go under "The Mixes" tag and are presented in a more dance-club friendly manner. The whole album dwells with a sort of futuristic vibe, and it's really great feeling to make a visionary step ahead of this time. Don't be a fool to miss this chance! (Cleopatra, 8726 S. Sepulveda Blvd., D-82 Los Angeles, CA 90045, U.S.A.) ML

AMORPHIS "Black Winter Day" MCD (Relapse)

Definitely the best band on Relapse roster released a mini-CD that should please hunger of their fans until the third album is unleashed. A good piece it is, indeed! Title track taken from "Tales From The Thousan Lakes" LP and 3 brand new gems recorded at the same time are presented here, and make a package that's a must. Gloomy ("Gloomier than an autumn night") melodies subtly weaves in and out heavy metal riffs, while Tomi Koivusaari sings you lines from Finnish national pole book "Kalevala" in his typical gruff manner which rounds up things nicely! Can't wait to hear their 3rd full-length, since this one stimulated my appetite unbelievably. (Relapse, P.O. Box 251, Millersville, PA 17551, USA) ML

ANATHEMA "The Silent Enigma" adv. tape (Peaceville)

I was thinking this is gonna be shite after weak "Pentacost III" CD and after they kicked out their singer D.White. I thought ANATHEMA must be buried. But instead they buried me! This album has blown me away and just proved how fucking wrong I was. They didn't traded their music for a buck and recorded 11 emotionally rich, dark and depressive tunes based on weird accords more than usual riffage. It's so heavy and so full of feelings that I almost shit my pants each time I hear this album. Well, of course I'm exaggerating because I actually don't even think to shit my pants, but "The Silent Enigma" is still very strong release, different than "Serenades" (another very strong release), in fact it's broader and more visionary album, sometimes calm, sometimes fucking aggressive. All hail ANATHEMA and all buy this album. Quick, quick!!

ANATOMY "Twisting Depths of Horror" MCD (Dark Oceans)

Among many christian death metal bands that pollute Australia, there are some Old Nick's offsprings too. ANATOMY is one of them, and I remember myself not liking their demo '92 "For Those Whose Eyes Are Black" reviewed in Wounded #4. Their style haven't changed or improved drastically since then, but somehow I find some more positive moments on this mini CD, which contains 6 tracks of raw black/death metal hell. ANATOMY certainly aren't

there are a few
album reviews



NO ASS STROKING!!!

world's greatest or most innovative instrumentalists, but still manage to capture dark atmosphere in their chaotic obsession. I wish the production was a bit better, because now it isn't tight and lacks some power, although I believe that fans of the genre will survive this fact, anyway. Perhaps the reason why I find it rather listenable is that ANATOMY rely on older traditions of death and black metal; I guess POSSESSED, old MORBID ANGEL and the likes aren't in the last line on their fave bands' lists. Despite it doesn't thrills me with joy or hate, it's still a worthy album to purchase, if blackened death metal means anything to you. (ANATOMY, P.O. Box 211, Gladstone Park 3043, VIC AUSTRALIA) (Dark Oceans, 16 Cornwall St., Hallam VIC 3803, AUSTRALIA) ML

ANCIENT "Svartalavheim" CD (Listenable/Osmose)

Okay, so black metal has its cliches and boundaries, and this is even more evident about Norwegian style of black metal. ANCIENT are rooted in that land and their music doesn't oversteps those boundaries set up by DARKTHRONE, IMMORTAL, EMPEROR and other "warriors". I'm really wondering what caught the attention of old fella Laurent Merle who's running Listenable Rec. to pick up ANCIENT for a full-length album release. Trend? Well, "Svartalavheim" is your usual portion of raw and straightforward Norwegian black metal where everything is worked out good yet without any effort to throw in something unusual. ANCIENT don't make music which could be recognized as their own trademark, because they use already set cliches of other bands, and I'm afraid this politic isn't gonna do them any favour. Check this band out if you're about to grab everything that comes out from Norge, otherwise forget it. (Listenable Rec., 18 Quai Duguay Trouin, FRANCE) ML

ANUBIAN LIGHTS "The Eternal Sky" CD (Hypnotic)

Let's see who are responsible for bringing this enlightening music to us. Nik Turner together members of PRESSUREHED and early HAWKWIND members Simon House and Del Dettmair. The number of instruments and other sound sources used to create "The Eternal Sky" is impressive and seems that each sound has its own place and destination on this rich musical experience. Presumably it could be described as floating ambient meets spacey techno with some cosmic solos and eastern flavours added for a good measure. All these elements are geniously balanced and don't overpower each other resulting in a positively hypnotic and subtle astral music. Some of the standouts are: "Breaking The Seal", "Grid Coordinate: Vorp One", "Pulse of the Nile" and "Arc of Ra". For those wishing to explore some unusual, yet beautiful music horizons I advice to take notice of this great album. (Hypnotic, 8726 S.Sepulveda, Ste.D-82, Los Angeles, CA 90045, U.S.A.) ML

APPARATUS "Apparatus" CD (Re-Constriction/Cargo)

Hard beat ridden aggro-tech with plenty of catchy guitar riffs for your enjoyment. Vocals sound similiar to CHEMLAB and generally APPARATUS has a lot in common with those NY industrial rockers.

Maybe this album won't make you go out and hunt people in the streets but it could make you bounce among 4 walls of your room. As any of Re-Constriction bands which don't go about compromises, APPARATUS isn't exception. For my personal liking it could be a tad bit deeper. They have lotsa tricks going on this fucker and most of them sport that "in-your-face" attitude. OK, but could be better. (Re-Constriction/Cargo, 4901-906 Morena Blvd, San Diego, CA 92117-3432, U.S.A.) ML

ARMAGEDDON DILDOS "Lost" CD (Sire/Warner Bros)

Well, there are too many releases that scratch the surface, but never blow it out. More Elektro Body Music I hear, more it sounds too much alike. On this album ARMAGEDDON DILDOS continue their stomping elektro invasion, this time with more guitar riffs thrown in than on the latest album "07104", but it never gets to the point of a real mindblowing mayhem. This is attack to your feets, not the brain. It works OK in the morning, but only until I really wake up, then it starts to piss me off. (Sire, 75 Rockefeller Plaza, New York, NY 10019-6908, U.S.A.) ML

ATROCITY featuring Yasmin "Calling The Rain" mini CD (Massacre)

Seems like ATROCITY has been really fascinated about ethnic music lately. This miniCD sees them experimenting with acoustic instruments more than ever before and the magnificent voice of Yasmin stands out as the main leading force here, the main and most bright colour. They treat us with two new versions of title song, and also "Land Beyond The Forest" from "Blut" album appears with a new version. Other five tracks are brand new and surprising experiences. This is no metal, not even rock music for the most part. Tunes like "Departure" or "Die Geburt Eines Baumes" remind the ethnic ambience of Projekt or 4AD bands, but with less inner grandeur. Anyway, I'm wondering if this miniCD is their swan's song to the metal roots? (Massacre, Rauheckstrasse 10, D-74232, GERMANY) ML

AT THE GATES "Sacrifice of the Soul" CD (Earache)

Genious combination between pure rawness and extremity and highly melodic songwriting bring Swedish death metal masters AT THE GATES on their killer 4th full length album "Slaughter of the Soul" and first for their new label, Earache Records. They continue defining the personal style build up on previous three albums and while last album "Terminal Spirit Disease" convincingly displayed their class, "Sacrifice of the Soul" reaches impressive extremity leaving me wondering what they possibly can do next? AT THE GATES truly means Death and if you feel strong enough to hear it, go and get this sacrifice. (Earache, Suite 1-3 Westminster Buildings, Theatre Square, Nottingham NG1 6LG, ENGLAND) ML

AVULSED "Carnivoracity" CD (Repulse)

On the first couple demos AVULSED did a lame attempts to copy bands like CANNIBAL CORPSE, SUFFOCATION, INCANTATION etc.. On the newer tracks they slow down a little but still remain your cheesy, run-of-the-mill "death metal"

copycats. 3 new tracks go along with 8 bonus live tracks and make a package on "Carnivoracity" CD. A package that is worth shit indeed. I bet these guys will never understand that true death metal must reflect dark, devilish feelings full of negative power and hate and has nothing to do with making noise with fuzzed guitars and growling over that. Anyway, it's funny how they pretend to be brutal. I could ask a rhetoric question how did all this crap get on CD but the thing is that I know the answer this time. Y'see, David Rotten who growls here happens to be a Mr.President of Repulse Records which released this shameful piece of shit. (Repulse, P.O.Box 50562, 28080 Madrid, SPAIN) ML

AUTOPSY "Shitfun" CD (Peaceville)

Blowing up death metal in a true underground fashion! AUTOPSY's last and most powerful album to date is a murderous masterpiece from tart to finish! This band always stayed true to their beliefs and epitomized everything that's brutal, shocking, sick & repulsive. Forget polished production, licked solos and all that what is meant to satisfy trendy ears. AUTOPSY goes for truest and most extreme emotions and blows shit out of 90% other death metal bands. With songtitles such as: "Fuckdog", "Shit Eater", "I Sodomize Your Corpse", "Maim Rape Kill Rape", "I Shit On Your Grave", "Bowel Ripper" and so on they don't give a fuck and kick ass hard! This is Rock'N'Roll as I love it!!! (Peaceville, 333 Latimer Rd, London, W10 6RA, UK) ML

BABES IN TOYLAND "Nemesisters" MC (Reprise)

There was this guy called Grishaaa who was always biting his nails. He liked to tease the neighbours by playing brutaldeathgrindcorethrash on his mono. He was smiling a lot while imagining the neighbours fiery faces, because they didn't quite enjoy, no, they hated brutalgrindeaththrashcore. Grishaaa had a very big collection of tapes which he's got through tapetrading, because he was so much into underground scene. He used to smoke cheap cigarettes and just listen to grindbrutalcoredeaththrash and those were the most wonderful moments of his life. He also liked some life metal and black metal, too. He was just a normal guy and one day he heard a band called BABES IN TOYLAND. "So Fucking What?" He has died of a brain tumor anyway. LM

BANGAROO "Ethno-Funky-Del-O-Jelly-Beat" CD (Amosaya Music)

Dammit, don't know how to start this review! Just take a look at the title of this album and you'll see that it's something completely different from what I've been used to get for the reviews. Like it or not, but I must confess myself as a real layman when things take such turn. I'd like to put it down simple - "I fucking love it" and get away with it, but that wouldn't be a good review, would it? Well, BANGAROO is an ensemble consisting by nine people (get the CD and check out the names!) plus a whole bunch of guest musicians led by singer, songwriter and instrumentalist Del. They created some magic amalgam of funky, hip-hop, jazzy improvisations with a caribbean flavours and latin shadows, with a leading funky beat. Performed in a relaxed

manner this music flows easy and must enrich the happier moments of your life. Some tracks to ring the bell about include opener "Gatherin' History", "Ready For Change" (with hot-blooded women chorus), "Meet Me At The Bottom Of The Groove" (GROOOVY!!!), "Don't Bring Sand To The Beach" and improvised "Psychoactive Bill". Definitely not for the freezy winds' lovers, but for hot-blooded people! Put on your "Adihash" T-Shirt, roll a big joint and chill out with the Del-O-Jelly-Beat! (Amosaya, P.O. Box 772, Times Square Station, New York, NY 10108, U.S.A.) ML

BATTERY "NV" CD (COP Intl)

You'll find a plenty of diverse songs on this 23 track 2nd full length album by this Californian trio. So diversity is definitely here but the question is whether it works or not? Now if you wish to know my personal answer I think it doesn't. Wandering in a wide musical spectrum BATTERY encompass areas ranging from electro synth pop to industrial dance, from ethereal ambient to damaging noise, and some pieces doesn't sound very motivated. In my opinion melancholic, quite pieces like "Nevermore", "Dollhouse" or "Silence" work best in their performance especially when the beautiful and rich voice of Maria Azevedo emphasizes their emotional strength.

On the other hand, I would like to notice tracks like "Guilt" or "Manipulator" bursting out with anger flavoured sounds too. That said, I don't find their flirting with more danceable and industrial formulas that exciting, in fact I find them too sahhlow compared to more sensitive and deep tracks mentioned above. Anyway, this was my impression and yours might be different, so people into high quality electronic music should check out "NV" for themselves. (COP Intl, Munzenburgstr. 3, 61440 Obebrunsel, GERMANY) ML

BENEDICTION "The Dreams You Dread" CD (Nuclear Blast)

BENEDICTION still rock and roll but with no much passion I'm afraid. Fuck your slow parts, boring shit! You gotta 11 songs about love and flowers in a wrong death metal generic way. The wind blows through the mind, the piss attacks the brain, here goes "The Dreams You Dread". (Nuclear Blast, Hauptstr.109, 73702 Donzdorf, GERMANY) ML

BIG ROAD BREAKER "A Sum of Destructions" MC (Muza Muza)

Bizzare sound collages make this excellent tape which comes packaged in custom boxes. Sounds are documented on the tape and washed away by each other making a continuous atmosphere built entirely from various sounds. Sort of a calm soundtrack from parallel sphere that

there are a few
album reviews



NO ASS STROKING!!!

you can feel but can't touch. Towards the end of side one sounds become more menacing. Side 2 turns on the rhythm as if to enrich this sonic rapture, that's the opener track "Pyre". This tape is a first release on Muza Muza records but one new stuff is planned, so write and demand info. (Muza Muza, 3 Soulbly Court, Kingston Park, Newcastle-Upon-Tyne, NE3 2TQ, ENGLAND) ML

BIZARRA LOCOMOTIVA "First Crime Then Live" CD (Symbiose)

BIZARRA LOCOMOTIVA comes from Portugal and this is their 2nd album. Despite they don't use real guitars and bass the music still sounds very raw with death metal vocals for extremity level's increase. The production is quite amateurish here but it adds some exotic flavour to the whole cocktail. Rhythms provided on "First Crime Then Live" walk the hip-hop line but I'm afraid it doesn't really work for B.L. who at the end of this CD start to irritate. It might be funny to hear this album once but no more. (Symbiose, POB 47, 2825 Monte de Caparica, PORTUGAL) ML



BLACK LUNG "The Depopulation Bomb" CD (Iridium)

"The Depopulation Bomb" offers vastly rich & flexible textures based on trance inducing ambience blended into violent hard techno beats. Stylistically it's not the same BLACK LUNG as on the first album "Silent Weapons For Quiet Wars" which was more stripped down and raw experience. On "The Depopulation Bomb" sterile sounds prevail and grandiose atmosphere of deep hollow grounds is achieved. Anyway, it's not very listener-friendly album and it takes some time to learn how to prepare to dive into their obscurely cold world. Just like any other band signed to Dorobo/Iridium, BLACK LUNG is a unique entity and just like any other release on that label, "The Depopulation Bomb" is a classic and original piece of art. Art from an upcoming era as it's quite hard to place their music into current times. Highly recommended! (Iri-

dium, P.O.Box 22, Glen Waverley, Victoria 3150, AUSTRALIA) ML

BLACK RAIN "1.0" CD (Fifth Column)

This album is the original soundtrack for Robert Longo's film adaption of the William Gibson story "Johnny Mnemonic" released by TriStar Columbia/Sony starring Keanu Reeves and Ice-T. It also contains much of the original soundtrack for the audio-book of William Gibson's novel "Neuromancer" read by the author himself. That said, I have to agree with a PR statement that BLACK RAIN's music "is the perfect sonic complement" to the futurist dystopia that is projected through both visionary tales. Despite the fact that "1.0" mixes both dark ambient and more dancefloor friendly rhythm driven compositions, they still maintain to keep concentrated on the main atmospheres displaying those futuristic visions. Unlike many other artists who utilize ambient structures, BLACK RAIN offer a certain point of intensity running through tracks, some sort of a hidden emotional intensity, and it takes the music to a new level of appreciation. It's like you can listen to it 100 times and still find something interesting and wonder, what is that. Mysteriously spacious sounds intermingle with unusual rhythms in a chilling chemistry which works like some unknown drug. A drug I'm going to take many times and offer it to you as well. (Fifth Column, POB 787, Washington, DC 20044, U.S.A.) ML

BLOK 57 "Animals on Speed" CD (Zoth Ommog)

Just before the recording "Animals on Speed" singer Dirk Ivens left the band, so BLOK 57 turned into a solo project of Guy van Miegham who asked a few people to contribute. And it feels that the whole album isn't very well thought out, including some great tracks and some really poor material. It starts to move into better direction since 5th track "Power to the People" - strong, beat-oriented electro smasher and doesn't let you out on the next tune "Toxicated" surrounding the listener with rhythmic bursts. As the album goes on we have "Void" - near death metal vocals are incorporated in a quite generic electro/industrial framework. Not very good idea in BLOK 57 performance. Still the last track would take all my awards if not the lamest title: "Solve the Unemployment Problem". Despite that this 15 minutes long masterpiece attracts me with its chilled out atmosphere that lacks its appearance on other songs. Try this if you dare, but forget it if you watching where to spend your last money. (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, GERMANY) ML

BOURBONESE QUALK "Feeding A Hungry Ghost" CD (Funfundvierzig)

His pretty pretty girlfriend heard BOURBONESE QUALK, puckered her brows, lift up her beautiful voice and said: "It's a complete nonsense". The weather changed, the acid rain started to fall from the MOON. He hit a pretty pretty girlfriend in the little nose, and the drops of blood turned out into screaming flow of burning iron. "Cool, huh-huh..." agreed Beavis and kicked Butthead straight between his legs. "Wonderfulllllllyyyyy!!!!" screamed Mr. Butthead and melt away. A Hungry Ghost has been smiling and soaking in coffee. Y'see, the point of this review has been

lost from its very beginning, so I must stop here. It's really strange, but do you REALLY believe we could improve Mars in 14th century? LM

CANCER "Black Faith" CD (East West)

What happened to brutal death metal that I knew from first two albums, "To The Gory End" ('90) and "Death Shall Rise" ('92)? Did they wimp out? OK, perhaps some old CANCER fans think so but I personally feel much better with their current direction bending for well-structured, groovy, dynamic and strong songs. It took time for them to discover their own niche and despite the fact that this niche is a little bit polished than earlier, it still is a good one. Of course, the level of the album is lifted by great production of Simon Effemy (PARADISE LOST, THE WILDHEARTS) which emphasizes on a thick yet totally clear sound. Dragging ourselves through all 12 tracks presented on "Black Faith" album we can notice a good balance of faster, groovier numbers like "Face To Face", "Kill Date" or "Highest Orders", as well as mid-paced or even slow compositions such as "Without Cause" or atmospheric "Black Faith" while "Space Truckin'" is the catchiest and energy fuelled driving rock'n'roll, fucken cool! A brutal roar of singer/guitarist John Walker has been left behind and changed with more varied and clear vocal style without loosing track of strongness. Backboned by outstanding rhythm team of Carl Stokes (drums), Ian Buchanan (bass) and Barry Savage (guitar), "Black Faith" never stops to impress, as they say. (East West, Electric Lighting Station, 46 Kensington Court, London W8 5DP, ENGLAND) ML

CATHEDRAL "The Carnival Bizzare" CD (Earache)

With each new long-player these masters of twisted doom are getting weirder and weirder. Their 3rd full-length album "The Carnival Bizzare" is a monstrous and bizarre creation churning out one meaty riff after another, all precisely submitted by people who seem to put their hearts into what they do. Out of ten songs that appear on "The Carnival Bizzare" I could pick up "Hopkins (Witchfinder General)", "Utopian Blaster", "Blue Light" and "Electric Grave" as the ones that stick to the mind after first couple of listenings. Anyway, I'm sure that the album still holds many undiscovered tricks. Y'see, CATHEDRAL means class and you don't have to think twice before laying your hands on this album. Accourse, if doom metal makes you melt. (Earache, Suite 1-3 Westminster Buildings, Theatre Square, Nottingham NG1 6LG, ENGLAND) ML

CELESTIAL SEASON "Solar Lovers" CD (Displeased)

When you're looking what band to drag along the words Heavy Doom, you definitely won't find better candidate than Dutch sons & daughters CELESTIAL SEASON. Listening to their album "Solar Lovers" is like being pressured under 1000 tons stone and stoned at the same time. They bring majestic atmospheres into your home never leaving time for gasping the air. Listener is simply pummeled with heaviest and one of the slowest riffs ever made. There aren't too many of them in each song, but those guitar passages are always perfectly enriched

with gloomy streaks of desolate melodies produced by two violinists, and they emphasize strong melancholic feel even more. Singer Stefan Ruiters has certainly been taking lessons in death metal school, but this time around his low, gruff manner of singing fits just perfectly. He manages to sound really depressive and that's a bonus in this kind of music. There's only one faster song called "Solar Child", but it also slows down in the middle and gets rounded at a 1 riff per minute pace. Another surprise comes in form of a cover of ULTRAVOX (if I'm right) called "Vienna", now that one has really larger than life atmosphere with pompastic feel. There are many more surprises to be found, and every new one is more amazing than the last, so you people sure don't want to miss it, do you? Classic album by a classic band, that is "Solar Lovers" by CELESTIAL SEASON! (Displeased, Veeringstraat 6, NL-1502 Zaandam, HOLLAND) ML

CELESTIAL SEASON "Sonic Orb" mini CD (Displeased)

"Sonic Orb" is a follow to the much acclaimed "Solar Lovers" and, man, it is surprising! First of all, they changed singers and Cyril who took over the vocal duties certainly isn't in the mood for a death growl like his predecessor, so no that fucking growl anymore (which suited them though). Anyway, the band's music now became much wider and it's not all the way slow and oppressive. 4 new songs sprinkle with shimmering notes while riffs aren't of punishing heavyness anymore but certainly much groovier and rockier. At first listening I was really surprised by this change and automatically refused it, but later on it caught me and turned on rocking. I guess CELESTIAL SEASON is apt to succeed and surely attract a few more fans. Excellent!! (Displeased, Veeringstraat 6, NL-1502 NL Zaandam, HOLLAND) ML

CHEMLAB "Magnetic Field Remixes" CD (Fifth Column)

"Fuck Art, Let's Kill!!!!" sez CHEMLAB. 4 remixed burners from "Burned Out At The Hydrogen Bar" and 4 older smashing hits. Killer industrial rock as it always was. Buy or die, y'know. (Fifth Column, P.O. Box 787, Ben Franklin Station, Washington, D.C. 20044, U.S.A.) ML

CHRISTIAN DEATH "The Rage of Angels" CD (Cleopatra)

Rozz Williams paired up with Eva O. to release the final album under this name and lovely as always, label's info-sheet bursts with countless epithets about "The Rage of Angels". Now, I understand this band has a cult status among gothic fans around the globe, but it doesn't help the matters here. Y'see, the thing is that "The Rage...", despite being relatively short (38 mins), is complete bollox. Can't say where the reason lies, but listening to it I got minimum pleasure, if any at all. Well, that experimental terrain where CHRISTIAN DEATH step in quite frequently is one of the alienating reasons, basically because I don't get it, no matter how hard I tried. Some bands manage to stick together an enjoyable audio collage from different musical parts, but C.D. lack luck here. Y'see, every musician is playing a different part (well, almost) is risky that the listener like me won't glue it together in his/her mind. So it's weird without pur-

pose, it isn't that much sensitive, or dark, or melodic without even a streak of heavyness and I end up finding absolutely nothing to take from this christian extravaganza. (Cleopatra, 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA 90045, U.S.A.) ML

V/A "Cleopatra Enchantments" CD (Cleopatra)

Wanna know who set the rules in a current hard electro/industrial scene? "Cleopatra Enchantments" gives you the answer. 16 bands presenting their smashing tracks throw the listener into electro whirlwind, and drag into labyrinth of harsh voices, weird samples, stomping beats and general tricks that make me love this music. Some better known names appearing on this compilation include DIGITAL POODLE, LAIBACH, DIE KRUPPS, LEATHERSTRIP, THE ELECTRIC HELLFIRE CLUB, X MARKS THE PEDWALK, FRONTLINE ASSEMBLY and more. One of the best samplers I've heard in ages. Suitable for learning purposes ("Who Is Who In Electro/Industrial World?") as well as for pure enjoyment. (Cleopatra, 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA 90045, U.S.A.) ML

CONTINGENCE "Dominion" CD (Deprogrammed Productions)

This music wakes the Devil, it thrusts deep into the listener's mind evoking the most murky emotions that may arise murderous intentions. CONTINGENCE is as dark as your worst nightmare but it is also heavy, unbelievably heavy. This mixture of sinister atmospheres created by subliminal mysterious voices meshing with mesmerizing synth lines and pulverizing megaton riffs squeezed out of real guitars drives me insane. Heavy industrial beats are kept under precise control being mid-paced most of the time, i.e. solid and driving at the same time. CONTINGENCE ingeniously utilize all elements to make their music full of obscure senses and top notch brutality, resulting in "Dominion" - the outstanding blend of dark industrial with horrific death metal touch. A Devilish Brilliant!!!! I hate statements like this but CONTINGENCE make MINISTRY sound like your worst grunge crap. (Deprogrammed Prod., P.O.Box 46099, Seattle, WA 98146, U.S.A.) ML



CRAWL/CHILD "Principles of Exclusion" CD (Freedom In A Vacuum)

Feels like accidentally falling in a working turbine. Lotsa brutal harsh noise & breaking bones. Elements of grindcore shine through this hell but they are primal and stripped down to almost unrecognizable degree. Did I say it is intense? Well, you could comprehend

without saying. It is. It really is. It fucking it. You better watch out your back and front, because it can hurt you hard. Now, to say whether it is good or bad is quite difficult and depends on what you consider good and bad. If you look for extreme emotions (feels like....) then go and get it, if you look for at least a small dose of music, forget it. And it certainly is not recommended to pregnant women (if they wanna have a child, that is)!!! (FIAV, POB 862 Station F, Toronto, Ontario, M4Y 2N7, CANADA) ML

CREAM8 "The Emerald Touch" CD (Sounds Of Delight)

This one is for tired ears of melancholic person. Well, CREAM8 has an album that isn't so bad to be thrashed down, but isn't so good and remarkable to be praised, either. Their branch of gothic rock in fact draws for comparisons with SISTERS OF MERCY and THE MISSION, but I could live with that if they would sound more determined on it. There are some decent songs, but after some more listens they start to wear a bit thin, and that's a major drawback on "The Emerald Touch". Seems like they were very very tired when recording this album and it shows. Afterall, the song called "Forever" includes a refrain "If I close my eyes forever" which recalls Ozzy / Lita Ford duet in my mind and heart, and screams that the latter sung those lines with much more passion, y'know. I guess, CREAM8 must try harder with the next album, before gothic snobs will start calling them pathetic. (S.O.D., Postfach 2114, D-33251 Gutersloh, GERMANY) ML

CYBER-TEC CD (Fifth Column)

After the demise of probably the most significant electro/industrial band FRONT 242, their singer Jean-Luc DeMeyer comes up with his first solo release. In collaboration with Ged Danton (CUBANATE) he offers some original tracks (no titles provided) and a shitload of remixes by the members of BIRMINGHAM 6, CUBANATE and NEW MIND. Once again no info on who's done what, so I'll just speak about the whole album. It mostly features fresh, stimulating and powerful sequences perfectly combined with hot danceable beats and distinctive voice of Jean-Luc. It will surely conquer the dancefloors and fans of FRONT 242 shouldn't be disappointed either. Still I'd prefer more original tracks instead of countless mixes which can't match up to the original material. (Fifth Column, POB 787, Washington, D.C. 20044, U.S.A.) ML

DARKIFIED "A Dance On The Grave" mini CD (Repulse)

This one consists of their demo '91 "Dark" and 7"EP "Sleep Forever" put together and released on a CD. Honestly, we could do without it as well. Anyway, demo tracks got awfully weak sound, guitars are completely lost in the mix and create irritating buzz. The songs are written in a way of NIHILIST with screamy vocals changing over to usual growl. 7"EP tracks has got much heavier production and turned to be even more black metal influenced. Still their composing skills don't blow me away at all and music is pretty generic black/death metal with some keys added to set on a "darker" mood. Just wondering why I wasted so much space on them? (Repulse, P.O.Box 50562, 28080 Madrid, SPAIN) ML

DAS ICH "Staub" CD (Danse Macabre)

It's a second album of the most successful Danse Macabre band. Finding their roots in Germany, DAS ICH performs electronic darkwave which is precisely structured and also has a few noisy injections here and there. Yet for me it seems too safe and too callous. There's no flowing, sensitive dark beauty which we all like so much, instead it's presented in a mathematical way. "Staub" is dominated by brains and electronics, rather than a heart, or at least that's impression I got listening to it. So this albums becomes tiring instead of refreshing. They sing in german and while it may be original, I still despise it. Anyway, if you sold your souls to electronic devil and like electro and nothing but a pure electro, "Staub" will provide more than a few enjoyable moments for you. (Danse Macabre, Luitopoldplatz 18, 95444 Bayreuth, GERMANY) ML

DEAD ORCHESTRA "Sounds Like Time Tastes" MC (Massacre)

Look, dad! DEAD ORCHESTRA has a new album out on Massacre records. Need I say more? OK, if I do, I will. Produced by Tom Harris at Morrisound studio in Tampa, it sounds ear cutting, boring and not heavy at all. We can tag them as weird deathcore, add that we hate this shit and get away into the bushes. If someone needs it, please send me a porno postcard and I'll trade this tape for it. By the way, dudes, learn your lesson #39 better and change "annoy" to "amuse", as it's the best track on the album, sadly so short! (Massacre, Raucheckstrasse 10, D-74232 Abstatt, GERMANY) ML

DEATHLINE INTL "Venus Mind Trap" mini CD (COP Intl)

DLI does intense, droning and uncompromising blend of cyber crossover muzak with a weird twist here and there. Those two sampling wizards, Wiz Art & Count Zero asked some quest musicians to take care of other instruments and the final product is something outstanding in nowadays electro industrial scene. Their sharp samples cut deep, but when they go about craeting haunted, almost apocalyptic atmospheres like on "Generation Fantome" which also features a saxophone solo and melancholic women's voices they do it so geniously that I am the one obsessed. What else is left to say? Gedit? Right. (COP, c/o Christian Petke, Munzenburgstr. 3, 61440 Oberursel, GERMANY) ML



DEATHLINE INTERNATIONAL "Zarathoustra" CD (COP Intl)

2nd full-length album of DLI offers even more electro drive and could be seen as

there are a few album reviews



NO ASS STROKING!!!

the development towards catching and more pounding direction. Many guest musicians appeared on this recording and that brought a broad spectrum of influences. Anyway, in spite of multidimensional influences DLI manages to keep their identical sound or better to say atmosphere which for example isn't the case with another Cop Intl. band BATTERY. Both excellent covers of "Tainted Love" and "Rawhide" spice the album perfectly fitting into DLI's scheme of things. The darkest tune must be "Evil You Shun" which deletes all guitars and reminds me of G.G.F.H. a bit. Just like "Venus Mind Trap", this full-length album is a worthy purchase for every electro/industrial freak. (COP Intl, Munzenburgstr. 3, 61440 Oberursel, GERMANY) ML

DECEASED "...The Blueprints For Madness" CD (Relapse)

Death metal was meant to be harsh, bizzare and horrifying form of music, not to be listened while chatting with friends and sipping coffee. All those qualities mentioned above perfectly fit when describing DECEASED's sound. It may come across as a relentless death machine tearing out and scattering around dear listener's brains. DECEASED's "...The Blueprints For Madness" surely is not a pleasant album, just like real death metal shouldn't be a pleasant music. They are true masters of this music and it's not an overstatement. The album consists of 11 twisted death metal songs that can make internal changes in your head. Even being a fan of true death metal I can hardly listen to this album at once for it's pure bizzariness and vicious brutality. DECEASED twist around simple and catchy death metal riffs and make them to sound completely sick, that's their trademark, boyyz & girrls. There's a question on this CD which reads like this: "Do you cherish your mind?". If your answer is "yes", you better stay away from "...The Blueprints For Madness". It's sad to notice, however, that DECEASED most likely won't receive the recognition they deserve, just like most part of the true artists around who don't sell themselves for a stack of green bucks. Anyway, you can try and change that buying this excellent album. Support them or choke with your vomits!!! (Relapse, P.O.Box 251, Millersville, PA 17551, U.S.A) For band info: DECEASED, 5953 N. 10th St., Arlington, VA 22205, U.S.A) ML

DESSAU "Details Sketchy" CD (Fifth Column)

Life is never boring with DESSAU! Formed in 1985 they achieved a lot, methodically conquering industrocker's minds during the years. "Details Sketchy" finds members from MINISTRY, REVOLTING COCKS, NIN, FILTER and DIE

there are a few
album reviews



NO ASS STROKING!!!

WARZAU performing as quests who together with the core duo of DESSAU, John Elliot and Norm Rau spawned 8 tracks of meaty industrial rock accompanied by the catchiest sequences I've ever witnessed!!! The guitars also don't take any steps back puncturing electronic frameworks and making it a ferocious battle with slightly distorted vocals completing the package. Muscled bass lines courtesy of Paul Barker (MINISTRY) win the main slot on "(Un) shakeable" leading the track with superb flexibility, while on "Muscle" they supplement smacking drumbeats spiced with amazing samples. Yeah, life is never boring with DESSAU!!! Lotsa great music, lotsa good fun! And y'know, I would trade REVCO and NIN for DESSAU anyday. (Fifth Column, POB 787, Washington, D.C. 20044, U.S.A.) ML

DIABOLOS RISING "Blood Vampirism & Sadism" CD (Kron-H)

Once again guys from NECROMANTIA & IMPALED NAZARENE bring an electronic fruit of their weird experiments. Coming from the metal scene they have quite different perspective about electronic music than bands who work within that medium for years. It helps to develop their own style which being original and unbounded from generic cliches, however, balance on the edge of amateurism. There are couple of tracks which seems really mature like the opener "Satanic Propaganda (S.N.T.F. Rising)" - an electro-beat stomper employing mean vocals and reminding of TKK, "Blood Communion" creating grandiose atmosphere of abyss and brutally executed "Sadism Unbound" offering a duel between guitars and sequences. This could have made a good miniCD, because all other toyings with an electro equipment better had been left aside. (Kron-H, B.P. 57, 62990 Beaurainville, FRANCE) ML



DIGITAL POODLE "Noisea" CD (Cleopatra)

Here we deal with Toronto, Canada based band DIGITAL POODLE which has

strongly imprinted their name in the minds of hardbeat electro trance lovers. "Noisea" is a retrospective album of their previous works that made them so well-known. All best ingredients, i.e. strong rhythms, deep and clean synth lines and complex programming are presented here. First three cuts taken from their last CD "Division!" have been remixed and set on the mood when the mind strains to make the body dance and "Head of Lenin (New Republik Mix)" is the most beautiful pearl of all three. Then follow few tracks from "Poodle Crematorium" tape, originally released in 1988 which include characteristic analog sounds. When you thought you knew all about DIGITAL POODLE, they bring 3 previous unreleased tracks on a plate called "Noisea (part 5)", "Slavery" and "Weapon" and those must be listened in the dark room as they come along as frightening experience, we talk death ambient here. The last number "Crack (Space Attack)" finally persuaded me that DP are true masters of their guitarless electro industrial trance. Based upon hard rhythms it thrown me in the vibrant spacy tunnels and left to chill out there. It draws similarities to DIN, a solo project of Pupka who handles electronics in DP. Lasting for 20 minutes it rounds up this excellent CD perfectly! (Cleopatra, 8726 S.Sepulveda, Suite D-82, Los Angeles, CA 90045, U.S.A.) ML



DISMEMBER "Massive Killing Capacity" CD (Nuclear Blast)

"People, let's be good to each other, let's be polite, don't hurt each other, love each other as we are all children of the god. Let's live by the 10 rules of god and we'll save the earth and ourselves. Let's make it paradise here (and so on...)". FUCK YOU, LOOSER!!! It's all bullshit and we know it very well. DISMEMBER dudes give us the true rules to live by. They are the shining stars that lead us - death metal maniacs - to Fucking Hell. So be it!!! DISMEMBER once again shake the bones with the ultimate death metal album, consisting of 11 tracks that every death metallor would like them to be played at his funeral. That shit aside, I was really stunned! Immense riffs supply each other with unbelievable intensity...bang...bang. DISMEMBER thrown away boring riffs which you still could find on some tracks on "Indecent and Obscene" album and blown me away with pure catchiness and tightness of the songs. In fact, straight forward death metal assaults like "Massive Killing Capacity" or "Wardead" easily could raise the dead so don't play this album near cemeteries. The production here fits

the highest Sunlight Studio standarts being thick and really heavy. The last track "Life - Another Shape of Sorrow" ends at a splendid majestic yet sad note, just hear those synths! Excellent! In my eyes DISMEMBER rose from the dead. (Nuclear Blast, Hauptstr. 109, 73702 Donzdorf, GERMANY) Maniac

DISSONANCE "Concealed" tape album

Lithuanian gang DISSONANCE unleashed this damn revolutionary tape which many people tend to tag as death/doom thing but actually there's so much more behind it. Unlike many death/doom bands DISSONANCE created rich and complex textured songs, kind of unpredictable melancholic stream which floats meandering instead of showing it's way at once. Perhaps for this reason which takes more than a few listens to discover all magic elements and enchanting turns some people fall to dig it. This music takes it's roots in heavy metal rather than doom or death and is more dimensional that all bands DISSONANCE was compared to. They also offer some pleasant experiments in vocal department, like going from deep guttural style to clean melancholic singing on "Call Of The Fire Put Out" or the menacing manner in the beginning of "The Last Choice". Two short instrumental pieces "Dawning" and "Wound" see them trying out new musical things and brooding weird atmospheres. It's still very accessible compositions but you have to look deeper in order to get everything they offer. So, folks, DISSONANCE is for people into heavy load slow ethereal metal, the fucking heaviest and most melodic music ever to be released on Lithuanian shores! Support these muthafuckas by sending \$7 US to: Ramas Abromaitis, C.P.O. Box 2829, 2000 Vilnius, LITHUANIA. ML

DREADFUL SHADOWS "Homeless" mini CD (Sounds of Delight)

DREADFUL SHADOWS must be one of the most serious competitors in the dark wave and gothic rock scene. Their songs touch the most deep senses utilizing beautiful melancholic melodies, subtle programming and harsh guitars, while singer's voice is simply mesmerizing. Unfortunately, I haven't heard their debut album "Enstrangement" but I guess there are a couple tracks from it, some new compositions and a cover version of NEW ORDER's song "True Faith". This album breathes some new life into gothic/wave music and their cyberedit version of "Homeless" could storm some dancefloors easily. (Sounds of Delight, Postfach 2114, D-33251 Gutersloh, GERMANY) ML

V/A "Earplugged" CD (Earache)

Earache presents - metafuckingsheads bow down on their knees and consume another portion of high voltage, bone-crushing death, doom, grind and industrial. What a relief! Man, I really like this compilation, basically because 2 songs from the bands such as ENTOMBED, CATHEDRAL, NAPALM DEATH, GODFLESH, BOLT THROWER, BRUTAL TRUTH and CARCASS are pretty much enough to satisfy all my needs for earplugging brutality. All tracks are previously released and classy stuff for sure. I believe that Earache unleashed this

compilation either for those unfamiliar with their bands (although I doubt if there's anybody unfamiliar) or for busy people like my damned self. Heavy shit rules! Yeah. (Earache, P.O. Box 144, Nottingham NG3 4GE, ENGLAND) ML

THE ELECTRIC HELLFIRE CLUB "Kiss The Goat" CD (Cleopatra)

Well, the horny guy must be satisfied. THE ELECTRIC HELLFIRE CLUB are good messengers of his words and put them out through this medium known as industrial dance music. Stylistically they are not far away removed from their debut "Burn, Baby, Burn" and the most apparent difference comes in form of guitars being buried deeper in the mix and its powerful electronic instrumentation taking over. Thomas Thorn's verbal incantations are still incisive while Sabrina Satana also appears singing on a couple tracks and tempting the male listeners to sin. Substantially EHC is a natural continuation of the last couple THRILL KILL KULT's albums with the emphasis on sleazy rituals and Devil worshipping which is just fine for me. The timbres are vibrating, the sprinkling samples are taken from beyond and wrapped up in dark, psychedelic tunnels leading straight and down while the message remains clear: "God is dead - Hail Hellfire!!!". Yeah, campy it is for sure, but how bloody excellent! (Cleopatra, 8726 S.Sepulveda, Ste.D-82, Los Angeles, CA 90045, U.S.A.) ML

ELECTRIC SOURCE "Electric Source" CD (Funfundvierzig)

One of the strangest albums I've heard this year was this one by ELECTRIC SOURCE. Now, let me tell that it's musical album, not some weird bleeps, scratches, speeches, noise, whatever...ELECTRIC SOURCE plays very well organized music and offers a broad stylistic spectrum which is rounded up into some indescribable dimension. Probably the reason for it is their original way of sequencing which creates an atmosphere both alien and very earthly. Anyway, as I said they explore vast musical horizons ranging from impressive electro-reggae on "Monk-A-Dub" and it's dubversion to some hybrid dance music on "Talk To The Storm", from setting on a mysterious ambient mode on "Zuhoren, Enspannen, Nachdenken" or "Z.E.N. II" to completely different "high" ambience with strange samples on "Plantation" or "Why Don't You Do It?". Actually, each track is different and there's hardly any point in trying to describe them, coz I'm sure your visions will differ from mine. I would advise to check this album out for all those interested into adventurous, original and weird electronic music, i.e. all open-minded people, get it now! (Funfundvierzig, Schmiedtwe 6, 23898 Labenz, GERMANY) ML

V/A "Electro Industrial Assassins" CD (Cleopatra/Hard)

Actually, this is a licensed compilation album from Danish Hard Records known for releasing really good and really crap bands. The same is with this compilation CD, although I would say that good ones take over the cheesier "assassins". Among those worth interest I founded T.H.D. with "Hypo (Synaptic Mix)", SPERE LAZZA with "Justified?", DIGITAL FACTOR with "Mindbooster (Head On

there are a few
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NO ASS STROKING!!!

Mix)" and STIFF MINERS with "Giselle". By the way, this latest track is recorded just after the SPERE LAZZA and they are not divided and both go under No.9. Also Luck Van Acker appears with "Forced Into Light" which is taken from his debut album released back in 1980. Overall, fairly interesting compilation and far more better than this actual review. (Hard Records, C.F. Richsvej 122, 2.Th. 2000 Frederiksberg, DENMARK) ML

V/A "Electronic Youth Vol.3" CD (Zoth Ommog)

Take it away! Quick, quick!!! This compilation CD is terrible, it should be better attached to some girlie magazine in Germany or Sweden than sent to a serious Wounded zine for a review. OK, so I am an open-minded but it doesn't mean they have to torture me with 73 minutes of lamest electro-synth-POP music by talentless copy bands. Well, to be more precise, there are three bands which do their electro-pop quite fair and make songs enjoyable. First is ANGST POP which on their track "Viva Ta Vie" delivers some beautiful female vocals and pleasurable music, then goes BLIND PASSENGERS with "Yes Sir! (Youth Mix)" which sounds a bit similar to LORDS OF ACID, but with less acid, y'know. Finally, VOICE OF DESTRUCTION presents "Visions Of The Future" which isn't "ah-yeah!!" track itself, but at least it's different from all those DEPECHE MODE and FRONT 242 copycats. (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, GERMANY) ML

EMPEROR "In The Nightside Eclipse" CD (Century Black)

While the humanity is at its lowest point you shouldn't wonder that EMPEROR attracts more and more young people. With 3/4 of a line up watching to the stars through the prison's bars and the first, much hyped and almost one year delayed album finally unleashed, you must be sure EMPEROR are gonna take the leader's flag into his hands. For myself, I'm 100% sure that all black metalers know what is going on in "In The Nightside Eclipse", and if I'd write that there are 8 love black pop metal songs, I'd be immediately tracked down and probably punished to death by the great council of Norge black metal. Well, the fact is that it stands next to MAYHEM's "De Mysteriis Dom Satanis" and DARK THRONE's "Under A Funeral Moon" in my notebook and this means CLASSIC. It's like a bread and water to every black metaler out there, but since I'm not one of them, for me it's some kind of exotic dish from the land of freezing winds, which is served on a rather few occasions. (Century Black, 1453-A 14th Street #324, Santa Monica, CA 90404, U.S.A.) ML

ETERNAL SOLSTICE "The Wish Is Father To The Thought" CD (Displeased)

Good old death/thrash again tears my stereo, and Dutch trio ETERNAL SOLSTICE is responsible for it. After a split album with MOURNING they now released their first full-length corker which is fuelled with ferocious, meaty riffs in the best manner of such masters of the genre as DEATH and SODOM. Well, originality seekers will be disappointed here, but those souls longing for old school death/thrash where all riffs were precisely thought on and put together made deadly visions, will love ETERNAL SOL-

STICE. Tempos are changing permanently, although guys favourite seem to be varying from mid-paced to fast without loosing any control over them. The last tune is a SODOM cover "Outbreak Of Evil", a perfect choice to kill ya if ya survived all 9 tracks before. (ETERNAL SOLSTICE, Roerdomp 38, 2411 LX Bodegraven, HOLLAND) ML

ETERNAL SOLSTICE "Horrible Within" CD (Poseidon Prod.)

Much in the same vein as previous album but with modernized sound which makes them sound more like an US band. It's straight forward death metal all way through. You either like it or hate it. Since they've founded my soft spot for this kind of stuff, I really love it. But if they continue up the same alley my love can wear out. Anyway, who cares? (Poseidon, Veeringstraat 6, NL-1502 NL Zaandam, HOLLAND) ML

ETERNE "Still Dreaming..." CD (Candlelight)

As far as I know this album was delayed for quite a long time. Anyway, now it's finally been unleashed with a highly professional presentation and the music pretty well match up the visual side. ETERNE virtually takes the concepts of doom metal and gothic wave, mix them and broadens the atmosphere by tremendously majestic keyboard lines. Riffs follow each other in a slow tempo set up by drum machine and that creates the ultimate heavyness while more depressive shadows comes from the singer's part. The only band I could compare ETERNE to is the WHORES OF BABYLON, especially considering the vocals. But while W.O.B. don't mind to spur on their tempos, ETERNE prefers to keep them slower. So, that's the way it is. Nothing else to drivle about, just try not to miss it. (Candlelight, POB 328, High Wycombe, Buckinghamshire, HP15 6TY, UK) ML

EXIT-13 "...Just A Few More Hits" CD (Relapse)

Grind rock again is set to rule the people. EXIT-13, perhaps the weirdest (and the only) grind rock fusion band releases "...Just A Few More Hits" to enrich their fans' lives, but for me it feels like a fucking enema. OK, let's see what kind of hits we got here. First is "Legalize Hemp Now! (Edit)" and while I totally agree with the lyrical point, the musical side of it emaciates me. "A Man And His Lawnmower" is a DEAD KENNEDY's cover version that lasts 48 seconds and feels like Amsterdam heaven. Cool! "Oral Fixation" starts with exciting sample and works similar to the first hit, but offers more grind with that off-the-wall rocky sound. "Constant Persistence of Annoyance"... Well, I drop dead. Then they blast with "Wake Up and Change!" which is a scandalous cover of both "Wake Up!" and "The Changeling" by THE DOORS. So I follow the instructions and drop dead again. The final hit "Snakes and Alligators" lasting for 22 minutes is a stoned devil's work which lulls me with it's microwaves and has a hidden message to play this CD again. Heeeeeelp!!!! (Relapse, POB 251, Millersville, PA 17551, U.S.A.) ML

EXOCET "Confusion" CD (Massacre)

Germany used to have good thrash metal bands in the past, just remember SODOM, KREATOR (OK, they still rule!) or DESTRUCTION. EXOCET is well aware of its roots and on their debut album "Confusion" they play some classy European thrash metal with death metal influences (mainly in vocal department). It's heavy, it's solid and it's well executed. And it's cliched as well. But if thrash metal is your thing you can investigate into this lot and be sure you won't be disappointed.

(Massacre, Rauheckstrasse 10, D-74232 Abstatt, GERMANY) ML

EXPERIMENT FEAR "Assuming The Godform" MC (Massacre)

Pretty average and generic death metal goes on here. Do we really need the bands like EXPERIMENT FEAR in 1995? Shit, we DO NOT! Once again Massacre heads try to hit the fan with shit, so be aware. Guys, the train has passed 5 years ago, where have you been then? (They splitted-up soon after the release.) (Massacre, Rauheckstrasse 10, D-74232 Abstatt, GERMANY) ML

FAITH NO MORE "King For A Day, Fool For A Lifetime" CD (Slash/Reprise)

Now read this. Godly. Marvellous. Wonderful. Emotional. Miracle of music. Kiss the sky. Listen to FAITH NO MORE. Enjoy it. Love it. Hate it. React. Live. Feel the blood pulsating in the veins. Or don't. Or just forget what you read. Get a fuck out. Die. Rot. Who cares? LM

FLESHOLD "Pathetic" MC (Massacre)

Yes, it is. (Massacre, Raumeckstrasse 10, D-75232 Abstatt, GERMANY) ML

FOIL "Rocket USA" CD (Dark Oceans)

FOIL is a group based in Australia and captures listener's attention with dynamic, hard-hitting and raw cyberthrash verging on the edge of industrial trance (!!!). Really weird sounds absorb your attention plus it grabs for your throat and generally grits among the teeth. Mesmerizing beats in order with harsh guitar riffs and little programming tricks + samples convey the images that concentrate your thoughts towards grim adventures, so all those people having homicidal tendencies runing in their blood try to keep yourself cool while listening to "Rocket USA". (FOIL, P.O. Box 1749, Collingwood 3066, Melbourne, AUSTRALIA) ML

FRAGMENTED "set." CD (BlueNitesEroticSecrets)

I usually listen to the album while reviewing it. In this case, it's a bit problematic since on a CD booklet stands the following note: "Listen to FRAGMENTED with the lights out." Well, I did. But at the moment the light is on. Anyway, FRAGMENTED (or Anx.Scan) created his own philosophy about the music he performs. Philosophy full of grim images out of this world. From beyond. The CD itself contains rhythmless, crawling sounds that create an eerie atmospheres, but only if the listener is willing to participate with his/her visions. Ultimately this can be the perfect soundtrack for your nightmare, but the nightmare must come first, know what I mean? "set." creates some moving, amorphous substance that vibrates in the air, making it thicker. Thicker than

blood, perhaps. Mind you, it is not for the lazy listener who wants everything to be clear and in-your-mouth. There is a way to take "set." to the darkest depths of your mind, but YOU have to find that way. My congratulations would go for those who succeeded and survived. It's intellectual music for intellectual people. Everyone is his own judge, so I can't tell everyone to buy this album or not. I certainly would (yea, I'm modest). Only \$7 US (post paid) from: FRAGMENTED, 1512 Canyon Run Rd., Naperville, IL 60565, U.S.A. ML

FRONT LINE ASSEMBLY "Millennium" CD (Roadrunner)

Machines used, sterility guaranteed. New generation rocks'n'rolls along the synthetic beat & processed digital sounds, and it's 20th century - technology millennium where 2 bold Canadians manipulates under the name FRONT LINE ASSEMBLY. Many wounded readers should be familiar with this highly prolific duo, whom "Millennium" album offers 10 perfectly formed tracks, imprinting sharp electro waves in listener's brain. Imposing and heavy it nails ya to the wall. Sampled guitars, dirtied vocals, elastic rhythms and large atmosphere on the tracks like "Search And Destroy", "Millennium" or "This Faith" bring endless shivers going down yer spine. My favorite number is a heart-stompin' fucker "Victim of a Criminal" with rap styled singing, really hot bastard! There's a lot of colorful little notes springing out of their technology and pretty much is left for your imagination, so I don't think this album should be missed. ML

GEHENNAH "Hardrocker" CD (Primitive Art Records)

These guys are longing for a good metal fight, how cool! I wish they would live here in Lithuania, we can offer a lot of that. If they really live the way they sing ("Short hair in sight, no words are needed to start a fight! All disco dance must end in broken bones..." or "If you wear a short hair you better beware! This is metal warfare! I'll make you bleed that's what I need!"), then they would find a lot of sparring partners who consider themselves metalheads' barbers. Anyway, apart from stupid as my shoe's sole lyrics which, however, gave me a great laugh, "Hardrocker" offers bursting blood metal ala old VENOM and SODOM. It brought some old memories back who could easily pass for their lyrics when all I needed was beer and metal and "fuck you all!". Anyway, this is dripping blood and sweat and alcohol and fucking metal to the bone. Great fun!!! (Primitive Art Rec., POB 4049, S-30004 Halmstad, SWEDEN) ML

there are a few
album reviews



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GIANTS CAUSEWAY "Is There Any Way..." CD (Swan Lake)

This album has its enjoyable moments but those moments tend to remind me FIELDS OF THE NEPHILIM quite much. I don't mean it as any kind of drawback, I noticed it to give you a direction of GIANTS CAUSEWAY's sound. Generally, they offer much more than your average NEPHILIM copyists, just check out a beautiful voice of Barbara Rippe who sings along the melancholic tempered Kalle Friedrich & two diverse singers could make your interest sparkling. Some tracks, however, aren't as dynamic as I would like them to be and left my attention wandering away. 13 minutes long "Deprivation" is far too long for its own good and becomes repetitive. This album isn't that unique as PR sheet wants me to believe but it isn't boring either. I personally never regretted the time spent with it. (Swan Lake, Rauheckstr. 10, D-74232, GERMANY) ML

GODSEND "In The Electric Mist" CD (Holy)

I don't know if it's a coincidence or perhaps GODSEND pays an exclusive attention to the underground publication Isten from Finland. Y'see, reviewing their debut album Mikko (Isten's editor) wrote that all is well, but more of a rock and rolling attitude certainly wouldn't hurt. Well, I think it's just a pure coincidence but Mikko must be satisfied now. In the best doom rock traditions come this new full length work of Norwegian doomsters who are still depressive and gothic and masters and hippy and rock'n'roll and flowers frozen and so on...Despite all "commercial" flavourings GODSEND plays more convincing than f.ex. PYOGENESIS or the likes who are softening their sound nowadays. Ranging from groovy hooks to the melancholic tinged doomy classics they serve plenty of enjoyable moments. Now I don't know how long this one will play an effect on me, because this "easy sticking melody" business is a tricky-dicky adventure, but for now I'm satisfied and don't give a fuck. For now it is essential and tomorrow may not even come. (Holy, 4 BD Gutenberg, 93190 Livry-Gargan, FRANCE) ML

GOMMORAH "Reflections Of Inanimate Matter" CD (Black Mark Productions)

Come and taste it! Powerful, bludgeoning and pulverizing riffs hitting you one after another won't let any doubts to creep in who's a new king of death/thrash metal in 1995. GOMMORAH is heavy as fuck and dynamic enough to keep you jumping around and breaking things for 36 minutes. They always keep changing tempos without losing tightness for a second and combining fast with slow, and pure aggression with intricate melo-

dies they didn't need much time to win my sympathies. "Reflections Of Inanimate Matter" merge the best ingredients from bands like MASSACRE and BENE-DICTION adding a large dose of their own melodies and "Human Trophies" gets all my awards for the best death/thrash song of the year! (Black Mark Prod., Luxemburger Str. 31, D-13353 Berlin, GERMANY) ML

GRIEF "Come To Grief" CD (Century Media)

Usually I like slow music better than fast, but GRIEF is too damnfucking slow even to me. They come around as the most dejecting band in the world, no doubt. GRIEF drag their riffs so painfully slow, that at a certain moment of time they become pain in the ass. There are bands like EYEHATEGOD and WINTER, who implicate some twists into their slow as shit songs, unfortunately GRIEF lack this ability. And that makes sound them plain repetitious and boring. Crap. Period. (Century Media, 1453-A 14th St.#324, Santa Monica, CA 90404, U.S.A.) ML



"No way I know, no way tonight. No way in Hell to survive."

HALOBLACK "Tension Filter" CD (Fifth Column)

This album took control over me since the first sounds has blown their way through the speakers. It carries a top notch production with people like Carl White & DIE WARZAU lending their hands to help HALOBLACK to come up with the final product which stands out among the pile of other electro industrial releases that I've got to hear this year. 10 tracks on "Tension Filter" are rough & unpolished in delivery, densely filling the space with tense, crackling noises set up to electrify the mind which are supported by precisely strong, hooky dance beats that fill the body with power while whispered vocals enchant this cybernetic amalgam and bring the element of mystery. HALOBLACK created a completely new dimension for electro thrash crossover and showed that possessing enough creativity it's possible to make very original tracks in the genre which, by many, is considered as limited. Give your test to excellent gems such as "Everything Inside", "Balance", "It's Bizzare" or "You Bleed Me" and see that I'm not exaggerating about this astonishing piece of music that "Tension Filter" is. Support!!!! (Fifth Column, P.O.Box 787, Ben Franklin Station, Washington, D.C. 20044, U.S.A.) ML

HEADS OR TALES "Eternity Becomes A Lie" CD (Black Mark Productions)

HEADS OR TALES is a Swedish five piece power metal band that brings their debut album here. While their musical skills don't raise any doubts their certainly lack dynamics on this record. There's a plenty of technical riffs and hooks but the problem is they are not tied together in order to make catchy and memorable songs like for instance NEVERMORE does. Another thing I'm not ecstatic about is those high pitched shrieks of their singer who miserably tries to sound like a guy from DREAM THEATRE but fails to do that. Perhaps my words are too harsh but how the hell I should feel happy when I spent 57 minutes listening to the music which hasn't given me any emotions except the boredom? I doubt if that's an emotion at all. OK, so it might be solely my problem but what if it isn't??? (Black Mark Prod., Luxemburger Str.31, 13353 Berlin, GERMANY) ML

HELIOS CREED "X-Rated Fairy Tales / Superior Catholic Finger" CD (Cleopatra)

Yeps, they sent it to the right guy! Two albums, originally released in 1985 and 1988 and now re-released on one CD, from one of the weirdest guitarists in the world - Helios Creed! "X-Rated Fairy Tales" displays more song oriented material - weird and emotional at the same time, and the title track is a prime example of that. It was Creed's first post-CHROME album and kinda unusual one compared to his work in CHROME, but as he admits himself: "After CHROME, I wanted to make songs." And those songs turned out extremely well! People who are familiar with Creed's music should agree that there's no stylish framework in which he operates his weird riffs, so I'm not taking risk to try and explain it. "Superior Catholic Finger" comes at you like psychedelic hurricane from alien space and there's so much extravaganza going on that it can make disorder in your brain, unless it's straightened by psychedelic drugs. Mellow and harsh trembles squeeze in your braincells and paint them with pulsating bright colors. I think that people into FUDGE TUNNEL and the likes who make lotsa feedback noise must hear this excellent album, described as one of the milestone albums of the eighties. Godly stuff! (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, U.S.A.) ML

HELSTAR "Multiples of Black" CD (Massacre)

Well, I was stunned when I heard this. Power metal without any power. It's so awful that I'm really shocked how all this crap was released on CD. I can give ya a wild guess. HELSTAR was a popular band in the mid of 80-ies and Massacre wisemen decided to try and to ride a dead horse. Puff...Rule No. 1: Dead horse can't be ridden. (Unless it's AERQSMITH, ha!). Dave Ellefson (MEGADETH) produced this crap and made a complete fool of himself. Now, if someone gets offended, listen to NEVERMORE and see how the real Power Metal must be played and produced. Period. (Massacre, Raucherstr. 10, D-74232 Abstatt, GERMANY) ML

V/A "Hertz Schritt Macher" CD (Roadrunner)

A few different and really good bands got displayed on this compilation CD. Ranging from punishing, in-your-face tracks of MACHINE HEAD, OBITUARY, PROPAIN and SEPULTURA, it then slides into electro-schemes layed on by FRONT LINE ASSEMBLY, KMFDM and IN THE NURSERY. You moshed, you killed, you danced around, now get some rap of DOG EAT DOG (cool band!) and hardcoreish mayhem of MADBALL and BUZZOV-EN. After that the listener is kindly asked to listen for some commercial hard rock of BLACK TRAIN JACK, WALTARI and DIE MONSTER DIE, which I prefer to skip. Two last tracks are fucken winners though. LIFE OF AGONY and TYPE O NEGATIVE hit those two last nails. C-YA! ML

HORDE "Hellig Usvart" CD (Nuclear Blast)

Can you imagine a church turned upside down and full of respected christians watching porno movies? OK, that would be much easier than to imagine a christian black metal band. Anyway, the masters to release the most tasteless crap music in the world - Nuclear Blast Records found such band! Yeah, the only more or less smart thing about it all is that Mr. Anonymous (a.k.a. HORDE) doesn't give his address, as I'm sure there are people who would love to thrust a big knife into his back and turn it a few times. If you collect CDs with the most silly and crap music, get this "pearl". ML

HYBERNOID "The Last Day Begins?" CD (Displeased)

If you like to be hypnotized when listening to the music, you must listen to HYBERNOID. I use the word "hypnotizing" as a positive one here, because their unearthly mixture of heavy doom and heavy industrial really concentrates my attention. Those who have been following HYBERNOID activities must know that their current and original style has been developed after releasing 2 demos + 3 7"EPs, until this smashing debut came out. Among the heavy ingredients of HYBERNOID music, melody is given a high position, and it always rotates in their industrial hyber-motors. Rough vocals of Dunk Goodenough aren't supposed to add any streaks of bright to the gloomy sound, but Paula Smith throws in a strange twist here and there, using her mesmerizing voice. Needless to say that it's structured really precisely, and it'll please even the most critical listener, so questions like: "is it really heavy?", or "is it really good produced" are not in order considering this album. It sinks into the mind and leaves the listener hypnotized. Or rather hybernoidized? One way or another - check it out! (Displeased, Veeringstraat 6, NL-1502 NL Zaandam, HOLLAND) ML

IMMOLATION "Stepping On Angels...Before Dawn" CD (Repulse)

Probably the best release that has come out from Repulse Records is this collection of 3 IMMOLATION demos & some unreleased studio and live material has been put together and released on a CD with a cool cover. Now, while all death metal maniacs will jerk off to this devilish and brutal piece of death metal, others should remain motionless, because

afterall music on this silver CD is rather funny and primitive by today's standarts. Anyway, being a piece of true death metal it makes me dig this shit!!! (Repulse, P.O.Box 50562, 28080 Madrid, SPAIN) ML

IMMORTAL "Battles In The North" CD (Osmose)

It's a 3rd album of those Norwegian people and it provides the best opportunity to loose around 30 IQ points in 35 minutes only. Battledemonmetal Therapy Course. People who wish to take a risk at it, must be prepared to spend the rest of their lives stuck in a coma state, having images of battles in the north. IMMORTAL are too pathetic to be taken seriously, poors who stuck in the deadend of black metal, and there's no one to help them to get out of it. I can't really see any streaks of hopefulness, because to loose 30 IQ points with each new album is a tough destiny, y'know. (Osmose, B.P. 57, 62990 Beaurainville, FRANCE) ML

INDIAN ROPE BURN "Sex Party" CD (GGE Records)

Great CD to fuck to. Not because of its title. No. The music is kinda hard but also soft at the same time. It's difficult to describe so I'll just repeat what one person said about it: "Listening to this album is like being battered by an iron bar in a velvet glue." Couldn't agree more! I.R.B. has a rock band line up, but despite this it sounds very techno and it makes me very surprised and amazed. These guys are not trying to be the next NIN or MINISTRY instead going with their own sound and incorporating tricks like funk bass hooks along the techno beat and really impressive way of singing. Check it out and you'll see! (GGE Records, P.O. Box 1784, Kent, OH 44240-0033, U.S.A.) ML

V/A "In Goth Daze" CD (Cleopatra)

Cleopatra Records love compilations, aren't they? This one features 15 tracks played by 13 bands who aren't newcomers in the goth scene. One thing about compilations is pretty clear - they are interesting (sometimes also enjoyable) to listen, but damn pain to review. "In Goth Daze" is definitely a pleasant experience to listen, all goth souls must check it out, despite the fact that I'm not gonna spill a lot of words on it. It works best late evening when you're a bit tired, a bit melancholic, a bit sad and wish to put on a certain audio background for this mental state. It doesn't cut deep, so don't worry - suicidal tendencies will not persecute ya while listening to it. In fact, some of the tracks are quite hopeful, like "Last Years Wife" by ZERO LE CRASH, or "I Walked The Line" by ALIEN SEX FIEND. My faves though, include the ones played by SPECIMEN, BIG ELECTRIC CAT, LONDON AFTER MIDNIGHT and THE WAKE. ML

INNER THOUGHT "Perspectives" CD (Witchhunt)

The follower to the debut album "Wordly Separation" sees INNER THOUGHT going for even stronger death/thrash attack with programmed drums which along with a few samples giv a slightly industrial feel to this crushing assault. Still the songs are based on catchy riffs, something Bobby Sadzak, the main head behind INNER THOUGHT, knows best. One just have to taste "Tortured" or "Ob-

serve..." for all out bombastic rampage. On the other hand track such as "Rack of Lethargy" sports more keyboard's patterns involved and closing "Perspective" is entirely electronic piece. Add to this haunting female vocals on "Sanctioned Situations", plenty of catchy hooks, heavy and clear production and there you go. (Witchhunt, P.O.Box 658, 8029 Zurich, SWITZERLAND) (Bobby Sadzak, 256 Patricia Ave, Willowdale, Ontario, M2M 1J8, CANADA) ML

IPECAC LOOP "eX" CD (Fifth Column) IPECAC LOOP would perfectly fit into Atralian's Dorobo rooster as their instrumetal minimalist pieces, combining elements of both industrial and ambient music are deep and intelligent. It certainly stimulates the brain but also can be enjoyable as the background music. Yeah, stimulating background music. IPECAC LOOP is the brainchild of Camron Lewis who's written, performed, produced, engineered & mixed 11 tracks of relatively calm, mysterious but still happening and emotional music displaying though out efforts of the composer. In most cases, minimalist ambient/industrial music gets compared with a humming fridge late at night but not in this case. IPECAC LOOP leads the listener into yet undiscovered realms which is a truly fascinating experience and "eX" stands among the highly recommended albums of the year. (Fifth Column, P.O.Box 787, Washington, D.C. 20044, U.S.A.) ML



V/A "The Japanese/American Noise Treaty" doubleCD (Release)

Some people will ask what for such things are made. To destroy the nervous system? To make brain tumour? To kill your stereo system and neighbours and yourself, too? What for? But for people like that there are too many questions that don't necessary have answers. And why in Hell I or you should bother to answer? Just day "fuck off" to them! Actually, this double CD is one big FUCK OFF to everybody who feels too comfortably in this world. There are 15 "bands" from Japan against 16 "bands" from USA who make this fucking N.O.I.S.E!!! Sometimes it's very extreme like for instance MASONNA, MSBR, MERZBOW, PRINCESS DRAGON-MOM, CAUTERIZER or NAMANAX...and also extremely pissing off. All in all both CDs offer about 150 minutes of harsh noise and it must be played loud in order to achieve full excitement. My fave cut is short but effective "Wear Your Love Like Heaven" by MASONNA, excellent to play late at night, guess why? (Release, P.O.Box 251, Millersville, PA 17551, U.S.A.) ML

KALTE FARBEN "Trust" CD (Danse Macabre)

Listening to KALTE FARBEN's album "Trust" a terrible suspicion arise in my mind. They toy with electronics a lot, but never really reach a final point, so that after each track I'm left with my mouth opened, wondering what the hell they wanted to do with it. A naked fact is that KALTE FARBEN tried to be SKINNY PUPPY, but hardly succeed. Throwing in the pot harsh noises, distorted vocals and pounding beats isn't enough to be recognized as a good band. This album becomes tedious really quick and the only way to stop this torturing waste of time is to push a "stop" button, y'know. Mediocre means death. R.I.P. (Danse Macabre, Luitpoldplatz 18, 95444 Bayreuth, GERMANY) ML

KILL SWITCH...KLIKK "Beat It To Fit, Paint It To Match" CD (Cleopatra)

KSK is one of the leading bands from North West Electro-Industrial Coalition based in Seattle, which unites American bands working in that musical field. On their debut album "Beat It To Fit...", KSK take route to the more obscure alley of industrial-Goth and a big part of the 18 tracks successfully put my senses on ice. No guitars are used on this album, but despite that it still sounds very powerful. I guess, their self-made instrument slambar comes closest to the guitar sound there, adding some extra punch to the songs. Most of the songs are written following the pop structures (verse, chorus, verse) which is plus for one and minus for others, while I don't really give a shit listening to slow-paced, heavy and dark tunes such as "Celebrate The Misery", "Follow Me", "So Happy" or "Go Man, Go". Anyway, drawing final conclusion I must admit that such lame "experimental" attempts as "Music", "Once A Punk, Always A Punk", "Sick Music" or "Sniveler" make me feel uneasy and restraint from going nuts about this album. Yet, it's well-worth to be checked out, as I believe that KSK definitely know what they are doing. (KSK/NEC, P.O. Box 131, Seattle, WA 98109, U.S.A.) ML



KING DIAMOND "The Spider's Lullabye" CD (Metal Blade)

Five years since his last solo album "The Eye", the King of Horror is once again ready to possess the souls of the listeners. Seems like 5 years helped him to gain some strength and come up with his most powerful and heaviest release ever! Still displaying traditional elements of earlier releases, such as catchy refrains, tremendously melodic songwriting combined with genius voice of Mr. King

there are a few album reviews



NO ASS STROKING!!!

Diamond setting up a true ambience of horror this album holds more powerful production which helps to fit in the current times just fine! Overall, all my words and praises pale by the side of such brilliantly executed gems as "From The Other Side", "The Poltergeist", "Moonlight", "Six Feet Under"...In fact, I could list down all songs without any exception. This is a classic album as almost anything King Diamond released through his long and controversial career. I'm sure his fans already played "The Spider's Lullabye" a few hundred times, coz it was unleashed almost a half year ago. I personally learned almost all refrains from it, so catchy they are! "Listen...Hear The Spider's Lullabye" (Metal Blade, 23 Erringer Rd, Suite 108, Simi Valley, CA 93065, U.S.A.) ML

KLINIK "To The Knife" CD (Zoth Ommog)

Holy shit...I feel bad receiving a promo CD without even songtitles and what's more worse about the whole situation is that KLINIK's "To The Knife" is undoubtedly the best album I've got to hear from Zoth Ommog line in the last year. Actually, it would be more apt to call this album "Under The Knife" since KLINIK slices listener's brain with merciless and menacing mood. Blending elements of harsh electro, industrial and ambient they weave this strange and obscure mixture among unruly rhythms. Calling their music innovative electro with certain avantgarde bleaks is the closest to truth description I could come with. You don't have to worry about their ability to perform and create those eerie atmospheres, because to my knowledge this band was founded about 10 years ago so they've got experience to the boot. If you ask me whether they can evoke evil spirits with their machinery or not, my answer definitely will be positive. (Zoth Ommog, Norsk-Data-Str.3, 61352 Bad Homburg, GERMANY) ML

KOMMUNITY FK "The Vision and The Voice" CD (Cleopatra)

Sue me, but I don't get it. Originally released in 1983 and re-released 11 years later, it remains a total stranger to me. This music creates disjointed thoughts in my mind and brings impression that KOMMUNITY FK were all very sleepy during the recording session. Cleopatra's press-sheet states that this album had a huge following in goth/punk/alternative circles but despite that it still sounds like a complete shit to me. Bleaky guitar tones, colorless melodies, complete lack of emotions and weak vocals...can you like that? Me definitely not. (Cleopatra, 8726 S. Sepulveda Blvd. Ste. D-82, Los Angeles, CA 90045, U.S.A.) ML

there are a few
album reviews



NO ASS STROKING!!!

KRUG "Krug" CD (From The Crypt Records)

KRUG comes from Canada, and it's possible to describe their music as alternative metal groove with balls and get away. This wouldn't do justice for KRUG as they deserve a bit more attention than your usual alternative metal band, even if it's got balls. To give you a clue, I'd put them somewhere between SOUNDGARDEN and WHITE ZOMBIE, closer to the later, which aren't my idols, but for fans of those, KRUG will certainly be like a gift from the heaven. My problem, however, is that adoring its catchiness and spurts of groovy moments, I tend to loose concentration over the song itself, they are sorta "come and go" which isn't that good. Quite average release, but if you like...No, no, no. (From The Crypt Rec., #23 3480 Lawrence Ave. East, Scarborough, Ontario, CANADA M1H 1A9) ML

LAKE OF TEARS "Headstones" CD (Black Mark Production)

2nd album by these long-haired Swedes provides tons of great metal grooves, generally romantic feel to the whole creation and geniously simple songwriting. Y'know, kind of songs that stick in mind after the first listen and stay there forever or at least you're bored to death. Me, I'm not bored at all, I just enjoy this piece of SABBATH-y grooves, PARADISE LOST-ish and TIAMAT-ic vibes sprinkling out throughout the album and pure heavy metal sound. Well, so one can say this is tossed amalgam all the way but I like it just the same, because no matter what, LAKE OF TEARS performs this music with passion and high class, so where honesty and professionalism meet each other, expect excellent music. It takes me high and that says all! (Black Mark Prod., Luxemburger Str. 31, 13353 Berlin, GERMANY) ML

LAVRA "Bluenothing" CD (Demonosound)

Well, I have to admit the fact that LAVRA is indeed an original band but to most listeners their music might sem quite alienative. Perhaps not even the music but the sound which is adopted in a way to stand out of the mass (I guess). It's really blurred and scattered around and meanwhile this is original it also easily might piss you off and make you abbble about rubbish production. In one interview LAVRA's guy stated that one of their goals might include omnipotent massive grandeur, the everlasting beauty and harmony etc. but somehow they try to achieve it playing "safe" and using easy production. Therefore this music doesn't reach to my heart...or is my skin too thick? One way or another, to have a couple of interesting ideas isn't enough, because me and I guess many others

demand the complete program, not just the bits of their imagination. (Demonosound, Nurmelantie 6 D 3, 20780 Kaarina, FINLAND) ML

THE LEGENDARY PINK DOTS "9 Lives To Wonder" CD (Play It Again Sam)

Finally...After numerous articles and praising reviews I've got to hear this legendary band. It was a bit different from what I expected, but nevertheless my expectations have been fully satisfied by pure beauty of this album. LPK brings bright, delicate feelings filling the room with gracious, floating ambience. Perfectly overpainting bleeding souls with amazingly beautiful melodies and relaxing voice of Prophet Qa' Sepel. There's so much music reflecting the darker side of human mind, that at first listen I was almost shocked to hear such bright yet melancholic atmospheres breathing from the speakers. They perfectly combine acoustic instruments with electronic equipment, making one to enrich other, just check out a song called "Siren" and you'll get the point. Also tunes like "Madam Guillotine", "Hotel Z" or "A Crack In Melancholy Time" tend to breath some fresh air in my rusty soul. What else to say, except that it's a mellow pearl that cannot be missed. (LEGENDARY PINK DOTS, Postbus 38253, 6503 AG Nijmegen, HOLLAND. Enclose 2 I.R.C.s) ML

LIGHTS OF EUPHORIA "Brainstorm" CD (Zoth Ommog)

Are they a new talents to watch out? Do they really keep lights of euphoria shining with dazzling colors? Not so, I'm afraid. Well, "Brainstorm" appears as EBM album spiced with a few various influences from other techno spheres as well. Along with the usual and quite generic EBM stompers like "Give Me You", "Face Of God" or "Sacred" goes "Brainstorm" which is a dark wave tune and a good one, too. The other standout must be "Subjection (Violated)" listing vocal credits Claus Larsen (LEATHERSTRIP), the meaniest and catchiest blood boiler on the album, and, yes, it sounds too much alike to LEATHERSTRIP. "Ice Machine" which is a DEPECHE MODE cover track effectively drifts into myterious tunnel and seems to be another good tune. Finally we have "Reaching Out" for those into darker industrial/electro flavoured with heavy beats and this one is my personal fave. So, as the counting goes, we have 4 tracks out of 14. Hm, quite poor by todays high standarts as the professor says. (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, GERMANY) ML

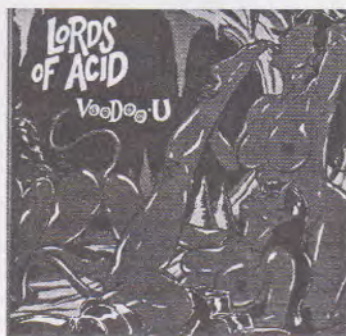
LIMBO "Zos Kia Kaos" CD "Silicioratria" mini CD (Discordia)

"Zos Kia Kaos" is an intelligent electro brain stimulator. Perhaps not what you would call all out electro beat but also not entirely dark techno wave. LIMBO erase the line between two resulting in the eerie electro compositions spiced with tasty samples and driven by strong but not very fast beats. METALLICA fans should watch out for "Biometallica", a reworked "Enter Sandman" track. LIMBO displays some dense riffs there turning it into high energy fuelled dance stomper. Generally, one or two KRAFTWERK fans may discover some similarities with their fave band, but I think that's not really a problem.

"Silicioratria" includes six remixed, reprogrammed and unreleased tracks from "Zos Kia Kaos" and carves the similar stone but bmp's level has been increased a bit in order to make it more dance club friendly. And it does. Of course, both albums could be better and darker like their masterpiece "Our Mary Of Cancer" released in '89, that was fucking scary! But you can't ask everything to be perfect. (Discordia, An Liffersmuhle 95, 47877 Willich, GERMANY) ML

LOONATIKK "Bark'N'Bite" mini CD (MDD Records)

First appearance on the CD sees this German outfit developing their own sound which made me go "Wow, Wow!" on their last demo tape "Sufferscorn". On 6 trax presented on "Bark'N'Bite", LOONATIKK make rapid strides stretching their blend of thrash and hardcore by incorporating unordinary sounding vocals whom nearest comparison would be LIFE OF AGONY. Also to call their music thrashcore would be a disadvantage for them and misleading for others, because LOONATIKK are quite far away from the typical pompous studio sound. Instead of that they concentrate on authentic sound giving more room to each instrument. So, you judge...Whether invest your money into another BIOHAZARD copy or try a slightly different path offered by LOONATIKK who boost out a few more vibes on "Bark'N'Bite". I'd prefer latter decision. (MDD Records, Fachiastr. 9, 74226 Nordhausen, GERMANY) (LOONATIKK, Lindenstr. 20, 72582 Grabenstetten, GERMANY) ML



LORDS OF ACID "Voodoo-U" CD (American)

"Voodoo-U" is a succulent lump of drugs, sex and lustful techno. Maughty voices follow excessive sequences while evocative danceable beats rush adrenaline. There's even a few tribal percussive flavours that can be witnessed on "Voodoo-U", "She and Mr.Jones" and "Do What You Wanna Do". Anyway, it's those vibrating sequences and stomping beats that together with tempting female vocals make me sweat. A few relaxing moments can be taken while "Marijuana In Your Brain" sweeps in and out, but then "Special Moments", "Drink My Honey" and finally "Blowing Up Your Mind" set the usual order back and makes you convincingly gasp for air. The best techno/dance music ever made and I just crave for more!!! (American, 3500 W.Olivie, Suite 1550, Burbank, CA 91505-4628, U.S.A.) ML

LOVE SPIRALS DOWNWARDS "Ardor" MC (Projekt)

This music is like some mysterious substance which you breath in and drift away. If there's heaven the LOVE SPIRALS DOWNWARDS crafted a perfect soundtrack for its halls (if there's halls, that is). It's so beautiful and warm that sometimes I start wondering if it's real. Sensitive voice of Suzzane Perry submitted by dreamy, ethereal melodies penetrates into the depths of my soul and certainly burn a mark there. If you never heard about this band before, but love music in the vein of DEAD CAN DANCE, then...well, y'know what to do? I really don't want to compare L.S.D. with any other bands since it stands in its own dimension. Speaking of dimension, it's open in the late night hours, and you better be sure to enter it when you're near the sleeping state when dreams get full of floating, beautiful images and warm, evocative feelings, that take you in a stream of unimaginable splendour - a trip through heavens! (L.S.D., 2537 Bolar. Industry, CA 91745, USA) (Projekt, Box 1591, Garden Grove, CA 92642-1591, USA) ML

LUCIFERION "Demonication (The Manifest)" CD (Listenable/Osmose)

Starting out with a dark intro, LUCIFERION descends upon us with unrelenting attack of hellish Death Metal and crushes my senses completely! After a long time I heard a new band that captured dark and devilish feeling of true Death Metal. "Demonication (The Manifest)" is not for a CANNIBAL CORPSE kids, this album shows how true Death Metal must be played. LUCIFERION consists of 3 skilled musicians who release their eviliest and most violent emotions using four instruments: vocals, bass, guitars and drums as their main tools. To give you a hint I can name MORBID ANGEL and DEICIDE as the closest comparisons to LUCIFERION's style, yet they are much more violent and aggressive and even if that's hard to believe, it's the horrifying truth! Unlike many other bands in death metal scene, LUCIFERION brings very well thought out riffs and aggressive speed bursts which are genuinely blended with wicked melodies and very few mid-paced parts in order to unleash a full range brutality. LUCIFERION brings class and real Demonic power making my blood freeze!

Haill the new Satanic Death Metal monster LUCIFERION!!!!!! (Listenable, 18 Quai Duguay Trouin, 62480 Le Portel, FRANCE) ML

MACHINE HEAD "Burn My Eyes" CD (Roadrunner)

MACHINE HEAD's debut album "Burn My Eyes" was really much hyped release, but I happen to agree with every single positive word that has been said about this Oakland based four-piece. C'mon, this shit weights thousand tons and descends upon the listener with full power range which is presented on all 11 tracks. They got groove, they got catchiest riffs around that basically grab for your throat, they got one of the most powerful and crushing production, they got fucking aggression, and they got SONGS like "Davidian", "A Thousand Lies", "Blood For Blood" + more which got injected in my veins and burned myself inside! I don't know what else a natural born

metalhead can demand from a metal band. After hearing this album for about 30 times now, I still find it as refreshing as earlier, and it still continues to grow on me, can you believe it? Yes, you better do, otherwise you can miss one of the heaviest metal releases in 1994, and you wouldn't like it to happen, eh? Without trying to be sophisticated, let me put it this way: MACHINE HEAD kicks ass and hit right between the eyes!

MALFORMED EARTHBORN "Defiance Of The Ugly By The Merely Repulsive" CD (Release)

Three sick minds - Danny Lilker, Scotty Lewis (both from BRUTAL TRUTH) and Shane Embury (NAPALM DEATH) stand behind this project. A project that must enter the history as one of the heaviest and most disturbing industrial venture adopting truly apocalyptic and dark sound. PR indicates that each song was constructed from the ground up, right on the spot, and me says that I've never heard anything that heavy before. There's also lotsa noise going on inducing frightening paranoid visions, something extremely painful that you cannot escape. The tracks don't enlist any vocals there but sometimes sampled voices tears through this sonic cacophony driven by heavy beats. It's fucking psychotic and violent shit, folks, and I know you need it and you gonna love it!!! (Release, P.O.Box 251, Millersville, PA 17551, U.S.A.) ML

MARDUK "Opus Nocturne" CD (Osmose)

Y'know, MARDUK are obsessed with speed. Speed is their God, speed is their Passion, speed lets release their frustrations, speed is MARDUK, and speed kills your interest in "Opus Nocturne" pretty bloody fast. This album is dangerous in one perspective - if you aren't overly keen on the fast music, after hearing "Opus Nocturne" your small interest in it may be lost forever. Let's see, relying on speed MARDUK forget about heavyness and catchyness of the songs. Now, if one is able to find the pleasure in unrelenting speed the go ahead - grab this album and may god bless you. On my own thought, let me say that music like this barely stimulates your brains, but there are people around who barely have brains, so... Deathblack, blackdeath...right? To sum it up in two words, this album is fast and boring. (Osmose, B.P. 57, 62990 Beaurainville, FRANCE) ML

MARDUK "Fuck Me Jesus" MCD (Osmose)

Well, it certainly recalls controversy. Nice cover and a title that most christians have dreamed about during their whole lives. It's a re-release of one and only MARDUK's demo put out a few years ago, when they weren't obsessed by speed as much as these days. It offers 5 tracks (with intro/outro) of quite primitive, but dynamic and heavy death metal with a slight touch of black metal that mostly becomes clear when you hear singers horrific shrieks. That would pretty much sums everything up, and if you ask me I can say that this bastard is much better to my taste than their latest "Opus Nocturne". ML

MASTER'S HAMMER "Ritual" CD (Osmose)

Osmose Rec. have re-issued this debut album of Czech Satanic metal band, and what a wise move this is! MASTER'S HAMMER have always been known for their different approach and "Ritual" perfectly proves that fact. Singer Frantisek Storm sings in his native language here, so it adds some more exotic charm to their originally structured kind of heavy Satanic metal with operatic overtones, which made people speak about them after "The Jilemnice Occultist" album. It's easily to recognize that musicians have a necessary skills to write actual music, as opposed to 2-3 riffs and the same rapid drumming canonades so well prevailing in today's imbecilic black metal scene. This is one of those few moments where I can agree with Osmose Rec. describing MASTER'S HAMMER as extremely artistic band! Fascinating album which is well worth to be heard and praised! ML

MEPHISTO WALTZ "Thalia" CD (Cleopatra)

I was really enthusiastic about their previous album "The Ethereal Deep" but "Thalia" in most cases repeats it and barely surprises me. Dark and mellow vibe is still there making it a perfect album when sipping wine with your lover and not actually paying much attention to the music which still remains quite weary gothic rock. ML

MESHUGGAH "Destroy Erase Improve" CD (Nuclear Blast)

Will someone save me from this monster? Right now I'm listening to this CD for the third time in a row trying to sort out my feelings about it. I know that this band is doing things others only can dream about, they are excellent musicians who, however, are not concerned to show off and they just display uncompromisingly heavy and complex techno trash. No bad attitudes, no cliches...MESHUGGAH hits hard with their catchy riffs. But there's something that prevents me from really liking this album. Y'see, I personally crave for more straightforward and pulverizing destruction and not kinda mendering MESHUGGAH extravaganza. Y'know, sheer power like bursting "Terminal Illusions", but that's the only track I could pick up. Anyway, for each his own, but "Destroy Erase Improve" is not for me. (Nuclear Blast, Hauptstr. 109, 73702 Donzdorf, GERMANY) ML

MINDROT "Dawning" CD (Relapse)

This CD took my imagination and led it to the land of bitter melancholy, a very strange place where no one US band had stepped before. So MINDROT was the first. What started as crust/grind band back in 1989, now became one of the most original metal bands capable to surround the listener with gigantic emotional atmospheres, full of inner beauty and torture. Speaking about technical side or the ingredients that make me enjoy this album, one could easily point the unordinary production where guitars are put behind the rhythmic section which takes the compositions right into downwards spiral. So, don't expect clear, mega-ton riffs here like many other sad and depressed folks churn out, because MINDROT use guitar melodies to paste another shadowed detail rather than to

bring them forth. Unadulterated intensity roars throughout their lengthy compositions never letting your visions to wander away from harsh reality and musically fusing in another astonishing dimension. Singer Adrian Leroux emphasizes anguished feelings with his impressive voice. Mark this review and get this album if original metal is what you are living for! (Relapse, P.O.Box 251, Millersville, PA 17551, U.S.A.) ML



MISANTHROPE "1666...Theatre Bizzare" CD (Holy)

French self-proclaimed gods of avant-garde metal strikes with their 2nd "real" album and please don't expect that you can just sit back and enjoy the play. MISANTHROPE choose to tear you in a little miserable pieces by neverending breaks, stop's, go's, quick's, slow's, whatever as long as it is not permanent and setting on the laid back mood. Now, I'm not portraying it as the negative thing, because MISANTHROPE actually manage to make it work. Whether it is romantic acoustic piece or aggressive murderous onslaught they are presented with such enormous compositly that one can't stay indifferent. "1666...Theatre Bizzare" is a far cry from one dimensional doom/death metal, it soars through pure hate and romantic sensations (both descriptions from PR sheet!). "A must of intelligence and perfect musical arrangements!" tries to convince us the same PR sheet. Anyway, shit or brilliant it is impossible to say because MISANTHROPE manages to keep themselves above such descriptions. It certainly is original and so fucking OTT! (Holy, 4 BD Gutenberg, 93190 Livry-Gargan, FRANCE) ML

MORBID ANGEL "Domination" CD (Earache)

MORBID ANGEL are building their empire with each new release. "Domination" again provides some variation within their dark realm where uncompromising death metal meets grandiose evil atmospheres - a world entirely of their own. Sheer brutality cretes enrapturing war-like moods where MORBID ANGEL's trademarks such as deminally intense double bass drums' cannonades raging along vicious battle of guitars and truly devilish vocals are all present and developed. The use of keyboards also get much more display than earlier and that certainly adds more depth to the music - a different shades of Ancient Ones can be felt! So, yes, the throne is theirs if you were wondering and they are fucking strong. (Earache, P.O. Box 144, Nottingham NG3 4GE, ENGLAND) ML

there are a few album reviews



MORPHEUS DESCENDS "Chronicles Of The Shadowed Ones" CD (self released)

Four "real" songs and one "misty" tune on this new self released CD by NY's brutal death ensemble MORPHEUS DESCENDS. I respect this band for sticking to their guns and blasting out some really heavy but not really original death metal. Their style could be described as a mix between IMMOLATION and WINTER, not your cheesy SUFFOCATING/CANNIBAL CORPSE garbage. The production is fucking heavy and clear, should I say Haunting Death? Yeah, that would be right! In fact, they create dark, abolishing atmosphere and perform true death metal!!! MORPHEUS DESCENDS reach into the depths of my mind and make some perverse changes there. OH! The "misty" tune is called "Moupho Alde Ferenc Yaborov" and isn't death metal at all, it's rather a scary outro. If you love true death metal like IMMOLATION, you'll certainly go to hell for these "Chronicles Of The Shadowed Ones" which costs \$10 US in the States and \$12 US elsewhere. Ask also for their debut CD "Ritual Of Infinity" for \$10 US only! Ñheap! Hail MORPHEUS DESCENDS!!! (MORPHEUS DESCENDS, P.O.Box 3051, Middletown, NY 10940, U.S.A.) ML

MORTIFICATION "Blood World" CD (Nuclear Blast)

Australian "life metal" performers MOTIFICATION strikes again with their 6th album to date which is a big pain in the ass to tell you the truth. By the way, don't you find strange that both cheesiest - satanic (HIPOCRISY) and christian (MORTIFICATION) - bands release their albums through Nuclear Blast Records? Seems like cheesy things bring money nowadays, eh? Well, "Blood World" sports 10 generic trash metal songs and if you just wanna check out how the generic trash sounds, buy this album. ML

MOTHER EARTH "Transitions" MC (Self released)

Welcome here. Five ladies from Santa Clara, California deliver 7 songs of melodic heavy rock with power metal influences. Not bad at the first glance although I wouldn't give my hand for it. The music has some punch here and there, plus some choruses like on "End of All" are fine by me, but generally it's kinda basic especially in drumming apartment. Well, on a second thought, I shouldn't moan about the simplicity of the songs, because after all they are quite catchy and melodic. "Beyond Dark" is a good example of that. If interested send \$5 US for cassette or \$7 US for CD (in USA). Foreigners must add \$3 US. (MOTHER EARTH, P.O. Box 3442, Santa Clara, CA 95055-3442, U.S.A.) ML

there are a few
album reviews



MUDHONEY "My Brother The Cow" CD (Reprise)

There is nothing wrong with the bands like MUDHONEY. Some people like them, some people don't. Just like everything and anything. It doesn't make a big difference, y'see. If you happen to like MUDHONEY, there are certainly another ten persons around who don't like, or even never heard about them, and it's just normal. Nothing wrong, y'know. Who gives a shit if that guy likes 2 UNLIMITED, while that corpse-painted individual digs IMMORTAL, and that poor girl with broken glasses and yellow hair likes MUDHONEY. The world keeps turning anyway. You can go and check out why did dinosaurs die some million years ago, people say there was some kind of an accident, but who knows for sure? Dinosaurs in their wildest dreams couldn't imagine that there will be formed a band called MUDHONEY and they will release an album "My Brother The Cow" and I'll be writing a review on this album. Basically, a review which doesn't say anything, but covers a few different topics, y'see. By the way, was today a good day? Yea, it was. About 15 degrees up the zero. Not Bad. LM

MYTHOS "Pain Amplifier" CD (Evil Omen/Osmose)

"Pain Amplifier" isn't musically diverse album. Well, perhaps it wasn't supposed to be after all, but it is definitely supposed to be aggressive. Unfortunately, it fails here, too. MYTHOS perform bloody fast & spluttering death metal with certain hints at their landmates IMPALED NAZARENE, but while IMPALED NAZARENE along primordial brutality offer also a certain dose of thoughtful catchiness and melody, MYTHOS offer nothing but a fucking speed. The same guitar mess, supposedly "raw" shouts of the vocals and repetitive drumbeats drive me to the mental state where reign nothing but total boredom. The guys themselves most likely also got bored to death and decided to split after this album was recorded. (Evil Omen Rec., 40 Res. les Beconts, 62152 Hardelet, FRANCE) (Osmose, B.P. 57, 62990 Beaurainville, FRANCE) ML

NATIONAL RAZOR "Shiver" CD (Scream)

"Shiver" is a second album of this American band which goes about mixing up dark with cold and sensitive with rough. Most of the tracks have a structure where emphasis is built on the power of the beat. Hypnotic, heavy and chilling mantras are supplied by sort of prophetic low voice of the singer. It's especially clear on the first half of the album, on such songs as "Back-Stabber's Reunion", "The Virus" or "Bosko and Admira" which sport those rhythms borrowed from the

factory line, running with hypnotic tendencies that sometimes take control over everything, while screechy guitars just add colors and depth to the unsunned and obscure atmosphere.

Yes, rhythm is of a great importance here, and NATIONAL RAZOR don't let it break or get weaker. Every damn beat - be it slow or faster paced - hits hard! "Shiver" describes desolation in musical language - post-war desolation. Now, on a second thought, it makes references to the mighty SWANS as far as atmosphere is concerned. Some songs end with frequency experiments creating industrial ambience, "Potter's Field" must be given a mention here.

Three last tunes have more relaxed feel to them. "Sabine", however, is a real standout song there - floating mystery achieved by beautiful sampled voice and accompanying melody from outer world! It takes time to get into and feel atmosphere of this album, but it's worth to try. (Scream, 36 River St, Rochester, NH 03867, U.S.A.) ML

NECROMANTIA "Scarlet Evil, witching black" CD (Osmose)

Forefathers of Greek black metal NECROMANTIA make appearance with the 2nd full length album. It's not your ordinary album and let me make it clear. Everybody familiar with previous NECROMANTIA releases knows about their original, raw sound brought out by using 8 string distorted bass instead of a rhythm guitar. Enriched by the appearance of synth and saxophone parts, sampled orchestral pieces ("The Arcane Light of Hecate") or possessive chants, this album is both raging and majestic. The initial idea of creating intelligent, original and dark metal music gets a full display through 8 tracks launched onto this CD. Every single note is played with maximum emotion and that's the chemistry which keeps me moving! I just hope "Scarlet Evil, witching black" won't get drowned into the tremendous flood of crap releases. (Osmose, B.P. 57, 62990 Beaurainville, FRANCE) ML

NECROSIS "Acta Sanctorum" CD (Black Mark Production)

This Rhode Island based quartet delivers all finest elements of death/grind to boot. Quick tempo changes, lotsa hyperspeed parts combined with slower interruptions, growls, thick production, double drum attacks - you name it! 32 minutes of music - a heaven like choice to maniacs of MORTA SKULD, BANISHED and HUMAN REMAINS (gods!!!). I dunno how long we'll be waiting for a new HUMAN REMAINS release. Anyway, speaking about NECROSIS, they pull the death machine with class but lack the feelings badly so I found them boring. (BMP, Luxemburger Str.31, D-13353 Berlin, GERMANY) ML

NEMBRIONIC "Psycho 100" CD (Displeased)

None shit given none asked! This psychotic outburst of extremely fast and catchy metal swaying from manic grinding attacks to sombre doomy passages tears all fucking senses. It grabs you up the throat and doesn't let go until the full treatment course isn't fulfilled. NEMBRIONIC are brutal and they are extreme in the true senses of those words and you should not expect mercy listen-



ing to tracks like 50 seconds long brain driller "Kill Them", murdering "Coffin On Coffin" or cutting "Strength Through Pain". Then there's a title track "Psycho 100" lasting for 21 minute and divided into four parts. Couple parts employ female singer who adds some beautiful touches to the whole ecstatic feel of the song and proves an unquestionable uniqueness of this Dutch band. NEMBRIONIC calls their music "extended metal...", and adds "it's the combination of 10 years of metal...which arranges for NEMBRIONIC a place in the future of metal." Yeps, I could sign below these words. Now this is what I call EXTREME!!! (Displeased, Veeringstraat 6, 1502 NL Zaandam, HOLLAND) ML



NEVERMORE "Nevermore" CD (Century Media)

Yea, if my senses wouldn't be made of steel, I'd probably burst into tears after hearing this album. Well, silly jokes aside, this album really touches my senses, and plays a few tricks on them, indeed. Taking a glance 7 years ago, I remember myself going nuts listening to SANCTUARY debut album "Refuge Denied", and a song from it called "Die For My Sins" was a kind of heavy metal anthem to me. Now, NEVERMORE which has two members (singer Warrel Dane and bassist Jim Sheppard) from that, now defunct, group, comes out with debut album and make those memories fresh. That's where beauty and elegance merges in one, where glamorous melodies supplement heart-tearing, powerful rhythms that breath and pulsate on this album. Fantastic guitar work of Jeff Loomis pulls me into the centre of amazing hurricane, while Warrel Dane's high-pitched, melodic voice enralls with pure sincerity, and nobody can match him in it's elegance on songs such as: "What Tomorrow Knows", "The Sanity Assassin", or "The Hurting Words". "Nevermore" is full of passion and sincerity, it's power metal with real POWER that press me down to the ground. Let's keep this metal march going, and may the gods bless ya! (Century Media, 1453

A 14th St. Suite #324, Santa Monica, CA 90404, U.S.A.) ML

NIGHTINGALE "The Breathing Shadow" CD (Black Mark Production)

Who could expect that Dan Swano (he is of EDGE OF SANITY, PAN-THY-MONIUM fame) to throw away all death metal riffs and roaring vocals and to release this mighty fine album, truly breathing psychedelic melancholy? It has absolutely nothing he was dealing with before, and I guess this is just the reason why NIGHTINGALE was born. Everything was written, played and recorded by our man himself and it turned out to be 10 great songs! One can say it's honest rock music with electric drums, synths, a little bit of gothic feel and a good deal of psychedelic melodies. Dan is singing with his normal voice which is nice to hear, although I don't really mind his roar, too, but nothing of that can be found here. With such tracks as "Nightfall Overture", "The Dreamreader", "Recovery Opus" or "Eye For An Eye" his songwriting talents are fully displayed in order to surround you with blue-red clouds. Or maybe not. Nevermind though, because there's only one thing that matters - "The Breathing Shadow" is just a masterpiece and there's no excuse to miss it! (BMP, Luxemburgerstr. 31, D-13353 Berlin, GERMANY) ML

NOXIOUS EMOTION "This Hallowed Ground" CD (ADSR Musicwerks)

NOXIOUS EMOTION is a Seattle based duo, a member of North-West Electro Coalition. Just like other NEC bands, NOXIOUS EMOTION is an unique band that base their sound exclusively on sequenced material with little drops of sampled guitars that appear here and there. Driven by upbeat rhythms are lurking melodies which due it's depth create multidimensional atmospheres. Creepy vocals sometime remind G.G.F.H. especially on "Specimen 32" which could be a track from the later band. Anyway, we speak about NOXIOUS EMOTION here and I must admit that their darkened branch of industrial dance grabbed me since the first notes and up to this day it growson me, each time disclosing more and more surprises. They weaved a gloomy web and variate dark themes within it during 76 minutes. Which makes a reason to check it out, doesn't it? (NOXIOUS EMOTION, 11333 8th Ave NE, Seattle, WA 98126, U.S.A.) ML

OB1 "Anubismatist" CD (Hypnotic/Cleopatra)

Very calm and relaxing album, that perfectly cures the mind and takes off the stress, which may occur after listening and reviewing stuff like GRIEF. OB1 builds a whole different dimension, and fuels it with dreamy, ambient, electronic and natural sounds with minimum beats to back it up. There are a few tracks when the rhythm becomes dancy, but atmosphere remains very relaxed and transcendental. Really really refreshing stuff, just like a glass of water on a hot summer day. There are moments when OB1 reminds me of how THE ORB put things together, but I'd still vote for OB1 since they're more appealing, more relaxed, and even mysterious. It can also be a perfect musical background, and can be played a few times in turn without being

there are a few
album reviews



NO ASS STROKING!!!

annoying. Just excellent, what else can I say? ML

...OF SKIN & SALIVA "Sahul" mini CD (COP Intl)

Various influences are subtly blended together on this debut mini CD of Ohio based duo. Weaved in electronic web are African jungle beats, Middle Eastern motives, dark ritualistic chants, moving rhythms and many more tricks affecting the darker side of the human psyche. Someone's going to weep. Someone's going to exorcize their inner demons, someone's going to be simply mesmerized by the deep and subtle sounds arising from "Sahul". Hopefully no one's going to be disappointed. (COP Intl., 981 Aileen St, Oakland, CA 94608, U.S.A.) ML

OLD "Formula" CD (Earache)

I recieved this CD just before the taking this issue to the printers and it immediately became my favourite. To describe OLD always was a tough job, it's much easier simply throw yourself on a sofa and enjoy their brilliant music. This time around they once again left all their previous styles behind and came up with the textured, slightly hypnotic, yet totally limp compositions grounded in in synth prog rock (!!!) realm. No matter what kind of music you like as long as it well-made, "Formula" will offer something to everyone. Being really uncategorizable and straying from all cliches, it is surprisingly very accessible album. Yeah, ear friendly but NEVER ass licking! Even in my wildest dreams I couldn't predict OLD becoming an easy accessible band but they did it without prostituting themselves. I mean without selling out. Whatever you might have been thinking about OLD, forget it and give this album a try - 98% that it'll suck you in and become one of the greatest discoveries of '95!!! (Earache, P.O.Box 144, Nottingham, NG3 4GE, ENGLAND) ML

OLD "The Musical Dimension of Sleakstak" CD (Earache)

Rack yer wits, rack yer wits...what's sleekstak? Rack yer wits. Ya give it a spin, you thrust a finger into yer nose. C'mon - thrust deeper and deeper, right until the brains reached. Now, stretch yer will and scratch the brains through yer nose. When yer fuckin' skull is empty of brains, lo and behold, ya may come with the description of OLD's musical dimension of sleekstak. I can't. Beat me, hang me, but I can't.

How about industrial (what??), rock (?!?), jazz (must be crazy!) amalgam? It's weird and you name it! It's OLD and it's different each time. It's got long tracks, up to 10 minutes, and you either love it or hate it. Me, I fuckin' love it. Except the last "composition" called "Backwards Through The Greedo Compressor". Sleakstak, huh? More like wasted... (Earache, P.O. Box 144, Nottingham NG3 4GE, ENGLAND) ML

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

It's nice to see a young Greek band trying to be original, but it's sad that everything is so amateurish on this album. ON THORNS I LAY play thrashy riffs and spice them with keyboard lines in order to be "atmospheric". Also those whispering vocals don't come out really "sensitive" as they are supposed to. Perhaps

with more experience this band will release something more appealing to me in the the future. Meanwhile their poor songwriting abilities don't make "Sounds Of Beautiful Experience" really beautiful. The last thing that finally pissed me off about it was awful production, too dry drums' sound, too sharp solos and too little thick and powerful guitars spoiled my good intentions not to be too hard on these thorns. (Holy, 4 BD Gutenberg, 93190 Livry-Gargan, FRANCE) ML



OPETH "Orchid" CD (Candlelight)

I guess OPETH is the only band which has built their reputation in underground scene solely on the rehearsal tapes, so needless to say I was damn curious to hear their debut album. It turned out to be a really multidimensional work that sets it's foot into metal and classical music and also classic metal! They have those epic songs like "In Mist She Was Standing", "Forest of October" or "The Apostle In Triumph" lasting up and over 10 minutes and expressing a wide range of moods. Most often though it's sheer aggression or romantic despair get intermingled. For the most part, fast and aggressive parts bear to mind DISSECTION but those acoustic pieces add some amazing charm. Anyway, "Silhouette" for example is an entire piece played on piano, a complex one indeed, it sounds impressive! The singer does a high pitched shriek and for a change you are also treated wth the normal voive as well, and both variations seem to go along with the music just perfectly, painting another color to the general atmosphere. It is outstanding SymphoMetal. Outstanding!!! (Candlelight, P.O.Box 328, High Wycombe, Bucks, HP15 6TY, UK) ML

ORPHANAGE "Oblivion" CD (DSFA/Displeased)

Cascades of heavy riffs fall over each other in slow motion...Raw voices of Druids are heard singing along the oppressive groove...From the other shore the beautiful fairy enters this natural opera... OK, ORPHANAGE is the name of the game here. As most young Dutch metallers they also choose to present melodic death/doom metal tracks with all usual qualities like growling/normal vocals, female singer, keyboards and shadowed atmospheres in abundance. My complaint, however, is that ORPHANAGE don't step away from tested formulas and while the performance is of the highest calibre, we still can moan that we heard it all before. In some other cases, if the band plays really convincing, this moaning inner voice may quick be calmed down. In this case, all their efforts to be

more original and imaginative aren't very obvious. The one and only track where ORPHANAGE went for more experimental approach is called "Weltschmerz" and it immediately stands out on this CD. The beginning of the last track "Victim Of Fear" was starting to enhance me with its ethereal motives and clear fairy's voice until the charm has been blown in the middle...what for? WHAT FOR??? (DSFA, Postbus 497, NL-4380 AL Vlissingen, HOLLAND) ML

PAIN EMISSION "The War Within" CD (COP Intl)

Take their advice and play this album loud! PAIN EMISSION didn't use samplers here instead of that manipulating with usual instruments like guitars, drums, bass, synths and many other noises produced by different mechanical sources. The result is astonishing to say the least, something like pasychedelic industrial soundtrack where emotions rise up and fall down. Those sounds are so rich and menacing that the listener is just pressed to the ground. Anyway, as I mentioned interchanges tend to happen and the calmer parts bring in soothing feelings indeed. I think in a current industrial scene PAIN EMISSION have chosed their own realm to mine and they're completely motivated at what they do. "The War Within" lasts for 72 minutes and is definitely a must for those into dark, tense and terrifying atmospheres. (COP Intl., Munzenburgstr. 3, 61440 Oberursel, GERMANY) ML

PARAMAECIUM "Exhumed Of The Earth" CD (R.E.X. Music)

I've always found it weird when plain good fanatics play in a death metal band. And, somehow, Australia seems to be a lovely place for such bands, most notable of which is MORTIFICATION (spit is in order). Well, so PARAMAECIUM is a doom/death metal trio that very much visualize suffering and "glory" of Jesus Christ in their lyrics, built on a lotsa excerpts from the holy fucking bible. Not much comes from their own mouths and hearts, though, as they seem to be the outlet channels of the "holy word". Having told my opinion about their beliefs, I, however, must admit that the music is indeed classy doom/death metal which includes usual violin, flute, and female vocals - sort of a trademark of "a classy doom/death metal band". Nothing wrong with that, evenmore when you notice that PARAMAECIUM use much more imagination creating their music than lyrics. Most of the tracks are quite long (f.ex. "The Unnatural Conception" clocks in 17 minutes!) and keep up with the slow to mid-paced tempos, while crushing guitars fall on with heavy and solid riffs. Vocals are the same story as usual - low, deep growls which tend to spoil the picture sometimes. More variation is certainly needed. Actually, generally heavy and pounding production giving the weight to this band is the main factor which keeps me enjoying them, because after a decent listening you'll see that PARAMAECIUM aren't exploring new ways and the whole musical framework is pretty simple. It's nice, but could be better and wiser, y'know. (R.E.X. Music, P.O. Box 25269, Nashville, TN 37202, U.S.A.) ML THE

PBK "Shadows Of Prophecy/In His Throes" CD (N D)

PBK takes a minimalistic approach making rugged aural pieces. It crackles and sputters in short unpredictable bursts leaving sound sources in complete mystery. Far from being musical release as I and millions people understand it (music), PBK left me untouched by his weird chemistry. It doesn't provide amazing cohesion between completely alien sounds like for instance BRUME does (check out their great CD "Standart" out on N D!) or anything like that. Don't expect anything at all, because it's far away from any expectations. (N D, P.O.Box 4144, Austin, TX 78765, U.S.A.) ML



PENAL COLONY "Multicoloured Shades" CD (Zoth Ommog)

PENAL COLONY released their debut album "Put Your Hands Down" in 1994 through Cleopatra and their 2nd appearance on a silver plate is basically a bunch of remixes done by LEATHERSTRIP, FLA, SPAHN RANCH, T.H.D. and PSYCHIC TV plus a few un-remixed tracks. It's nothing like an ordinary release, no! It's one of the best electro/industrial remix albums I laid down my hands on lately! Claus Larsen (LEATHERSTRIP) twists arounds the first highlight on the album, "Halidified (Naked Men Only)" and makes it a real gem. FLA mutilates 4 tracks on this album and makes them sound much different than I've expected. Still the original versions of "Extremist" and "Third Life" convey their primal ideas at their best, especially "Third Life" slides into this post punk industrial noise tunnel. Original version of "Free Mason's Of Enochian Majick" features many warped guitars blended with redundant beats, but PSYCHIC TV remix takes you far away beyond your imagination. This band adds some ambience and a couple of sick tricks and stretches original version from 3:38 mins to 8:22 mins creating another dimension and unreal atmosphere. A few more surprises are to be found here as well, I'll just point that PENAL COLONY is a band that all adven-

there are a few
album reviews



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turous people must hear! (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, GERMANY) ML

PITCH SHIFTER "The Remix War" MC (Earache)

PITCH SHIFTER, one of my beloved industrial bands, came up with some remixes done by fellas BIOHAZARD, THERAPY?, GUNSHOT and themselves. Unfortunately...without THERAPY?'s rebuilt of "Diable" and GUNSHOT's shot on "Triad" this war would be totally lost. But here they are - 2 songs out of 7, so you gotta count whether to spend your cash on it or not. (Earache, P.O. Box 144, Nottingham NG3 4GE, ENGLAND) ML

PLEASURE ELITE "Bad JuJu" CD (Red Stream)

Praphrasing Ice-T I say "This shit is cool!" What is THE PLEASURE ELITE? I bet nobody can tell for sure, but their amalgam of traditional rock'n'roll and modern styles definitely works! They know what to push, where to hit and when to go rampage or other way round - to calm things down, so that the listener is thrown in the middle of their psycho-drivin'-bitin'-rock'n'roll-core-thrash. Whatever. The production of "Bad JuJu" blends both heavyness and catchyness and with songs like "Media Feed", "Jokes on You", "Twist on This" or "Box" emphasizing the heavier and frenzy drivin' side of THE PLEASURE ELITE effect is stretched to the maximum. If you're looking for something unconventional but done with a taste (a weird one!) and a good dose of healthy humour, sleazy sex & cannibalism, why just don't go and grab "Bad JuJu"? ML

PLEASURE ELITE "Brutal Tutu" CD (Quivering Submissive Flesh)

Some changes going on here. First of all, Red Light, a company which released TPE's "Bad JuJu" album went down the drain so the band was left on ice. Anyway, they were taken under the Crocker Management's wings and also spawned a half-hour live album including new tracks. The packaging is great and says: "We never promised you a rose garden". Taking that in account it then should not be surprising that "Brutal Tutu" isn't that ranging as "Bad JuJu" was. The songs aren't bad and follow the same twisted metal-punk-core line but with less electronic tricks than on the debut and while the sound is OK, it certainly lacks a lot in the power department. Anyway, with tracks like "Case #95051" or "Aunt Flow" which is my fave, THE PLEASURE ELITE prove they still have the drive. Hopefully they will soon be picked up by more successful label than Red Light. For more info write to: (Chicks w/ Dicks Cluberooni, POB 61307, Seattle, WA 98121, U.S.A.) ML

PP? "Itum Allenro" CD (KM Music)

PP? stands for "Why it should be Permanently Perfect?" and it certainly puts all angry critics at ease. Yeah, it isn't permanently perfect, but it's precisely played, perfectly recorded, easily accessible and really enjoyable. Plus, you - the listener - can make it even more enjoyable if you work a bit with your CD player's programming buttons. Well, so closer to the actual music description. PP? plays light-minded Electro Body Music, throwing a nice synth melody here and there, and isn't in fact anything overly special, but simply good. Or not bad. Or too synthetic if you like your music soaring, roaring and all that stuff. Well, it probably wouldn't ruin if PP? try and dig a bit deeper and go at least one step beyond this simplicity. Anyway, if they like what they do, and they do it well, then who am I to argue?

For CD programmers...Try No. 1, 6, 8, 9, 11 and 12. (KM Music, Postfach 2114, D-33251 Gutersloh, GERMANY) ML

PRETTY MAIDS "Screamin' Live" CD (Massacre)

Well, I don't think I could've liked it even 10 years ago when hard'n'heavy metal wa a hip. Judging from PR sheet PRETTY MAIDS has achieved quite big succes in Europe with their previous albums. "Screamin' Live" is their first official live-album and sports all hits from their earlier releases. Some tracks are actually not bad and those into the mid 80's hard'n'heavy metal sound should give this album a pin. What I don't like about it and generally about the bands like PRETTY MAIDS is their predictability abd dedication to play "safe" within the boundaries of hard rock. Their songs are written in a way they "have to be" in order to attract big crowds and don't injure nobody easily sliding through them. Now, I realize that it's just the way this style of music is supposed to be played, but I can't subscribe to it, sorry. Anyway, if you do then "Screamin' Live" is a recommended album and leave your doubts behind! And as for me...I prefer to stick to MANOWAR, W.A.S.P., JUDAS PRIEST or old HELLOWEEN to get my portion of Iron music! (Massacre, Rauheckstr.10, D-74232 Abstatt, GERMANY) ML

PSYCHOPOMPS "Six Six Six Nights In Hell" CD (Zoth Ommog)

Well, I've honestly been expecting more. So PSYCHOPOMPS blast out with electro thrash in full regalia. Sampled and live guitars, meaty and pounding beats, supposedly "horrible" samples and vocals enormously hidden behind the distortion effect. With the bands like MISERY LOVES CO. crawling out of the basements, PSYCHOPOMPS should watch their backs because they don't have many chances to compete. This is pretty cliched stuff, pretty predictable if you wish. Electro thrash rock'n'roll which sometimes works and sometimes it doesn't, but it certainly doesn't kick ass as it is supposed to do. Or isn't it? The we talk nonsense here. (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, GERMANY) ML

PSYCO DRAMA "The Illusion" CD (Massacre)

The thing I really enjoy on this album is that PSYCO DRAMA doesn't intend to be super-progressive and prove their uniqueness, instead of that just offering a bunch of good and refreshing songs. According to the PR the band plays progressive/melodic power metal and, whereas many other bands sound too forced and irritating to my ears, PSYCO DRAMA is far more accessible and refreshing. In so many cases prog-metal ensembles alienates me by using high pitched vocals, but PSYCO DRAMA's singer has more soft voice which sorta flows through the songs adding the melodic impact of his own. This band knows their strength and makes it work for them without trying to squeeze out something impossible. Laid back and refreshing (yeah, I know I repeat myself). (Massacre, Rauheckstr. 10, D-74232 Abstatt, GERMANY) ML

REDBUG "No Muffins For Shadow" CD (Canned Corn)

Odd things never stop to flow in. Who the hell could expect that some country punk rockers would show their interest in Wounded zine? Well, to be precise, I got it from their record label. Sure it's nice to receive free CDs, but this time I can only say: "thanx but no thanx." It sounds real too poppy for me, plus I've never been attracted by country music and I doubt if I ever will. See, there's no rawness, no energy, no mystery displayed, and with lyrics like: "...they've got everything we'll ever need: a nursing home, a dog pound, and a place to park our big RV...", it doesn't even sound adventurous, leave alone stimulating. Perhaps REDBUG may appeal to some drunk cowboy, spending his days somewhere in the bar, but never to your honest as shit editor. What was that word? Crap. Right. (Canned Corn Rec., P.O. B.Ox 2946, Orlando, FL 32802-2946, U.S.A.) ML

REINCARNATION "Seed of Hate" mini CD (Repulse)

This one really has to be the worst garbage I heard on CD in my entire life. So you guys are "one of the most brutal European bands with excellent musical skills"??? Beg you pardon. And let me doubt about the word "excellent". I mean, I probably will be right if I throw a wild guess that you were introduced to your instruments one week before recording this crap. Or is it too much? So, hail those overshadowing new Spanish talents and flush them in a water-closet. (Repulse, P.O.Box 50562, 28080 Madrid, SPAIN) ML

V/A "Repulsive Assault" CD (Repulse)

Here it is - drivel as usual. 17 tracks by world's "Most brutal death/grind monsters". Barely a challenge for your intelligence, these hordes don't give a shit. Most of them are run-of-the-mill 3rd rate copycats so you've been warned...IMPREGATION, IMMOLATION, ADRAMELECH and DEMILICH are rather impressive and could choose the better partners, but I believe it's not them who decide. (Repulse, P.O.Box 50562, 28080 Madrid, SPAIN) ML

REVENGE OF NEPHYTIS "Crying Time" CD (Talitha)

10 songs from "Crying Time" tend to pass by my ears and fade away without burn-

ing any deeper signs. See, it's a kind of poetic way to say that the album itself is boring and sometimes even irritating. Why the fuck they don't try anything new? "Crying Time" is a strong piece of dark wave and gothic" says the press sheet. Yes, but we had millions of those strong pieces that are done very schematically, just like everybody else does. Empty music for empty souls. Where's a trash bin? (Talitha Records, Norsk-Data-Str. 3, 61352 Bad Homburg, Germany) ML

RHAMADANTYS "Labyrinth of Thoughts" CD (Displeased)

Yea, their music is as complex as their name. They kill that man who said that thrash metal is dead. Not in RHAMADANTYS case anyway. Their influences are ATHEIST, SLAYER and couple prog-metal stars. I'm more or less sure about those. Anyway, there are even more in the pipeline. For example "Cryptical Evidence" starts off like a sludge thrash number and then mutates into fast, double drums ridden attack. They like EYEHATEGOD too, I guess. Anyway, RHAMADANTYS (damn that name!) plays intelligent techno thrash with a few samples thrown in to catch up with the times and do it with style. This is different and very original!!! I'll tell you a secret that it took me no less than a dozen listenings before I dig them. Cool stuff! (Displeased, Veeringstraat 6, NL-1502 NL Zaandam, HOLLAND) ML

ROADSIDE MYTH "Surreal Woman & Other Songs" CD (Amber Prod)

I've been raving about sludge doom, y'know CROWBAR & EYEHATEGOD tear the ear, that's for fuckin' sure! But how about some sludge pop? That's what Jeff DeSmedt delivers us with his solo project ROADSIDE MYTH. Look how he describes the ingredients of it: "It's psychedelic, it's grunge, it's melodic, it's chaotic, it's jazz&blues, it's rock&roll, all sloshed together in an eclectic stew." It makes the myth adventurous, me assures you, but generally it's not my kind of joint. Well, this doesn't mean it's all bad, because it isn't. Some poppy ballads like "Madam Lyne" or "Fat Little Clouds" could break some teenage girls in tears, if that's what you like then fine. On the other hand, grunge part of the stew fucking kills my interest and good intentions because of a terrible NIRVANA spirit. Now, as I think of it I dunno if there's a particular audience for this shattered cocktail. It isn't deep going music, at least from my point of view so maybe your shallow friends might be interested? I, then again, prefer sludge doom. Fuck yes!!! CD sells for \$10 US. (Amber Prod., P.O. Box 1299, Mildford, PA 18337, U.S.A.) (ROADSIDE MYTH, 50 Park Ave, Madison, NJ 07940, U.S.A.) ML

SARKOMA "Integrity" CD (Red Light)

Info-sheet helps me and states that SARKOMA plays "alternative groove/core" and the description fits them very well. 10 tracks on this silver CD are solely written in a way to emphasize the groove and consist of many catchy and not that catchy riffs, accompanied by technical drumming and pissed off vocals whom I loathe most of all. Let's talk straight - 90% of these riffs tied together don't give me anything nor they reflect the feelings of the songs. They come in through one ear

and go out through another and don't play any tricks on me except irritating. The only cool track is "Hoveldaze" which is a bit jazz influenced and generally stands out as being the most angry song, though influenced by PANTERA quite much. (Red Light, 880 Lee Street, Suite 208, Des Plaines, IL 60016, U.S.A.) ML

SCANNER "Mental Reservation" CD (Massacre)

SCANNER - a veteran classic speed metal combo - successfully brought their music in 1995's after five years' break since the last album. 68 minutes, 11 tracks of harmonic melodies, steady riffs, aggressive drumming, excellent choruses (German bands know how to make them sound GREAT!) and powerful singing. Can't recommend this album to everyone out there, because many people most likely never been touched by classic speed metal so it's impossible to explain them the sheer splendour of this music. Anyway, those whom hearts start pumping more blood when mentioning names such as HELLOWEEN, BLIND GUARDIAN, JUDAS PRIEST or RAGE, must buy this masterpiece. "Mental Reservation" isn't fast and one dimensional all the time, nah. They keep a perfect balance adding slower, soaring moments and offer a heart-stirring ballad "Your Infallible Smile" or touch power metal territories with "Wrong Lane Society" which sports dynamic songwriting with slight drifts into immensely melodic parts. Anyway, most of the time it is fast, melodic and powerful, just like true heavy metal must be!!! The closing track "20th Century Crusade" ends this conceptual album on a highly refreshing note and all I can say after it stops is: "Long Live Heavy Metal!!" (Massacre, Rauheckstr.10, 74232 Abstatt, GERMANY) ML

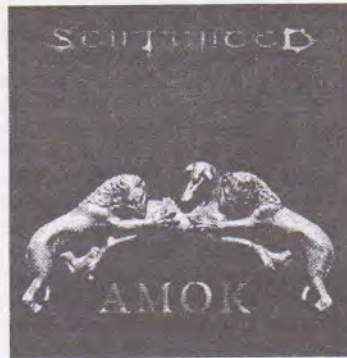
SCORN "Ellipsis" CD (Earache)

"Ellipsis" includes remixed versions of the tracks that appeared on "Evanescence" album, highly acclaimed ambient dub masterpiece. Here SCORN's murky compositions are mutated by such artists as MEAT BEAT MANIFESTO (doing "Silver Rain Fell" remix), COIL ("Dreamspace"), Bill Laswell ("Night Ash Black"), SCANNER ("Night Tide"), AUTCHERE ("Falling") and couple others, including SCORN, i.e. Mick Harris himself reworking two pieces. All I can say that "Ellipsis" offers even more disturbing sonic visions and makes me feel a bit uneasy, especially "The End" which is remixed by P.C.M. and called "Nightmare Mix". Simultaneously appears a weird feeling of curiosity mentally stimulating and intensi-

fying the visions. Needless to say that all pieces are incredibly deep, it's just that the depth is beyond the borders of consciousness. Amazing and weird experience that cannot be missed at any point! (Earache, P.O. Box 144, Nottingham NG3 4GE, ENGLAND) ML

SCORN "Gyral" CD (Earache)

On this new album Mick Harris remained the only creative mind, because he parted ways with Nick Bullen. For better or worse, time will tell, but speaking of "Gyral" it is another deep dive into murky and vast ambient dimension. Find no vocals here but a plethora of multilayered ambience that slowly falls over you in massive pieces. "Gyral" is as different as all previous SCORN releases but keeps the same dark atmosphere. Like PR says: "...the music leaves it up to you and your imagination". Low frequencies definitely prevail on this release making the speakers thump in eclectic convulsions and induce obscure images in one's mind. Completely outstanding release with all it's aesthetics in abundance. Must be listened through headphones and with the lights out. (Earache, P.O. Box 144, Nottingham NG3 4GE, ENGLAND) ML



SENTENCED "Amok" CD (Century Media)

The 3rd full-length album by Finnish dudes SENTENCED must mark the heavy metal history. What has been a pure death metal band on the first platter "Shadows From The Past" (released in '91) now evolved into top-class metal band, that makes shivers going down my spine for 44 minutes, the lasting time of "Amok". From the opener song "The War Ain't Over!" to the last instrumental piece "The Golden Stream Of Lapland" various moods have been possessing me leaving only one clear thought stuck in my head - this is Godly! SENTENCED captures the listener with extremely beautiful and catchy leading melodies, pulling and building them over another during the songs. Sometimes I've been catching myself thinking about the bright sky, sometimes I've been falling to the depths of abyss, but those melodies have always surrounded me. SENTENCED lads apparently have talent to come up with the best arrangements, while colouring them with neat, lively solos and amazing female voice here and there. It's most surely impossible to say that some tracks are better than others, because they work as the entire entity, but together with a lyrical content I tried and chosen "New Age Messiah", "Foreverlost" and "Nephente" as my very faves. If you ever liked a combination between heavy and melodic

"Amok" is a perfect album to satisfy all your needs. A fucking MASTERPIECE!!! (Century Media, 1453-A 14th Street #324, Santa Monica, CA 90404, U.S.A.) ML

SEPTIC FLESH "Esoptron" CD (Holy)

Greek masters of dreamy emotional death are developing their branch of original and intelligent metal first set up on a mini LP "Temple Of The Lost Race" and then continued on the debut album "Mystic Places Of Dawn". Speaking of the latter, I wasn't taken away by its dreaminess as much as I had expected but this new work called "Esoptron" certainly has more obsessive vibes running through. The fact is that guys have developed as musicians thus the song structures became more intricate, but like all true masters of their art SEPTIC FLESH still keep their trademark - dreamy and devastating sound, broadening it with splendid melodic passages which make this album really atmospheric and colours it with dark beauty. They don't go for lighter approach like many of their colleagues do nowadays, so this ancient death metal sound and approach is here and makes them strong. I have to admit, however, that for me personally SEPTIC FLESH is a difficult band to get into but in this case it's their advantage, because some part of me feels their true splendour and you can rest assured that with tracks like "Ice Castle", "Succubus Priestess", "The Eyes of Set" or incredible "Narcissism" you are going to be taken on a long nostalgic journey into the land of Dark Romanticism and Ancient Memory. (Holy, 4BD Gutenberg, 93190 Livry-Gargan, FRANCE) ML

SHADOWDANCES "Burning Shadows" adv. miniCD tape

Anyone familiar with Lithuanian death grinders CONSCIOUS ROT? Well, the band has been pioneering this kind of music in Lithuanian underground and released a few demos, the last of which, "The Soil" carved listeners in pieces with ruthless grinding death in BENEDECTION/SUFFOCATION vein with more senses behind it. After that release, the main man Juodas (drums, vocals) and guitarist Raima (ex-DISSECTION) purged the line up and renewed it by adding ex-DISSECTION, ex-OSSUARY guitarist Laimis and ex-BURYING PLACE bassist Tadas. Thus SHADOWDANCES was born and recorded 6 tracks for upcoming mini CD supposed to be released on Spanish Abstract Emotions Records (lately occurred that there might be changes who will put it out). Musical direction survived very healthy development. The heavyness of previous releases has been pushed up even to the greater extent while much more diversity in harmonies and melodies was added. Overall, this deadly journey became really morbid with growling vocals interrupted by low suffering moans grounded in ingenious guitar riffage, while Juodas' drumming attacks are challenging complex and powerful at the same time. Tempos are varying from pulverizing fast to hypnotically slow that are always thick and heavy. Tracks such as "In The Grounds",

there are a few album reviews



NO ASS STROKING!!!

"Monody" or "Saha D'Ark (Meltin Nite)" smell of antiquity being presented in a very modern format. Soemone must sign this band before it's too late as those are the best unreleased tracks I've ever heard!!! It's truly artistic music that sends the shivers up and down the spine simultaneously moving the body like crazy! (SHADOWDANCES, c/o Juodas, P.O. Box 465, 2007 Vilnius, LITHUANIA) ML

SINISTER "Hate" CD (Nuclear Blast)

Dutch brutal boyz SINISTER atill do what they did since their first steps of existence, i.e. fast death/grind with a few slower moments to pulverize the fans. The bio proudly states that SINISTER are "untouched and unimpressed by new musical trends or fashions", but I wouldn't be so happy about that. Y'see, doing the 3rd album along the same lines as previous two isn't the best choice to attract new fans. Since I always thought that SINISTER is generic death/grind outfit my mind hasn't changed this time, too. Definitely not a big loss for me and I hope for them as well. Unless there are much more muthafuckas who think the same as me than SINISTER has expected. Then their future looks bleak. So be it. (Nuclear Blast, Haupstr. 109, 73702 Dondorf, GERMANY) ML

SIX FEET DEEP "Struggle" CD (R.E.X. Music)

Adrenaline-rushing, blood-throbbing, teeth-rattling, angst-ridden, sweaty fucking (hit) hardcore, no fucking shite, maan. YO! Now, would ya believe these lads from Elyria, state Ohio, are orderly christians, who like to preach their beliefs from song to song? Makes me wanna puke and tears me apart, coz I like the music as fucking much as I hate their "saved by god" attitude. How stupid a man can be to believe all answers to life-raised questions are neat and sweat written in one book? Holy Bible - A Guide Through Life, eh? Anyway, leaving their beliefs six feet deep and concentrating on the music is much more pleasureable experience, and the best solution for all wolves among the god's sheeps. As mentioned this is heavy and punching, "in-your-face" hardcore given metallic sound and it has a certain hints to BIOHAZARD, PRO-PAIN and so on. Makes ya drip with sweat! Still the best way to obtain it is to steal the motherfucker and don't support those HC priests. God will forgive ya anyway. (R.E.X. Music, P.O. Box 25269, Nashville, TN 37202, U.S.A.) ML

SKATENIGS "What A Mangled Web We Leave" CD (Red Light)

I keep wondering what the hell makes all those hard-hitting, cybertrashcore bands to grow up under the Texasian sun. Y'know, SKREW, PUNCTURE, EVIL MOTHERS and now SKATENIGS. "Cyberpunk Cowboys" said they, and I can't argue the point. I wonder if anyone could, since their vicious



there are a few
album reviews



NO ASS STROKING!!!

attack in form of a CD called "What A Mangled Web We Leave" leaves no stone unturned and blown. Armed with guitars, bass, drums and electronic equipment SKATENIGS don't drag out a business, but hit hard with stunning power. Frameworks of the songs are built in a quite simplistic thrashcore way, emphasizing on the powerful beats, but catchy riffs follow the rhythm creating memorable tunes with a "fuck you" attitude. The heaviest production simply squeezes out the shit from the faint-hearted listener, but the breathless body isn't left in peace until the whole tornado of raw guitars, funky bass lines, mean samples, provocative lyrics and 1000 tons beats tears a poor cadaver apart. With tracks like "Passion For Destruction", "Regret", "Hoosegow" and "Rip Off" it may be dangerous for your health, but taking a risk you'll hear brilliantly performed stripped off, straight to the core cyberfuckingthrash punk amalgam, which will make your ears BURRRRN! (Red Light, 880 Lee Street, Suite 208, Des Plaines, IL 60016, U.S.A.) ML

SLEEP CHAMBER "Sleeping Sickness" CD (Funfundvierzig)

"Sleeping Sickness" comes as a tribute album to John Zewizz's dancers' troupe, The Barbitchuettes, who are deoicted in action on a 39 page booklet supplying this CD. Well, photos are nice and erotikk! Regarding the audio side, first track "Radio Chaos" is a Mr. Zewizz's lecture about the cultural importance of SLEEP CHAMBER to young people. Also some radio out-takes are mixed in. Then the speeches are over and the time has cometh for a magick blend of bare industrial beats and occult atmospheres reaching out to primal instincts of the listener. Zewizz's almost whispered chants add to the mysteriously hollow emotions and make this album a memorable experience. It's worth checking out if you are into darker side of things and search for the music for the midnight hour. "Sleeping Sickness" is the answer! (Funfundvierzig, Schmiedetwiete 6, 23898 Labenz, GERMANY) ML

SMP "Stalemate" CD (Re-Constriction/Cargo)

This Seattle based duo got this "street" vibe going on. "Stalemate" boasts a ferocious scratching hurricane backboned by "live" sounding drums beating hip-hop rhythms like crazy and expressive sequences add up to this rough atmosphere. SMP certainly don't follow ordinary electro/industrial cliches that are so popular among US bands and they are hardly influenced by this "cyber" sound. So, it makes them hard to compare with anyone and it's a damn bonus in y book! Anyway, the aggression and relentless energy conveyed through

their ass stabbing streetside hooliganish shamanism hits fucking hard, and what else you can possibly ask for? They even do a cover of "Lethal Weapon" by Ice-T which is just excellent and certainly rawer than the original! (Re-Con/Cargo, 4901-906 Morena Blvd, San Diego, CA 92117-3432, U.S.A.) ML

SPACE STREAKINGS "(Japanese hieroglyphs)" CD (NUX Organization)

I have a friend who would say about this record one word - "Pus". And, believe it or not, I think he would be quite right. The whole fun about writing reviews is that you can make people believe the music is good (if you think it's good) when in fact it is not. Only good skills are necessary. For example SPACE STREAKINGS consisting of Screaming Stomach (vocal, guitar, trumpet, kazooka), Captain Insect (bass, voice, programming), Karate Condor (discoattacker, dragonballz, voice) and Kame Bazookahorn) cannot be taken seriously, just because of having such lousy names. Anyway, they haven't asked anybody to be taken seriously, so this point is non-arguable. They also cannot be considered funny, because some people don't have a sense of humour and to them SPACE STREAKINGS are not funny at all. By the way, I have a great sense of humour, I love silly & smart jokes, but they are not funny even for me. Some people I know, would call them insulting. Noisy - yes. Insulting - well, I dunno. Also fast. The vast minority of mad people might even like them, but these people are either invisible or nobody recognises them. Anyway, you probably wouldn't spend your cash on this album, but if you would, then write me for details. (NUX Organization, 3-690-47, Hibarigoaka, Zama, Kanagawa, JAPAN) ML

SPAHN RANCH "The Coiled One" CD (Cleopatra)

SPAHN RANCH has cleaned off some rust from their sequencing which now comes around cleaner than earlier and the same thing concerns vocals. As for everything else, it's more or less the same but surely more developed electronic compositions. Full of instinctic energy supplied by trademark pummeling bass lines, this is electronic music that must satisfy all needs of every demanding fan. Actually, hearing first two tracks, "Locusts" and "Heretics Fork" I thought they even went for poppy approach as they sport easy sticking choruses with generally more licked sequencing, but then I was nailed to the wall by "Vortex" and following tracks full of pounding beats and such worries have been erased from my mind. "The Coiled One" shows SPAHN RANCH deliberately distancing themselves from a vast majority of US electro/industrial crossover bands. The essential elements such as boiling energy, imaginative songwriting, variety of emotions and professionalism are all present, but executed in a far more interesting and original manner. (Cleopatra, 8726 S.Sepulveda, Ste.D-82, Los Angeles, CA 90045, U.S.A.) ML

SPHERE LAZZA "Incinerate" CD (Fifth Column)

SPHERE LAZZA has made their name in the electronic music underground releasing 3 demo tapes and here comes their debut CD. Hailing from Florida, the home of countless death metal legends, SPHERE LAZZA puts a familiar tremendous power in their music but the difference is that they express it exclusively with electronic machinery. There are 11 songs on this CD and most of them stand out as complex, psychologically twisted and powerful electronic gems. Slightly distorted vocals add a certain alien feeling to this cyber futuristic atmosphere which surrounds you listening to extremely rich and obscure instrumental textures. In places the sound reminds me of early FRONT 242 while darker pieces bear to mind SKINNY PUPPY but taking the basic influences from them SPHERE LAZZA remains original and definitely outstanding. (Fifth Column, P.O.Box 787, Ben Franklin Station, Washington, D.C. 20044, U.S.A.) ML

STRAPPING YOUNG LAD "Heavy As A Really Heavy Thing" CD (Century Media)

This is the music to grind ten inch nails in the wall with your head. S.Y.L. goes like MINISTRY on 666 mph. S.Y.L. is Devin Townsend who screamed out his lungs on VAI's album "Sex and Religion" and contributed as guitarist on FRONTLINE ASSEMBLY's album "Millenium". He's gone rampage and instead of shooting down people with AK-47 he recorded his solo album "Heavy As A Really Heavy Thing" which does the similar effect. Roaring guitars, grinding drums, distorted vocals and LOTS noise. Don't say you are used to this until you haven't heard tracks like "S.Y.L.", "Happy Camper (Carpe B.U.M.)" or "Skin Me" smashing the listener with liquid iron hail. If you went through seven circles of Hell consider this no.8 and leave your hope to pass it harmless. STRAPPING YOUNG LAD brings ya violent music at its best, believe me! (Century Media, 1453-A 14th Street #324, Santa Monica, CA 90404, U.S.A.) ML

STUCK MOJO "Snappin' Necks" CD (Century Media)

With bands like STUCK MOJO there's one important thing which is if they succeed to capture the energy that prevails during their live shows on the album or not. Because it's not a secret to anybody that this rough metalcore/rap thing works out best in a live situation where you have sweat bodies flying and fists swinging everywhere. Anyway, STUCK MOJO boils some blood with the album as well, which is a perfect blend between rough metal guitars, ferocious hardcore rhythms with a certain groovy hooks and big mouthed rap vocalist who sometimes piss me off though, like on "Propaganda". Anyway, these guys can steal fans from RAGE AGAINST THE MACHINE, PANTERA and BIOHAZARD easily, so why doncha check this shit out? (Century Media, 1453-A 14th Street #324, Santa Monica, CA 90404, USA) ML

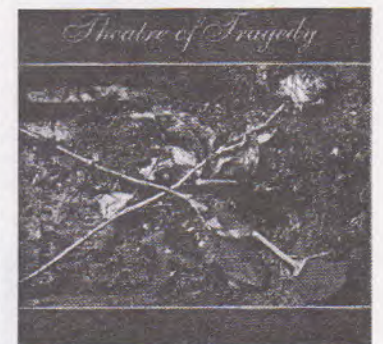
SUN GOD "Efa" CD (Fifth Column)

There's a long and torturing path to walk since the initial idea till the final result. With the SUN GOD it seems that Voudou gods helped the matters here as this

record comes out as a very spiritual work. Rodney Orpheus from CASSANDRA COMPLEX, Patricia Nijiani from PROJECT PITCHFORK and Markus Giltjes from GIRLS UNDER GLASS are the humans responsible for channeling those Ancient Voudou spirits through music. The elements such as ambience, wild techno beats meshed with tribal rhythms, chants and ethereal voice of Patricia flirting throughout the mix are filled with tremendous primal power which takes the music onto different level of understanding where it should be felt rather than listened. Every song describes a different god or goddess from Voudou religion and there's a special notes made before each song. So it could work as a good starting point to research more about this often misinterpreted religion. Meanwhile, the music very closely reflects the invoking rituals. Feel this magick! (Fifth Column, P.O.Box 787, Ben Franklin Station, Washington, D.C. 20044, U.S.A.) ML

SUNSHINE BLIND "Love The Sky To Death" CD (Scream)

When there's a rainy autumn night outside, SUNSHINE BLIND can stretch the melancholic mood and make you dive deep into that psychic state where the reality vanishes out and leaves you to enjoy or to drown into evocative and lush music of theirs. "Love The Sky To Death" enchanted me with stormy guitar melodies drawing on the foggy atmosphere and beautiful yet strong singing manner of Caroline Blind, which are probably two main elements of sublime gentleness and hard edgeness that go hand in hand on this release. Other than those two elements, the main framework of the songs isn't anything out of the ordinary, passing for gothic rock easily although SUNSHINE BLIND isn't your ordinary gothic rock band. Weaving in new elements into tested formulas and bringing on their original dark charm they make songs to drift into listener's heart. They take gothic rock into a new dimension, a dimension solely of their own so it alone is a good reason to check them out. (Scream, 36 River St, Rochester, NH 03867, U.S.A.) ML



THEATRE OF TRAGEDY "Theatre Of Tragedy" CD (Massacre)

THEATRE OF TRAGEDY stroked me hard with all their emotionally rich sound and I still haven't recovered. Their incredible blend of slow paced death metal and dark wave music will cause shivers going up and down your spine and if you've got a soft spot for dark, romantic and

heavy music be sure that THEATRE OF TRAGEDY provide all this in large proportions. Thriving on duality theme, the album portrays both love and hate, heaven and hell. Using melodic and classical soprano voice of Liv Kristine Espenaes and conversely low, angst filled singing of Raymond I. Rohonyi, THEATRE OF TRAGEDY creates a magic play between good and evil where one lives within other and is supported by heavy, gothic-styled metal music employing a classical piano in order to emphasize on the emotional effect. Song titles like "A Hamlet For A Slothful Vassal", "Hollow-Hatred, Heart-Departed", "Sweet Art Thou" or "Dying - I Only Feel Apath" speak for themselves and I believe their lyrics (which unfortunately weren't printed on a promo CD booklet) are as relevant as their music. I guess we can say that if you've merged "Gothic" era PARADISE LOST with DEAD CAN DANCE the baby would be THEATRE OF TRAGEDY, so you can have a basic hint at what to expect from this masterpiece. (Massacre, Rauheckstr.10, 74232 Abstatt, GERMANY) ML

THERION "Lepaca Kliffoth" CD (Nuclear Blast)

Time to stop being silly and try to write some sort of a serious review, because THERION's 5th album "Lepaca Kliffoth" breaks the soul and sows the seeds of dark, emotional beauty. I've been long waiting for an album encompassing all darkest corners of death metal, classical, hardrock and doom metal and making such splendid creation of it all. Atmosphere on "Lepaca Kliffoth" is OUTSTANDING, just hear the songs like "The Beauty In Black" or "Black". On the other hand it's spiced with powerful metal assaults like "The Wings of Hydra", "Riders of Theli" or THERION's own version of classic CELTIC FROST's song "Sorrows of the Moon". I got it under my skin, if you know what I mean and why don't you try the same? (Nuclear Blast, Hauptstr.109, 73702 Donzdorf, GERMANY) ML

THRENODY "Bewildering Thoughts" CD (Massacre)

Dutch death metallers THRENODY boost out lotsa groove on their 2nd mega heavy album. Lotsa groove and top notch quality guitar work are the real standouts on "Bewildering Thoughts". The sound is clear and heavy and brings GOREFEST across my mind. You can also come across of some catchy rocky riffs, if that's what you're looking for then check out THRENODY. I was looking for atmosphere and didn't find it. Well, perhaps only instrumental track "Black Nazareth" has that dark feeling I was longing for. (Massacre, Rauheckstr.10, 74232 Abstatt, GERMANY) ML

THUD "Life & Death" CD (Fifth Column)

THUD's power lies in their simplicity. As long as you discover it, it becomes tedious. It took me a couple listenings until I started pay attention to the structures of their songs and the bubble has blown. THUD take a couple riffs to make each track and toss them around with enough passion to keep you away from analyzing the structure and if you wanna enjoy them stay away from analyzing. It might be described as modern day punk'n'roll

and that's the closest one I can come up with. Anyway, this release won't make your life richer that's for damn sure! (Fifth Column, P.O. Box 787, Ben Franklin Station, Washington, D.C. 20044, U.S.A.) ML
V/A "World Damnation" CD (Osmose)
 Q: "Is it a black metal sampler?" A: "Yes".
 Q: "Anything to add?" A: "No."
 P.S. Bands' listing: ENSLAVED, IMPALED NAZARENE, MYTHOS, DEMONICAC, LUCIFERION, etc.
 (Osmose, B.P. 57, 62990 Beaurainville, FRANCE) ML



V/A "Thugs N' Kisses" CD (Re-Constriction/Cargo)

This CD could be a showcase of the bands trying to put something innovative into their electrocore music. Perhaps not all of them succeed to do that but their efforts are definitely interesting to witness. I'm sure everybody into electro/industrial music will find some surprises on this 72 minutes lasting CD where 16 bands lend their tracks. Among established names like PENAL COLONY, 16 VOLT, HATED DEPT, SKREW, CHEMLAB who offer different mixes for your pleasure I would like to except PAIN EMISION w/ BEATMISTRES (aka Linda Le Sabre) track "Head Cheese" - incredible techno mover ideal for trancing, chilling or dancing to. Out of the less known bands I was impressed by Chicago based COLLA DESTRA throwing at ya rap-fuelled cyber mover in form of "Core", as well as ferocious version of Ice-T's "Lethal Weapon" which is treated by Seattle based aggro-killas SMP. So, as you see there's lotsa fun for everyone and with so good selection of bands you surely should not miss it! (Re-Constriction/Cargo, 4901-906 Morena Blvd, San Diego, CA 92117-3432, U.S.A.) ML

TRIBES OF NEUROT "Silver Blood Transmission" CD (Release Entertainment)

The members of NEUROSIS, a weird metal band, laid down 9 tracks that are "committed to spiritual explorations in sound and other pathways to inspired consciousness" according to PR sheet. Unfortunately, I have to admit that TRIBES OF NEUROT didn't manage to realize their commitments and left me disappointed. The thing is that becoming familiar with their sound experiments might be interesting but trying to get something out of them at the following listenings might be quite impossible. Certainly, guys tried to repeat some LUSTMORD moods and go "mystic" using tribal drumming on some tracks, but it all seems quite directionless and can't attract me. The only great thing, though,

is an unusual and amazing package of this CD but it doesn't really help matters here. (Release, P.O.Box 251, Millersville, PA 17551, U.S.A.) ML

TRISTITIA "One With Darkness" CD (Holy)

11 episodes of morounful doom metal submitted in a dramatic way, and that definitely leaves you eye to eye with darkness. Just turn out the lights, light up a candle and put on this CD. Play it loud. TRISTITIA - The Dark Lord of Sorrow - will do the rest. Each time trying to describe a piece of great, marvellous music I fail completely, using the same cliché words, and I'm afraid I won't make it better this time. All I know is that TRISTITIA plays it heavy, makes it sound artistically dark, with classic melodies weaving in and out, while the singer Thomas Karlsson varies his voice from oppresively low to higher shrieks, but never loose the inner strength. More classical moments can be heard on 2 instrumentals called "Burn The Witch" and "Adagio 1809", while "Hymn Of Lunacy" starts off more energetic than other songs filled with morounful riffs supported by everlasting melodies, which set on the darker than dark atmosphere. Evocating hidden emotions "One With Darkness" is a tool that burns the spirit and raises the armies of the dead. Epic? Yes, it is. "They create a new dimension into the Extreme Dark Doom World..." says press sheet, and even in my boldest dream I wouldn't argue the point. Brilliant. (Holy, 4 BD Gutenberg, 93190 Livry-Gargan, FRANCE) ML

UNDER THE NOISE "Future Automatic" mini CD (COP International)

First time I heard this I wasn't impressed. Quite the opposite - I thought this was shit. No way, as the next listenings got to prove. UNDER THE NOISE offers 3 tracks here and displays hard, punishing, savage beats along the strange, noisy blend of all kinds of mechanical sounds. The vocals have been left hidden in the mix and act as yet another instrument or source of noise. Press sheet calls this music "electro metal beat" and I'm gonna accept this description as it quite closely reflects UNDER THE NOISE. The last track "Future Automatic (Proton Mix)" is remixed by Zip Campisi from BIGOD 20 and carries a few influences of the latter band. Promising release and I wouldn't mind to hear more from this interesting band. (COP Int, Munzenburgstr. 3, 61440 Oberursel, GERMANY) ML

USURPER "Diabolosis..." CD (Head Not Found)

This kind of dark death metal breathing the old devilish fire struck by HELLHAMMER/CELTIC FROST, POSSESSED and VENOM isn't for the weak trendy ears! USURPER pours some fresh fuel to keep it burning with tearing guitar passages, vicious drumming and agonically blasphemous vocals certainly influenced by Tom Warrior being the main elements of 9 tracks on "Diabolosis...". The only fact that it has been released on Head Not Found label run by Metalion of Slayer mag should kill all your doubts concerning it. As true as possible USURPER is crushing DEATH METAL to the bone!!! Undoubtly these guys have their place booked in Hell! (Head Not Found, P.O. Box 447, 1701 Sarpsborg,

there are a few album reviews



NO ASS STROKING!!!

NORWAY) (Band contact: USURPER, P.O. Box 388897, Chicago, IL 60638-8897, U.S.A.) ML

VENI DOMINE "Material Sanctuary" CD (Massacre)

Veery long-winded epic metal with veery high pitched vocals that sometimes give an impression of being sung out of tune with general music. Perhaps it's their innovative songwriting or something else but one way or another this is the most irritating "epic metal" I've ever heard, although all elements of the style are apparently here. I always thought that epic music must be grandiose and keep floating but from my point of view VENI DOMINE lack both of these qualities. Of course, I can be wrong but don't say you haven't been warned. (Massacre, Rauheckstrasse 10, D-74232 Abstatt, GERMANY) ML

X MARKS THE PEDWALK "Facer" mini CD (Zoth Ommog)

X MARKS THE PEDWALK writes comfortable, synthetic and popular dance music for comfortable people. Well-done, well-executed, easy sticking to the mind it, however, doesn't grab for listener's soul. Instead it pumps the body with synthetic paraphernalia. Current pop music to the core. I know some people need this and there are some tricks that caught my attention for a second, but not strong enough. Still the melodies and rhythms are well thought out so why not? Title track "Facer" and romantic tune "Missing Lights" get my vote. Good. (Zoth Ommog, Norsk-Data-Str. 3, 61352 Bad Homburg, GERMANY) ML

ZERO GRAVITY "Space Does Not Care" CD (Hypnotic)

ZERO GRAVITY offers you a trip to the space and you don't have to be a cosmonaut to enjoy it! The cosmic ship is perfectly changed by cosmic alien melodies which creates a feeling, s sound of outerspace in your room. The main man behind ZERO GRAVITY is Len Del Rio known for his works with industrial space rock band PRESSUREHED and HAWKIND co-founder Nick Turner. Here the man displays his cosmic vision and obsession with KRAFTWERK forming lush, clear and beautiful soundscapes swaying from ambient moods to more "down-to-earth" electronic compositions. "Space Does Not Care" is relaxing yet dynamic experience so your cosmic trip won't be stopped by a sudden sleep. Great album! (Hypnotic, 8726 S.Sepulveda, Ste.D-82, Los Angeles, CA 90045, U.S.A.) ML

ML = Minda Lapinskas

SKREW

Is there anybody unfamiliar with SKREW? Don't you fucking dare to answer 'yes'! After releasing two albums, "Burning In Water, Drowning In Flame" and "Dusted" this band led by Adam Grossman established themselves as the heaviest electro crossover act on this filthy universe. Right now, with a new line-up completed, they are about to unleash their third opus upon us and I can feel it's gonna shatter the ground and blow up some serious minds. In fact, what SLAYER stands for thrash, SKREW stands for electro crossover, so I couldn't miss the possibility to ask a few questions to this cool dude Adam Grossman. Here we go.

Tell please how did all SKREW saga start. What does the name mean and where did it come from?

"SKREW began as the last band I had evolved. The band was called ANGKOR WAT. We did two records with Metal Blade Records, it was kind of hardcore/metal crossover thing in the mid to late 80's. We used a little sequencing and sampling on the first album and even more on the second one. At the same time the first album was done as a 5 piece and the second was a three piece. After the second album, with only two of us left we had an opportunity to record some of the newer material that was working on with a friend of mine at the time. That became the "Burning..." album. You might say ANGKOR WAT evolved into SKREW. The name SKREW means whatever you want it to. To me it means twisted and distorted. To SKREW is to fuck whether it be your lover, your head, or your reality. I came up with the name because of how it sounded. It sounds like a knife."

What's the current SKREW live line-up? Why have you changed all people since "Burning In Water, Drowning In Flame" album?

"The current line up of SKREW is me, Adam on lead vocals and guitar, Jim Vollentine on keyboards, Robbo on guitar, Chawdick Davis on bass, Bobby Gustafson on guitar and Edie Travis on drums. I'm hoping that this continues to be the permanent line up in SKREW. In the past people have been dismissed over their inability to cope with the pressures of touring. I am a very easy person to deal with but there are a couple of things I won't put up with, racism of any kind or rockstar attitudes. Those two things have also played a part in firing people. Right now it seems that everyone in the band is focused on the same thing which is working hard, playing harder and being a member of SKREW."

How would you personally define SKREW music and how has it evolved since the early days? Is there anything drastically new to come on a new album, "Generator: Time And Hate"?

"SKREW's music is constantly and continually evolving. Basically I write whatever comes from my gut, my soul, or whatever you want to call it. I believe that as individual I am constantly evolving and so the music is a reflection of me and where I'm at. Also my attention span is about that of a five year old so I always need something new to stimulate me. The new record definitely has some new ground that is covered. I'm not sure of the title yet. I've changed my mind from "Generator". That title doesn't really represent the overall work as well as I would like."



Are you aware what's going on in a musical world or do you take your influences somewhere else?

"I'm only minimally aware of what's going on in the music today. I don't have the time or money to buy into popular music. I do go out to hear local bands play on occasion so on a local basis I'm in touch but overall, no. I don't really know where my influences come from. I suppose it's just a matter of turning my emotions into sound. Then lyrically whatever the music of the song says to me is whatever I write. For the most part I think the majority of pop music is shit. That's just my opinion though which means nothing to the

next guy. Lately I've been listening to old BAUHAUS, Nick Cave, and on a more contemporary level KYUSS. The best way to put me through a living hell would be to force me to listen to the radio for any amount of time."

You've been traveling and playing live a lot. Has it changed your outlook towards the life? What's most important for you in life? I mean, what do you need to be happy?

"95% of my waking hours I spend on SKREW. This is probably unhealthy but at this point in time it is what is necessary to move forward with SKREW. I

am basically a creative person with, like I said previously, a very short attention span. The only thing that can give me satisfaction/happiness is fulfilling the needs that I have to create whether it is music, film, or on a two dimensional basis. Experiencing life and the world is definitely a big part of my needs, as well. I don't know, I don't have any expectations from life. I just do what I do to the best of my ability."

You have studied film at university. Do you think to pursue a film-maker's career in the future or maybe you already did something about it?

"I think I will probably end up getting back into film eventually. It is my first true passion. Most of what I have done in the past has been very experimental. In other words film as an art as opposed to commercial production. I have a couple of ideas for scripts and my younger brother wants to work with me on an idea that we have been discussing for sometime. There just isn't enough time right now but definitely someday. The thing that I love about film is that it is so total and complete. Visual and aural. I guess when it comes to creating I might be a bit of a control freak."

Are you happy about the deal with Metal Blade Records? By the way, what's a Priority Records? "Metal Blade has been very good to me over the years. I have been with them since 1987. I had a previous band on Metal Blade called ANGKOR WAT that did 2 records and they have been far more supportive of SKREW. The thing is Metal Blade is an independent and I feel to get the music to more people I need to have the support of a label that has more money to push SKREW to the next level. Priority is the company that distributed the "Dusted" album in the States. They are a very cool company but again they don't really have the ability to "break" SKREW."

Where the audiences been most crazy about SKREW? Can you tell about the most memorable SKREW show?

"It's hard to say where the audiences are the best. I mean SKREW has never had a bad show as far as audience reaction goes. We do really well wherever we go. New York City is very good, Seattle, Los Angeles, all of Texas, Chicago, I guess we do well in most big cities. As for Europe, it's always good wherever we go. Our tours in Europe have been very limited, we've only played Germany, Holland, Belgium, and less extensively France, Austria, Czech Republic, Slovakia and Switzerland. I would like to tour more places in Europe. I would have to say the most memorable SKREW show would be when we played Dynamo Festival just because there were 100,000 people there but I do prefer playing packed clubs and theatres as opposed to packed stadiums. There is more intimacy at the smaller shows. That's what I like best. Intimacy."

Is it true that Texan without a gun isn't real Texan? What do you think about the gun control and the legalization of marijuana?

"I must admit that I did grow up with guns around and that it's pretty acceptable to have guns even today, however I don't own any guns anymore. I feel like the whole gun issue has gotten way out of control. There are far too many guns out on the streets. I would have to say that I am pro-gun control and pro-marijuana legalization. I think that marijuana is far less harmful than alcohol. I never had to knock the shit out of someone that was stoned, only drunks."

Can you tell about the shooting "Picasso Trigger" video? Who's directed it and are you happy about the way it's turned out?

"Shooting the "Picasso Trigger" video was quite a trip. I actually had a good time shooting it. The director was a guy named Bill Ward. I saw some

of his stuff on a Directors Reel and he was my first choice. I met him and we really hit it off. I think for our first video it was pretty cool. I'm very rarely satisfied with anything I ever do so it's not really fair for me to try and say whether I'm happy with it or not. I've gotten many compliments on it and I think for the budget we had to work with it came out very cool."



Do you always play the songs live the same as they are recorded on the album, or do you think that song on a record and in a live situation can work differently? Like I can't imagine how the people react to the song "Godsdog" in a live situation.

"We don't play every song that goes on record in live situations. For example the song "Sour" off "Dusted" is one of my favourite songs on the album but live it doesn't go over so well. I've always wanted to do "Godsdog" live but the others in the band are less enthusiastic about it.



We are known to a great degree for the live energy of our shows so for us to play the slower less "heavy" songs has always been hard to do but that may change in the near future. Some songs get a different treatment live as opposed on album. It's kind of just whatever works best for each individual song."

When did your interest in music start to grow? What bands formed your musical tastes?

"I was exposed to popular music very early in life. My parents listened to a lot of soul, early rock stuff and I guess I just adopted a lot of their tastes. Of course as a young child I listened to a lot of radio as well. There was always music playing in our house, ROLLING STONES, BEACH BOUS, Aretha Franklin, Wilson Pickett. Later stuff like Santana. The earliest stuff I bought myself was stuff like BLACK SABBATH, ALICE COOPER, ZZ TOP. As I got older and I started playing guitar it was right around '77-'78 and I got into the RAMONES and THE CLASH, THE DAMNED. That's really how I learned to play guitar. I really don't know if it influences what I do today or not."

Is atmosphere important factor in your music? What kind of atmosphere you try to create with SKREW?

"I think atmosphere is very important but it depends on what the set consists of on each particular night. We have never used film or television monitors for two reasons: it takes attention away from the songs and two, it's become so ordinary for "industrial" bands to do that type of thing. We tend to use very severe yet minimalist type lighting, lots of back lighting so

that only silhouettes are visible. But this is all only to enhance the show. For many bands they are boring to watch so they have all this extra bullshit so people won't be too bored. With SKREW, SKREW is the show. You may hate the band but you won't be bored."

What inspired the lyrics to the song "Jesus Skrew Superstar" from "Dusted" album?

"Jesus Skrew Superstar" is a song written out of disgust. Disgust with people who are looking for something to make them whole. This is quite a problem here in the States. People looking for happiness in material goods or in other people or chemicals or Jesus. Basically it's say, "Okay weak motherfucker, you want salvation? Come suck it right here, I'll save you." It's really kind of humorous in a sick sort of way isn't it?"

Now many are turning into composing soundtrack music. Have you ever considered to write something completely different from SKREW, like soundtrack music or something else?

"It's funny that you ask this because that is actually how I got involved with sampling and sequencing in the first place. I was putting together soundtracks for the film pieces that I was doing. I've always been interested in doing musical things besides SKREW. For one thing it helps to keep SKREW more interesting. I'm about to start working with a very old friend of mine on an almost cabaret sort of dark kind of side project. I'll be playing guitar only. It's kind of along the lines of Django Rheinhardt meets BAUHAUS."

Are you generally interested where industrial music is heading now, because it seems to be getting mainstream these days?

"I've never been a big fan of industrial music. Some NEUBAUTEN stuff, some of the more bizarre early SONIC YOUTH stuff but other than that it means nothing to me. I really listen to very little current music and I don't think I'm missing much. I'd rather listen to tapes that other kids send me that they've done at home rather than what Corporate America thinks I should hear. But I will take corporate America's money. Does make sense?" (Sure, I'd take money as well!!-M-)

Why do you think there are more and more people getting into violent forms of music? Is it only because of a rough life?

"I think it's very easy to identify with heavier music. Everybody has negative feelings and I think that it's probably better for people to deal with their negativities through music than in some way which may be less healthy for themselves or those around them. I know that for myself I deal with much of my negativities through writing and performing. Without that release I wouldn't be able to take part as a positive part of society. My life now is much better than when I was a teenage punk hood. All I did was take I never gave. That's all different now."

Well, here goes the news, the plans, the jokes, the wishes and the last words before we go and get ourselves injected by 10000 volts of pure electrothrash SKREW power.

"I guess where we are at now is the most difficult time in a band. We are waiting for the release of the next album before we can go on tour. We are doing shows here in Texas but that's not the same as being on tour which is what we really love to do. I'm hoping that we'll be on tour in Europe in the spring. Hopefully we'll see you then. In the meantime, Peace!"

SKREW,
P.O. Box 4161, Austin, TX 78765, U.S.A.

Interview by Minda

CONTINGENCE is currently making some buzz within this circle known as industrial/electro. Concentrating on intense, dark themes, disturbing, sinister samples, powerful, driving rhythms, and razor-edge sequencing they create an atmosphere of extremely hard driving cyber-psychosis. This band is here to possess your mind. They mesh together all ingredients that we extremely love here at Wounded Residence. Actually, they took me on a ride to Hell with their "Dominion" CD, luckily I survived it and even enjoyed the adventure so much that made a wise decision to interview these Cyber-Demons!

CONTINGENCE are: Otto Cate - Keyboards, Sampling, Vocals, FX
 Alex Seminara - Keyboards, Omnisicent Sampling, FX, Vocals
 Johnny Bullets - Guitar, Vocals

Can you introduce CONTINGENCE and tell how it all started?
 O: "I started programming when I was about age 12 or so - I was putting together music that was well, from what you'd call a masterpiece, but I guess you gotta start somewhere, right? - I would do remixes and original material..."

A: "During High School, Otto was showing me some of the stuff he had been working on - we got together, and I started giving him some input, and that's where it all started, I guess. We recorded several tapes that we never released, kind of like sonic practice."

I'm familiar with your latest album "Dominion", but before it you put out a few other releases. Can you tell us about them? How did your style evolve from the early days?

A: "Our first real release was "Obscurity" - a 6 song EP - recorded back in 1990 when we first leapt onto the "Local music scene" in Denver."

O: "The next release was "Transitions" - a remix EP of "Obscurity", which recieved a lot of local club play at the time. The style started to drastically change once Alex got his first sampler - the EPS - before he got that board, we were just doing a lot of tape manipulation, which was a big pain in the ass. Then we began to experiment and at the same time we were getting into darker, stranger music. We released "Sadistic Infirmary" which was a lot more technical than the other releases, and the last tape was "Organic Psychosis" - the remix EP from "Sadistic Infirmary" (Are you sensing a pattern yet?)"

When did your interest in electronic/industrial music start to grow? Why do you prefer to use

electronic technology to create your music?

A: "Started getting familiar with industrial around High School. My first real taste was "ViviSect VI"."

O: "I was really into The Art of Noise in Junior High, then I heard both "ViviSect VI" and "Land of Rape and Honey" - that's when I started getting into this kind of stuff. Electronics are just very unlimited - that's the thing that's always attracted me to them I guess. No boundaries."

J: "I had never really heard any industrial until I started working with Alex & Otto - back in 1993 - when we were all involved with another project called RORSCHACH TEST. All I really knew about up to that point was MINISTRY." Speaking about "Dominion", it's got a really deep, sinister atmosphere and the whole feeling is kinda oppressive and obscure, at least that's what I feel listening to it. I'm wondering if you try to create such dark atmospheres

The EP will bring things more into focus & illustrate who or what is the cause of all these situations."

These days there are many industrial/crossover bands popping up after the success of NINE INCH NAILS and MINISTRY. What do you feel about this new trend? Also do you think you're getting enough response from people or perhaps things could be better for you?

O: "I think we've been getting excellent response. Much more than I had expected that's for sure. It's only been out for 3 months now, and we already have to do a repress - the first 1100 are gone. We have a lot of distribution worldwide now - France, Germany, England, Slovakia, all over the U.S., it's been nuts. Lots of airplay too...Which helps. I personally like the fusion between crunchy guitar and the synthetic cyber stuff - as long as it's done well. Like for instance, the new FRONTLINE ASSEMBLY. Brilliant album. I don't

Well, getting back to CONTINGENCE, do you have a strong concept of how the band should sound or do you try to experimentate with every new release?

J: "Definitely experimental. With each release we sit back and think - "OK - what can we do differently that will increase the quality of our sound..."

A: "If we don't experiment we don't grow - we become stagnant. We want this to evolve into a very theatrical concept - 10 different songs and 10 different set changes for instance...Lots of extra actors illustrating the songs background, lots of film footage. We would be basically providing a live soundtrack for the live film."

Can you tell more about Deprogrammed Productions? Why did you start it?

O: "I started Deprogrammed about 4 years ago in Denver - it started out as a tool to take care of

CONTINGENCE's releases and produce live events with other Denver projects...Then we put things on hold while we were involved with RORSCHACH TEST, a seminal gothic/industrial thing that landed Seattle management, which brought us up here. Then we picked things back up after we had all left the project early 1994. I also joined forces with a guy named Alex Osbourne - who had a company called

Cihulu Publications, which now represents several different artists and their work, including Mr.Seminara who did all of the artwork on "Dominion"."

What's the best and the worst points about playing in the band like CONTINGENCE?

A: "Best - Working with these guys - there's a definite flow of creativity going here - we work well together. It's the kind of project that does not limit me. I have the freedom to be able to design sound - to acquire an ear for noise and transform into an instrument. There's no pressure, and we all compliment each other's artistic aspects really well."
 J&O: "Ditto."

Since you are playing heavy and dark music, are you interested into other forms of heavy music like death and black metal?

J: "You name it - ENTOMBED, PANTERA, SLAYER, etc. - you bet. Stuff like that has always been a big influence."

O: "My musical tastes vary, but I do like that "fuck you all - I hope you die" sound..."

A: "LYCIA is about the darkest I'll go..."

Contingence

intentionally or is it simply comes out that way?

A: "It's a mood creation, really - it's kinda like our sinuous side - serpentine almost. We are really fascinated by the darker side of things, and it's nice to be able to sit back and examine it, and not have to live it - if you know what I mean..."

J: "Yeah, I think it's just natural almost - I guess we're all just a bit sick & twisted underneath it all..."

Is there any songs on "Dominion" that you would like to pick out? I personally was impressed by "Fusion" and "Compulsion To Kill" very much. Could you tell about those songs in details?

A: "Fellacious", "Illusion", "Compulsion...", and "Synopsis" (Sets the mood - FADE IN)"

J: "Schismatist", "Incarceration", "Fellacious", and "Compulsion..." (My view of what kind of sick society we had lived in all these years, and will continue to be surrounded by...)"

O: "THE WHOLE ALBUM. The whole album is really a concept album - Man's dark future - we try to set a mood & illustrate the things that happen in this "Dominion".

understand why so many people automatically shunned it because it had guitar samples in there that were just a bit harder and more noticeable than usual. These people out there are saying that the guitar has no place in industrial music - BULLSHIT. It's always been there - EINSTUERZENDE NEUBAUTEN, SKINNY PUPPY, THROBBING GRISTLE - you name the project - somewhere it's used. Whatever happened to being open minded? I really wish people would grow up - Cliques are for Junior High - that's where you should leave that mentality behind."
 A: "4 piece bands bore me - I really like the fusion of electronics and heavy guitar - it just gives everything more of an edge..."

By the way, how about grunge? I heard it was quite big in Seattle with a certain bands coming from there?

O: "Grunge? (Yes.-M-) You mean that Stone Pearl Nirvana playin' Temple Jam Chained Alice's I've-done-too-much-heroin-so-I-think-I'll-shoot-myself-in-the-face Pilot band? You get my point I think."(Goodbye...-M-)

Why did you put only 99 tracks on "Dominion" I think 100 would be better.

O: "We did it just to fuck with ya." (Mama!-M-)

J: "Yeah, we knew you wanted 100, Minda, we just thought we'd be defiant." (You are.-M-)

Many bands deny that they are inspired by other bands' music, but I think it's just bollocks in most cases. What would you say about this and who inspires (or inspired) CONTINGENCE in the first place? O: "My musical tastes have widened a lot. I like the dark heavy guitar based death metal stuff, then of course there's SKINNY PUPPY, FRONTLINE ASSEMBLY, etc. I really like the soundtracking horror film feel too - COILL, DOUBTING THOMAS, as well as classical - I usually lean more towards darker composers - Stravinsky, for instance... Good influence for sequencing and song arrangement is concerned."

A: "SKINNY PUPPY, CIRCLE OF DUST, LEATHERSTRIP, MENTALLO & THE FIXER, Classical... Every sound is an influence - there's no denying that. It's mostly idea-forming for me... I'm interested in listening to what other people are doing and how they interpret sound..."

Judging by your lyrics, I believe you are quite fascinated about the darker side of human mind. Could you tell me your vision about the future of human race? Also, how does religion play in our destiny?

J: "It isn't looking too good. Society will continue to collapse. We are presenting a darker view, basically. Religion is a tough one - I'm pretty much agnostic - all I know is that there's something keeping my ass over, I just don't know what it is." A: "I feel the future's gonna be a bit more isolated - the intervention of the computer - less human flesh, more circuit boards. People are gonna be even more lost and confused than they already are. Less family, less security, etc..."

Is CONTINGENCE an active live band?

A: "Not yet - but when all the moons and stars are aligned, we shall."

Now, I know that you also have two other projects - GIBALTUR and PROSAIC. Could you tell about them and their releases?

"GIBALTUR: Sci-fi horror soundtracking project. Soundscapes highly influenced by classical structures. It creates a very vivid picture in your mind - creates a certain mood and takes you on a trip to the deepest, darkest chasms of the human psyche."

PROSAIC: A: "I usually step in, burp and sing a verse or two - Otto's the goofy one who does most of the work with that one..."

O: "Yeah, it's a bunch of guys with really sick senses of humor. It's a release basically. Gives me an outlet from doing all this serious stuff all the time... MR.BUNGLE meets MINISTRY, basically."

Cyber. What it means to you?

"CYBER - I think smooth, polished metallic elements. I think of clean, controlled, and precise. More of a side-line element of industrialism. The fusion between man & machine, as well as a fusion between machinery and circuitry, co-existing and working interactively."

"Dominion" CD is also available via:

EUROPE: Discordia (Germany), The Motivator (England), Crewzine (Slovakia), L.A.D. 24 (France), and Tempel Nacht (Germany).

U.S.: Metropolis/Digital Underground (PA), Isolation Tank (PA), NAIL (OR) and Deprogrammed Productions (WA).

Contact: Deprogrammed Productions, P.O. Box 46099, Seattle, WA 98146, U.S.A. Phone/Fax: (206) 439-9119.

E-Mail: cateo@netcom.com

Interview by Minda

Under The Blade

Sliced by Minda



Following a nice tradition to present you record labels and their releases in one article, I want to turn your attention on the label which started back in 1981 by Brian Slagel, and got the name Metal Blade Records. Yea, I won't bore you with their complete history and important thrash metal albums which have been released under its wings, let me just remind that my all time fave band SLAYER released their first couple albums there. But now, more than one decade later I've got some of their freshest (what???) releases, and I'm proud to have them reviewed in this little Wounded zine.

Well, let's start from the master of Horror Metal, one and only King Diamond and his reborn from the ashes comrades MERCYFUL FATE. Their 4th full-length album "Time" proves that heavy metal executed by this band is still fresh and far away from being corroded. Guitar duo of Hank Sherman and Michael Denner genuinely execute their parts in a true MERCYFUL style. Some Eastern motives are thrown in "The Mad Arab" which is kinda surprising, while King Diamond goes full-force unleashing at you dark curses in his typical demonic manner. I wasn't a big fan of their first two albums, but "In The Shadows" hooked me up, and "Time" simply possessed me. Songs like "Nightmare Be Thy Name", "Witches Dance", "My Demon" or "Time" can't pass by untouching the depths of your obscure sanity, go and get it NOW!

Completely different dwarfs are Swedish metal rappers CLAWFINGER. Everyone in metal press seems to shit their pants and give lotsa stars for their debut LP "Deaf Dumb Blind". I agree that it has effect of exploding bomb, tracks like "Don't Get Me Wrong", "I Need You", "Warfair", "Get It" have really astonishing power outbursting at you. Basically fans of Metal/Rap mixture can be sure to grab this album. I personally like it for maximum energy charge which bursts out as soon as you push the "Play" button, it's real in-your-face bastard, sporting catchy riffs with memorable verses and hooks. Cool shit and that's the truth

motherfuckers. My fave song, both lyrically and musically is definitely FAITH NO MORE-ish "Catch Me". Excellent!

You know ARMORED SAINT, don't you? Well, this band is layed to rest now, but their bassist Joe Vera pursues his solo career and releases a damn cool, hard rockin' album "A Thousand Faces". It's a kind of album which you can listen while taking a shower (unless it's a blood shower), or sipping your coffee. Joey plays guitars, bass, keyboards and also sings on this album, and I can assure you that he does his job perfectly, while a good songwriting to him seems like a most natural king. Try this kickin' rock album - you'll feel a godly salvation! Some fine songs include "American Bruise", "Song Of Doubt", "Replacing You" and "The Far End Of The Bow".



Completely different bag of tricks present SKREW on their 2nd album "Dusted". My standpoint about this band is straight - one of the best industrial crossover bands on Earth! No gentle ballads here, just powerful, fiery, mindpiercing industrial/thrash which enforces to bang your head till death. Songs like "Seeded", "Picasso Trigger", "Jesus Skrew Superstar", "Skrew Saves" and "Sour" honestly blow MINISTRY away as far as straight heavyness is considered. "Godsdog", on the other hand, is a sort of tribal-electro-insanity that leaves me freaked.

Hell, yes. Seems like Mr. Brian Slagel has a really broad tastes. Citing his own words: "I sign music that I like, whether it's metal, alternative, industrial, death or whatever. If I like it, I'll sign it." Honestly, I'm happy that in most cases I enjoy what Mr. Slagel signs, but sometimes shit hits the fan, too. Well, maybe it's too harsh word, when speaking about FATES WARNING

album "Inside Out", which isn't complete shit, it's just me who never been fond of progressive metal and that's what this opus is all about. There are more than one fretboard acrobatic taking place, although they don't disturb very much, flowing in the songs rather peacefully. Fans of progressive metal will find this album excellent, while it seems to pass me by. Those simple rockin' tunes of above mentioned Joey Vera attract me much more than this.



Anyway, lets slip to the next platter. Having been SLAYER fan for years, I couldn't wait for the debut album of GRIP INC. which has Dave Lombardo behind the drumkit. Also Waldemar Sorychta, who is a famous bird and produced excellent TIAMAT and SAMAEAL albums, plays guitars and does backing vocals on this album called "Power Of Inner Strength". I must admit that guys went on the rampage here and put together a bunch of tracks that boils my blood to the highest degree possible. Along the ferocious madness displayed in such tracks as "Hostage To Heaven", "Colors Of Death" or "Longest Hate", GRIP INC. also offers a bit different, less speedy, but no less heavy and imaginative form of torture drowing me in a mid-paced riffage on cuts like "Monster Among Us" and "Ostratized". It's a fucking tight band, where one member's talents don't overshadow others, but blend

together, bringing perfectly written, aggressive metal onslaughts. A must for all metalheads!!!

One more band that pours salt in the wounds is Chicago based GENERATION, featuring TROUBLE guitarist Bruce Franklin in their ranks. Debut album "Brutal Reality", once again is an impressive release that comes out from Metal Blade. You can say it's



industrial merged with electronics and a dose of metal, but it's undeniable that GENERATION worked out a bit different formulas than others. Instead of a straight forward hitting they prefer to drag you along, supporting the procedure with moving rhythms, harsh guitars' riffing and well-placed samples. Brutal and angry as ever, but with a strange twist added for a nice change. My favourite corks are "I Live In Flesh" & "Nothing To Give" sporting above mentioned qualities in abundance. Their cyber seeds are well-planted into industrial ground, and the fruits (most likely affected by radiation) are fucking enjoyable!



KILLERS enlists Paul Di'Anno, former IRON MAIDEN singer, in their line up. Their 3rd album "Menace To Society" is powered heavy metal with a modern sound. At first glance it sounds too close to PANTERA, in fact tracks like "Die By The Gun" and "Menace To Society" almost completely rip-off PANTERA sound and structure, but the further you listen to it, you'll also find such heavy metal burners as "Past Due" (great ballad!) and "Faith Healer" which stand on their own boots. Generally, this is the album that kicks ass on more than a few occasions. Up dated and powerful!

On and on with BROKEN HOPE. Their 3rd CD "Repulsive Conception" is the same garbage as it ever was, i.e. stinking US death/grind to the bone. Crushing riffs, low growling vocals, lotsa tempo changes and so on, but no real feelings...it's just basically the reason why death metal has become acceptable music for the masses. "We are just normal guys" explain BROKEN HOPE dudes and they are no better than the smallest shitty LA poser band. Boring and tasteless.

Anyway, another band taken from colorful Metal Blade roster is THE ORGANIZATION. Their second album under this name is called "Savor The Flavor" and it most certainly kicks ass with tunes like "Doomsday Eve", "A Way Today" or "Begin A Life". If their aim was to release a STRONG hard rock album with catchy riffs, excellent hooks, melodic solos and basically memorable songs then they succeed and won my sympathy! Not that my sympathy is worth much, but I urge you to check this brilliant album out. "Savor The Flavor" it's called. Never boring, always attracting!!! If only we had more bands like THE O. And check out their earlier albums under DEATH ANGEL monicker. "Act III" from 1990 rules!!!

And here my good intentions to review more Metal Blade bands were cut by the simple facts that the guy in promotion department thought "OK, no more promos to this great zine..." or something like that. Anyway, the latest news promise releases by SACRED REICH ("Heal"), CANNIBAL CORPSE ("Created to Kill"), IMMOLATION ("Here in After"), 12th issue of "Metal Massacre" compilation, THOUGHT INDUSTRY ("Outer Space is Just a Martini Away"), new SKREW album and many more. For more information write to: Metal Blade, 2345 Erringer Rd., Suite 108, Simi Valley, CA 93065, U.S.A.) Call: (805) 522-9111.

Wild Contacts and Some Zine Reviews

This is a column where you can find some useful and interesting addresses that may help you to promote or to sell your products. Everyone who wants to put his add in this column just write me and consider the deal done.

Let's start from the magazine dealing with various aspects about the God's Gift to mankind. It's called High Times and they celebrated 20 years anniversary in 1994. I send my congratulations (better late than never!) and if you like to twist a bud every now and then you must order this excellent and professional magazine. Many people tell their opinion about the prohibition of marijuana in that May'94 issue which I own. Overall, it's a magazine that will open your eyes to entirely new world! Write for one year (12 issues) subscription rates. Single issue sells for \$4.95 US. HIGH TIMES, P.O.Box 410, Mt.Morris, IL 61054, U.S.A.

Probably...no, definitely the most intelligent, detailed and tasteful piece of underground journalism must be Finnish magazine Isten. OK, don't yell at me that you already know it, because there always are people who don't. #7 includes long interviews with so stylistically diverse bands as KATATONIA, DECORYAH, BIZZARE, LAVRA, CROWBAR, HUMAN WASTE and more, as well as great pieces on IMPALED NAZARENE (revealing the truth!), Satanic Secrets, The Press Corps of Below and some more surprises. I urge you to check out this magazine even if you aren't very keen about metal scene. Mikko makes art out of his journalism. Shortly after #7 he put a small follower Isten #7B which is recommended to all black metal people or, other way round, to those who hasn't buried their sense of humour yet. The "Big" issue of this tonic zine costs \$5 US and its cranky follower sells for \$1 buck I guess. ISTEEN, c/o Mikko Mattila, Peltolamminkatu 6 A 17, 33840 Tampere, FINLAND

Another monstrous metal zine showed its sign again, I talk about 10th issue of Norway's Slayer zine which introduces a billion interviews with the cream of black metal scene. MAInly Norwegian bands are given attention here, although you can find a plenty good share of other countrymen as well. I dunno where Greece was lost though...Anyway, Slayer means class and this 10th issue delivers the best and mostly deep look into black metal scene which, I'm sure, no other zine will be able to come up with. Getting to my personal point, I still find past two issues of this magazine more interesting and open-minded. The subtitle of the newest issue, "Past Present Forever" fits in the editor's concept about this zine, read it and you'll see what I mean. The price is \$8 US and well worth the contents. SLAYER MAG, P.O.Box 447, 1701 Sarpsborg, NORWAY

Well, so now that you know the ads of the most prominent mags dealing in marijuana and metal music plots, I'm gonna introduce you the best source of electronic, industrial, techno, ambient, experimental and noise music. Music From The Empty Quarter is the name of this dear, professionally laid out magazine and #12 is out now. It is A5 format, 128 pages' magazine that comes together with a free CD featuring bands from Hyperium/Hypnobeat label. The magazine includes tons of useful and interesting information, interviews with Anne Clark, ALP, AUTOPSIA, DIE FORM, Dorobo, Francoise Duvivier, Hyperium, OPIK, SHEEP ON DRUGS and more among many other new features and columns. The Empty Quarter is also a record label and mail order service. For more info write to: T.E.O., P.O.Box 87, Ilford, Essex, IG1 3HJ, UK.

Repulse Records from Spain, notorious for its uncompromisingly dumb (in most cases) releases also carries a big mail order catalog mainly filled with extreme death/grind/black and thrash metal releases. Maybe they have hard times selecting the bands for their own label, but other sides of their business are well organized so it's a worthy contact for interested people. Repulse Rec, P.O.Box 50562, 28080 Madrid, SPAIN

*Looking where to distribute your stuff? Check out Demonosound Productions from Finland. They prefer CDs, but you can try with other formats as well. As far as I understand they are slowly but surely filling their stock with dark minded music releases, as well as putting out

their own releases and publishing Hammer Of Damnation magazine. Another interesting contact, no doubts! Demonosound Prod., P.O.Box 685, 20101 Turku, FINLAND*

David Holusha of the musical project STRANGE DESIRE (see a review elsewhere) also runs a small label by the name of Rocket Recordings. The label is interesting as it features just a few bands from the New York area yet vastly different from each other. It's a cassette label and the hot new releases include FIREBIRDS, THE TROUBLE BOYS and STRANGE DESIRE tapes. All cassettes are priced at \$3 US. Rocket Recordings, c/o David P. Holusha, 87 Ellison Ave, Westbury, NY 11590, U.S.A.

What offers my domestic country you may ask. OK, Danguis Productions will provide you with all necessary information and offer quite numerous catalog of Lithuanian releases. They release and distribute only Lithuanian bands and zines and I advice to contact them for more info: Danguis Prod., P.O.Box 982, 2300 Vilnius, LITHUANIA. At the same address you can reach the editor of the most popular Lithuanian underground zine "Raganos & Alus" (Witches & Beer) dealing with various musical and non-musical topics. Ha was apt to review only Lithuanian releases before but starting with a new 10th issue out in fall he'll give more space to the bands from all over the globe. Be sure that your band will get the best promotion in Lithuania if you address your stuff to "Raganos & Alus". Remember that it has the biggest circulation among Lithuanian zines and comes out permanently. Go ahead and fill him with your stuff!!!

Calmant zine might attract you with its different share of included bands. The latest issue 2 is still focused on doom and death metal bands but the editor is willing to feature much wider range of different bands including electronic/industrial outfits. The whole presence looks professional, with neat computer layout, A4 format and good english. #2 will cost you only \$3 US. Calmant zine, c/o Saulius Majauskas, Jaunimo 60-9, 4580 Alytus, LITHUANIA

Wanna dive deeper into electro/industrial sounds but feel a lack of information? Then take notice of American Infectious Substance magazine. #1 presents a skillful use of layout program, interviews with AND CHRIST WEPT, BATZ WITHOUT FLESH, FACEFALL, SPHERRE LAZZA, STG, THD, XORCIST and more, many CD and tape reviews and contacts. Nothing really outstanding, it however will provide you with all necessary information. Bands take note: if you didn't get into the pages of Industrial Nation then try this magazine. Price: \$5 US (World). Infectious Substance, c/o Rod Weaver, P.O. Box 1356, Herndon, VA 22070, U.S.A.

My Slovakian pals who make Crewzine must be really crazy workaholics. They have released #8 this summer ('95) and once again it's filled with news, contacts, reviews and interviews with Cold Meat Industry, Dorobo, DAS ICH, THE FOURTH MAN, ARTEFAKTO, MALAISE and more. They present you all latest happenings from electro/industrial scene in nice A5 format and 98 pages. Actually, it's a bit difficult to swallow all this information in short time, so it took me a few days to read this zine. They also have a mail order catalog with interesting items, so ask about that when writing. Yeah, this must be the best electrozine from Europe, at least I haven't seen another one with such dedication. Send your promos to: Richard Gurtler, Druzicova 2, SK-82102 Bratislava, Slovakia. Don't write Crewzine on your envelope, address packages straight to Richard!!!! Electro Encyclopedia, i.e. #8 costs \$4 US (Europe) or \$5 US (R.O.W.)

Extreme Noise is a distribution service with hundreds & thousands of extreme music items. CDs, LPs, 7"EPs, magazines, T-Shirts...they are all there. I urge you to contact Alessandro, he's also into trading goodies and the man to be trusted. Alessandro Vicini, Fermoposta, 20092 Cinisello B.(MI), ITALY

*ARC magazine is published by people from Arts Industria and it deals mainly with industrial, electronic and experimental music. No crushing metal there like in Wounded. Anyway, after you read Wounded you can

also write to ARC and discover what are they all about. Two issues (4th and 5th) that I had a possibility to read are very well presented, with colour covers, incredible cyberlayout and consists of much useful information. #5 features interviews with BILE, KILLING FLOOR, DEATHLINE INT'L, BATTERY and more, plus usual music reviews. 4 US dollars and the gem is yours! Ask for their music releases too! Arts Industria, P.O. Box 4142, South Bend, IN 46634-4142, U.S.A.*

Having seen one of the earlier issues of Dark Angel magazine I was associating it exclusively with gothic rock. But... They kept on progressing and #17 which I got to read includes many different bands ranging from gothic to metal to industrial to psychedelic rock and everything in between whatever that would be. Long and in-depth interviews and articles make this an enjoyable read and actually Dark Angel looks more as a proper magazine than a fanzine and now they set up to release it every month, so you can subscribe to it as well. They are also looking for contributors so why don't you write and get more details from: Dark Angel Prod., P.O. Box 383, Richmond, Victoria 3121, AUSTRALIA

You want quality? Then welcome to the dark world of Black Tears Distribution! Our contributor Russ Smith stock may not be the largest one but the bands and zines appearing on his list certainly meet high standards. He's mostly into stocking dark or romantic tinged end of metal music so all the finest CDs/Demos/Zines covering Doom, Death and Black Metal areas are presented on Black Tears' distro list. Black Tears Distribution, c/o Russel Smith, 6 Elderfield Road, Stoke Poges, Slough, Berks, SL2 4DE, ENGLAND

One of the Dunkel Production's branches is a mail order service specialising in industrial/ambient/space rock/EBM/gothic/metal areas. They mainly distribute Norwegian bands' releases but this is not a strict rule. Plenty of interesting CDs/7"EPs/Tapes/Videos/T-Shirts/Fanzines are on their list and you'll certainly find something for yourself. Besides mail order Dunkel Prod. also take care of releasing their own material, arranging gigs, producing music videos and publishing a quarterly newsletter, Cosmic Chaoz, the 2nd issue is set to be released October '95 and include many reviews and interviews with CONTINGENCE, INTO THE ABYSS, BEYOND DAWN and CCN CNC NCN. Their prices don't overstep \$16 US (including postage) so this is another address you should write to. People who have any questions, enquiries, contributions or indecent sexual proposals are welcomed to get in touch. Dunkel Pro, c/o Moonfish Cult Lab, Sagveien 23, 0458 Oslo, NORWAY

Radio Marabu operates in different countries and offers "100% Alternative Music" according to them. They also release some info sheet and you can make into it by sending a copy of your product. Bands and labels should be interested to send their stuffs for airplay. Radio MARabu, P.O. Box 220342, 42373 Wuppertal, GERMANY

Another small but reliable distro from Finland - Deadcentre. It mainly offers metal underground products from all over the world...demos/zines/7"EPs and a few mini CDs are put on their mailorder list #7. For starting bands this contact is a must! Deadcentre, c/o Markku Paakkonen, Polukkatie 32, 88900 Kuhm, FINLAND

MorticiaNumskull zine offers a complete product! #7 has been out in the streets and I'm taken by their ability to find interesting, original, yet almost unknown bands from metal scene. MorticiaNumskull must be the most professional zine in the world, shining colors and gloopy pages are the integral part of this feast. #7 includes interviews with Miran Kim (artist), LACRIMOSA, CRYSTAL AGE, Osmose, THE ARCANE, NEMBRIONIC, MYTHOTYN etc. also an article on Henry Lee Lucas and an exclusive free 17 track Repulse compilation CD with plenty of death/grind to rattle the teeth! Of course, there's also a zillion music reviews giving an insight info about metal underground and overground as well. The cover is brilliant, too! Guys also are open-minded about other dark music forms (although guitars are still preferable, I believe!) so send your stuff for reviews and buy it for merely \$5 US. c/o Harold Dekkers, Boeroestraat 66, 3312 HD Dordrecht, HOLLAND or hashland!

What is naj?

"naj; no; impossible; forbidden; I don't want; negation; no good; nothing; never; don't go; won't be; can't do; naj."

naj

c/o Darius
Pravieniskiu 8-1
3002 Kaunas
LITHUANIA

naj

Why do you what you do?

"We do what we do, because it's possible to think and to do everything. But to do everything in general is impossible, so we do what we do."

When did you jump into "weird" music and what inspired you?

"Nowadays there's still prejudices that yellow flower is a symbol of deception, hate and hypocrisy. Where did this meaning come from? Old muslims' legend says that Mahomet leaving his home and going to the battle, asked his wife Aisha to be devoted to him. But the war took a long time and Aisha became fascinated by a young Persian. When the Mahomet came back at home he had heard people talking that his wife was adulterate to him. Then he told her to throw a red rose into the spurting string in the middle of the garden. If the rose remains red, it means she's innocent. Aisha did that, but the rose became yellow. Perhaps that's the reason why yellow flowers aren't loved."

BUT IT IS NOT WORTH TO PAY HEED TO THIS PREJUDICE, moreover, nowadays there are more breeds of yellow roses cultivated."

People ask what is that noise for, what can you say? "There's not the absolute silence, and everybody just carry hope."

What is the most important for you when you start the engines?

"The most important is to awaken them in natures and consciousness presence, and then observe the disintegration of a problem. Disintegration in the eyes who see and once more see."

no

Whom you would advice to listen to naj? Why? "Yesterday I didn't solve this question, and today when you asked I forgot the answer."

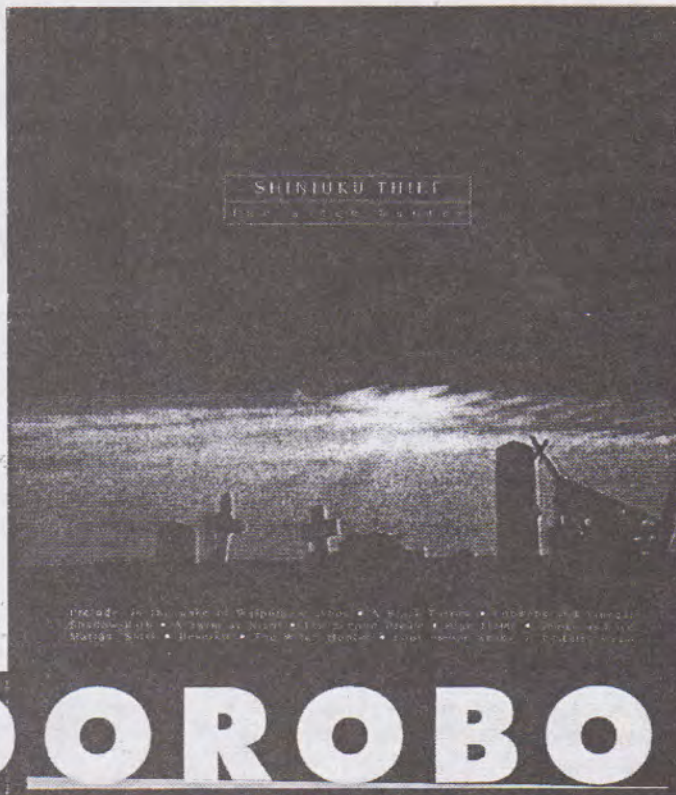
Interview by Minda

Tell about current and planned naj releases?

1. naj - 'see in the morning' C-90. Not available.
 2. naj - 'spoiled spine column' C-90 (M&E). Not available.
 3. naj - 'akala' C-90 (M&E). Not available.
 4. naj - 'ferumen' (M&E) C-90. Not available.
 5. naj - 'active spoon' C-90. Not available.
 6. naj - 'form-material' (M&E) C-90. Not available.
 7. naj - 'fix the meter on the zero position' C-60 (Tundra Rec.)
 8. naj - 'resituation' (RRR - Pure) CD
- Forthcoming:
9. naj - 'violet touch / right-angled loop (N D) C-60
 10. kal (sideproject of naj) - 'ornament & crime' C-60
 11. naj - 're-named de-named of-named' (Tun Rec.) C-60

Nowadays there are many people trying to express themselves in the dark ambient music realm. SHINJUKU THIEF a collaboration between Darrin Verhagen and Francois Tetaz with the help from other classical musicians could be easily seen as the kings of mystic and dark sonic scores. Every new release from this band is a piece of Art and gives me the same feelings as if I read a genius and rare book. They put maximum efforts into their music as well as visual presentation of the release and the final result is much much more than an ordinary product. It's SOMETHING SPECIAL. Darrin is also the main man behind the Australian label Dorobo which is responsible for releasing SHINJUKU THIEF and other dark music gems. Here's the interview answered by Darrin about both his activities - the band and the label.

SHINJUKU THIEF



didactic purpose. Leaving the parameters a little looser, allows the listener to bring their own imagination and experience to the work - ultimately making it much more powerful. Hopefully the albums may inspire people to do their own research - whether Czech literature, 3rd world politics or clerical history - but I don't think the albums can be seen as anything other than a starting point."

Why in your opinion people nowadays are more attracted to create dark and mysterious music as opposed to more "happy" attitude of the 80's? Do you think it has something to do with the times we're living in? What do you personally get from those atmospheres you create?
 "I think much of the mood in any artistic period can be seen as a direct reaction to the period which preceded it. But by the same token, it's always dangerous to generalise about these sorts of trends and movements. Whilst there was a certain naivete with much of the 80's electronic music, it needs to be balanced with the wealth of dark material still being produced. And to perceive an edge to 90's art flies in the face of the sheer mass of new age drivel so many are flocking to today.

It may be possible to mount a case supporting the cynical approach people have to the world situation, but I'd imagine many of the dark themes (depression, loneliness, isolation etc) may be more relevant inspirations for many artists - and I guess

棒泥 DOROBO

Let's start from the usual question about the beginning of SHINJUKU THIEF. When and why did you form it and what inspired you to start this band going?
 "SHINJUKU THIEF was formed in 1991, shortly after the completion of the original 'Scribbler' production "K". Initially, the ethnic edge to the band's focus was inspired by a number of field recordings I took whilst in the highlands of Bali - but "the band" essentially just reflected the Tetaz brothers' and my musical interests at the time. Viewing it as a completely self indulgent project, and not giving much thought to the possibilities of a release, ended up producing quite a schizoid work - based on the tribal ambient genre, but with stylistic jump cuts into rock, funk, jazz, industrial and noise."

As far as I know your first album "Bloody Tourist" was released on Australian Extreme Records. Why did you break your collaboration and released your 2nd album "The Scribbler" on your own label?
 "'The Scribbler' was issued as an independent release out of sheer frustration. Extreme would have preferred a follow up to "Bloody Tourist" which remained in a similar genre (sort of the MUSLIMGAUZE principle). "Scribbler" they felt, was too radical a departure. With the other labels we offered it to, the industrial ones felt it too classical, and the classical ones, too industrial - so a limited edition independent pressing seemed like the best solution. It was only after that success that it made sense to continue with the idea of a label."

Your previous albums are centered around certain themes, for instance "The Scribbler" is inspired by Kafka's "The Trial", "The Witch Hammer" pays homage to German Expressionist film of the 1920's and supernatural horror from the 1500's. What is the main theme on your new album "The Witch Hunter"? How do you come up with these conceptual ideas and do you see your albums as a kind of research work?

"The Witch Hunter' stays in similar territory to "Hammer" although the focus shifts a little more to include some of the folkier East European elements. The orchestral bombastic edge makes an appearance, but much of the rest of the album is a little less cliched than it's predecessor. Whilst "Hammer" can be seen to represent much of the church's response to Witchcraft, "Hunter" presents a slightly more detached view of many of the folk traditions which ended up becoming demonized by the church. There are still unsettling moments of action, but the onslaught isn't as relentless as it was on the original. The actual research which goes into the creation of the works is usually merely used as a point of inspiration - both conceptual, sometimes musical, and often timbral. The end result is never meant to serve any sort of

these things are perennial concerns. For SHINJUKU THIEF, much of the dark edge is a result of focusing on history and politics. Take either thread, and you're going to be drawn into pretty murky territory.

As for what I personally get from such atmospheres, I guess roughly the same as other listeners - a starting point for imagination. Despite the technical process involved, when listening back to much of this sort of material, I still find myself hearing it as an onlooker. The techniques (thus far) haven't destroyed the magic."

Recently Dorobo released a video compilation where some of its bands present rather unconventional and sometimes provoking videos disturbing viewer's mind. Did you use any techniques to affect viewers' subconsciousness, especially regarding SHINJUKU THIEF videos?

"I guess 'unsettling' would be a good way of describing many of the videos - often a result of extreme juxtapositions (eg. seductive slo-mo nature shots intercut with fast grabs of autopsy footage). Much of the discomfort was also assisted by Richard's fascination with strange editing techniques, straining the equipment past safe levels and exploring that territory etc, etc. Other clips, like that for "Komachi Ruins" were more overtly violent - a different car crash on every beat every couple of seconds... Often the pace was such that a type of auto suggestion sets in, with the viewer "seeing" quite horrific footage - when it's actually quite innocent."

Regarding the video, what's been the overall response? Are you personally satisfied about the visual quality of the videos? What did you want to achieve with this compilation or is it a simple presentation of Dorobo artists?
 "The response to the video has been very positive. It's range and impact has really impressed everyone who has watched it thus far. Richard had been working with clips for the past few years, so it made sense to release what he had done. In the end, I think it's as much as showcase of his talent as an overview to a range of Dorobo artists..."

Could you tell some words about SHINJUKU FILTH project which appeared on the first Dorobo release "Document 01" compilation? Is there any full-length release planned?

"The FILTH track on Doc 01 was a piece Franc had been working on which seemed to fit the 'Trance Tribal' mood. The changed name was reserved for our more industrial dance material - as opposed to the more cinematic THIEF.

The only other FILTH release to date has been on compilations. A full release - "Junk" featuring tracks such as 'Detox' (as seen on the vid) has just been released on the PERIL label in Australia (Ltd ed 1000). Should anyone be interested, their fax number is 61-3-9-6393311."

Many would agree that Dorobo became an important and strong label putting out good quality releases within a relatively short time. What is the reason of so quick success in such competitive area as music business is? Do you think that many other labels have overlooked so many good talents or were they too afraid to investigate in them?

"I think one of the things which has people paying quick attention is the quality of our artwork - from the design thought to the stock. These seem to set us apart from a number of other underground labels. I'm not to sure how 'brave' we're being, releasing the acts we release. The material we're given is always first class. I guess (particularly with the Australian acts) we're just the easiest option - given our proximity to the artists we release. The notable exception would have to be the Doc 02 compilation - which showcases a variety of Japanese dark ambient. In that case, whilst the Japanese label were certainly not neglecting the artists, their fantastic work was being overlooked throughout the rest of the world. This was one area that we are happy to step in to remedy. But bear in mind that Dorobo is still just a small concern. We certainly appear to have kudos but we're not ready to retire on the proceeds just yet..."

Regarding the label's tactics. Recently you put together an off-shot label Iridium for a little bit different kind of music. What caused its foundation and what new releases are planned on both Dorobo and Iridium?

"Iridium was set up when we were offered BLACK LUNG's "The Depopulation Bomb". At that stage I was wary of having subtle dark ambient and post classical releases running alongside such nasty techno. I think, for the most part, those two streams represent fairly different markets - and I was really keen to be able to have 'Dorobo fans' able to trust each new release. So with that in mind, we established Iridium for techno."

Forthcoming release for each? Iridium has a Francois Tetaz solo project coming up soon, together with a Japanese techno compilation (featuring many of the artists from Doc 02, doing more upbeat material). Dorobo's immediate plans include another Alan Lamb release, a scientific research disc from the Melbourne Univ. Department of Zoology and future SHINJUKU projects."

Quite often people experimenting with electronic technology and other various sound sources don't consider themselves "real" musicians and have quite hard feelings towards more accessible, i.e. more popular music forms. Here I'd like to

ask your opinion about one musical form which is often ridiculed but nobody can't deny that it has a big impact on many people. Metal and its branches: Do you like it, hate it, don't care about it or...???

"I certainly don't hate metal. I think it's rather daft to deride one music form in the light of another. I think all styles have their moments - and within each genre, there are distinct possibilities to play around with. My background - over and above classical and non western - was in hard rock so I'm certainly not snobbish about it. The danger with metal as with any genre lies in the generic techniques and traps - where musicians are content to work conservatively within the form, rather than giving life to it by doing something interesting. One of the positive developments of late has been in how closely aligned metal, dark orchestral and industrial have become. It seems similar to the life that funk started injecting into metal a few years back."

Where do you get most interest in your releases from? And how are your releases received in Australia? Is there a big market for you?

"Most interest in our releases seems to come out of the US, Germany and France. Obviously it varies from release to release - Alan Lamb for example has become very big in England, the Japanese comp (not surprisingly) is doing very well in Japan. It really varies. SHINJUKU THIEF seems to get support from all over. Our sales in Australia are very modest. Unfortunately, most shops are very conservative, and given the country's size, the underground market is spread across a vast area. We devote most of our energies to export."

A straight question - what attracts you most on Alan Lamb's CD "Primal Image"?

"When I heard an early cassette copy of "Primal Image" I was blown away on a couple of levels - the first was simply timbral. Being a fan of dark ambient, I found a scope and range of textures fantastic. For me, what made it all the more impressive was the concept and the method - just mind blowing that what you were hearing was the natural sound of the wires! You couldn't craft anything more timbrally seductive if you tried."

Have you ever used the mind-stimulating substances in order to intensify your creativity? If not, what do you think about people doing it?

"Yeah. Unfortunately my experience has been that the pieces / mixes always end up sounding like shit when you listen back to them when straight. Makes for a fun mix at the time - but unfortunately I've found them to be no use in 'improving' the work at the end of the day. I've certainly got no problem with other people using stuff to enhance their creativity though..."

Interview by Minda

Dorobo releases:

- 001 V/A - Document 01: Trance/Tribal (A budget priced collection of tracks influenced by traditions and technology. Features material from artists such as Zen Paradox, Uzeet Plaush, Paul Schutze, Loggerhead, Soma, Shinjuku Filth and the Melbourne University Department of Zoology.)
- 002 SHINJUKU THIEF - The Scribbler (Originally composed for an oblique stage reworking of Kafka's "The Trial", this album features a series of orchestral minimalist pieces set into filmic soundscapes, including portions of Kafka's original German text, and occasional backdrops of industrial noise.)
- 003 SHINJUKU THIEF - The Witch Hammer (A classic Gothic Orchestral Industrial album inspired by the witch hunts in Europe in the 1500's. Mixes dark textures and brooding ambience, with occasional outbursts of violence and power.)
- 004 TCH - Abutilon (EP) (A collection of pieces composed from the theatre. Mixes elements of trance and ambient soundscape with neo-classical and industrial dance styles.)
- 005 BLACK LUNG - Silent Weapons for Quiet Wars (A soundtrack to a series of conspiracy theories, both real and imagined. Instrumental grooves underpinning counter culture soundbites from the members of Industrial dance outfit, SNOG.)
- 006 SUCCULENT BLUE SWAY (A Shinjuku Thief side project: dance company score mixing ambient techno, industrial dance with moments of experimental female vocals.)
- 008 Alan Lamb - Primal Image (Dark ambient pieces culled from contact miking telegraph wires in the Australian desert. Textures range from subtle and sublime through to violent slabs of noise.)
- 009 SHINJUKU THIEF - The Witch Hunter (East European violin, reflective passages of brooding ambience and occasional moments of hope, are undercut by sheer orchestral violence and a chillingly bleak filmic soundscape.)
- 010 V/A - Document 02: Sine (A Japanese outlook on ambience and isolation taken from CCI and Newsic labels. 10 tracks of soundscape, drone and unnerving beauty. Features music by Ryoji Ikeda, dumbtype, Yoshio Okima, and Satsuki Shibano.)

Iridium releases:

- Ir 193.1 BLACK LUNG - The Depopulation Bomb (Has drawn comparisons to APHex Twin and Drax, yet with a darker more mysterious edge. From ambient menace to violent dancefloor orgies of noise, this CD will appeal to fans of ambience and hard techno alike.)
- Ir 193.15 BLACK LUNG - The More Confusion...The More Profit (EP) (Reconstructed tracks from "The Depopulation Bomb" by Professor Richman, Francois Tetaz and Q-Control, plus a new unreleased track.)
- Ir 193.2 V/A - Atomic Weight (Super clean techno from the Japanese CCI and Newsic labels. Stark electronic dance tones mesh with TV cut-ups, spoken word, and ambient drones.)
- Ir 193.3 BLACK LUNG - The Disinformation Plague (Sterile soundscapes cross-mutate with bleeped out drum loops. More conspiracy and disparate noises from the world of deception and paranoia.)

...avoid the trap of trying to make music that you think is going to make people think you're cool, or simply following things that you hear from other people.

black lung

The depopulation bomb

BY TIM T



BLACK LUNG is one of the three projects by David Thrusel. Hope no one's get offended if I call this man a genius creating dark music which many people including me have problems to describe. So far BLACK LUNG released two full-length albums, "Silent Weapons For Quiet Wars" and "The Depopulation Bomb" and probably by this time the third piece of mysterious music in form of "The Disinformation Plague" CD is released. Recently BLACK LUNG has been getting much deserved response with their albums licensed from Dorobo and released by other labels, f.ex. Fifth Column from USA put out "The Depopulation Bomb". Anyway, I'm sure you'll be hearing much more about this man in the future, but while the future is yet to come, David answered some questions regarding his projects and couple other things.

Could you introduce International Mind Control Corporation? Who are the brains behind this organization and what acts it launches upon the people?

"The International Mind Control Corporation is a vast global network that spans out sphere like a spider, it's pointed digits reaching into every cavern of humanity's heart. The brains behind this dark, subversive organization are secreted away inside a hollowed out mountain somewhere in the nether regions of Tibet. The International Mind Control Corporation launches many acts upon the people of this earth. SNOG, SOMA and BLACK LUNG are just one of its many, many faces."

Why BLACK LUNG was started and what are the differences between this and other your projects, SNOG and SOMA?

"BLACK LUNG had two beginnings. It began originally many years ago in 1988 as an industrial jazz band that I was involved in which died an early death. Then it was reborn in 1994 when it was decided we would release a lot of SNOG out-takes and B-sides on an album of their own. This album became known as "Silent Weapons for Quiet Wars". That was followed by a second album, "The Depopulation Bomb", which was not SNOG out-takes or B-sides. It was all original tracks recorded as a concept album. Now there is a third BLACK LUNG album ready to be released called "The Disinformation Plague" which is, again, all original BLACK LUNG material."

BLACK LUNG's music is always thought provoking and brain stimulating. Anyway, what are the main issues you want to bring across the listeners? Do you hope that the listener will interpret your idea the way you meant it to be interpreted?

"I guess one of the main ideas of BLACK LUNG releases is to encourage people to be suspicious of media and to be suspicious of opinions espoused by authority figures and the media in general. People are free to interpret the records however they want. I think the ideas behind the music are fairly obvious."

other areas as well, I think that the sound and style of my music will continue to change."

Phrase "The More Confusion...The More Profit" gets announced more than once through your projects. Could you explain it?

"The phrase 'The More Confusion...The More Profit' is a quote from an underground publication called, 'Silent Weapons for Quiet Wars'. It is, purportedly, a blueprint for the economic enslavement of humanity which, supposedly, someone found abandoned in a photo copier that they bought from the Boeing Corporation. Whether that's true or not doesn't really matter, because once you've read this document it's quite fascinating. It's full of graphs, charts and diagrams on how to regulate the products that people will buy and when they will buy them etc, etc, and also many other ways of controlling humanity as an economic group. I guess the basic idea behind the phrase, 'The More Confusion...The More Profit' comes down to a couple of factors. One of those is that the more diverted and distracted a people are, and the less focused a people are, perhaps the more products they will buy. Perhaps they will need to supplement their confused and unfocused lives with consumption. It could also apply in other political senses, as in the more politically unfocused and directionless our society is, the more money can be squeezed out of it."

What success means to you?

"Many people have different definitions of the word 'success'. Personally, for me, success doesn't revolve around financial success, or chart success, or unit shifting success. Personally as a musician, it revolves more around communicating ideas that I feel are genuinely worthwhile and need to be communicated to other human beings. Having some success in that area means that people respond to your attempt at communication, which they often do."

Having three projects in existence is it a big problem to share your creativity between all three? Can you compose music for all three projects without repeating yourself?

"I hope I can compose music for SNOG, SOMA and BLACK LUNG without repeating myself. There are fairly concrete guidelines as to what makes a SNOG track, as opposed to a BLACK LUNG track, as opposed to a SOMA track. SNOG tends to very often have vocals, as in my grumbly, growling voice complaining over the top. It tends to have an industrial/dance or industrial/ techno back beat some of the time. SOMA tends to be instrumental and often has a dub or jazz, as well as an electronic or soundtrack, type sound. BLACK LUNG tends to be harder than the other projects or more music concrete. It tends to be soundtrack-like, distorted and techno-like in some places."

black lung

How did you become involved in electronic/industrial music? Can you give any advices for the starting bands? What's the most important goal you want to achieve with all your projects?

"The way I started was just through being interested in music and really not being at all interested in making music to play to people or to perform to people, but just making it for myself and perhaps my close friends. I guess that's one piece of advice I could give to people: avoid the trap of trying to make music that you think is going to make people think you're cool, or simply following things that you hear from other people. I guess the first things that got me started was the desire to melt and to mutate my own influences that I was interested in.

The most important goal that I want to achieve with my projects is fairly obvious. It's just communication. Communicating the idea that I think our society's information is suppressed to a great extent. The vast majority of mainstream media is a great lie. I've been trying to accomplish one small counter-balance to many, many lies."

Have you ever had a live performance with BLACK LUNG? What do they look like?

"Yes, BLACK LUNG has played a number of times in Australia. It tends to be a couple of people on keyboards making electronic music. There's not a great visual thing going. We either have a slide show or video show of BLACK LUNG-like graphics and images going in the background."

How do you view the importance of such labels as Dorobo and Extreme for Australian music scene? Are there any other labels you'd like to except?

"Yes, labels like Dorobo and Extreme play an important part because they release music that stands apart from commercial stream of modern music in some respect. They also play an important part for me because they release my music which stands apart from that stream, I think."

Could you tell about your upcoming album "The Disinformation Plague"? What's the main issue on this album and how does it differ musically from your previous works?

"The Disinformation Plague' is yet again another BLACK LUNG concept album which deals with the idea of disinformation, not surprisingly. That is, misrepresentation, or lies, or deliberate spreading of inaccurate information. Certain topics, I feel, have a lot of misinformation spread about them. Topics like AIDS, the UFO phenomena, so-called 'cults' and so-called 'terrorism'. Musically, it is perhaps more similar to "The Depopulation Bomb" than "Silent Weapons...", but again it is quite different to "The Depopulation Bomb". I think it has more sophisticated, cleaner sound and perhaps a more experimental sound and perhaps a more drone, ambient sound in places."

What are your non-musical influences? Can you say that mass media has a strong influence on your way of thinking?

"They Live' is an obvious influence. Other films I'm keen on: 'Brazil', 'J.F.K.', 'Bob Roberts', 'Fearless', 'Suspiria', anything by Robert Altman (especially 'Nashville' and 'Short Cuts'), anything by Ken Russell (especially 'Lair of the White Worm'), anything by John Carpenter or David Cronenberg, or Stanley Kubrick or Roman Polanski etc, etc, so on, so on. As far as books go, I'll read anything by Robert Anton Wilson and Phillip K. Dick that I can find. Lots of politico-mags like Covert Action, Lies of Our Times, Z, Class War etc. Noam Chomsky. The esoteric bestsellers like Holy Blood, Holy Grail, Spear of Destiny, and of course mountains of conspiracy literature."

Contact International Mind Control Corporation: Fax/ Fon: 61-3-531 8820

Interview by Minda

666 VOLT BATTERY NOISE "A Brief History of the Unstoppable Power of Negative Energy" (Vanilla Records) MC

The readers of Wounded zine should know that 666 VBN makes some very dangerous noise. So, knowing this fact, I asked one person (the name should not bother you) to listen to this tape and write a review. Unfortunately, after hearing "A Brief History..." this person has gone mad and was taken to the mental hospital where he/she remains at this present time. You can base your decision whether to buy this tape or not upon this fact, because I personally didn't risk to hear it. (Vanilla, 1750 Sumiyoshi, Miyazu-Shi, Kyoto 626, JAPAN) ML

AVERNUS "Sadness" demo'95

AVERNUS sounds just like a cross between ANATHEMA, MY DYING BRIDE and SADNESS. You got lotsa synth parts, doomy passages, fe-

D'ETRE does, y'know just very naturalistic sounds are used. Again no up tempo beats so relaxing atmosphere is kept throughout the whole tape. Highly recommended! (BLINK TWICE, 3520 Veteran Ave, Los Angeles, CA 90034, U.S.A.) ML

THE BRAINDEAD "God's Greatest Gift to Mankind" demo'94

God's greatest they say? Hm. Well, it might be, but THE BRAINDEAD doesn't get a score for sending a greatest demo to me. Y'know, they sent a sheet with different opinions about their music, so I just scanned through and picked up one which fits best to my own opinion. Some guy Jason from the band called PITCH FACTOR described it this way: "Killer HC punk with a heavy ENTOMBED sound." Not quite sure about "killer", but it's got balls one way or another, and guys obviously have fun playing their tunes. There are 4 of them on this demo, and I like "Laime" and "Almost Human"

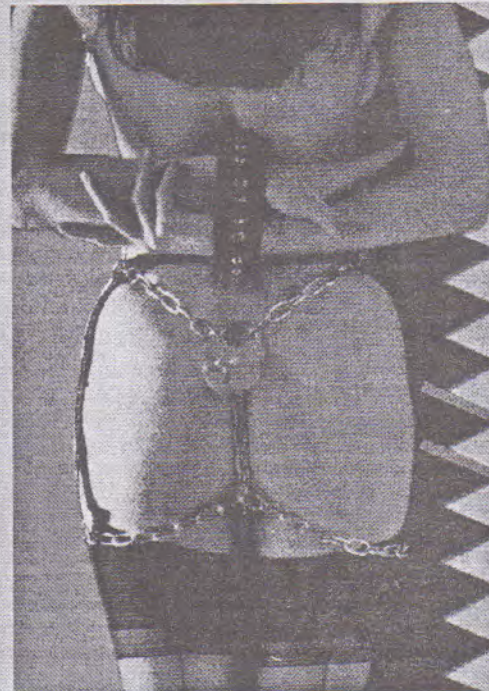
Six tracks of dreary rock. They seem to be really sincere songs, still the music is just boring. The lyrics may touch your heart but I'm sorry to say the music doesn't hold the same strength being really weary. Perhaps it's just that my steel heart became rusted from listening too much death industrial noise but "Hope For Nothing" does nothing for me. (Waking Dream, P.O.Box 7003, New York, NY 10116-7003, USA) ML

DECIBEL ORGY "Something To Do With Aural Sex..." demo'95

DECIBEL ORGY means exactly what it means. On the second tape one will hear 90 minutes of awesome transitions from dense harsh drones to dark ambient landscapes. Everything is made to float relentlessly in waves and the similar feeling occurs when there's a scary silence before the hurricane. The tracks are lengthy and take the listener on a ride through various extreme emotions as



ingenious tape reviews



male vocals going on along the low growl courtesy of Rick McCoy and so on. Notwithstanding the cliched structures the melodies are nice. They set on the melancholic mood, especially the track called "Anastasia" is God! Get it for \$5 US (USA)/\$6 US (elsewhere). (AVERNUS, P.O.Box 508257, Cicero, IL 60650, U.S.A.) ML

BESEECH "Tears" demo'95

Pros: professionally released, well executed, melodic and not too long.

Cons: Sounds like all your fave death/doom bands, i.e. PARADISE LOST, TIAMAT, MY DYING BRIDE, ANATHEMA etc. but more basic.

Considering that positive things slightly overweights negative ones I should recommend this tape to death/doom metal maniacs. (c/o Robert Spanglund, Tha 510, 510 40 Sandared, SWEDEN) ML

BLINK TWICE "Source" tape

Here comes more electronic wizardry from Robert Salchak whom I interviewed in Wounded #5 about his other project WASTE MATRIX. "Source" presents instrumental dreamy soundscapes. Side one features one long track "7 Levels of Thought" which is a kind of a meditative, droney piece setting on a relaxing mood. Side two is more "happening" with five tracks on display which include some sorta tribal rhythms weaved in the ambient atmosphere. It sounds very natural and makes visions of beautiful places, something like RAISON

which is KISS cover. (THE BRAINDEAD, 11021 NE 123rd. Ln., #C-298, Kirkland, WA 98034, USA) ML

CALLENISH CIRCLE "Lovelorn" demo'95

Pretty much cliched but well worked out doom/death metal played by the band which doesn't really have own identity. Production and some certain parts make it a little bit above the average, still the guys' dabblings in this style aren't worth a damn. (c/o Patrick Saveikoul, R.D. Beerenbroucklaan 28, 6123 AC Holtum-Born (L), HOLLAND) ML

CHORONZON demo'95

CHORONZON is Peter E. Williams (also VEIL OF THORNS) going rampage and exorcizing his inner demons. This 6 song demo projects a slightly different angled black metal with intense programmed drumming and violent riffage which tends to melt into slower and mysteriously tones. Despite the Peter's attempt to come close to Norwegian BM sound he couldn't escape adding his own original components and that is just a bonus. At times it becomes annoyingly chaotic but that's the part of the deal I guess. Honestly, I am much more enthusiastic about Peter's main band VEIL OF THORNS but there are always someone to disagree with me so you can check out this project as well. (Peter E. Williams, 58 Selkirk Rd. #2, Brookline, MA 02146, USA) ML

DECEMBER "Hope For Nothing" demo'95

some tracks like "Mothered By Nature" have enough potentation to turn up your stomach. It's one hell of a tape, a must for every noise fiend out there. Also the first tape "Premediated Post-Apocalyptic Ambience" is available. (Joe "Slyther" Kelson, 289 Shepard Ave, Kenmore, NY 14217, U.S.A.) ML

DISARRAY "Widespread Human Disaster" demo'95

This is another generic release that crossed my way. If DISARRAY has enough insolence to state they're "The best metal band to emerge from the South East in ages" then the situation in South East USA seems to be really bad. Anyway, this is run-of-the-mill thrash metal with only one track, "Death Plague Jesus" that may drive you bang! Other than that, it is just old, basic thrash riffs re-hashed and thrown up together. (DISARRAY, P.O.Box 975, Dickson, TN 37055, USA) ML

HATEMONGER "Channel Four" demo'95

Things are even more straight to the point than on the debut HATEMONGER's demo "Dissociation". GODFLESH is still a major influence, especially in sound and vocal departments but HATEMONGER is much more hardcore. No compromises are to be found on this six demo, although there's enough variation to keep the listener attracted. For hungry GODFLESH fans this tape should be a good gift! (HATEMONGER, c/o AI, 43 The Hollies, Brampton, Newcastle, Staffs ST5 0QT, UK) ML

THE HYPERSEXUAL NYMPHOMANIACS "Tu-Duc" demo'95

This is a third demo by crazy Italian duo, Marco Gaetani and Alessandro Scarpellini who are THE HYPERSEXUAL NYMPHOMANIACS. They bring electronic music out to the masses but damn me if I am able to tell you what exactly it is. Two pieces on side 1, "Ornithorhynchus" and "Mors Syphilitica" are long, repetitive compositions with everchanging soundwaves and noisy scratches set behind. Actually, "Mors Syphilitica" is far too long exercise for my liking and impossible to survive till the end. They let the hypnotically repetitive rhythm go and then add other substances to it. Sometimes it works, sometimes it doesn't. "Psyche Rock" is an example where it works but once again it is so fucking long that it can easily drive you out of patience. "Prince (M.) Arjuna (M.)" closes the tape in experimental way... I take a deep breath...OK, besides "Tu-Duc" this band also has two other demos available that walk quite different roads, so you as well might check them out. Or not. A new demo "Triple Assissinat" should be out now. (c/o Marco Gaetani, Via Giovannetti, 295, I-55100 Lucca, ITALY) ML

LEVIATHAN promo'95

Thoz wimn outta Australia play som tasteful...well...hm, okay some rrrroot metal with gothic overtones, and their songwriting is a bit strange. A bit ragged like BABES IN TOYLAND, but also more dramatic. They sent me a promo tape with 3 songs on it: "Sickness", "Time Is For Good" and "Eve Of Execution"; but for sale they have 45 minute, 8 song tape for \$6 US dollars. Outta those 3 songs, my fave is probably "Eve Of Execution" -some wild riffing, some feedback noise, and nice (nice?) voice of Michelle. Okay, they rock hard, what else can I say? (LEVIATHAN, 47 Holyrood St., Hampton, VIC 3188, AUSTRALIA) ML

NILE "Festivals of Atonement" demo'95

NILE's attempts to squeeze out some original sounding music from standart thrashy riffs aren't impressive. 6 tracks here elaborate a terrible feeling of boredom. "Extinct" makes hints at CROWBAR styled sludge thrash and once again fails to impress. Fucking dated crap. (NILE, P.O.Box 6062, Greenville, SC 29606-6062, USA) ML

OBSCURE INFINITY "Lycanthrope" demo'95

Some good variation and tempo changes from dreamy passages up to full speed death metal outbursts. OBSCURE INFINITY struggle for recognition for quite long time but is that their influences are too apparent or the train just passed them by? I don't know, most likely both reasons do no good for this Swedish bunch which isn't bad but also isn't surprising too. For true maniacs of typical Swedish death metal sound this tape is a worthy addition, because innovation isn't the key word here. (c/o Magnus Persson, Bergsgatan 114, 54231 Mariestad, SWEDEN) ML

PARRICIDE "A Future Of Suffering" demo'95

Riff-based, run-of-the-mill, brutal thrash/death one-man with a drum machine venture spews out 4 track, professionally released demo tape which is an useless waste of time, as far as I'm concerned. Regarding the future of suffering...well, try MERZBOW and tell who deserves to use these words. This bitch sells for \$5 US (USA) or \$6 US (elsewhere). Riffs are OK, though.... (PARRICIDE, P.O.Box 17106, Esmond, RI 02917, U.S.A.) ML

PENITENT demo'95

Dark, depressive and melancholic synth ambience floats from this tape by Norwegian duo. The music is supported by poetry declamations of Beastus

Rex and the whole creation sets the mighty dark atmospheric veil. Do I have to say something else? I thought I have but all my words vanishes out in the dark abyss of PENITENT's music...and my inner self is obsessed and I am breathless...almost. Let me tell that debut CD "Melancholia" is out now and contains 45 minutes of "Majestic Industrial Melancholy" according to PENITENT.

POUNCE INTERNATIONAL demo#2

Check out excerpts from info-sheet that comes along with this tape. "The listener is required to participate with the music. Participation could include movement or thought, for instance. The moods swing from mantra to tantra." Couldn't agree more. POUNCE INTL. covers a wide panorama of electronic music realm swinging from surreal ambient moods to pulsating dance beats on this 7 track tape. Every song is rich of plasmic electro sounds that put together construct highly enjoyable songs, or as they say "...they suggest a path, and they construct a map." Each time you can find a new surprising part and hang on it and trip out. Or move your body along the beat, which is there, too. It's good, and it's free! Just send \$3 US (if possible) to cover postage expenses. And watch out for a full length CD in late 1995. (POUNCE INTL., P.O. Box 164171, Columbus, OH 43216-4171, U.S.A.) ML

RAGNAROK "Beloved of Raven God" demo'95

Very primitive, lame sounding BURZUM/early BATHORY type affair will never convince me in their sincerity unless they put more efforts in creating own music instead of repeating others'. Bury in the soil. Plus this guy cannot sing, how sad but true. (c/o Deorth, 40 Grange Terrace, Pelton Fell, Chester-Le-Street, Co.Durham, DH2 2PD, ENGLAND) ML



SCEPTER "Up Thy Ass" demo'94

"Fucking Metal...Proud As Hell" states SCEPTER. You either take it or leave it. This is heavy metal to the bone with full pomposity and sincerity. VENOM, CELTIC FROST and old KISS are merged together to produce SCEPTER's sound. Simple but heavy riffs are the basic chemistry of this tape and it works. So, metalheads, unite and hail SCEPTER!!! (SCEPTER, P.O. Box 388068, Chicago, IL 60638-8068, U.S.A.)

SOLSTAFIR "I Nordri" demo'95

I expected so much more from these brave Icelandic vikings. What I got in turn was a very primitive BURZUM rip-off. No no no. All tracks are sung in Icelandic language. Now I think I should have written this review in Lithuanian so that to keep the spirit of native language burning. For your copy you can send \$5 US. (c/o G.O. Palmason, Seljabraut 36, 109 Reykjavik, ICELAND) ML

STRANGE DESIRE/SAMARKAND split tape

There are two long tracks presented on this tape that comes in quite unusual packaging. STRANGE DESIRE takes on a moody ambient trip on their track titled "The Killer's Scream". It's pretty beau-

tiful, rhythmless composition that fills the innermost corners of my soul. It's kinda watered down and floats in and out without imposing any serious images. There's a chance that one can be bored but on the other hand it is great background or relaxing music.

Other side features SAMARKAND's "Tortuous" which is sorta creepy ambient/noise track with utterly minimalistic approach. During the whole composition defiant noises break out a few times, otherwise it's calm and obscure all way down. Not so much movement is going on the surface with most of the sounds being hidden deep deep below the murky waters. Should impose on influencing the nightmare but I dunno if it does. Overall, interesting tape but I much more prefer STRANGE DESIRE's side. Perhaps SAMARKAND's soundscape would have worked better released on a CD format, because supplementing tape's hiss is almost louder than the soundscapes itselfs. (Rocket Recordings, c/o David P. Holusha, 87 Ellision Ave, Westbury, NY 11590, USA) ML

V/A "Szekadas"

90 minutes of experimental sounds that aren't awe inspiring. All names on this compilation tape are unknown for me and I bet to most of you, too. Perhaps some of them will break out of their bedrooms in the future. Those could be power electronics unit STIGMA or Olaf Sneider with his hollow industrial scores, or DYDX if given better production which could make their track "Satisfy" a real elektro-thrash stomper, or maybe someone else which I missed. But even that isn't enough to spend \$7 US on this tape. (Alistair Binks, 79 Parkgate Rd, Chester, Cheshire, CH1 4AQ, UK) ML

TORTURE CHAMBER demo'95 (R.K. Recordings)

This is very eerie and scary power electronics that come out from the twisted minds of Jonathan Canady (he is of DEAD WORLD) and Jason Hochwater. 4 tracks that can easily be your worst nightmare or soundtrack of the psycho-torture chamber. Recorded on a 8 track recorder it has that creepy and mysterious, almost inhumanly hollow atmospheres building one onto another. Try to listen it in a dark room...right? I heard that this limited edition tape is sold out but you can write and ask for future releases. (R.K. Recordings, P.O.Box 18119, Denver, CO 80218-0119, U.S.A.) ML

UNBRED "Made For You" demo'95

Comon, who needs biting thrashcore with plenty slamming riffs? You? Then it is definitely made for you. Not really innovative, UNBRED maintains to put old thrash influences and modern onslaught techniques in a blender and come out with a moving release. Don't expect PANTERA, BIOHAZARD or MACHINE HEAD. Expect UNBRED. (Tvaris Prod., Silu pastas, Jadvygava, 5015 Jonavos raj., LITHUANIA) ML

VEIL OF THORNS advance cassette

Side 3: "Lust Beyond Flesh"

Side 7: "Utopia"

People familiar with V.O.T.'s music know it's main qualities: dark, sensitive, original. Much like avantgarde gothic with programmed drums and bizarre flavours made out of soaring chords and melancholic, yet a bit cynic Peter's voice. Descriptions suck, anyway! This music is beautiful, biting and thought provoking. Don't be fooled by the word "gothic" though, because it certainly represents the overall feel rather than concerns musical contents. Amazing! Write for more info about V.O.T.'s releases. (Peter E. Williams, 58 Selkirk RD. #2, Brookline, MA 02146, USA) ML



"...mouthful of maggots!"

abscess

Weeee, folks, this is the shit!!! ABSCESS springs like a toadstool in a pile of crap. They are porno, crack & noize! Their mission is to spread their plague worldwide in the form of raw noizy music, unphased by trend or peer. ABSCESS don't fuck around, they kick shit straight and without mercy. Here's a chat with their drummer and throat defecator, Chris Reifer, a long time veteran in the world of Sickness!!!

Was the reason of starting ABSCESS that extremely long delay between the recording of "Acts Of The Unspeakable" and "Shitfun"? Would you've worked under AUTOPSY's name if Peaceville would've moved their ass and didn't let you wait? "ABSCESS formed because things were much too tense in AUTOPSY, especially after the last U.S. tour in 1993. So we figured AUTOPSY would split up as soon as we record our last fecal platter "Shitfun".

Peaceville was in the process of falling apart at that time so we had to wait months to do "Shitfun". So, in between the wait me & Danny started ABSCESS til it was time for "Shitfun". Then, after "Shitfun" AUTOPSY was split for good. Now it's just ABSfuckinskabsuckin chicken pluckin' CESS! Yez! It seems that ABSCESS is a very prolific band. I mean, you spewed out 3 demos in half year. What drives you to act so fast?

"Just raw hazy crazy madness! Bursting with juicy noizy goodness! Ha ha! Fuk me, I dunno, just support us like a jockstrap or ferment in fungus!" Relapse Records has just released your CD "Urine Junkies" with all three demos on it, but I read that you don't want it to be considered "a real" album. Does it mean that your new songs differ from those on "Urine Junkies"?

"No, it only means they're our demos on a CD - we stand behind the songs 100% (like a priest does with a little boy! heh heh!). It's just that it's 3 different demos put together, so it could sound better, but wait especially for our next disc, cause it will be like mongolian triplets taking tire-irons to your skull! Actually, my best advice to all you readers is: get any and all ABSCESS shit you see cause it's all ripping, snarling, slug brain imploding, raw mayhem!"

AUTOPSY has never sold out and always stuck to its original, raw and brutal sound. Anyway, looking back would you change something about those years with AUTOPSY?

"Nope, it was all great! No sell outs then, none now with ABSCESS. Just more straight ahead for the gallstones now!"

What's been the general response to ABSCESS stuff? Have you received any offers for a full-

length album? Or perhaps you gonna work with Relapse in the future?

"Everyone loves it and everyone hates it. I dunno, most people just gape at us and a little slobber runs down their chin. We may or may not do a full length brand spankin' new recording with Relapse. We'll see. People freak. It's definitely not something you should pass up by any means. Trust me folks, trust me...heh heh!"

Could you spill some words about the newest flavour of the day - black metal? Aren't you pissed of that dumb corpse-painted black metal kids get more attention than old and professional death metal bands?

"Doesn't bother me who does what. All I worry about is ABSCESS: straight ahead up your dumper whether you like it or not! Spread 'em wide y'all!! Fuck trends, rules and peers!"

Having written the sickest gore lyrics ever, are you into reading other bands' gore poetry? Don't you think that an enormous outburst of 2nd rate death/grind bands a few years ago made this topic very cheesy?

"Well, usually I read all the lyrics to any album or demo I get, gory or not. I like any that are good to me. Mine are just sick, nasty, pukey, raunchy mania! I don't care about other bands lyrics. Sick, satanic, whatever."

How do you think extreme music will progress in the future? What's your opinion about industrial and noise stuff which nowadays also get merged with various metal forms?

"Some bands are good, some lame like any other music. I like anything that sounds good to me. A

HUGE topic."

How come that you are into such disgusting topics as porno, gore, drugs, splatter and all that gut shit? Anything horrible happened in your childhood?

"Being born was bad enough, dontcha think?!" (Yo, but it's fun!-M-)

What's the biggest challenge for you of playing in ABSCESS?

"There is no any challenges, just anal obliteration!"

Have you heard a German electronic band called ABSCESS? Any wishes to them?

"Nope, never heard of 'em! I like their taste in band names!"

How true death metal must sound? Isn't it sad that there are more and more old death metal bands adopting more polished sound in order to get more money?

"That's definitely we are not concerned with. We're impervious to that kind of shit! Fuggit! Total madness!!"

What are your current faves??? Do you still listen to demos?

"Too many to list! I like all kinds of shit. I listen to demos still of course plus millions of other things." Are there any touring plans for ABSCESS?

"Yeah, eventually. Not quite yet but sometime in '96 we'd love to be on a sick tour! Watch out for us live!!!"

How much beer and smoke do you need daily in order to keep your voice rotten???

"Don't forget whiskey as well! As much as we feel like. A good mouthful of maggots helps, too!"

What would you like to get for this Christmas?

"Another mouthful of maggots!"

Anything to shit???

"Yeah, but I don't think the post office would let it get too far, so suffer bastards! Always support ABSCESS or else we wish you all painfully horrible (but funny) deaths! Die!"

Listen, bite and write to:
ABSCESS, P.O. Box 2257, Benicia, CA 94510,
U.S.A. or call: (707) 746-6916

Interview by Minda

SYNTHESIA MURDER PROGRAM hails from American Mecca for industrial music - Seattle. Merging industrial with hip hop and presenting the results with punk attitude and hard hitting lyrics they became known as one of the most promising newcomers of the genre. On their way to success I appeared with my questions and see what we got here.

Please let us know how and when SMP was started. What else have you released before "Stalemate" album?
 Jason: "Lets see, SMP started in 1992 as a side project and turned into our main project when the band we were playing in broke up. Before the "Stalemate" CD we released a couple of tapes that we sold through the mail and used as demos, a 7 inch record, and we appeared on "Scavengers in the Matrix" - a compilation CD released by Re-Constriction records.
 Sean: "The track on that compilation ("Stalemate") doesn't appear on the "Stalemate" CD."

Like most bands featured in Wounded zine your music is hard to pigeon-hole. Did you come with this amalgam between electro, hip hop, punk, hardcore and whatever else intentionally or did it just turn out this way?
 Jason: "Well, when we started we knew we wanted to do industrial music. Hard industrial.

But our sound was pretty much changed by the fact that we wanted to play live often. It seemed easier to "get into" the faster songs so we started writing faster paced punk charged industrial. We couldn't afford vocal effects so we sang/screamed dry instead of hiding our voices behind a ton of effects like we did on our first demo tape."
 Sean: "We played around with hip hop on our 1st demo tape with an old version of "1999" and we were programming a cover of Ice T song "Lethal Weapon" both of which appear on the "Stalemate" CD. Anyway, I suggested, at that time, that we should release our next as all hip hop songs. Jason was saying 'yeah right' and being sceptical but we started programming songs in that direction and it worked."
 Jason: "I always liked hip hop and the few industrial/hip hop cross-overs. Those styles of music seem to have a lot in common (sampling & programming)."

What is necessary to make you satisfied about each track? What ingredients in your opinion makes a good song? Is it difficult to come up with the right samples?
 Jason: "A good SMP song has to have slamming and/or interesting programming. We listen to the sequences and try to cut all the boring parts out. Whatever the song can do without it should get

our particular brand ever become mainstream."

Why did you choose to write your music using electronic technology? What are the advantages of it?
 Jason: "We chose technology because we liked techno music basically. I can't write music without technology. Before I programmed in SMP I was always a drummer.

obviously and people who want something different than the norm. I've never seen a conflict at any of our shows that didn't involve us. And yes, we are only two guys live."

If I was about to compare SMP to any other band I'd say it sounds like a rawer and punkier version of CONSOLIDATED. What do you think about that band, was it any

kind of inspiration to you? Please tell about other bands that turned you onto this kind of music.

Jason: "CONSOLIDATED are a great band and definitely an influence both lyrically and musically. We are music fans as well as musicians, so we listen to a lot of music. All of it probably influences us in some way. Here's a few bands we are either influenced by or just think are quality bands: DEPECHE MODE, LEATHER STRIP, AGEN ORANGE, CIRCLE JERKS, POLICE, BLACK FLAG, NIN, NITZER EBB, Tom Waits, D.R.I., SUICIDAL TENDENCIES, KMFDM, CYPRESS HILL, THE CLASH, BIG BLACK, CONTAGION, SWEET ENGINE, BABYLAND, NOISEBOX, SWAMP TERRORISTS, ICE T, PARIS, MINISTRY, DR DRE, LARD, METALLICA, etc..."

Do your lyrics play equally important roles as the music? Can you tell the main topics you

cut. Listening to the same sequence rock on for 16 bars is a boring trap a lot of industrial bands get caught in. I guess it's kind of necessary for dance remixes though."

It seems that now electro/industrial music rides on the uprising wave, do you agree? I guess, it especially is strong in Seattle with all those N.E.C. bands. Anyway, aren't you afraid of turning it into mainstream just like grunge was a few years ago? Or do you think this music is too difficult to be mainstream?
 Jason: "No, I don't think industrial music is becoming that popular. The only reason we have a scene in Seattle is because NEC (Northwest Elektro-Industrial Coalition) forced it there by working together and refusing to give up. I say this only about live music because the industrial club scene was here before the NEC."
 Sean: "I'm sure there will always be a commercial success or two with industrial music but I don't think

Anyone can use a sequencer/smampler. The main advantages of technology is you have more options and you don't have to deal with other musicians."

Speaking about "Stalemate" I find it really hard hitting album, are you personally satisfied about it? What's been the overall reactions to it?

Jason: "We're pretty much satisfied with the CD but if we could do it over again I'm sure there would be changes made. They do say an artist is his worst critic though."
 Sean: "As far as overall reaction we don't know how many we've sold yet, but the CD seems to get good reviews."

I guess you must attract different kind of people to your shows, isn't it? Were there any serious conflicts during your performances? Are you only two guys playing live?
 Jason: "The people SMP attract are some of the industrial types

talk about in your songs? Do you think that people listening to this kind of music pay a lot of attention to lyrics?

Jason: "Lyrics are pretty important. I always liked when a band printed their lyric and had something to say. I like politically charged music. Some of the subject matter on the CD are: alcohol, AIDS, cops, drug war, apathy, and hopelessness. I don't know if people care about lyrics or not. Probably some do and some don't. As a fan of industrial music myself, I do."

Are you happy with your current record label Re-Constriction/Cargo? Would you agree to move onto a major label if they would offer you a shitload of money in case this music becomes a hip?
 Sean: "I think we would probably go to a major. I would like to be able to make a living off my music and it's really hard to do that on an indie, but with a major, there's always that chance of being trashed by the big corporate money making



machine when they found out we didn't have a jit or something."

What role plays mass media in your life? Why in your opinion many people knowing that it is a brainwashing machine still can't rid of it's influence and let pollute their minds?

Sean: "It's pretty much impossible to escape, so I think it plays a major role in everyone's life whether you're aware of it or not. So there's no way to stop the pollution, I think you just have to deal with it and don't believe the hype. Think for yourself."

Somehow I got this idea that you guys don't feel much love for cops and generally justice system in the States or am I wrong here? However, if I'm right, please let us know what makes you hate them?

Jason: "We don't really have anything against cops. What we do have something against are power trips, code of silence, police brutality, us vs them mentality, racists, criminals posing as cops, and laws and sentencing for victimless crimes."

Lets talk a bit about illegal substances. What's your opinion about marijuana prohibition?

Jason: "Legalize or decriminalize."

Do you think that drugs can stimulate your creative activities?

Jason: "Definitely not."

What this music means for you? And what's your goal to achieve with SMP?

Sean: "In general, the music is an outlet. It gives us a way to express ourselves differently than the ways mapped out to us by society (your job, the products you buy, the slice of pop culture that appeals to you, etc...) but it's mostly a release. It's also a lot of fun, most of the time, so I think I'll keep doing it as long as these things are happening."

What are your views regarding Christianity and Satanism? Can you say that you are a religious person?

Sean: "I'm definitely not a religious person. I think religion is OK as long as they don't try to push their politics on other people. That's where christianity has a problem. Too many wars and too much declaring war against women, homosexuals, and safe sex."

Jason: "Tax it."

Did you ever know that there's such country as Lithuania before you received my letter?

Sean: "I was aware Lithuania existed but to tell you the truth I don't know much about the country."

Jason: "Same here. We're just a couple more ugly Americans I guess."

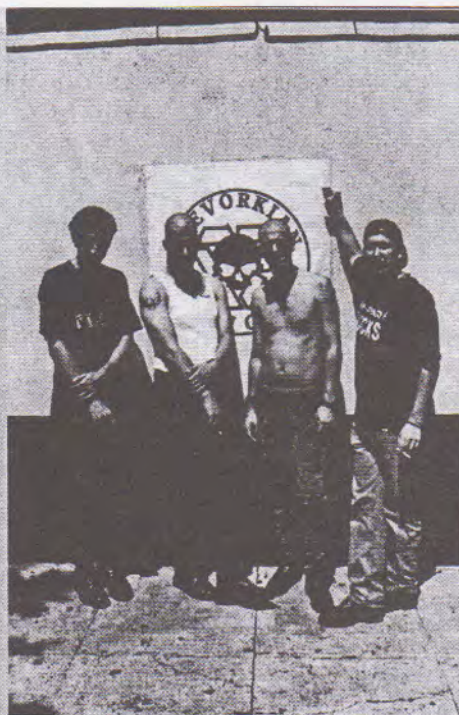
Is there any family songs on your "Stalemate" album? If so, please tell us about them?

Sean: "I think every song on this CD is a family song. When I last had a visit with my parents, we all sat around the camp fire and sang the whole CD straight through, the instrumentation consisting only of the things we could scavenge in the surrounding woods."

OK, keep doing it that way and meanwhile interested parties can write to:

SMP, 5503 26th Ave NE, Seattle, WA 98105, U.S.A.

Interview by Minda



KDC. Kevorkian Death Cycle. A band that should've been interviewed already in issue 4, but due to various mystic and realistic reasons managed to enter a 6th chapter of Wounded incarnation. Most of the people having their ears hooked on electro/industrial music certainly couldn't miss the appearance of this unique band from California in world's underground press and those luckier already experienced their cutting mixture between pounding electronic beats, adrenaline rushing melodies, menacing samples and whatever else thrown in to create the ultimate electronic assaults! KDC released three highly professional tapes, "Distorted Noise Arrhythmia" ('93), "Jack is Back" ('94) and "Collection From Injection" ('94), latter one containing reworked material mainly from previous two tapes. They also put out a split tape with PUNCH DRUNK, called "Bizzare Sex Chronicles" through GPC label somewhere in 1994 if I'm not mistaken. Since the very first release KDC has been getting raving reviews and many, including me, have been wondering why this high density electro unit wasn't released on CD by some label a long time ago? Anyway, you don't have to get nervous, coz finally I managed to get some answers from these guys and so here they are...

Well, we started from the introducing and all that... "Our current members are Ryan Gribin (lead vocals, guitar), Roger Jarvis (programmer, samples), Greg Ripes (guitars) and Brett Cardamone (live drums)."

About the making a current line up together...

Ryan: "Our (Roger and myself) previous projects were all breaking up at the same time, we were all friends and decided to work together. Later, Roger met Greg and last November ('94) we added Brett."

Roger: "I met Greg at a party in L.A., 4 months later, we hooked up again and he started working with us and has been with us ever since. Brett was a friend of a friend."

Is KDC a controversial band?

Greg: "I think so. People can't understand the meaning of the name or what the lyrics mean. People think we are satanic but we just highlight

kevorkian d e a t h c y c l e

the failures of religion."

Ryan: "The controversy lies with ignorance". Yeah, since there's Dr.Kevorkian mentioned in your band's name, let us know how do you view his works.

Roger: "I support his work because it is the only humane medicine to offer terminally ill patients who want out. Why should people have to suffer. (Because Shitgod wants so...-M-) It is frustrating to see western medicine dictate how people are treated when it should be based on the individual."

Ryan: "Perhaps, if we ever get socialized medicine, not that I necessarily support this, things will change in this area."

Speaking of your debut demo "D.N.A." which has received raving reviews, did you expect that? How many copies of it did you sell?

Roger: "We sold about 4 or 5 hundreds of them. I was shocked by the success - considering the time we put into it, it was a stroke of luck how everything fit together since we had all come from different bands and we weren't used to working together. Personally, I like "Jack is Back" better."

Ryan: "I did not think it would do much but after I saw the response I knew it would go a long way if we pushed it. We were pleased with the number of sales with our minimal advertisement. Looking at it now, we see that it needs a lot of work - which we are working on."

After you got such a response, why did you decide to release "Jack is Back" on your own? Haven't you got any interesting offers from record labels?

Ryan: "At the time of "Jack is Back", we were not mature enough to be on a label. We were still finding ourselves musically, and have gone through many changes since then. Since the release of our third demo, "Collection For Injection", which is a collection of select previous releases and a new track, we began getting offers and recently signed with Ras DVA Records. Waiting to sign with a label was probably the smartest thing we have ever done. If we would have jumped on the first nibble, or signed with a label after "D.N.A." or "Jack is Back", who knows what we would have locked ourselves into. We are really excited to work with our Ras DVA Records. A strong working relationship is developing and that is very important to us."

Ryan: "Ras DVA wants to re-release "Collection For Injection" on CD with a few more new tracks making it more of a full length release. After it is out, we will begin "Babylon". We anticipate a November '95 release for the new "Collection For Injection"."

I see that you're not indifferent to the problems making people religious fanatics. What is your opinion about them and religion in general?

kevorkian death cycle

Roger: "I believe that people shouldn't focus their opinions on others. People should believe what they want to believe. In no way are we trying to influence others beliefs what we say is only our opinion."
Ryan: "Religion is brainwashing. I don't believe in the idea of people making money off of their own interpretations of what is moral or correct. It is hypocritical to me. Perhaps I would be less pessimistic if I could find a religious institution that wasn't about money or power."
Greg: "Religion was formed along time ago - mainly to control the population. People are starting to realize that a lot of the beliefs not hold true and more. With so many religions out there, how we are supposed to choose? Religion is based on the culture in which one is raised."

Are your lyrics as important as music to you? Do you pay a lot of attention to other bands lyrics?
Ryan: "My lyrics are what I am feeling as I hear the music - it is the music that conjures up the feeling in me. It is sort of a two sided process. I don't pay much attention to others lyrics - I pay more attention to the theme of the song."
Roger: "I am so self centered to listen to the lyrics - I listen to the music."
Greg: "I listen to a lot of what the singer has to say. Lyrics can make a song. If they are stupid, I won't like the song."

What do you think about electro/industrial crossover becoming more and more popular and slowly turning into mainstream? Does it worry you?
Greg: "There are two points of view - it could help us to make enough money to make a living. But I don't

want to see the whole scene turn into meaningless drivel like current mainstream."
Ryan: "I don't want to be considered an "industrial band" - we are just doing what we would like to hear."
Roger: "I don't worry about it - this is what I like and what I would like to hear when I walk into a club. Something with emotion."

What kind of music do you prefer to listen personally?
Greg: "Anything from classical to Miles Davis to SLOW DIVE to CURRENT 93 to SKINNY PUPPY."
Ryan: "Any kind that has an artistic uniqueness or personal quality or feeling. Real emotion. I don't limit myself to any particular type of music."
Roger: "I listen to anything that shows quality and time put into it. I listen to music that has meaning to me - that I can feel such as Enya to the most pounding electronic beats...or if they are cute."

That sampled track "Biophobe" from "Jack is Back" tape...Has it any special message?
Ryan: "We were in spot when we were recording "Jack is Back" and another song did not turn out as we had expected. We were pressed to complete the demo so we sampled a song we had already written. We had no message except to acknowledge the importance of Kevorkian's work. It all happened so fast. We were surprised that so many people like it."

What do you personally fear in this life?
Roger: "Racism, homophobia, and all prejudices. Because if we all accept these prejudices the human race will end. Why should we all be here?"

Ryan: "That one day we will discover that millions of years ago there was life on Mars and that this is where we came from. Basically, to find out I'm really a Martian." (Alien in an alien's zine. Actually, there's still life on Mars.-M-)
Greg: "That there really is no purpose or meaning in this life. That we're really just a piece of dust."

Could you call music the main thing in your life?
Ryan: "Music is my main driving force. It surfaces and releases all of my inner emotions and feelings."
Roger: "Yes, music."
Greg: "I would like music to be the main thing in my life - it is the best therapy I have."

What do you think about the cult of serial killers?
Greg: "I think our generation treats them wrong because it is just a chemical disorder. The rest of them came from abusive homes - the parents are to blame. Murder is not right, but there are ways to reduce the number of serial killers."
Roger: "I think it's stupid! I could care less! They have no importance in my life! It shouldn't be an issue!"
Ryan: "I believe in this question you are referring to the people that collect playing cards with serial killers on the back and study books about serial killers. (Yes.-M-) If this is the case then I think that death shouldn't be their only focus. Death is inevitable as are serial killers but followers of these people obviously lack a focus in life and of what life is. If you focus on life rather than death you can make much more of a difference."

Are you satisfied with your work on GPC who put "Bizarre Sex

Chronicles" with KDC and PUNCH DRUNK? What songs are included on the split tape?
Roger: "GPC includes "Send Me The Machine (Mercitron Mix)", "The Long Walk", "Martyr", "Colors Run", "The End", and "Sleeping Age". I was happy except for the quality of recordings, but that is not GPC's fault. All new recordings will be of a higher quality. "Babylon" will have good quality from start to finish."

What are your plans for the future? Will KDC remain electro-noise assault or any changes planned?
Ryan: "Yes and then some. We plan to be more precise - improve what we have done in the past. Be more thoughtful in the production."
Do you feel any hatred towards the human race?
Greg: "Ya - everyone lives in their own little worlds and don't look at the consequences of their actions. People should open their eyes to the world around."
Ryan: "I feel hatred towards ignorance, and that covers a great deal of the human race."
Roger: "I don't have hatred towards the human race, I just think we have a lot to learn, but people don't want to learn. I hate ignorance!"

The best way to die?
Ryan: "The best way to die is being able to choose when I die. But always on the cross!"
Greg: "Quick and painless."

Well, folks that was it. Look out for their debut CD and to get more info on the band write to:
KEVORKIAN DEATH CYCLE c/o Ras DVA Records P.O. Box 92575 Milwaukee, WI 53202-0575 U.S.A.
Interview by Minda

CRAWL/CHILD

CRAWL/CRAWL isn't your typical family band (like no one interviewed in Wounded zine!). Their brutal noisy assaults caused a shitload of various reactions making people fall down under their influence or, other way round, despise them. Still no one can deny that their debut CD "Principles of Exclusion" is an original way of sonic torture and while we are more or less used to usual techniques, there comes CRAWL/CHILD and maims you into pieces. However, Howard Gibs who's written and assembled most of this CeeDee apparently has a different and much more proper views about their creation. So let him speak...

Could you tell what's CRAWL/CHILD, when it got started and what's your current situation?

"CRAWL/CHILD was started in early 1990 by Bradley Park and myself. Originally it was more of a studio type project but gradually evolved into a "real band" featuring myself on electronics and vocals, Bradley on lead vocals, Gord Disley on bass, Elizabeth Humphries on bass and Ryan Elinsky on drums. Currently we are trying to promote 'Principles of Exclusion' through playing gigs and interviews etc. and at the same time working on our follow up. We are actually going into the studio in December for a few days to try out some new ideas."

How would you explain your quote that CRAWL/CHILD is "not a message of destruction but of becoming". I personally find your noise manipulations totally painful, does it say that this becoming is supposed to be painful and why?

"There is a few things going on here. First of all, it's important to realize that we are not about a negation of an existing set of values, rather the affirmation of a new aesthetic. To be obsessed by the want to destroy something is to be enslaved by it. Want on destruction creates nothing but void. We are instead driven by the desire to create something new as an alternative. Also it seems to us that so called industrial music does nothing but create a boring load of noise centered around the theme of "society doesn't understand me and tries to keep me down so I am going to sing (whine) about REVENGE!!!" which is really pretty spineless and accomplishes fuck all. Regarding the pain bit, we honestly don't find our sounds painful probably because we've been creating these type of sounds for so long. Becoming CAN be painful but certainly doesn't HAVE to be. Some people find change painful, other find it exciting and even empowering. We are part part of the latter group!"

What kind of reactions do you expect from your audience?

"We are pretty much completely mystified by our audience! People who we thought

"...What we are affirming are the principles which are used to exclude us!..."

would be receptive to us just hate us and others who by all accounts should be running for the hills are instead front stage center with ear to ear grins on their faces which all goes to prove that marketing and demographic surveys are a scam and assume that everybody is a herd of sheep. At the same time I think audiences are mystified by us because we are so hard to pigeonhole and slot into a nicely defined musical genre."

"Principles of Exclusion". Could you explain this title? Does it reflect the main idea behind the whole album, if there's any idea?

"This ties in with what I was just saying quite nicely so thank you for asking. When we started this band one of the "prime directives" was that whatever we do has to be different and it has to be new, and that still applies today. Because this is actually a fairly radical concept (I know all bands say this shit but when you can immediately place them in a genre or say 'kinda reminds me of...' you have to question their sincerity) we tend to be excluded or written off because we can't be neatly packaged. Therefore in Bradleys words, "What we are affirming are the principles which are used to exclude us!...hence the title. I don't know if that's all that clear or not but there you go." Do you use high or low frequencies in order to create a physical reaction among the listeners? "The ultimate goal is to exploit the full sonic range to the fullest potential, however this is not easy. The problem is that bass is a lot more difficult to amplify than treble, it just physically requires more power and larger amps. Most of the gigs that we play are in 100 capacity clubs and in a room that size you obviously don't need an arena size PA. When we come in we run into trouble because our sound is so dense that all the amp power is used up just getting our sounds loud enough to drown out the amps and drums on the stage that we don't have enough to get chest crushing bass! So at the moment I'd have to say that the high frequencies are emphasized though not out of choice. We are however taking some steps to remedy the problem. Elizabeth has just bought a new bass amp, a huge Ampeg from the sixties so we are not running her or Gord through the club system but turning their own amps up to 10 to compensate! Also any profit that we make at gigs is being invested in old dead PA gear so we are slowly building our own sound system that we set up along side the one at whatever club we are playing at!"

Boyd Rice once stated that listening to some of his noise experiments a maximum volume is required in order to

override the mind and experience the primal idea of creator. Do you think that some of your tracks (or all?) also have to be experienced rather than to be interpreted using intellect?

"We definitely feel that music and indeed art must be experienced. The whole point of art (in our humble opinions) is to communicate something to people and if you need a background in some sort of theory to understand it then it's not really doing a very good job of communicating."

Why did you choose to express yourself through this kind of extreme music? What turned you onto this path?

"We just really love music in any form that is uncompromised, doesn't hold back in any way. As time goes on we just have less and less time for mediocrity. All the music and art that influences us goes straight for the jugular. As well the intensity of the emotions that we are trying to express REQUIRES these sounds. To do anything less would be belittling to the subject matter. Our musical influences include PUBLIC ENEMY, SWANS, NAPALM DEATH, John Coltrane, power electronics, SONIC YOUTH, KLF, THROBBING GRISTLE, VELVET UNDERGROUND, Brian Eno...who are all revolutionary in their own fields."

Some people say that experimental/ industrial/noise must be released on vinyl only and lacks some of its charm and depth on CD. What's your opinion? "It's not really a big concern of ours. I am familiar with the argument and it's really just an extension of the analog/digital debate. Our stance is that both have their strong and weak points and it's up to the user to determine what is the appropriate for the given situation. Our problem with CD's is more that their physical size puts a lot of constraints on the cover art. Their strength is that they are portable and very durable and kind of have a disposable feel as opposed to being a sacred art object. This is why I gave our cover such a commercial look with all the essential information (track list, label address, bar code etc.) right on the front cover. However, we would like to release some vinyl in the future and are thinking of doing a 7"EP"

How do you come with idea for a new track? Can you say that most of your experiments are spontaneous or do they all have a strong direction and are planned before?

"This is a difficult question to answer as I am constantly refining my approach and attitudes to songwriting. This is why our first tape is so different to the CD and our next release is going to be very different again. As I said before everything we release must be new and

different, not only to what else is out there but also to what we have done in the past. Our first recordings were almost completely born out of experimentation and improvisation, the track 'the strong survive' from the CD is the only a good example of this. This approach served us well in the beginning as it allowed us to develop the specific techniques required to get the sounds we wanted, as time went on though it held us back once we wanted to start involving rhythm. The next phase that we went through involved heavy pre-programmed sampled rhythms with improvised electronics and vocals on top. I should point out that at this time the band was Bradley and myself and a drummer who played oil drums and the like, this was the line up that made our first six song tape. 'Principles Of Exclusion' was written on a sampler and computer with the idea of bringing in live musicians later on. Up to this point lyrics were always the last in the chain. With the work I'm doing now I'm actually writing the songs on an acoustic guitar and a fourtrack, in little segments and then pasting them together into complete songs. Then I am arranging them for the band and developing electronic sounds to replace the guitar. We are planning to record it live off the floor which will be a first for us. We'll be sure to send you the results!"

How do you view industrial music scene in Canada? Do bands support each other? Generally, do you feel that the term "industrial" is used quite wrongly nowadays or perhaps you just don't give a shit?

"With the regards to the "I" word, yeah we do think it's used wrongly but it was misinterpreted about 5 minutes after it's conception anyway, so no we don't really give a shit. With regards to the "scene" we are the wrong people to ask as we don't really hang out with other bands unless it's at gigs but we like to play with all different types of bands so that precludes any kind of scene thing. We don't really listen to that kind of music anyway, as it doesn't sound like it's progressed in the 17 or so years it has existed, so we really don't give a shit about that either, sorry!" (You're welcome-M-).

What motivates you to continue CRAWL/CHILD? Do you expect any financial success with it? Can you say that you already found your niche which you are going to carve deeper and deeper or are you still searching for your path?

"I think we've definitely found our niche but that doesn't mean that we will stop progressing. It would be very easy at this point to just churn out an album a year in the same vein as 'Principles...', and probably have some financial success with it providing we cleaned up the production a bit. However, as I said before everything we do has to be new and different, but what isn't defined is

what shape this has to take. As long as it's intense it can be a C/C track but don't worry, we're still into the distortion so that's not going anywhere. What motivates us to continue is the thrill of creation which far surpasses anything else I've tried. We are also motivated by our lives and the lives of the people around us. We always strive for new ways to express ourselves. I think that on 'Priciples' we finally found our voice and now begins the fun of finding out what we can do with it."

I've seen your demo reviews in some death metal zines, why do you think people from that circle take interest in CRAWL/CHILD? And what do you think about death metal, is there something that appeals to you?
"I think there are some ties between us and the death metal scene just because those fans are so into heaviness and brutality but personally I find it a bit one

dimensional. Having said that though I've seen some really good death metal shows like NAPALM DEATH and CARCASS that were just incredible."

Do peoples reactions make any impact to your creativity or are you here to please only yourselves and don't care much about others?
"I think the answer to that question is pretty obvious!" (I dunno why I even asked it!-M-)

This space is yours, tell anything you wish...Freedom (in a Vacuum)!!!
"I don't think we have anything else to say other than thanks for such a good interview, it's definitely the best interview we've ever done (I'm flattered...-M-) and sorry about all the typo's but I'm a really shit typist as if you couldn't tell!!!!"

Well, doing this interview I kinda mistaken Howard for the owner of

Freedom In A Vacuum label, who is in fact Robert Olver. So there's a couple questions regarding the label which were passed to Robert and look what he had to tell...

Could you tell us more about Freedom In A Vacuum label? Why did you start it? Are there any other labels in Canada working with this kind of music?
"FIAV began as a radio program in 1986 with the label's first releases appearing in autumn of 1987. Later, FIAV moved into the realm of live performance: the FIAV Festival has been held more or less annually at the Music Gallery in Toronto since 1990. The main intention was and is to expose hidden realities (musical and otherwise) as a means of learning. To give true manifestation to various intense areas of human feeling and experience, an agenda with which CRAWL/CHILD fit quite well. Music as wild and strange as we really are inside, as an alternative to

formulaic pop. Soul music.
The whole FIAV project functions at the whim of its founder - Robert Olver, who is clearly insane. There are hardly any labels dealing with issues of this nature in Canada. One such is the Body and Blood Exploration label."

What are the main criteria for you to release something on FIAV?
"If you can put your guts and your great soul onto a piece of tape then send it. If there's time enough and money we may be able to do something."

So, you have more or less complete picture here. Everybody should be satisfied now.

CRAWL/CHILD c/o Howard Gibbs P.O. Box 862 Station F Toronto, Ontario M4Y 2N7 CANADA

Interview by Minda

The sun slanted through my bedroom window, one sweet summer morning. Though not fully awake, I placed a CD into my deck, a CD that had appeared only moments earlier on my doorstep. Soon I was awoken, and bewitched, into a alluring world of grandeur and gentility, a pure and mesmerising experience. It was a world borne from the soul of one Kari Rueslatten, once a member of the well known Norwegian outfit, The 3rd & the Mortal. Now she has been freed of the shackles of that band and gathered together her own harvest of rich melodies. It is a chance for her voice to command the music more than ever before. Simple arrangements let the vocals soar with the whispering wind, an air of innocence and romance prevails. It is a rare experience in this day and age. I would suggest that it is an experience that is hard to resist. Though this CD is only filled with basic demo recordings of her songs, I believe people should be forewarned of the coming glory of her music. Therefore I had to find out more about what lies behind this lady's music, her motivations and inspirations, plus the unravelling of her recent past. It is here where I started, with a question that must have become tiresome for her by now. What were the reasons for leaving The 3rd & the Mortal and pursuing a personal project? Was it a matter of feeling restricted within that band?
"I left The 3rd & the Mortal for personal reasons. It was a really tough decision to make. I felt that I was leaving my family. We had done so much together, been through so much. But, at that moment, it was the only right thing to do. Ending up on my own, as I have never been before, because I have always been playing in bands of some kind, I found that I just could not quit music. So, I started to play instruments that I could comprehend, such as the piano and synthesiser, and so I started to think that maybe I really could do this, make music entirely on my own."

After her departure from the band, there were some heavy rumours surrounding her reasons for leaving. There was a lot of slander and allegations in the Norwegian press, concerning Nazi sympathies and other such ridiculous suggestions. I wondered if Kari thought that had helped or hindered her in the long run.
"I think, and surely hope, that in the long run what counts is if the music is good or not. I definitely would not say that all promotion is good promotion. The worst of it is that people actually seems to believe that what the journalists say really is true. Only the one who in the first place spoke the words can say whether the

journalist twisted them or not. In most cases they do, is what I have experienced. They turn things around so that they make it sound the way they want it to. I think they call it freedom of speech..."

Now let us concentrate on the present, the CD full of demo recordings. It is obvious that the material is heavily centered on her voice. The music has a different feel to The 3rd & the Mortal's material. Can Kari explain what she is trying to achieve with this material musically?

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

Kari Rueslatten (ex-The 3rd & the Mortal)

comes from my heart and soul."

There is a strong folk influence in the sound. Whereabouts did those influences come from, has folk music been a long time love?

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

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

"Even though Trondheim, the town in which I live, is the third biggest town in Norway, it is an incredibly small town compared to other towns. So I live approximately 5 kilometres away from the inner city, and still I can take ten steps and I

will be out in wilderness! People moan about how I handle living so far up north, where it is so cold all the time. Well, I guess that explains it. I very much gather both strength and inspiration from walking out in the woods. It is so quiet, patient and understanding. At the same time it is majestic and filled with mysticism. Now isn't that most of what you need in life?"

Well, you will find no arguments from this scribe! Mother nature's babes have strayed into their concrete wilderness and lost simplicity. But nature is not the only force that drives this music. I detect a heavy scent of romance in the lyrics and in the vocal delivery. Is that a reflection of her character, or is it simply to fit in with the style of the music?
"I would very much consider myself a romantic person. I love the folk tales and stories about princesses in towers and castles, trolls and people who live underneath the earth, people of the night, and I must not forget the elves who enchant the living with their charm and beauty, solely in due to...well, in the end, kill them. The thing in the folk tales that very often is the reason for people's unhappiness and disgrace, the reason why they kill themselves and others, is love. Now isn't that romantic?"

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

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

The promo CD is just a very rough example, done on a 4 track, of what can be produced in the future. What we need now is an explanation of



how the material will change when Kari enters a proper studio, when the full arrangements of backing instruments have been added.

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

I think that day will come soon, as quality can't be ignored. What is interesting is how the material

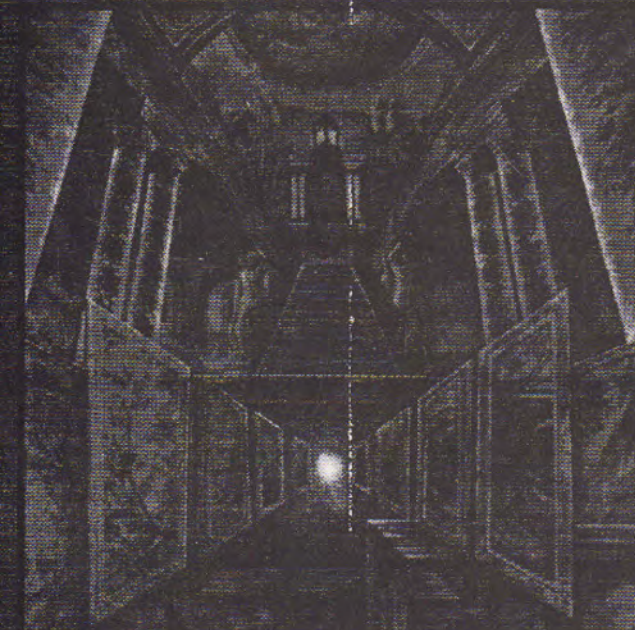
will be handled. So far Kari's involvement with the music scene has been mainly concentrated inside the so called underground/extreme music scene (outside Norway anyhow). I guess though that that will be pretty restrictive and she will want to move and reach out to as many different genres as possible. Would that be correct?

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

be disappointed either."

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

Interview by Russ Smith



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