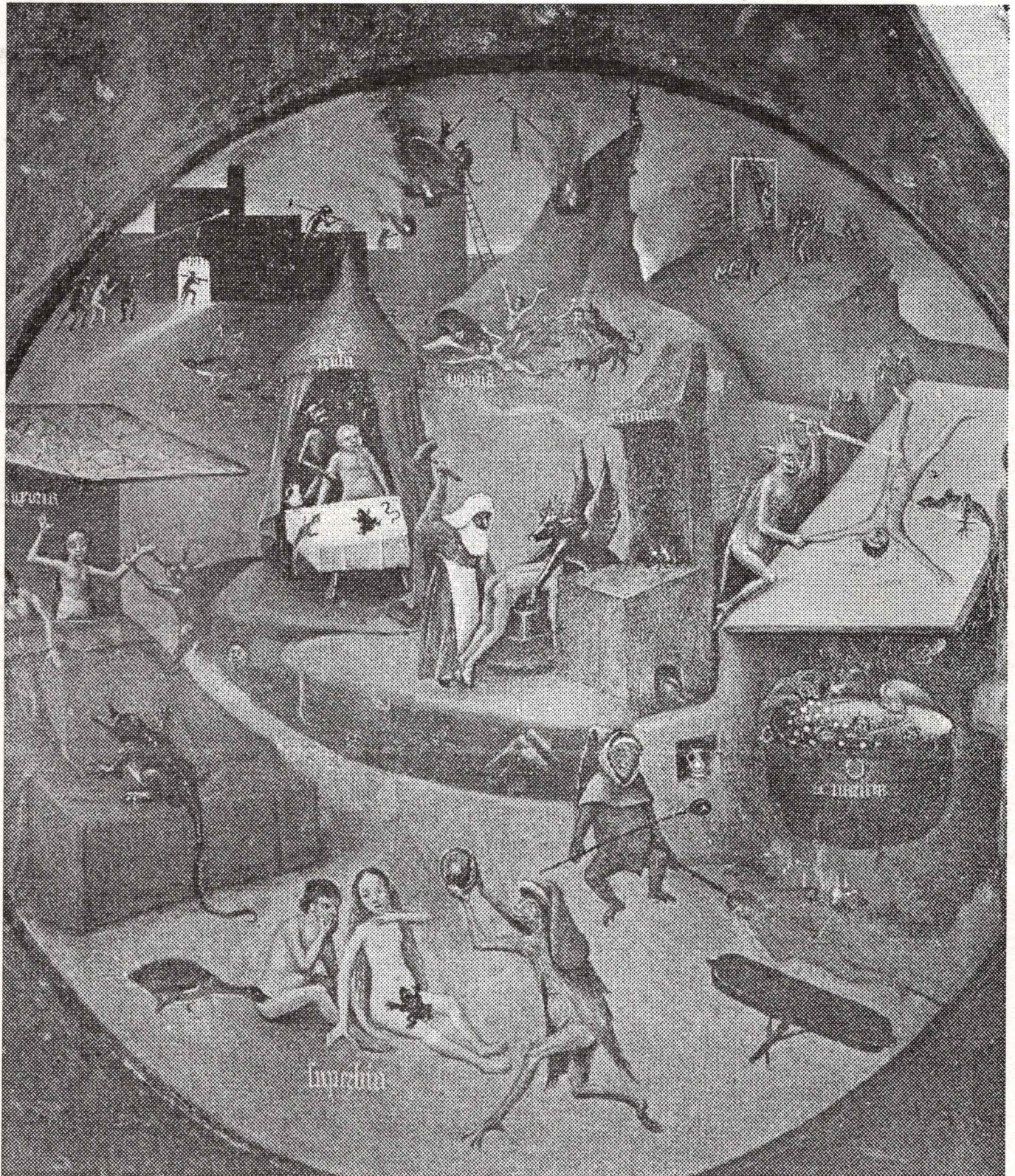


NIGHTWALK

MAGAZINE

Issue 2. Dec. 1998



EDITORIAL

It is about a year ago that to my biggest pleasure and to some of you hopefully, as well the first issue of Nightwalk came out. In my opinion the first issue was successful, especially abroad. I'm quite surprised that Hungarian people didn't show the interest I expected. Both positive and negative reactions have reached me from the readers and the "colleagues" and I think it is unnecessary to say from where I got the positive and from where the negative ones. This again reflects on the situation that in our small country support is not always the name of the game. I agree that the lay-out was not the greatest but it is interesting that most people abroad didn't react that strongly to that, this is underground with not much money behind it. Because they cared more about the context of the magazine than about the lay-out. I believe that the context was strong and I think that was the thing that counted. I don't know, but I rather read an informative 'zine with poorer lay-out than a one with weak context and spectacular lay-out. I rather spend my money on the former. Of course, I don't say that lay-out is not important but putting the lay-out in the first place and the context in the second is some kind of misunderstanding of things, I feel. Anyway, I think enough has been said and it is up to you to decide. As Jan of In The Woods... said that is (almost) a closed chapter now. As you can see I improved on the lay-out which I hope will make some people happier! As for the context, more interviews, more reviews but I think that these interviews are as informative as the ones in Issue 1. Again I tried to do something special, so I did three telephone interviews which all turned out great. I also used modern technology in making the mag. as some of the interviews were done

via E - mail.

Before I wish you a good time reading the new issue I want to share with you something very positive that happened to me only a few weeks ago. I sent the questions to Jan of In The Woods... but the answers didn't arrive so I phoned up Jan. He apologized and said that HE would phone ME up to do the interview. I was amazed and although I said that Nightwalk was not that well-known he didn't care because he felt that he had to do this way because it was his mistake and if people in Hungary would like to read an interview with him then he should do it in one way or another. So the interview was made. But I could also mention Infernus, Ivar or T.Reaper who are despite being members of well-known bands took their time and made it possible for me somehow to do an interview with them. It is needless to say how good you feel after these and these are the things that make you go on, believe in this whole thing, try hard and never give up.

Last but not least I want to say thank you for buying this issue and thus supporting Nightwalk to stay alive. Enjoy the interviews! Until our next meeting - Keep the flame burning inside!

Thanks and greetings to: Melinda, My family, Főgel family, Mrs. Barabás, László Barna, Attila Gergely, László Kaposvári & Backwoods Prod., Jan & In The Woods..., Lambert & Ahriman, Infernus & Gorgoroth, Torgrim & Malignant Eternal, Ivar & Enslaved, Neptune and You & ... And Oceans, Tom & Bloodthorn, Vasaggio & Lord Belial, Graf von Beelzebub & Mystic Circle, Clemens and Chris & Amortis, Malte & Arathorn and Nox Intempesta, Markus &

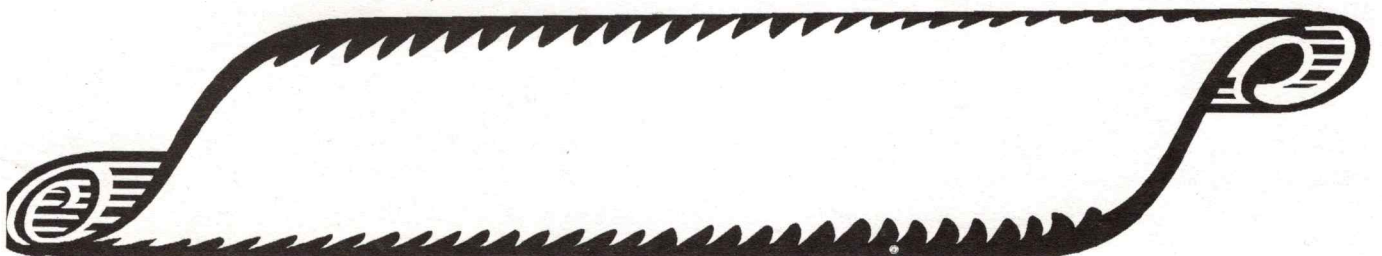
Last Episode, Season of Mist, Mikis & Foltzer Rec., Fullmoon Prod., Pagan Rec., Osmose Prod., Brian & Misanthropy Rec., Jeff & Metal Rules!, My Colombian friends - Cesar Macabre & David Unholy, Oscar Suyo Garcia & Profane Elite Prod., The Great Kat, Nicola & Hellflame Mag., Martin & Shindy Prod., Confusion Rec., Metal Age, Zsolt Pfalzgráf & Freezing Flames, Jedó & Lamentation, Emese Tátraí, MHH & Hammer zenebarlang, Angéla Barócsi, Alice in Norway, Eirik the Viking and my friends at the university and all over the world. And of course, last but not least my best friends in the Wrong Side.

Your Copy:

#108

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BLOODTHORN

Norway keeps on producing new and talented bands for the underground Black Metal scene. One of these bands is no doubt must be Bloodthorn who released their debut CD "In the Shadow of Your Black Wings" last year. They brought something fresh for the fans and I did not hesitate to contact them. It was Tom, the leader of the band who took his time answering my questions. Read on to find out more about them! As far as I know you were a member of Manes, why did you leave the band? Are you happy and satisfied in Bloodthorn now?

In '92 I shared an apartment with Cernunnus from Manes and had plans for a full line-up. Manes was just starting up, but we found out we had different aims and ideas for the band so I started my own project which I named Bloodthorn. **What is the current line-up and how did you get together? How would you characterize yourself and other members of the band?**

The current (and hopefully future) line-up is: *Tom*(guitar): It is hard to categorize yourself so I won't even try. I smoke lots of cigarettes, drink a whole lot of booze and eat pussy for a living. *Krell*(vocals): Krell joined the band in '94 after he heard my first demo tape(which was never released due to my incredibly bad vocals). We met at the right time as I was looking for a singer and we shared the same view upon many things and had the same musical visions. And due to his bizarre way of expressing himself, both vocally and in the daily life, he fit in perfectly. Krell is one sick motherfucker only extreme metal and is very much into messing up his brain with alcohol and pot. At the time I met him he had just taken a 40-meter high bridge, so that should say a thing or two about his state of mind. *Knarr*(drums): Knarr came into the band as a session member for the album. I had previously played with him in several projects so I knew what he was capable of. there was never a question who should play the drums as he was the natural choice. To categorize Knarr is harder than myself. I've always been fascinated by strange individuals and Knarr surely belongs in that category. He is always totally stoned and should not belong to this world. He once broke a guitar on my head and punched out all the doors in their house with his bare fists...

Christine(vocals): She was also taken in

as a session member for the "In the Shadow..." recording session and has stayed with the band ever since. She is probably the most normal person in the band and she manages to keep her sanity which is a big achievement in itself being stuck with a bunch of horny, beerdrinking slobs. *Harald*(bass): Harald became a member in February this year and suits the band perfectly, due to his hellish bass-playing. We hadn't been on particularly good terms until he was asked to join Bloodthorn. Harald actually is a pretty calm person, drinking lots and lots of beer and listening to his beloved metal LP collection. *Kai*(guitar): Kai was brought into the band at about the same time as Harald because we really needed someone who could do some ripping solos. He is very much into everything that happened in the '80s Heavy Metal scene and that shines through in his guitar work. He has brought a lot to the band. He is one mean pussy-hunter so all the girls out there, beware!!! (He is known to have fucked some incredibly ugly bitches so there is hope for all you deformed broads!) *Geir Michael* (key-boards): Along with Christine he is a pretty standard individual. He actually worked as a piano player in a pub here in Trondheim, playing Twist music!! he has been away for a year studying music nut now he is now finally back.

Could you tell us about the way that led up to your contract with Season of Mist?

We spread around 20 demos in the underground and some of them are got into the hands of different labels. Season of Mist was one of them and as they offered the best contract the choice was pretty obvious. We are very satisfied with their dedication and all the work they have put into the band. We will go down to Marseilles and visit them for a week this month, so we will see how good the relationship is after they have dragged our drunken asses all around town for seven days. We are signed for one more album.

Your debut in my opinion is extremely good. How do you view it now?

One can never be 100% satisfied with one's own work but we learnt a lot from the recording session. Many of the songs were put together in the studio and we only had 10 days, that is including the mix. Actually many things that were supposed to be included were left out due to

the lack of time so it is pretty obvious that the next album will be much more professional and thorough. We are very pleased with the result when one look at the circumstances surrounding the recording but songs like Breeding the Evil Inside, The Embodied Core of Darkness and Nightshadow are in my opinion the highlights of the album.

I wrote in my review that you really dared creating new things. I especially liked the hypnotical keyboard parts mixed with raw BM. Do you agree with me? How do you build up a song?

Yes, we also think that we came up with an original sound which is very important these days. we will definitely use keyboards on the next album, too but they will be more complex, as for the debut, none of the synth parts were made before we entered the studio. One song can develop itself from one single riff in the rehearsal place but usually they are put together only on guitar first and we go from there. We are currently experimenting with different "methods" so to speak. **Another important part is the beautiful female voice which in my opinion can lift you to the sky, floating in the universe. How did you find her? Are we going to hear her on your second CD?**

I worked with her for some years in other projects so when we decided to use a female singer in Bloodthorn it was pretty obvious who it should be. Christine is a permanent member now so of course she will sing on the next album, too. She has become a very important part of our sound and our music really fits her voice and vice versa. We wouldn't be the same band without her.

What were the reactions to your nice debut? Did people acknowledge your talent?

We have only received good critics for the debut and it seems like people appreciate what we are doing. All of us have worked with music for a long time so it is good to get some acknowledgment. After our concert many people came up to us and said it was a hell of a show and also got very good critics from the media and that gave us a real kick in the butt to work even harder.

What happened to Bloodthorn since the release of your debut?

As I said above we have become a complete band now and have done a couple of shows. We will do a small Norwegian

tour in September before going on a full European tour. We have recorded the split CD with ...And Oceans and are preparing for our second full-length album. So as you can see it is a busy year for us.

I know that you are living up north. How does life look like for you there?

Cold, windy, rainy and pretty shitty. Where we live in Norway is known for its bad weather conditions. Especially the summers are really bad, with lots of rain and cold days. In the winter there can be up to minus 30 degrees Celsius so there are few topless babes running around, the nature is beautiful though, with vast forests, big mountains and many inland lakes and Krell can walk in the mountain for hours to find a small lake to do some fishing. It is safe to say that we all grew up to appreciate the nature that surrounds us, both the beautiful and the harsh sides of it.

What kind of things inspire you to write this music?

It is really hard to answer that question as the music comes by itself and we really do not sit down just to make a song. It can be inspired/influenced by something we experienced that day, the mood we are in etc. But one thing is for sure, we all grew up listening to metal so that is probably influenced us in some way.

Where did you gather the themes for your lyrics? What are they about?

As with the music they pretty much come from our minds and fantasies. Some of the lyrics are connected to what we refer to as the "Bloodthorn Saga" which is a tale of Dark Fantasy and will be continued on our next album. On the debut some of the lyrics are of a more primitive, right-in-your-face attitude, but on the next album all the lyrics will fit together as a part of the "Bloodthorn Saga". In a way it is our subconsciousness that comes forth into the light both when we are writing lyrics and music.

Are you proud to be a Norwegian? Why-why not?

Of course, we are a proud people with bloody past.

What is your attitude towards nature, animals and people?

The nature and animals should be respected for what they are while humans have to earn their respect with their words and actions. Most people are a bunch of worthless low-lives and don't worth the dirt on my shoe. They deserve nothing more than what they achieve... which is nothing.

Have you started preparing for your second CD? Do you think you can maintain this high quality or even

improve on it?

We have begun looking into new songs, but haven't come much further than showing each other new riffs and experimenting with different ideas. The new material will be much more complicated and varied and we have got a lot more time to work on this one. So it will definitely improve a

lot, both musically and sound-wise. But we will of course maintain the Bloodthorn atmosphere which is important for us. The things that Kai does on his guitar are incredible and also Harald's way of expressing himself on the bass will make huge difference. Of course the rest of us have improved our skills, too.

I heard about a Bloodthorn vs.

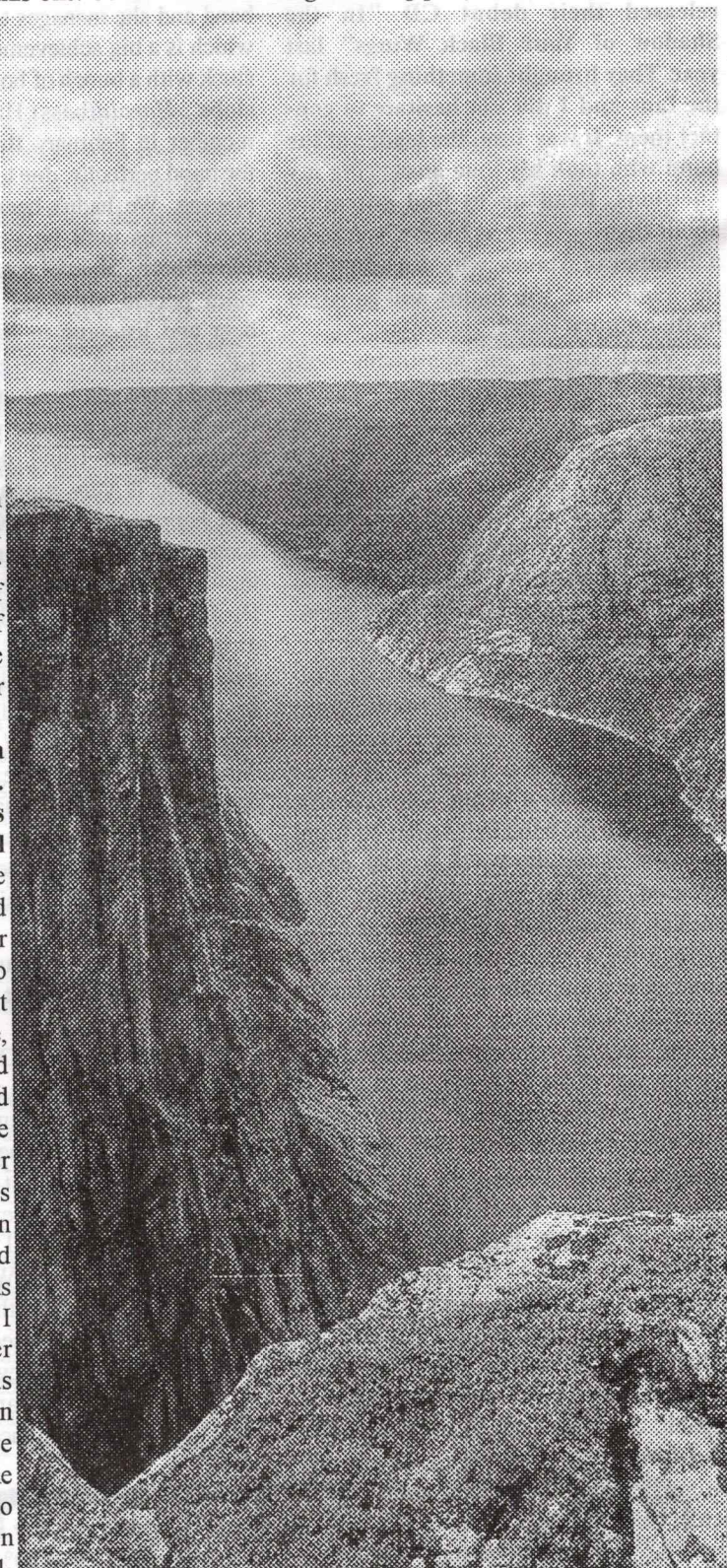
...And Oceans CD, can you tell us about it?

We recorded and mixed our four songs in two weeks in July. It is two self-made, namely Spite and The End Offensive (WWIII), a cover of G.G.F.H.'s "Dead Men Don't Rape" and an ...And Oceans song which I don't remember the name of (it is something in Finnish - we translated the lyrics into Norwegian though). I actually think that the tape is sent to James Murphy (Obituary, Death, Disincarnate) for mastering. It should be out sometime in September which means it is available when you read this.

Feel free to end the interview the way

you want!

Check out the split CD and let us know what you think of it. There is also a vinyl version of "In The Shadows..." out now with the Natteskyggen demo included as a bonus. We hope to come down and play in Hungary soon, so show up and have a huge fucking party!



**Bloodthorn P.O.Box 76, Heimdal
p.o.d., N-7071 Trondheim, Norway**



Mystic Circle Drachenblut



It is without doubt that the fastest developing Black Metal scene is in Germany. Though I question people who say that it takes over the leadership from Norway. But it is true that there are a few bands who deserve attention. One of them is Mystic Circle who surprised many people with their strong second CD. I turned to Graf von Beelzebub to find out more about them.

Could you tell us how the band was formed and the path you walked until this CD?

The band was formed at the end of '91 by Aaarrgon and myself. We decided to make extreme, bombastic music and the spirit of Mystic Circle should be antichristian. We recorded three demos which were called "Dark passion" in '94,

debut CD "Morgenröte". Then in '98 the concept album "Drachenblut". The band is Baalsulgorr - keyboards, Isterenos - guitars, Ezpharess - guitars, Aaarrgon - drums, Graf von Beelzebub - bass and vocals.

How would you describe yourselves and your relationship to each other?

We are very intensive in the music. It is a big part in our lives. The relationship between us is very good. You crowd together when you are on tour.

What is your opinion about your debut CD now?

The album is great, we are 100% satisfied with it because we had bug trouble with our two guitar players at that time, so 90% of the album was produced by Aaarrgon and myself. After the recording the two fuckers left the band. Under

from the debut?

The new album has a much better production and much more riffs. It is a story that goes on and on so we must use many riffs. We used lots of fantasy effects on this CD and the voice is much more brutal than on the previous CD.

What are your musical influences? Are they relevant in your music?

It goes from Alice Cooper over new stuff like Dark funeral and so on. Music is music so of course we are influenced by the music we like. But we built our own style that is called Mystic Circle.

What is the method of composing a song?

We all build the music together and I write the lyrics over the songs. All of us must like the song and then it is in our vein.

The new album is built around the Nibelungen legend. Could you tell us about it?

The Nibelungen legend is the biggest legend in Germany. It tells the story about Siegfried the Dragonslayer, Hagen von Tronje and so on. We decided to bring out this story because no one had done it before and the places where it happened are in our area. The story is dedicated to Hagen von Tronje who was the lone-some hero of the legend and a warrior in the name of Wotan.

What is your opinion about Siegfried? Siegfried was an asshole and a Christian. As I said before, we chose this stuff to give honor to Hagen von Tronje.

Are you interested in German mythology only? Can we learn from these legends, what do you think?

No, we are interested in the Nordic mythology, too but many characters are in both mythologies. So you can find Siegfried as Sigurd and the dragon as Fafnir in the Nordic mythology. The legends are more modern than ever. Because in that fucking world only hate and lies exist, so the legends are out of time.



"Von Kriegern und Helden" in '95 and "Die Götter der Urvater" in '96. Then came out two singles and in '97 we signed for Last Episode and brought out our

these circumstances it was a good album which made us popular in the metal scene.

In what way is the new album different

Wagner also composed works around this story. Do you like these operas? Can you trace any similarity between your work and the Wagnerian opera? We adore Wagner, he was a master of music. I like especially the "Walkürenritt". We are not as genius as Wagner and do not compare us with him but it was a big project to realize this CD. In my opinion this CD is a great effort. Do you think this could bring success to Mystic Circle?

We hope to have success with this CD because we made it with all our hearts and I hope that the CD will get many respect from the people. But if not, we are still 100% satisfied with it and proud of it.

The German scene is getting bigger and bigger. What is your reaction to this? Is there some brotherhood between the bands?

We have no brotherhoods except contact to Ancient Wargod who are very cool guys. Mystic Circle need no one of that German "true" suckers. In the scene there are so much assholes and liars that we choose to go our own way.

I think that you are into occultism/ Satanism. How did you get interested in it? What does Satanism give you and what do you give? has the band name got anything to do with this?

We are antichristians but we don't stand before a god and give praise to him. We use Satan as a symbol that give blasphemy to the holy church. In Mystic Circle we can live our dark characters and through wearing our armours we bring out the demons in us. We decided to choose the name because it reflects the thing that Mystic Circle should be.

What inspires you to make this music?

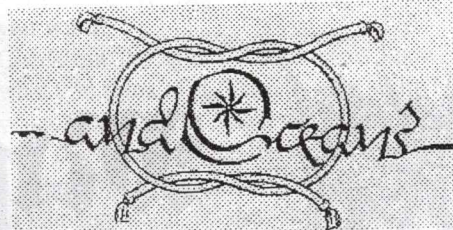
As I said before, my dark feelings that I have, the demon in us and the will to realize the concept of our music as perfect as possible.

What are the plans for the future?

We want to go on a tour, on a big tour. Then we go to studio and bring a mini-CD out of pure and brutal Satanic music. The next full-length CD is another concept album which will be more bombastic and with pure horror effects.

Thanks for the answers, last words?

I would like to thank you. A big satanic



A few years ago Finland had one of the biggest scenes in the underground and with interesting bands such as Beherit, Impaled Nazarene, Unholy etc. But recently they didn't have much to show. This lasted until I heard the debut of ...And Oceans from Finland. Their CD was something fresh and I didn't hesitate to contact them. As you will see they have very interesting ideas and concept that worth to check the band out. Neptune and You took their time to answer my questions.

First of all, would you give us a short biography of the band?

Neptune - Well, we formed our first band Festerday in '89. It was a pure Death Metal band. We did a couple of demos during '91-'93. We had also some projects but nothing serious. We did also several gigs with bands like Impaled Nazarene and Sentenced to name a few. After that it was a bit quiet. A few years later we formed ...And Oceans. Soon after we did our first demo, it wasn't official though. We did also two tracks for some crappy compilation CD in '96. In June '97 we recorded our first official demo 'Mare Liberum', it has finally been released by a Swedish label, Defender Productions. This is the first release that we consider as being a product of ...And Oceans. This was also the first release with the new line-up which have been able to create those atmospheres and aggressiveness we want. After those compilation CD tracks Season of Mist got interested in us and offered us a deal. We had some other offers, too but Season of Mist offered us the best deal so we signed with them. The current line-up is: Neptune - guitars, Anzhaar - keyboards, You - vocals, De Monde - guitar, Mr.Oos - bass and Grief - drums.

Who came up with this quite unusual name ...And Oceans? Why did you choose this? Does it have some deeper meaning for the band?

Neptune - It was You who came up with the name for about five years ago. We wanted to have a progressive and psychedelic name that reflect our thoughts and music. This name has nothing to do with water! The name appeals differently to each member but it is the colorful mind journey in perpetual trance that is essential. Only the O is vital!



hail from Mystic Circle goes to your readers and I hope we will see you on tour in autumn this year.

Why is the O so vital?

You - I won't give any details considering the O, yet. Sorry!

You have quite interesting artist names like You, Neptune, De Mooned, Mr.'s etc. Do these names reflect the personality of the person? Could you tell me why you chose your names?

You - Our pseudonyms reflect our personalities/our mental state of mind but they also reflect our real names. My pseudonym reflects my real name and my multiple personalities which depend on the spheres I find myself in. Every member chose the name that suited him and I can't definitely say why they chose that name.

Neptune - I chose the name Neptune because of what the name represents 'The Ruler of the Sea' to me. It reflects the ruler in me. I'm a very strong individual and I prefer individuality before masses/stupid hordes. If you are not strong enough to stand on your own, kill yourself!

Is there a definite concept you build around the music and the lyrics of ...And Oceans? If yes, what is this concept?

You - The concept of ...AA is basically limitless but lyrical everything is based on the O. Nothing is certain, everything is abstract, but still so concrete. *Neptune* - we don't have any common concept. As I said I/we prefer individuality. The common thing with us is that we certainly are

anti-Christians but if we go deeper than that it is personal.

Your lyrics are in English, Swedish, French and Finnish. Who writes them and what is the reason for the usage of four different languages? Can you tell me what are the topics of the lyrics?

There is no particular reason for the multilingual variation, it is just for our personal satisfaction. It depends a lot on the spheres I float in. Some thoughts are just easier to express in different languages. The lyrics deal with the spherical life of O, to be united with colors and free from artificial thoughts. And to float between the nonexistent abstract levels.

Does the title of the album 'A Dynamic Gallery of Thoughts' refer to the CD being a gallery?

You - Yes, you could say that the album is a gallery and ...And Oceans too to be more specific.

Each song on the CD is accompanied by a painting by Alf Svensson. In what way are they significant?

You - We wanted to put out the visual aspect of the lyrics in form of a painting because the visual side of ...And Oceans is as important as the audible side. Each painting represents one of the dimensions in the lyrics. But one should find out for himself what the dimension is. There is a big difference between seeing the colors and feeling them.

Now let's talk about your music which

I find extremely good. You mix fast, harsh BM with enchanting synth. How did you develop this kind of music? What is the song-writing look like in ...And Oceans?

Neptune - Thanks for the compliment. Well, it is more or less the result of the whole band. Each and everyone of us gives their own share to the song. Well, I create quite a few of our riffs but also our other guitarist as well as our synth player. Then we take them to the rehearsal place and start to develop a song out of them. I think it is an advantage to have three members who create riffs. It guarantees variation to the song that is for sure. When everybody is satisfied with the result the song is ready. But that doesn't mean it is final, if we play it a lot and we notice something that we don't like there is always a possibility to change the song. It is final when it is on the CD!

The synth has a very significant role, it is used as an equal instrument which I think gives the majestic touch to the music. Do you agree with me?

You - Keyboards emit the colors to the music and give balance to the aggressive parts. *Neptune* - Yes, well all of our instruments are equal, none of them are inferior compared to another. Keyboards play very important part in our music as we stopped playing so much melodies with the guitar but we won't forget the aggressive part of our music.

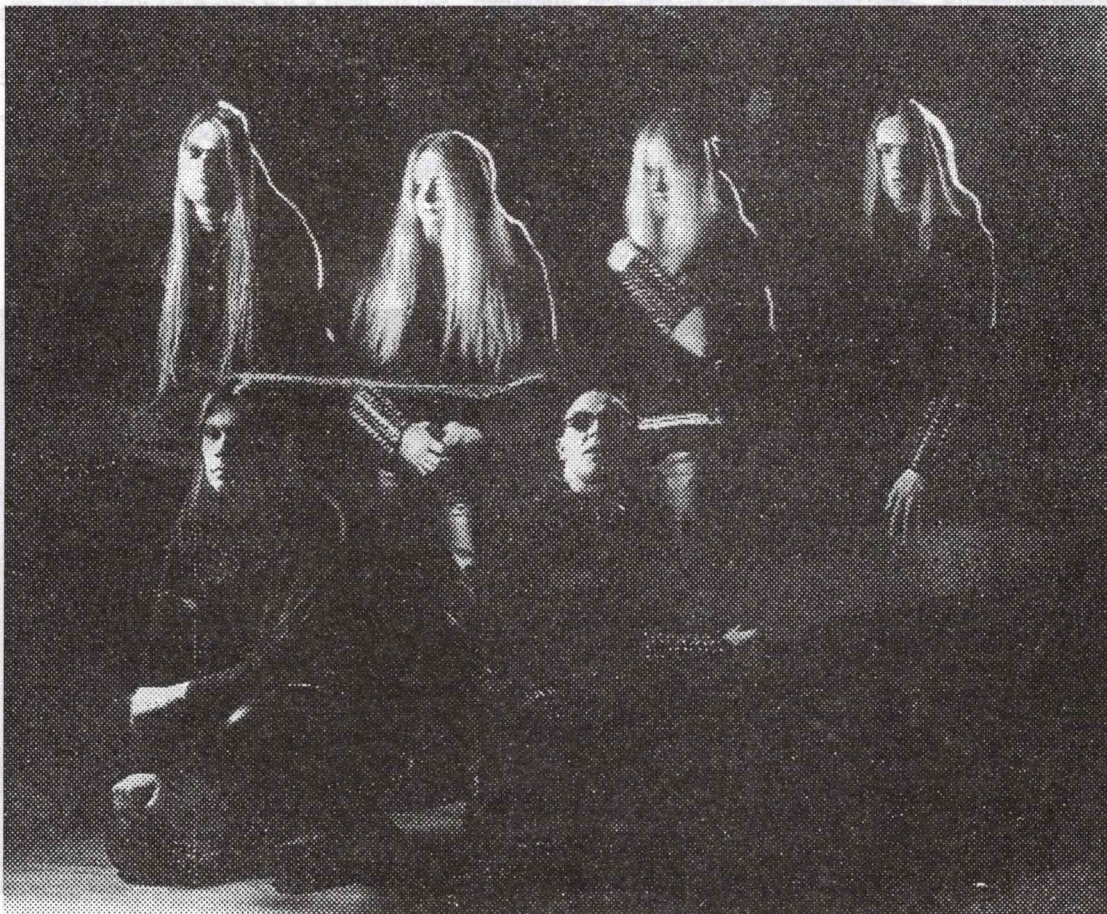
When we have both aspects amongst others, I think we have very balanced tracks to offer.

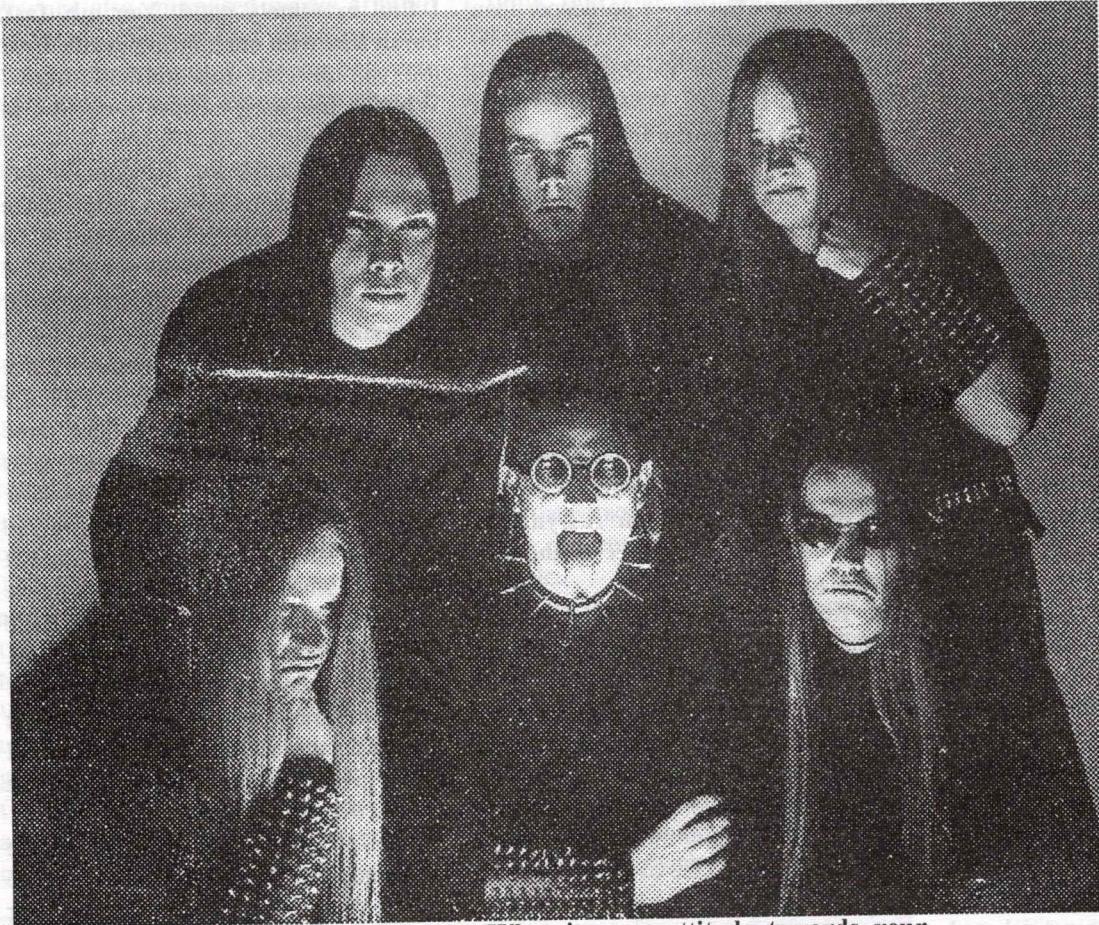
What kind of feelings, thoughts the music of ...And Oceans create in you while you are listening to it?

You - Mental orgasm. *Neptune* - Well, first of all I'm very proud of it when we play the songs e.g. live and it gives some sort of majestic feeling and also aggressive feeling.

Have you played live?

You - We have played about five gigs with ...aO. The last gig we had was a year ago with Setherial but we will soon start doing some gigs again. The rest of the gigs we played several years ago when we started ...And Oceans. We will play some gigs this summer





mind. *Neptune* - I respect nature, I hate people who don't realize how important nature is for us. I like the sea also very much as we live by the sea. It is really relaxing to sit on the cliff and listen to the waves hitting the shore. We have such a high standard of living here in Finland that here nature is as clean as nature nowadays can be. So it is great to live here.

What are your plans for the future? when can we expect new material from you?

Neptune - We have recently returned from Tic-Tic Studio. We recorded four tracks for the forthcoming split album with Blood thorn. A European tour is under consideration and some shirts for that tour but we haven't talked about the details yet. Our poster

here in Finland and some in the autumn but it would be nice to do some gigs in Europe, too and we will!

What was the response to your debut? Are you satisfied with the debut?

You - The response has been great. Considering that it is our debut album we are very pleased with it. Of course there are things that could have been more properly done, but then again you can never be too satisfied, can you?

What are your interests beside the band? What kind of arts do you like?

You - 99% of our lives are about ...aO, so you could say that it is part of our daily life. We do have other interests, too, except the regular shit school, work, pussy etc. but it is all somehow related to music. We listen to music, drink, read and sometimes we even rehearse. Why? This is just the way we live. Everything that is visual and audible is art to me. It would be easier to say what kind of art I don't like.

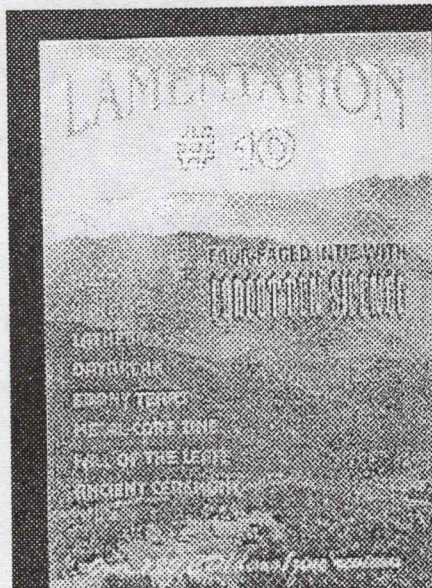
So what are these arts that you don't like and why?

You - I don't like typical (what is typical??) artwork. Usually water color looks pretty awful but not always. Cubism can also be shitty. You can't directly say what is awful and what is not 'cause you have to see the art first. Sometimes even the most beautiful art looks or sounds awful. Too beautiful art can even sometimes be awful and vice versa

What is your attitude towards your mother country, Finland and Nature?

You - Well, as a country Finland is one of the best countries to live in and the nature is very close to our hearts but that doesn't mean that we are some fucking eco-anarchists. Nature is not that important when it comes to ...And Oceans but you may find some similarities between the nature and ...And Oceans. Like we use four languages in our lyrics and there are four seasons in a year, the band name etc. but everyone can interpret the ...And Oceans process as they like. When your life is black and white the colorful nature facilitates your life and it affects your

will be out in the next Metalian Magazine (France) and a limited picture LP of our debut album will be released in autumn. It is limited to BOO copies. Our long lost demo 'Mare Librium' was released in May. It is available from Defender Prod. Ölingsgrand 6, 860 30 Sörberge Sweden for 5 USD. **Anything you want to add?** Thanks for the interview. Our CD can be ordered for 17 USD from ...And Oceans, Purotie 12, 68600 Pietarsaari, Finland. Be your own master!!

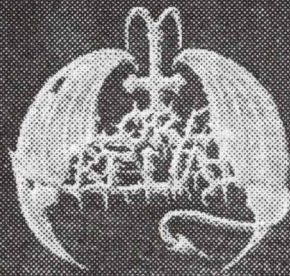


LAMENTATION MAGAZINE ISSUE #10

The 10th issue of Hungary's leading English-written Death/Black zine is out now! This time you get in-depth interviews with *Ancient Ceremony*, *Daybreak*, *Ebony Tears*, *Fall Of The Lark*, *Forgotten Silence*, *Hostile*, *Lachara*, *Metal-Cave* *Inazma* and *Violation*. Plus there are over 180 short but honest reviews of CD's/ demos/zines, too. This 28 A4 page long issue is again pro printed, having a 2-color cover and nice computerized layout with very small types & alot of good-quality pictures. Available for Ft 250 (Hungary) / US\$ 3 (World) from:

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#-7187 Majos, D.J.J. u. 22.
Hungary - Europe

Sweden is quite rightly considered as the home place of Death Metal and everybody could testify that. But besides the Gothenburg area DM there is also



Swedish Black Metal



What position does Lord Belial occupy in the Swedish Metal scene? In what way can you be more successful?

I don't strive hard for success, I do what I do, if

quite a few promising bands who hold the flag of Black Metal high. One of them is Lord Belial and to find out more about them I contacted Vasaggio. Here it is what he wanted to say. Could you introduce and tell a few things about yourself and the other members of the band?

Well, there is not much to say, we are four Swedish guys that want to create music the way we want it to be!

What were the aims when you started the band? What kind of music did you want to play?

Brutal music with melody, but without becoming "catchy" and with some different instruments.

Can you tell us about the days when you had the "demo-period" and were without contact? What made you to work and try hard?

We didn't try hard, we got a deal on the first demo we sent to record companies so it was really no effort, they just phoned me and asked me what I wanted our first album to be called! That was rather cool, unfortunately this person is no longer with the company.

Why did you choose Lord Belial as a name? Could you tell us something about Belial?

Belial symbolizes north, earth and "the one without a master", this suits us very well, in many respects! Belial is one of the 72 demons worshipped by the Sumerians.

Please tell us a few things about your first release, "Kiss the Goat". Are you satisfied with it? How much did you sell?

I was very satisfied with it when it was made. Nowadays I listen to it very seldom though. I really don't know how much we sold and I don't bother so much. I don't think there is a possibility to live from our music seeing the current music market in the world but then again it was never my goal. I would have played it even if we hadn't got a record deal.

In what way does the latest CD "Enter

the Moonlight Gate" differ from the debut and in what way similar to it?

We still vary the brutality with melody and we try to add some fitting flute and cello etc. though it is much faster and more brutal and better songs in general since we have developed as a band, as musicians and as songwriters!

Do you think you have found your style on this record or is there still room for improvement or change?

On our new album we have much more dynamic changes, that is, more varied between fast and heavy, clean guitars and distorted guitars, it is more varied.

The female voice, the cello, the flute are improving the songs? What will be their role on the next record?

The same role, I don't want it to be the main thing, just a "spice".

Is song writing easy for you? What is the method in Lord Belial?

Normally, I and Dark make all the riffs and then we tell Bloodlord and Sin how to play, then they add their own style to it and then Dark starts with the vocals and I start to make solos.

Lyrics are about the other side. Are you seriously into it?

If I weren't 100% serious I'd quit. Imagine to be in a cell and you know that the only way to be free is to die, that is a very frustrating thought and that is about how it feels for me most of the time. There are things that I enjoy in life and I try to explore these as often as I can (I don't use drugs!) but the lack of money makes it rather impossible most of the time. I like traveling, Being on tour is OK (as long as you are not pestered by other individuals or become sick).

I read on the net that you usually have quite brutal concerts. Could you tell us about them? How does it feel like to play on stage?

I want to have it really brutal, but this is ALSO a financial question, normally we can't afford anything so we only play and we make it fast naked and bloody! That does not cost anything at least, just blood and sweat and I can afford that!

people like it I really become in good mood. If they don't like it, well then, I don't like people either!

What would success mean to you? Would you change your music to be more successful?

We would get more money, then we could make a better show so that the people could see how we really want it to be. For the second part:NO!!!!

What are the most important things for you in life and why?

Sex and music 'cause it really makes me feel good.

You sent a big fuck-off to the Swedish government, why? Could you imagine yourself living outside Sweden?

Because they totally suck, as soon as you have earned a buck, you have to pay SO MUCH tax, and then, when you need to buy something in the store they have these extremely high taxes THERE ALSO! Their world goes as far as the government hall in Stockholm. They have absolutely no idea how is it to work and live here in this country, because they inherit their posts, unofficially but they do, because they protect each other and are related in some way and it has been like this for several decades now. Yes, I could imagine myself but it is still a democracy. I am sure I could not have lived the way I live now in a fascist state or communist state and that is the main reason I still live here but I have plans on moving to Norway because the job that I want is available there much more often than here.

What are the plans for the future? Have you started writing new material? When can we expect the third album?

This weekend we will go into studio to do a pre-recording to our forthcoming album "Unholy Crusade". I have no idea when it will come out but we will record it in August.

Any last words?

Hail Metal!!! Die Hard!

NORTHERN

Those of you who have bought the first issue of *Nightwalk* could remember that it contained an article about Northern Mythology. I promised to continue this topic so in this issue you can also learn some things about this mythology. This time I would like you to get acquainted and find out more about the importance and status of the horse in the Northern Mythology. So this new chapter is entitled, *The Sacred Horse*. Please, read on to find out another interesting aspect of Northern Mythology!

The sagas describe what was eaten and drunk at ritual feasts at pagan times. When earl Sigurd of Lade held a special sacrificial feast in Trondelagen on behalf of the king, we hear that people brought food and drink with them. Everyone was expected to supply beer. Of food, horse meat was particularly important. First, the sacrificial animal was butchered and its blood sprinkled on the images of gods, on the walls of the hall and on the people present. Its meat then was cooked over an open fireplace in the center of the hall, and eaten after the earl had blessed it. He also carried the drink around the fire before Odin's Toast was drunk to the king's strength and prowess in battle. Another toast was drunk to Njord and Frey for peace and a bountiful harvest. As we have seen, the horse played a special part in large public ritual ceremonies, but the sagas also tell the horse's importance in the private fertility rites which took place on the individual farms. One such story tells of how King Olav once spent a night at a farm. He was given an evening meal by the woman of the house, who later returned with a severe horse phallus wrapped in a linen cloth and preserved in a mixture of onions and herbs. The woman believed the phallus was sacred and worshipped it as if it were a god. She kept it in a chest, but would take it out from time to time, while reciting rit-

ual chants. The woman claimed that the phallus had grown larger and larger under her care, until it was so stiff that it could stand by itself. She used it when increased fertility was needed. In time, all the members of the household took part in these fertility rites. When they sat at the table, the phallus was passed from lap to lap while poems of a sexual nature were recited. Every poem ended with a prayer entreating "Maunir" to accept the phallus as a gift. "Maunir" must have been a power of fertility. In Norse Mythology we also find that the horse played a prominent role. The most important male gods, both Vanir and Aesir, had a horse as their special animal. Odin owned the 8-legged horse Sleipnir, who bore him through air and water. Sleipnir was part god, part giant, the son of Loke and a "giant" stallion. Frey's horse also had supernatural powers. It

a horse. Rimfakse was the name of the horse Night rode. Each morning the earth was covered in dew from the froth from his bit. The horse appears in many Viking Age graves. Horses were considered almost as friends and equals, and therefore followed their owners to the after-life. The skeletons of horses are found in both men's and women's graves. More difficult to explain is why so many horses were decapitated before being buried along the dead. Very often only the horse's head is found in the grave. Perhaps the rest of the horse was eaten during the sacrificial feast celebrated in connection with the funeral. In the rich Oseberg ship burial the remains of 15 horses were found! Graves also contained objects associated with horses. Bits are particularly common, which is not surprising if only the head was buried. We also find harness mounts, harness saddles, stirrups, spurs - and so-called "rattles". We just don't know how these were used, but it is commonly thought that they are somehow connected with cult practices - and the horse. In Viking times, horse fights and horse racing were more than just "sporting events", they were an important part of Norse fertility rites. Originally, it was the winning horse that was chosen for sacrifice, as people thought only the best animal could secure growth and plenty. The memory of ritual horse racing is preserved in Norwegian place names like Skei, Ski, Skien, Skedsmo, Leikvoll, and horse races continued to be held at the winter and summer sol-

stice right up to modern times. In the Edda poem, *The Lay of Grimnes*, the horse is mentioned together with the Sacred Tree and the Sacred Spring when Valhalla is described.



was a horse which would "go through the dark ring of fiery flame". The horse was also associated with the mighty forces of life and nature. The Sun, the sister of the Moon, drove a chariot across the heavens drawn by two swift horses Arvak and Allsvinn. Night and her son Day each had

stices right up to modern times. In the Edda poem, *The Lay of Grimnes*, the horse is mentioned together with the Sacred Tree and the Sacred Spring when Valhalla is described.

MYTHOLOGY

About a year ago I received the promo CD of the German band Arathorn. I had high expectations on it because I saw advertisements of their debut that promised Majestic Medieval Metal. And yes it was a nice album with originality which is hard to find

these days. Then I took a closer look at the CD cover and to my big surprise I found among the members an old friend of mine whom I haven't heard about for a long time! I asked him to give us an insight to Arathorn but as you will find out Arathorn doesn't exist at the moment so this is a kind of swan song of the band, the last interview! Now I let Malte to talk.

Hail Malte! Could you give us a short introduction to Arathorn?

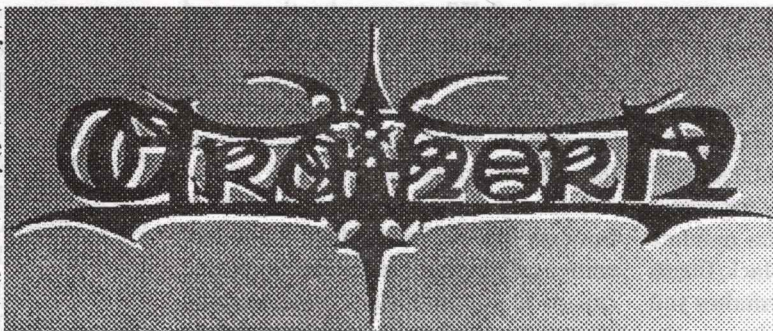
Arathorn was formed during a period in 1995 by the two members A.K.(guitar and vocals) and Skoell (drums and tenor voice). Both played in several bands before but due to the lack of serious members they decided to manage it on their own. I'm a friend of A.K. since 1990, so he asked me in summer 1996 to join Arathorn on keyboards. I also played in several bands before as a guitarist, but for a short period I quit all metal stuff because I wanted to concentrate on my classical career. On the other hand, my main band Nox Intempesta still existed and my time was really rare. But I joined Arathorn and so we rehearsed for our first promotional tape "In Spectren pulsierender Todesrinnung" which contained our whole first album but with a rawer sound. With that tape we got the contract with Folter Rec. and recorded our first album "Niemals krönender als was einst war" here in Berlin during the period from 27.01.1997 until the 05.02.1997!

What does the name Arathorn mean and why did you choose that name?

The name is from the Tolkien mythology and represents a mighty dynasty of dark kings. It was A.K. who chose that name for the band. For us it was a name, a symbol for might and glory which fit to our music, so we accepted it.

The keyboard has a dominant role in the music. How came the idea to use it as a main instrument? How did you learn to play it?

As far as I remember no one had the idea to use it as a main instrument, it naturally developed during the times we were rehearsing. The music got more majestic and also developed more and more so no



question was left if it was too much synthesizer within the music or not. Concerning your second question: I learned the piano for studying classical music at the university (what I do now since summer 1997), so the keyboard was not a big problem for me.

How do you compose the songs? Is it first the synthesizer and then the other instruments? Does everybody contribute to song-writing?

We haven't rehearsed for nearly one and a half year now but the guitar lines came first by A.K., then Skoell came along with his drum rhythm and after that I created my keyboard lines. Every band member took part in a song's creation and we had three new songs after the album which are now damned to rot on our rehearsal tapes.

All three members are singing on the album. This is a good thing in my eyes. Do all of you like it? Is it the same on concerts?

Yes, during our recording session we all liked it, but now I'm not so much into it. I don't like those clear vocals very much within Metal music (the same goes for the keyboard) and I find it more traditional with one frontman who is also the singer. I don't know if it had been the same thing on stage because Arathorn was not a live band and never played live (another thing that totally differs from Nox Intempesta).

Why do you use German lyrics? Are the lyrics important? What are the lyrics about?

The lyrics are the most important thing besides the music, both terms must totally fit together to get a well-performed end product. We used German lyrics because at that time I created more lyrics in German which changed now in Nox Intempesta, although we also used there German ones. Every band must have an interesting concept behind their music, otherwise it isn't interesting to me. The lyrics in Arathorn were about some spiritual places or some mighty landscapes while in Nox Intempesta they are surely dedicated to the occult!

One of the songs is about Transsylvania. Have you been there?

Why are you interested in it?

It is a pity that we haven't been to Transsylvania yet but this land really fascinated me after hearing the stories of a friend of mine who is from Transsylvania. In that song we also invited another friend of us who made the translation for us and talked

in his mother tongue. As I said I was interested because of the mighty landscape and the dark fairy tales (or perhaps it is all true) out of this country.

I have this feeling of ancient majesty, glory when I listen to the album. Is that what you wanted to achieve? Do you dream about those ancient times?

Hail to thee, Attila, that is definitely what we wanted to achieve, pure honor, glory and might!!! Concerning the second part of your question: It is more a dream, a mighty vision about those ancient days in our minds...

What are the things you dream about? What is your most memorable dream?

In my opinion, dreams belong to the dreamer himself and are not to be revealed to every person. A good dream is, for example, to be well-known with your band and to be accepted. I can't remember my most memorable dream because some really strange visions possess me all the time, so... In one night my spirit left my body..., very memorable...!!!

What are the things that we lack in the 20th century that were present in earlier ages? If you can pick things from different ages to be carried with you, what would you pick (tools, way of thinking, ideology)?

Another very good question to which I can give only a short answer: I'm very lucky to live in our present age, although there are some inventions I really dislike, for example TV, video games and all those fucking stupidity within those things, pure waste of time! What I would pick from ancient times?

More ideology than tools, perhaps weapons, really brutal at that time, ha!

What is your opinion about connecting Black Metal and neonacism?



Is it a problem in Germany?

Pure nonsense and bullshit! Black or Death Metal (as well as all other styles of Metal) have nothing to do with politics!!! I don't know if it is a problem in Germany because I don't know any nazi band here, but those bands have to search for another kind of music and scene in my opinion.

I know that you are into Black/Death Metal for a long time. What makes you carry on? What inspired you at the beginning? Do you still have this in you? Did Metal change you in any ways during the years?

Yeah, I'm into Black/Death Metal for a really long time now and the music is the only thing which keeps me carry on and on. With 14 I dedicated my life to music and it is the only thing I want to make my whole life on! At the beginning I was fascinated by the whole Metal spirit, all this cult offered me the most brutal music I could get. I began to love Metal with, so I never lost this old spirit, this rebellion and aggression which once fascinated me so much. Listen to Nox Intempesta and you will know what I mean, pure Black/Death Metal ADORATION!!!!!!!!!!

You have another band, Nox Intempesta. Please, tell a few words about it. Which band is more important to you?

Yeah, as I said through the whole interview, Nox Intempesta is my main band and that goes also for A.K., or Tyrann, as he calls himself in N.I.! Our drummer Skoell concentrates on his solo project now, which is called Gram. He is more into folk based stuff, linked with some Metal guitars and drums. I haven't heard so much from him but he is a really good composer when it comes to ancient melodies. What goes for Arathorn I don't know anything for sure, because I left the band as a main member and became their studio musician, but I think, they quit with Arathorn recently. (It is sad to hear that - the ed.)

What is your opinion about the German

BM scene? Where are Arathorn and Nox Intempesta in the scene?

Well, I can't say too much about the German scene, because I'm not so well-informed about the current releases. By the way, it doesn't interest me so much, I live for my classical "career" and, that is for sure - Black/Death Metal in its total entity, called Nox Intempesta!!! What I can say is that our biggest problem is that we are from Germany and Germany is, by the way, the biggest Metal market of the world. But the fans in our country mostly listen to bands out of Scandinavia while the German ones are not so accepted. Look at the big German labels, no bands from Germany, only foreign ones!!!

So do you have any future plans with Arathorn?

As I said we had three, nearly four new tracks, but what will be in the future, I can't say!

Any last words?

Thank you for the interview Attila and good luck with your 'zine, let it become as big as you can!!! And even if Arathorn doesn't exist anymore, "Niemals kroenender als was einst war" is a good album indeed!!!

Ok, thank you for the answers Malte and the best of luck to you!



A few months ago I read a very positive review about Amortis a Black Metal band from Austria. It raised my interest and decided to contact them. After listening their latest demo more and more I felt that they deserve to appear on the pages of Nightwalk. I sent my questions to Clemens but in the end they were answered by Chris, the singer of the band. So read on to find out what he got to say!

Amortis is not that well-known yet, so could you please give a short introduction to the band, what you have done so far?

Amortis is a very young group. Martin, Clemens and Simon are getting 19 soon. Roman, our new guitarist is 18, Peter is 21 and I'm 17 years old. We have already played 10 or 11 concerts in Austria and one in the Czech Republic. We have recorded two demos, the first is called "A Kiss from the Dusk" and the second one is "Memories of an Ancient Time". We have owned a record deal with Extreme Noise Records and we are going to release our first CD in January 1999.

What does Amortis mean and why did you choose that name?

We started playing Death metal and our name was Penetralia. But there was a second band which was also called Penetralia, they forced us to choose another name, and so we chose the name Amortis for it stands very close to our lyrics. The name Amortis should praise the dead.

What were the reasons of changing your style to Black Metal? Was it a natural choice for you?

We always wanted to play the music we have listened to. So we started listening to a lot of death metal bands and so we tried to play something in that way. But we started listening more and more to Black Metal and so these elements were pulled together with our death metal songs. The difference between these two kinds of music should be known by everyone for himself. In my opinion Death and Black Metal are two great styles of music and they should stand closer together. But how can they stand closer together if the black metal scene won't stand together with themselves? If there would be not as much intolerance inside the black metal scene, it could be the biggest and strongest scene all over!

How did you start preparing for your



second demo? Did you manage to put everything on the demo you wanted or were there some things you had to leave out?

We had 5 songs ready for the studio and we recorded all we liked to. Chris, our producer fulfilled our wishes and desires to 100% so the sound and the songs are really good stuff.

The sound is very good which is unusual for a demo. Some people would say that it is too nice and the old Bathory sound should be used for true BM. What is your opinion about this?

I don't know much bands with a Bathory sound. Listen for example to Marduk, Immortal, new Mayhem, Cradle of Filth, Dissection, Dimmu Borgir, Abigor etc. A band needs a good sound so the songs are more powerful.

Your voice is changing from DM grows to B M

voice/scream throughout the demo. Was it deliberate to use two different voices or is it something that is left behind from the time you played DM?

My vocals are changing from death metal vocals to black vocals and this will always be a part of Amortis. The vocals expresses a lot of emotions in our music and there are some parts which are better sung in death metal style and others are better sung in black metal style.

The synth playing gives a nice touch to the music. It is soft and used in a good way, not the boring rhythms in all the songs. How did you learn to play the synth? (The letter originally was sent to the synth player - the ed.)

This question would be better answered by Clemens but I do my best to do it by myself. OK, Clemens learned to play the synth 8 years ago and also learns it nowadays. The synth is a very important part of Amortis and make the songs more bombastic and mysterious on the demo. As far as I know you got good responses. Did any label show interest?

Up to now we had mostly good responses. We received offers for a record deal

from two companies. One from the Swiss M.O.S. and one from Extreme Noise (Italy). They seem to be very nice and interested in our music. So we are going to sign the contract this month and release our CD between December '98 and February '99.

You are all very young. What do your parents think of your band? And your classmates?

Our parents like our music. My father for example joins a lot of our concerts and he



really likes our music. Our classmates, well my classmates don't know this music very well, but there are some parts in our music which are also liked by them.

How does it feel to play in a band, publish your songs, play live? What are the things you can benefit from it?

It feels very good to play in a band and publish demos and stuff. You get known by interesting people, meet nice people and play for nice people. I hope Amortis does well the next time and makes more friends than enemies.

What is the source of lyrical inspiration? Could you tell a few words about the topics of the songs?

The songs are about darkness and death. Each song is an own story man murders, werewolves and all other creatures of the unlight. I'm inspired by anything that happens around me. Also by watching horror films and of course by all other bands I listen to.

Memories of an Ancient Time... is the title of your demo. What does that mean to you?

Memories of an ancient time should remind on the sins of mankind, on the

scarves that humans bring themselves. Beginning from the crucification of Jesus Christ, the world wars, the murders and all the enigmas that this world offers us. **That was the past and what about the future, do you believe in the Armageddon? A new millennium is coming, what are your thoughts about this?**

I'm sure that Armageddon is coming, but not in a religious way, like demons fighting angels. I think it is not long until the

world will fight for the third time and this will be the end - and atomic end for all!

Do you go to cemeteries and walk among the graves? What are the things that go to your mind then? Are you afraid of death?

We don't go to cemeteries. We praise and love the dead because we will also be a part of them when our souls will fly together. I'm not afraid of death, just the mortal frame dies the soul is eternal. **Well, I don't want to bury you yet, so please tell me your plans for the rest of the year and finish the interview!**

OK, thank you and a big hail to you Attila for making this interview possible. Support the underground! And support the Black Metal scene, try to be tolerant and we could be the strongest part of music that has ever stood strong and proud!

ENSLAVED

In the first issue of Nightwalk you could read an interview with Helheim who play Viking metal. As probably most of you know the real "fathers" of this music genre was Enslaved. I was happy when Ivar Bjornson (guitar and vox) was willing to do an interview for me. We tried to cover everything what is left out is probably not that important anyway.

As here in Hungary this is the first interview with Enslaved I would like to ask you to tell us how it really started! How did you find each other with Grutle? How came the idea to put the emphasis on the Vikings?

It all started out in Norway in 1989. Me and Grutle lived in the same area and both of us were playing in thrash metal bands at that time. We met each other at a metal concert through common friends and started to talk about starting a band together since we were all tired of our current bands and had the same ideas and sources of inspiration. This resulted in the death metal band Phobia, with whom we did a couple of rehearsal tapes and a demo called "The Last Settlement of Ragnarok". After a while me and Grutle wanted to change course and start a band of our own, and this resulted in the birth of Enslaved. We simply had a general interest for history, and especially for the Viking part, since the area we live in is full of historical remains from this period of time. It seemed to fit in brilliantly with our music and the expression we dreamt of making with Enslaved.

On your demo and the split with Emperor the lyrics were in Old Norse or Icelandic I think. How did you manage to do that? Can you read and understand if it is written in that old style? But after that you changed the lyrics into modern Norwegian, what was the reason for it?

We had the first demo "Yggdrasil" 1992 and the MLP "Hordanes Land" 1993 with lyrics in Old Norse or Icelandic. We just felt like doing this, to make the archaic expression complete in every sense. Then we wanted to take a step with the lyrics towards the more modern, and the lyrics for "Vikingligr Veldi", the debut album

was done in modern Icelandic which is a living language. Then we felt like it was time to move on to our mother language, we were by now getting deeper feeling of that "Viking"/native/"primitive" ideology and values are still very much alive today. **Is it significant for you to sing in your mother tongue? People say that Scandinavian languages are not nice. Would you comment on this? Do you find Norwegian a nice language, why?**

Yes, now it has gotten quite significant. We have done it for such a long time that it has become integrated as a natural part of Enslaved as a whole. Not only as a band performing music, but also the other dimensions of Enslaved. People say that Scandinavian languages are not nice? Why should I care? It is a question of taste not a question of quality (good or bad) of each of the languages. Each language is natural and contains beauty for the user who has a deep knowledge of it. If you are a Norwegian - positive and aesthetic, or poetic if you will. Use of the Norwegian language will be interpreted as beautiful in the person's psyche or in his consciousness, to use another expression. In the same way that every other individual of other nationalities would. So therefore I would see this meaning as a tendency of being aggressively nationalistic to a degree, to say that some languages are nicer or worse than others. I don't believe in speculating in these petty evaluations of who is better or worse. **When did you get interested in the Vikings? Is there much emphasis on the Vikings when you study history in Norway? What is the reason of this devotion to the Viking Age?**

I got interested in the Vikings at an early age. Literature about these themes was easy to get hold of and I soon discovered a profound fascination for them. There is not so much stuff about the Vikings in the lower levels of education here in Norway. There is of course a good overview of the most important elements: language, their history and a lot of wrong information of their practicing "their religion", or that is really their mythological traditions and mysticism. The reason for me being interested is, I guess, a mixture of different

things. My interest in my own origin was of course important, and the Viking era is rich with art, dramatic battles and journeys of conquering, an interesting society in general. And of course there is the widely known runes, their philosophy and the Viking's mysticism and their own origin.

As far as I know you were criticized in the early years and were attacked because of the lyrics. What was the reason for it? Has it calmed down now?

It is wrong that we got a lot of critics, but it is right that we got some, yes. Some people, like the self-righteous "hard rockers" of the more sophisticated German press misunderstood totally, and suspected that we might have had political aspects hidden somewhere in our works. We reacted strongly to this and simply issued a statement where we clearly stated our position. We are musicians and we have nothing to do with politics in any way. Nothing less and nothing more, Humphrey.

Your debut CD was more epic than "Frost". "Frost" was a more aggressive and faster stuff more in the BM vein. Do you agree with me? Why did it happen?

I agree that it is faster and more aggressive ("Frost"). It is of course inspired by both death and black metal. We wanted to do something more compact on "Frost". "Vikingligr Veldi" had longer songs and was monotonous and maybe had a weaker song structure. We improved a lot from the first to the second album "Frost" and we wanted to do some more challenging stuff. This all made it more intense and we really liked this development and tried to keep going in that direction.

On your third album though you returned again with more epic parts and longer songs. Was it something like returning to the old style? What is your opinion about your first three albums? How would you differentiate between them and how would you rank them?

I don't agree with the comparing between "Eld" and "Vikingligr Veldi". The songs on "Eld" are longer, yes, but I think they

are a bit different. They are similar apart from the differences. I really like all the first three albums. I think maybe the "Frost" album is my own personal favorite of the three, but at the same time they are all very good to my ears. I think they are really different. The first is to me kind of epic, "Frost" is very massive and brutal, and "Eld" is more experimental and varied and melodic. So my ranking would be: "Frost" - "Vikingligr Veldi" - "Eld".

Your music is referred to as Viking Metal. Do you accept this and find it OK? Do you know how found out this name?

I think we were the first band to use Viking metal as a definition for our music. I guess bands like Bathory or Heavy Load had been using a lot of the concept already, but we were the first who really used it. I really don't know if this is correct, so somebody let me know if it isn't. So Viking metal is really something that will be associated with among others Enslaved. We really prefer to simply describe our music as extreme metal. We are extreme artists and our form of metal is simply extreme.

It is you and Grutle who are responsible for song writing. Is it the music or the lyrics first? Do you work together or separately? What is your relationship with Grutle? Do you go out together or your relationship goes as far as Enslaved?

It used to be me and Grutle. We still make the music, but now R.Kronheim - the new lead guitarist for a year now - also makes a big part of the music. He has made 25% of the music on the new album "Blodhemn". Music and lyrics are equally important for us but we spend a lot more time coming up with the lyrics than the music. Normally we make the music first and arrange the completed lyrics to the music afterwards. Sometimes one of us makes both the lyrics and the music so then we both work at the same time. But usually the music and the lyrics are made separately. Well, changing the subject A BIT. My relationship with Grutle is that he is a very good friend and brother in Enslaved. We live in two separate towns, 5 hours away, so we hang out together when we are in the same place to rehearse. We have played together so long that we stay good friends even though the contact can be seldom.

Grutle writing the lyrics mostly but can you tell me how he finds the subjects of the songs? Does he read a lot about the Vikings? And you, do you read the Eddas and other thing related

to the Vikings?

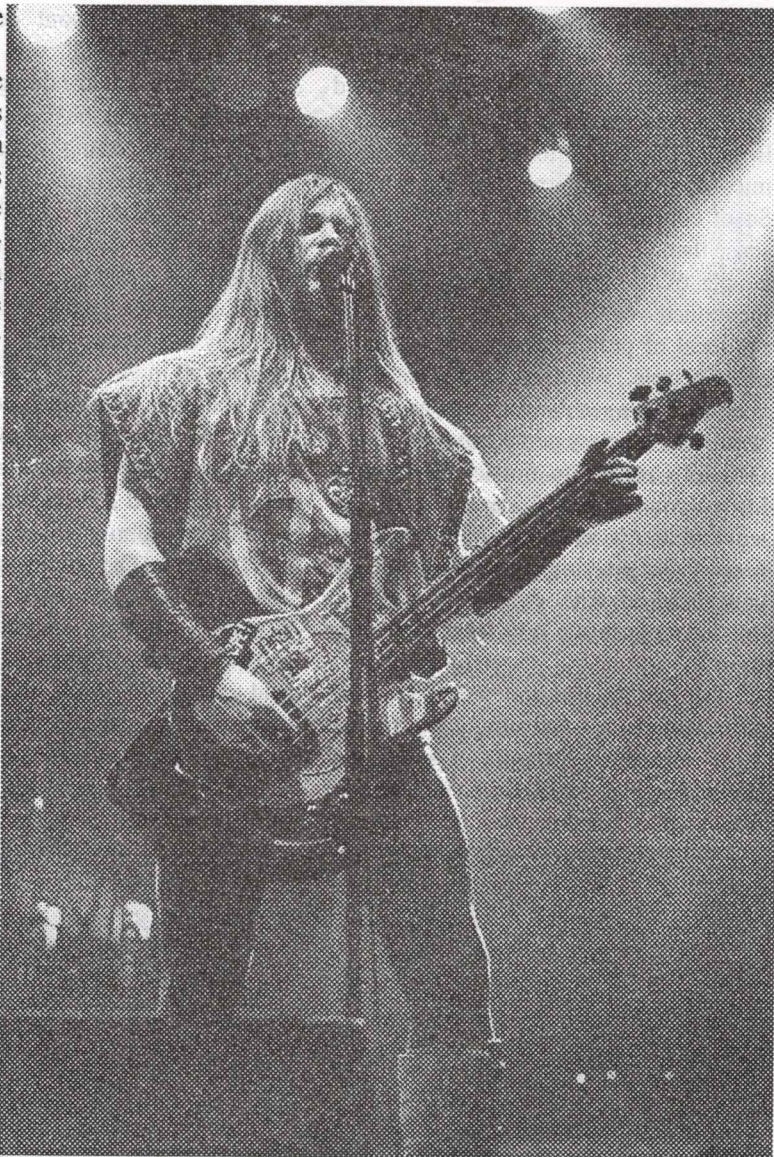
I guess he finds his inspiration in his thoughts. He draws inspiration from a lot of the Saga literature, like Edda. He reads about both the history and the mythology I guess. I myself read a lot of the history about the Vikings, and some of the runes and that stuff.

Who is your favorite personality and which is your favorite tale from the Northern Mythology? Why?

It is kind of useless for me to state a favorite personality in the mythology. They are all different and have different qualities. But maybe Loke I guess, he is kind of an icon for our band. He has freed himself from the chains that binds him, and stays true to himself, even when faced with the most serious consequences. I find that very inspiring, so I will hold this aspect of the Great One as a favorite description in the mythology of the Northern Gods. My favorite tale would be the whole tale described in Haavamaal, where Allfather describes his journey to the Northern divine dimension, his sacrifice by hanging himself from a tree, his departure of one of his eyes and so on. The tales of the High One himself are to me maybe the most fascinating because they are so rich in really deep mysteries and metaphors beyond understanding for the unfree mind.

What are the things, ideologies that we don't have now and you would take with you from the Viking Age or from any other age?

They are ideologies and thoughts of inde-



pendence and strength. Of searching for true insight and to strive towards integration of the insight in your whole existence. To defy authorities, absolute authority, and working for further expansion in mind and meaning.

Do you preserve the Viking tradition? Do you have jewelry, weapons, clothes at home? By the way, can you reveal us how your home look like?

We are really fascinated by the Viking "thing", but we still regard ourselves as men of our age. It is more about thoughts and ideals as we talked about in the last question. We have some jewelry and some other things which are quite authentic to the styles from the Viking Age because we enjoy this recreation of the past. By the way, what the fuck do our houses have to do with anything? (I was just curious if the interior is something special - the ed.) We live in flats and houses like everybody else.

Don't you think that the Viking tradition has been exploited too much, by too many people and for the wrong purposes? Don't you think it has lost its originality?

Of course it has lost a lot of its mass appeal because of the misuse. I totally agree that it has been heavily exploited with foul intentions over the years... Because of politics, today one of the enemies of fairness, honesty and meaning. So of course it has lost its magic in the sense that it doesn't hold anything to most people of the public when they hear it mentioned. We try to look at it far over the level of politics and using it against other people. We don't care what other people do. We see its value in what it is in itself, in a timeless perspective.

OK, let's return to music. As far as I know you changed studio and you worked at Abyss studio. What was the reason for leaving Grieghallen? Are you satisfied with Abyss? Could you tell us something how the recording went?

We felt like we had done what we could do in Grieghallen and simply felt an urge to do something different in a different studio. We had heard some stuff done in Abyss (like Marduk etc.) and had met

Peter and talked about doing it after "Eld". So after "Eld" was finished we started to get ready for doing an album in Abyss Studio. So basically a need for change. The recording in the Abyss went very good. It turned out much better than we had ever dreamt of. Working with Peter was really a good thing. He put all his effort in making the best out of our music. We had a great time, and worked intensely for three weeks. We are very satisfied all in all.

Are you going to continue the line of "Eld" or there are some new things that would surprise people? I guess the sound changed a little bit, am I right?

Yes, the new album will surprise people a lot, I'm sure. The sound is much better and harder this time. Much more professional. The songs are better structured and both the new drummer Dirge Rep and lead guitarist R.Kronheim did a fantastic job. It is much more complete and "right - in - the - face" than the previous album. Everybody who likes "Frost" or "Eld" (hopefully both) will really enjoy this

Enslaved is probably the biggest band in the world, except for a lot of other bands. **The new album is entitled Blodhemn which is in English means Blood revenge. I guess the album takes us to the Viking Age again! Why did you choose that title? Is there somebody you would take blood revenge on? Do you agree with that method?**

We chose the title because it sounded good, expressed a lot and at the same time it fit the concept on the record really good. Is there anybody you would take blood revenge on? Come on, fruitcake. This is an interview with a band. "Blodhemn" is a concept in its many meanings and interpretations, not some silly threat to anybody. (Of course I know that but I asked this in a metaphoric sense - the ed.) It is a term used to describe a tradition long gone. I agree to a lot of things and disagree to a lot of other things.

Are you proud to be a Norwegian? Why? Would you ever change your nationality or live in another country?

Are you proud to be a Hungarian? (Actually I am - the ed.) Do I care? No. Does anyone care if I'm proud to be a Norwegian? I guess not. I could imagine myself living in another country. Why... There is a lot of different cultures and the Norwegian culture is one of them.

I think we arrived to the end of this interview which was quite long but hopefully not boring to you. Please, finish it off with your own words.

No, the interview was nice. Some new questions here, too. I have really enjoyed some of your questions and we really would like to play in Hungary one day. Is there a big crowd of metal - people down there? I hope that a lot is happening in your music scene. We all know Tormentor, so this would be a good country for music if the rest is also very good. Thanks for the interview. Ivar



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GORGOROTH

This interview is kind of special and the first of its kind in the short history of Nightwalk Magazine because it was done via telephone! But by all account it did worth and hope you will have the same opinion after you finished reading the interview. It was made with nobody less than Infernus himself, the leader of Gorgoroth. This relaxed conversation I hope will give you a true picture of Infernus and his band Gorgoroth. Now get things going! Can you tell us when and how Gorgoroth started? What were the main reasons of starting Gorgoroth?

I started Gorgoroth myself in 1992 together with an another guy. The main reason was of course that I wanted to play, which I do within the genre of the music which I really enjoy I think. And because of the lyrical message which of course I find important and has to be brought forth. To bring forth what we cannot explain in daily life.

When Gorgoroth started there were only a couple of bands especially Norwegians who played BM. Can you recall us how the situation and the attitude looked like at that early period?

It was more, say, militant when it started back in '92-'93, it was more like we had a leader, namely Euronymous. I find both positive and negative aspects of this thing. Because positive things happen like the burning of 45 churches, this thing has been great to see on television and in other countries it was positive within the music genre of metal. The negative is that the individual of course should have very much responsibility and freedom to choose themselves what kind of art they want to express. So I think some pressure made people part of the one belong to the Norwegian scene.

Did these bands (Darkthrone, Burzum, Emperor, Gorgoroth, Mayhem) share a common philosophy/ ideology?

I don't like this thing to compare Gorgoroth to other bands. I really find all those other bands fascinating and I really enjoy them. Many of them are personal

friends so I wouldn't compare, I leave that to other people.

So you had your own philosophy?

I would believe so.

Satanism played an important part.

What does Satanism mean to you?

It mainly represents for me the will to express every will, to express the true withborn instincts in men. Everybody should be responsible and for example have as much sex as he wants to, to channel all the aggressive energies and so on. The responsibility should be put on the individual. I think from the Hebrew Satanism means directly translated into English something like aggressive talk or standing against something, for example if we talk about this Muslim religion, Jewish religion, Christian religion it is to a great degree what we are doing. We could talk about Satanistic ideas in social democracy and so on.

Did you take direct action against Christianity?

I was once imprisoned for some violent things but it was a minor thing.

But you didn't take extreme actions like burning churches, why?

I want to be careful with what I am doing even though if I hate the man the most important thing for me is of course not to get in prison and to be silenced by the system that way and getting locked up among criminals and drug addicts.

What led up to the breaking off of the Inner Circle?

I think I find the matter dead and buried. It is not of my interest to talk too much about it.

Were you a part of it?

I guess it depends on how you regard it. I don't want to talk too much about the Black Circle.

What is the essence of BM in your opinion?

It should be destructive feelings and thoughts channeled out in a deconstructive way according to my beliefs. Against Christian, Muslim, Jewish values and there should be some coordination between the music and the lyrics. Just

making cold music without any meaning behind it doesn't make any sense to me.

Gorgoroth remained faithful/true to the music that we can hear from the "Pentagram" CD. Why is that?

That is nothing coordinated stuff but to satisfy our beliefs which can change every day. We don't know how it would be tomorrow. But it is just like we felt it so far that we want to do this kind of music. Maybe we do some Satanic Pop music, I don't know (laughing).

But didn't you change in the last few years?

Yes, I have changed in some aspects more, in some aspects less. In the musical aspect I haven't changed that much.

And on personal level?

Yeah, I think I'm changing every day.

Could you tell more about this?

I think I have a more liberated view now on how people should live. I don't believe in any kind of suppression to take basic things first, as i just told you, people should do whatever they want to, this would easily turn out as some kind of anarchistic elitism but I think it would bring forth social democracy what we have in Norway now. I don't have anything against it except like secularizing the Christian values which I find disgusting with so many low creeps who don't have to take responsibility for their actions. There is some kind of a tendency going on in Norway, maybe I don't have the right to say that either, but it is more like people should not have the opportunity to be creative, to search above the other people. There should be a middle way that the weaker ones should cease to exist on the cost of the stronger.

What is your opinion about the changes that occurred in the BM scene in the last couple of years?

In the last few years I didn't really watch what the others have been doing. I still get hundreds of shitty CDs and albums sent to my place and I don't really pay too much attention to what is happening with Black Metal in general now.

So you are only interested in a couple

of bands and Gorgoroth and that is all?

I don't think that there is too many true BM bands in Norway or in the world at the moment.

And in your opinion which bands are true BM bands in Norway?

For instance, Gorgoroth and Isengard. Fenriz is one of the only BM guys I do respect at the moment.

You are the only establishing member of Gorgoroth. Why is that? Is it difficult to work with you?

Yeah, maybe this (laughing). I'm not the right person to tell the whole of the truth but it is probably like that I'm a bit difficult to work with. That is why I have been choosing people to work with lately who has been occupied with other bands. They are like progress all the time and then we have discussions and so on. **Why do you think you are a difficult person?**

I don't know really. Now that I'm making new materials it is more like I write the lyrics and the music and the others have to perform it and they seem to like doing that kind of thing. I don't know. Maybe I can become a bit irritated quite easily and I'm not easy to get along with. I know that I want things to happen and I can be quite furious about laziness. Things should go in my own tempo.

So many musicians played on the four Gorgoroth albums, it seems that people are willing to help you. I think that you have a prominent status in Norway, is that true?

I think we should ask some other people about that question. I think I'm in good relationship with other bands in Norway.

What is the current line-up, then?

At the moment we are searching for a new drummer, I guess we find one, well it is going to be a secret for a while. We have the two guitarists - me and Tormentor. T.Reaper on bass from Malignant Eternal. Gaahl on vocals from Treldom. And we had fro the studio Daemonium on synth.

Is it only for this album or for a loner period?

I can't tell you something you should rely on. You will just have to see. It is something you have to find out in the future.

What does the title of the new album "Destroyer or about how to philosophize with the hammer" mean?

It is of course taken from Nietzsche. It could be the symbol of the hammer of Thor which cracks the sky and makes a demolishing noise. It can be the hammer of the piano which touches the strings to search for a string which is out of tune. It

is about some values that have to be destroyed to make place for a new one and maybe better one. To destroy the ones like social democracy and Christianity.

Do you like Nietzsche's thoughts?

I haven't been reading that much only some of his works but I think I understand the basic philosophy of Nietzsche. It is a good alternative. It is not really the language, it is the way of putting it which is very entertaining to read. But I think you should ask Tormentor about this because he is really into Nietzsche.

In the booklet of the CD you write about different things. My Norwegian is not too good but it seems that Nordens Demring is about Norway as your fatherland.

Nordland means, take it from the beginning - Norway, Sweden and I think Iceland as well. But now Norway, Sweden and Denmark and of course the old values that were present here a 1000 years ago before this spiritual test came and made so much suffer to Norwegian people for instance. It is just like playing with the words.

Kammeret vi marsjer is about Satanism if I am right.

You could of course draw some lines to Satanism as well but it doesn't make sense to talk about Satanism as existential philosophy like how we should see Renaissance and Humanism. Maybe you could draw some parallel to Satanism as well.

The last one is about the State Church in Norway.

It is basically the Christian tradition which we have in Norway, Protestantism which is a more moderate version of Catholicism. I really hail and appreciate what they did as a reform but nevertheless many of these values of Christians, Muslims, Jews and normal Social Democrats and so on, they have this belief that you should have a moral stand that other people have made for you and you shouldn't forget it in whatever you want to do. And it is just explaining the situation in Norway today, withdrawing from the State Church and not paying taxes practically for the State Church. There is not that many people part of the Norwegian State Church and of course they

will lose money and so on and hopefully within my lifetime it will cease to exist. I mean the Church as an institution but of course I understand that the values will still be present within the political system and within the heart of the people.

You also said hello/thank you in the booklet to Satan - Gestapo Hundvin and Hagamyrane Metallmafia. What are these groups?

They are not any kind of groups, none of them. Some informal kind of humor which you have in Norway. You should just be wondering about that in the future as well.

So you don't want to clear up everything for us?

Mm, No. (Laughing)

Why did you sign to Nuclear Blast? Many people thought that the music of Gorgoroth would not be the same. Gorgoroth don't care about what other people think. Gorgoroth do what Gorgoroth want.

Of course, but how did you sign to them?

There was a guy who works for another record company. We were in touch with him and he made some kind of contact with Nuclear Blast. We met a guy called Andy last year, we thought about it for a while and then we signed. We have to make four more records to them.

What is your opinion about your new record?

I really find it great.

And what are the latest responses?

Just a few offensive ones from people

DARK REBELLION
• magazine •

THE COLOMBIAN MAGAZINE IS WORKING WITH SERIOUS PEOPLE, TRADERS, BANDS DISTROS, EDITORS INSIDE THE TRUE MAJESTY, PAGAN, EUPHONIC, AVANT -- GARDE AND NECRODEMONIC BLACK/DOOM DEATH METAL SCENE.

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who really hate us.

Are there people who really hate you?

Yeah, I guess so.

Who are they and why is that?

I don't know. Probably it is not really because of the musical taste but it has do more with the personal values.

Are they from Norway or other countries?

There is not only people from Norway who hate us, there are some from other countries as well.

You recorded an extra track on the album from Darkthrone. Why did you choose that track?

For practical reason because right after the release of "Transylvanian Hunger" (Darkthrone), Tormentor recorded all the instruments himself, so we had this tape with his great performance of this track from the beginning of '94. So it was quite easy for me just to do the vocals. It is even a bit uglier than the original one.

What was Fenriz opinion about it?

He heard it but I don't know his opinion.

The lyrics have never been printed in the booklet. Why is that?

It can be different, maybe because I don't want people to get hold of everything that I don't want to explain. Maybe because I don't know whether the lyrics is good or not. Different reasons, also to do things a bit simplistic.

What are the sources for lyrical inspi-

ration?

It isn't easy to say some specific reasons to that. Maybe when I'm a little bit pissed-off, when I'm reading something, thinking of different things, when I see people on the streets.

You like singing or playing the guitar better?

Of course, both things are important for me, but of course if I by chance have to make a choice between losing my brain or my guitar then I guess I would choose to throw away the guitar and leaving the brain with me.

What are your interests besides Gorgoroth?

I'm studying religion at the University of Bergen. I've been studying a bit psychology as well. I like going to classical concerts. Just hang around and play the guitar with my friends. I go out with my girlfriend which I find very appreciating.

Do girls mean a lot to you?

If girls in general mean a lot to me? (laughing again) Yes, I guess so, I'm quite a normal and healthy young man, so it must be like that I guess.

Are you a regular visitor of Garage or other pubs in Bergen?

I've been visiting Garage for four and a half years very often but I find out now that it is just great staying at home and reading. I don't go to Garage as much as I used to be.

What kind of books do you read?

Nowadays I read books that I have to read because I take this course at the university. Besides that I read books with a similar context. It could be psychological or about parapsychological phenomenon. Not that much fiction, like Tolkien, you might be wondering of.

How long do you want to carry on with Gorgoroth? What are your plans for the future?

As long as I want. I don't know how I feel tomorrow. Maybe tomorrow morning I feel like, yeah, that is it I don't want to do any Gorgoroth for a year. I don't want to promise anything to anybody.

So you never have any definite plans for the future?

Of course, I try to have but I'm open for new impulses as long as I feel comfortable with it.

So you couldn't promise then playing here in Hungary?

Unfortunately not but it would be great. If you pay the airplane tickets and the money we go.

No problem.

OK, great.

Well, thank you for your nice answers.

Anything you want to add?

Yeah, I hope I can go to Hungary one day. I've been traveling a lot in Europe but never to Hungary. I would like to do that once!





If you are more or less familiar with the Hungarian BM scene I'm sure that you have heard about Ahriman. This band has been around a few years now and I think they deserve to be featured in Nightwalk as the first Hungarian band. They had a very promising EP and now they have a new promo out as well, looking for a contract. I hope that this interesting and informative telephone interview will raise the interest of a few people. Lambert answered my questions.

The history of the band dates back quite a few years. Could you mention how you started and the important steps?

During the winter of 1993 I started the band, I sang and played the bass but I needed session musicians to record the first promo tape "Sanctuary of Darkness" in early 1994. In early 1996 a complete line-up was formed and we recorded in April a demo entitled "The Return of then Black Feelings". Again new members arrived with whom we recorded "... From the Dark Nature..." EP in 1997. Then 1998 meant again a new era for Ahriman as we spent the time writing new material. We recorded a three-song promo for labels as we are planning to release a full-length album.

Your first demo was a real pioneer step in the Hungarian scene. You were the first one since the legendary Tormentor who played that style. Did you have many problems?

Yes, I had problems at that time '93-'94 especially because there were no such people in Szeged who played in this style so I had to record the promo with people who came from other styles of music. I

had quite a number of friends and some of them musicians who helped me in that thing. To find musicians was a bigger task than playing and recording the promo. It is true that it wasn't too complex but the main thing was to start something in our country. That the legend, a belief, a way of thinking would reborn, that was my plan. These days it is easier thanks to the beginning.

What was the response? How would you evaluate it now?

This is an interesting thing because I started playing by myself and I had not much clue about the sounds and the instrument as well. Although it was quite primitive the response was good. I think it was rather its effect that caught people at that time. I remember it as a nice memory.

Then there was along silence around Ahriman. What was the reason of this?

At that time I was the only real member the rest were only musician friends of me who didn't even want to give their name to this promo. And then I had to join the army and during that time the band couldn't release any material. The "Return..." demo was written during that period of time.

Then you released a new stuff in early 1996.

Yes, it turned out good in a way that through a friend of mine I got to know our current synthplayer and guitarist. We got together quite well as a band at that time that we made this demo within half a year and released it. It was sort of good, I won't disregard it because it was still an early stuff. It was still my musical taste, the others didn't really have the chance to write music. They made one song which

was different from the other ones on the demo.

Then at the end of 1997 you came out with a much better release in every sense. How did it happen?

I think that thanks to our synthplayer and guitarist who developed a lot and also because we had two new members who were skilled musicians. Their knowledge and the progress of the others enabled the band to make a step forward. We didn't remain on the same level, we managed to create and produce new things.

Could we state after this that you represent the band, Ahriman?

Well, the truth is that I had and still have conflicts because of that. The situation is that I established Ahriman, this is a fact which the others accept but people should look on Ahriman as not a one-man band. They considered Ahriman only consisting one member because for 3-4 years I did it myself alone. Then came the others but in the interviews the questions were asked by me and after concerts people didn't show much interest about the others, maybe this formed this idea that Ahriman only consists of one member. Now I try to get it through to people that Ahriman is a band with a complete line-up. Everybody has its own thoughts and that is how today's world of Ahriman is born.

OK, let's go back to the cassette EP. I really liked the lots of changes and the whole demo was quite varied. Was it deliberate?

The EP is an interesting thing because there were songs from different eras because songs like The Ancient Empire or Altars of Forest were written a long time ago and they were recorded in a dif-

ferent version on the EP. The deliberate-ness that the EP resulted like this was that we had the chance to record a good stuff and I think everybody tried to get the best out of him. We felt that atmosphere in it that despite its primitiveness it will be good and we don't have to change anything on it. We knew that we could still put some things in it but it was OK for us and it remained that way. But it seems that it was well-received and we are very happy about this.

How do you write the songs, do you have a leading role in this?

No, no since the "Return..." of the songs are written by the synthplayer and the guitarist. The drums and the bass give a spice to this. They bring down their ideas and we create something from it together. If we are talking about the present and song writing I have to tell that we have another guitarist who is going to take part in the song writing as well. We don't know how it will turn out but we hope that it will be even better.

It was published as a cassette EP and not as a demo. Why?

Because the company who published it didn't want to publish demo but rather a cassette LP or EP. The other thing was that we didn't want to record a demo again. We had plans that maybe we could get a deal. Why it didn't happen we still didn't understand because weaker stuffs were published than our EP, this is not important, this is our opinion.

Could you tell more about this?

A few small labels, I don't want to mention names, maybe it was also a problem that the attitude of these labels were not serious. Most of their responses was that

it is a good stuff but others have done it before. Well, we were not on that opinion but we had to accept it. The truth is that another reason why we didn't get a deal was that at that time a lot of bands were waiting for their debut to published and a lot of labels were occupied with these bands. We would have to wait a long time to get our stuff released maybe that is why we didn't spend much time on these labels, but as I said most of them evaluated it as average and that is why we didn't have any possibility.

What effect did this have on you?

We were not thinking about it for long, we stepped over this because we have to concentrate on creating an even better material. To express more effectively our feelings and thoughts in the music. It seems that it is possible to do better than on this EP and our new promo shows this which we recorded early this year. I think the songs are better than on the EP, they are strange to some people. Yes, we felt we could even do better.

Please, tell a few words about the promo!

The '98 promo contains three songs, one from the "Return..." demo - a new version of Faceless which was written over for the piano and a quite intensive one and two new songs which are more complex and we tried to create some kind of atmosphere that catches people. So they won't just say, this is a good stuff but they think about it and these two songs created this in the people. They find this new stuff strange but some people really love it and get into it immediately. We only have one problem with it that the sound wasn't as good as we liked it, it became



rawer, the mixing wasn't the real. The truth is that we were unlucky because we couldn't make it to be present at the mixing so it was ruined a little bit. So it doesn't sound as perfect as we wanted. So do you think that you have more chance to get a record

deal with this one?

Concerning the new material, definitely we have a better chance of getting a record deal. We are hoping and we will see what will be the companies' opinion. We are again having problems with companies, we don't know who we should send the material, it is so bizarre and strange that we don't know if there is gonna be something or not. We are thinking of different things how to release an Ahriman stuff, but we will see that in the future.

I read that you even use a melodic tenor voice.

Yes, yes this is a strange thing as usually the way the song writing happens. It came naturally, when the song "In Storm..." was written there was one part where I thought that it didn't need a blackish voice but something that comes out of me spontaneously. It came so much together with the music that it was almost written in my head on this melody the way I had to sing that and it turned out great during the rehearsal and even better on the promo.

You write the lyrics, what topics concern you?

Things that are connected to my faith that concern me. But my lyrics can be grouped separately. On the "Return..." I wrote about visions, things that I imagined and put it in a visional way. On the EP I wrote about rituals that are connected to us, definite things which I put down according to our belief system. The new songs are about things that affect me, I think that my faith is getting stronger as you are getting more mature and see thing in other perspectives too concerning my faith. I'm referring to rituals and nature religion. This is an other thing that me and the other members are into nature religion for a long time now. I don't really want to emphasize this nature thing because a lot of people concentrate on this now instead of the occult lyrics. So let's settle it by saying that I write my opinion about many thing but my faith is the foremost I write my lyrics about.

What does the expression faith mean?

Well, faith is a very complicated thing, this is an interesting question because you couldn't really put this into words.

Is it easy for you to write down these things?

No, no this is really not easy because you need a state of mind to say what is inside me then, what I feel. You need inspirations from nature, conversations with people. I believe in the positive and negative qualities, I believe in the realization of nature and the realization of the faith.

And I breath in the faith from the ancient things that surround me. The symbols, the different pictures, different behaviors or a kind of spiritual mask what we are wearing also are expressing our faith. This is deeper than to say the whole thing in an interview.

Ahriman is the name of the devil for the Babylonians. How much are you interested in these ancient cultures and religions?

They interest me very much from the aspect that faith was a very respected thing in these ancient civilizations. Why they interest me is because they made cults and religions from things that do not represent this stupid earthly thing. That is why I try to get acquainted with it more. Why the name became Ahriman is thanked to the thoughts I had in '92. I had much aggression and hate in me towards a lot of things and I didn't want to express my self like x, y funeral or giving a name of an action to the band but rather a compact thought. Ahriman as a name expresses both the physical being and the connection with the spiritual world and this somehow still fascinates me even today. This thing holds the path between the two from where I want to go to the spiritual one and that is why I chose this name.

Do you think that Satanism and Black Metal are strongly connected concepts?

Yes, I think so because that is the origin of BM and according to a lot of bands it still represents it. Satanism itself BM? Well, yes because that reflects really the "black metal". That is where it got started, it couldn't be denied, unfortunately it has the same problem as the Christian religion that it got divided into numerous groups. That is why we want to call faith what we believe in because then I feel that it gives only one meaning and you don't have to divide it and faith is equal with this BM which is a philosophy. It is more understandable because if we connect BM with a concept like faith then from BM everyone would conclude one thing that this genre/ way of thinking/ philosophy stands against the physical world.

What is your relationship with people? How far do you feel yourself different?

I feel myself very different concerning the way of thinking. But I'm in good relationship with people, I have quite a big number of friends but the real best friends are only a small circle, we could call this a family what we live in and the way we live. I try to get to know people. I'm very interested in the human qualities, I try to

filter those things out of it that are valuable. But most of the people are foolish and don't know sometimes what he/she is doing. You couldn't get much thing out of them.

What is your opinion this "true" expression?

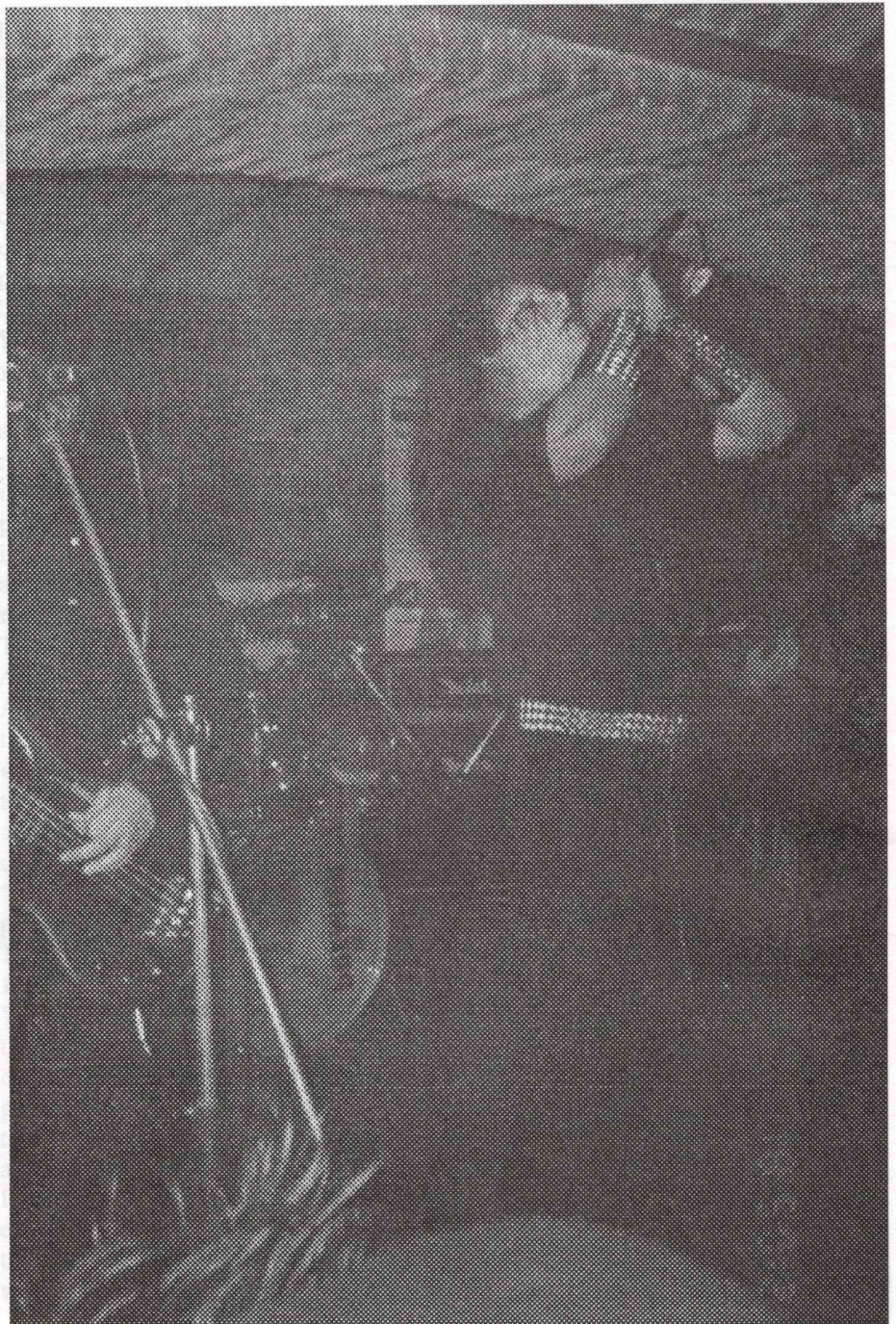
This is another thing that doesn't really interest me, something like "true" BM is well... It is a complicated thing, this started with Nordic bands also, I don't know how was it how get this expression and put into people's heads. It doesn't really interests us, they created it, it is connected to them, I think they should talk about this rather. We have our own opinions about metal and music and what they express but we don't go further. We all know that this is not really what we are living with.

What things are you interested in

besides music?

Well, a lot of things. Arts are really hold my interest. Paintings from Bosch, Giger and I like Valeggio but it is rather his anatomy of the body on his paintings which engages me. I read books, too but I don't usually get absorbed in them. And also poems. You could express things with these that is why they interest me. **Getting to the end I say thank you to your answers. Good luck to you in the future! A message?**

As a last word I just want to greet everyone who really support this thing. A big thank you to you for this possibility, this interview. The lyrics of the EP is available now and the promo is also available. You can write to my address. I think that people will going to hear if there is some news concerning Ahriman. That is it.



MALIGNANT ETERNAL

I hope you don't get annoyed if I write that next up we are going to get a closer view on another Norwegian band, namely Malignant Eternal. I think that this band doesn't get as much attention from the underground press as they deserve it. They produced two good albums already and they have the potential to go further. Torgrim was willing to share his thoughts with us. **Hi Torgrim! How are you today? What is the weather like in Bergen? Does the weather affect your mood?**

I'm fine thank you. The weather is shit but I have a roof over my head, so who gives a fuck??

OK, since Malignant Eternal is still not that well-known in Hungary, please introduce the band to the readers! Tell a few words about the members, too! You have me T. Reaper guitars and vocals, we are currently rehearsing a new guitarist now, so for the future live performances the plan is that I will focus on singing only. Then there is Brynjuly on the drums, he has been in the band since we formed in '91. Our second guitar player goes under the name Tom, studying classical guitar for the moment. We also have another member lurking in the shadows this year, his name is Roy Ole and he handles the keyboard stuff. He is studying music in another part of the country, so he doesn't rehearse that much with us, he is more kind of a session member. If you don't know it, we are for the time being located in Bergen.

When and how was your first contact with (Norwegian) BM? What effects had this on you?

It was Mayhem's "Deathcrush" and Darkthrone's "A Blaze..." sometimes around '91 I guess it was. It had a great impact on me. "A Blaze..." is still one of my fave albums.

Malignant Eternal is from the "second generation" of Norwegian BM. What

were the reasons of starting this band? Do you think you can reach the heights of the "first generation" of True Norwegian BM?

I have had an extreme interest in music since I was very young. There were never a choice whether to form a band or not, it just had to be this way. That is the reason for starting at such an early stage of our lives. As far as BM is concerned, it is not a goal for me to reach the heights of the "true" black metal bands, we are not even a black metal band. My goal is to make excellent music and to bring the band as far as possible and I know we have the musicianship and we will go very far. **Your debut CD "Tarnet" contained varied BM, were you satisfied with it? How do you view this record now?**

I do seldom listen to it, though I'm not ashamed of it. I wouldn't have released such an album today. But when I look at the situation we were in back then, young, minimum budget and so on, compared to this you can say it is OK.

In your opinion what are the main differences between "Tarnet" and "Far Beneath the Sun"?

As I have talked about it earlier you can say that we have become more mature. There is more variation on "Far Beneath...", it has elements from many different kinds of metal. The songs are far more worked out. And the production is miles ahead of "Tarnet". While "Tarnet" was more in the terms of traditional symphonic BM, "Far Beneath..." is on the other hand more progressive and modern. **Yeah, I wouldn't really call it BM. The whole album is more musical if you know what I mean.**

I think I have pretty much commented on this in the previous question. But yeah, we have grown as musicians. And no it is not a BM album, of course there are some elements that can be easily connected to that genre, but there are also

lots of Heavy metal in it.

Although your both CDs contain very good music people still don't know you very much. What is the reason for this in your opinion? Are you satisfied with Napalm Rec.?

Both yes and no! They could have promoted us in another way!! In their ad it says something like "A black metal masterpiece" it gives a total wrong picture of the band. First off we are not a traditional BM band, second everyone can write "A black metal masterpiece" it means nothing to the people. But apart from that they are professional and nice to deal with and I'm a good friend with the boss. **Your lyrics mainly deal with occultism, what is after death and the future if I understand them. Are these the things that interest you most?**

Well, some of them can have a mystic approach but not direct occult, some of them are very abstract which illustrates different state of mind and longings. Some of them are more straight ahead moral and religious issues. Like "Prelude to Inferno" or "Glory" which is about taking a stand, being honest towards oneself. Built upon traditional satanic beliefs like be thy own god and so on. I would not go as far as calling myself a Satanist but I shear the moral standards.

Are these personal lyrics? How far do you want the listener to get into your lyrics?

Most of them are personal but some is more direct than the others. The main goal is that the listener catches the atmosphere in the songs. But when I write lyrics in the vein of once again "Prelude to Inferno" it is very obvious for the listener what the song is all about. But basically it is for my own well I write lyrics like that.

You have a song called "The Reaper" and you also play in Gorgoroth as T. Reaper. Does the word reaper have

some special significance for you?

It suits my personality. It was also fun doing the song and had a great impact on people and since my real name starts with the letter T why not T. Reaper. I also like the sound of it that is the main reason.

By the way, how do you like playing in Gorgoroth? Gorgoroth is a much more well-known band. Have you thought of joining Gorgoroth and finish with Malignant Eternal? Do you think it is good to play in different bands?

Playing in Gorgoroth is quite amusing, you get to travel and play live a lot, meet many people and that is the way I like it. I will of course never quit Malignant Eternal, that is my main band. So far there hasn't been any problem to play in two bands. I was even in three bands for a period of time. I did bass on the new Obtained Enslavement album "Soulblight".

I know that you are studying at the University of Bergen. Could you tell me what are you studying? Do you enjoy university life?

Art history, it is enjoyable. But I don't get to read as much as a cause of all the playing. I will probably only do music next year.

Is it important for you to study? Do you have some special purpose with your degree after graduating from university?

Hmmm... my goal is to be able to live from the music for quite some years first, if I would have to retire then I would probably like to work with some media shit, we'll see!!!

Do you often have dreams at night? Could you tell us your worst and best dream?

I only shear my dreams with my cat, sorry!!!

Do you do some winter sports or any other sports? Nope! The third album is always very important for every band.

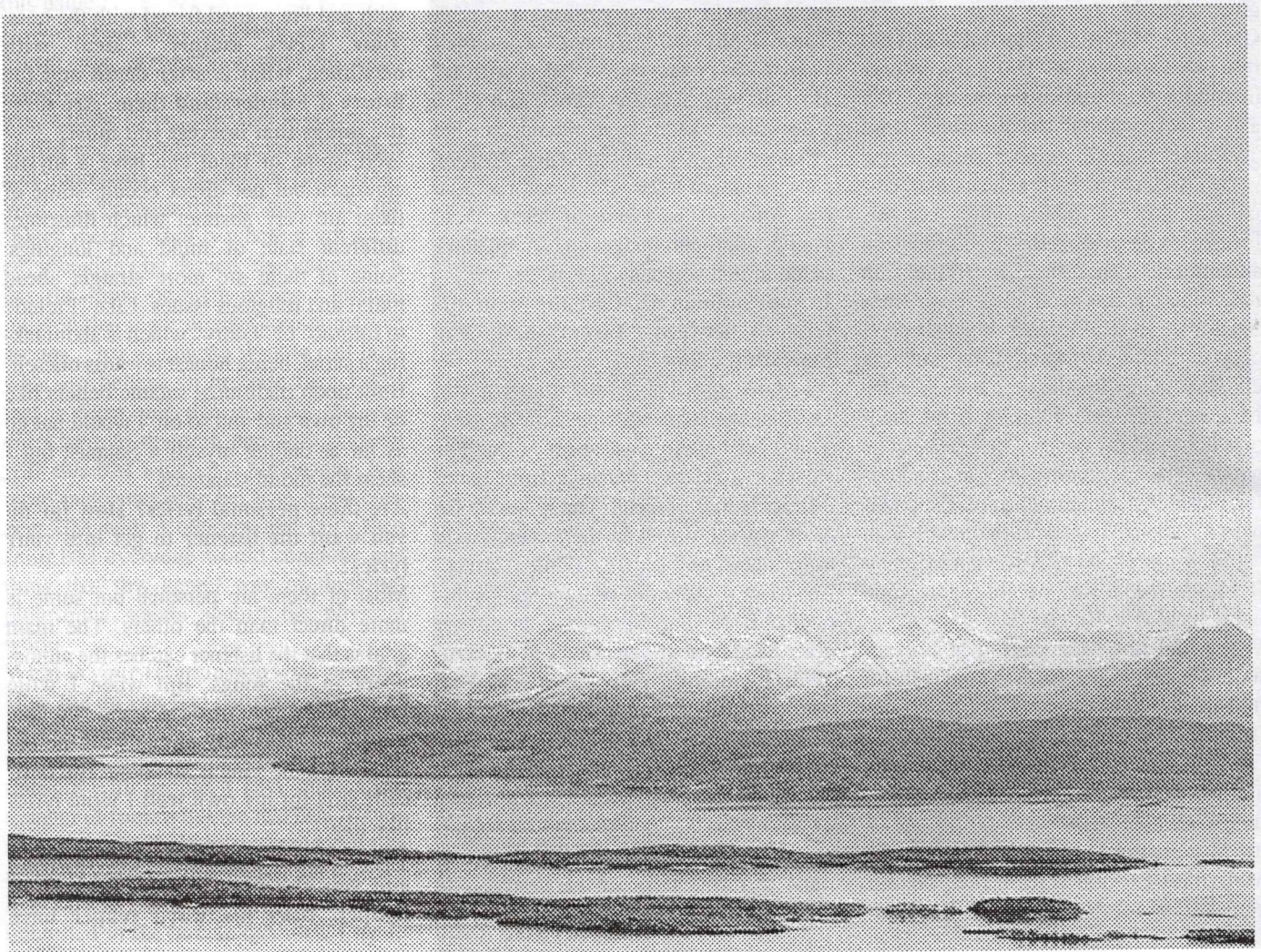
Do you think this could bring a breakthrough to you? Could you tell a few words about your upcoming release?

In case you don't know it by now, we have just released a Mini-CD entitled "20th Century Beast". Including one new track, a remastered version of Glory, a brand new version of "North" from the first album and as a jewel we have done a cover of Iron Maiden's "The Number of the Beast". It is fucking excellent, comes with a 12 page digipack, check it out!!! As for the next full-length, the recording starts in December. Hopefully it will be

released in March/April but no promises. It will be a natural progression from "Far Beneath..." but very special, but i have no doubts it will kick your ass. If it will bring us our breakthrough is impossible to say. "Far Beneath..." got album of the month in Orkus, number four in the Deftone soundcheck and excellent reviews in a number of other big magazines but it didn't bring us the big breakthrough, so who knows, the market is very unpredictable. All I know that we will make it sooner or later 'cause we are hard-working and serious.

OK, thanks for the answers! End the interview with your own words!

I'll take usual one, buy our albums, you won't get disappointed. On the other hand enjoy yourselves, party a lot, see you on tour sometime!! CHEERS!



REVIEWS

Acheron: Those Who Have Risen CD'98

Acheron celebrates their ten-year anniversary with a new album. I have only read about them before but not heard their materials. What first stroke me was the very good sound quality. What they offer is mostly mid-paced Black/Death Metal with the growling vocals of Rev. Vincent Crowley and a touch of synth. What they do is quite OK but there is one thing that improves a lot on the album, the killing solos. Michael Estes is good as hell and play brilliant solos! Well-worth checking this album out for all who want a solid Black/Death Metal release with ripping solos. At last some quality stuff from the USA. Get your pen and write to: Fullmoon Productions, 2039 Roxburgh Court, Lakeland, Florida 33813, USA

AEBA: Im Schattenreich... CD'98

Last Episode is very active and give chance to a lot of German bands to release their materials. AEBA is one of them and they are hailing with their fast BM. A nice, raw guitar sound which first catches my ear, already a good point. Fast, devastating themes are supported by moody, melodic slower parts. I really enjoy this contrast. Another important thing is that you get two different vocals - one is screamy á la C.O.F., the other is more typical blackish one. Both fit the music nicely. Although one or two songs are not that creative this is quite a promising debut and you can get it from: Last Episode, In der Vorstadt 114, 73529 Schwabisch Gmünd, Germany

Amortis: Memories of an Ancient Time Demo'98

You can read an interview with this band in this issue and now you can find out why. An intro and five songs in 37 minutes. As you can see the songs are quite long but none of them become boring. Good ideas and what is most important they are well put together and there is always a new, interesting theme that carries the song forward. A nice mix of aggressive, yet melodic BM with a good use of the synth. Really not the thousand times played things. The vocals is mostly

blackish but you can find some death growls, too. I don't waste more words, this is a very good piece of BM. On MC it costs 7 USD, if you want it on CD it is 10 USD. Also watch out for their debut album! Address: Clemens Mayr, Vogelsangstr. 10, 4293 Gutau, Austria

Anata: The Infernal Depths of Hatred CD'98

Another Swedish newcomer in the Death Metal scene. But they don't play the Gothenburg style melodic DM, instead of that a very brutal one. You don't get much rest during the 40 min. but I guess you don't really want to. An intense, aggressive yet technical DM in which you can find not just Swedish influences but US also. They mixed these two types of DM into a devastating debut with a quality sound. The vocals also varies between Swedish screamy and US grunts and sometimes I feel a bit blackish touch in it also. This is a must for DM fans. Get this now from: Season of Mist, 24 rue Brandis, 13005 Marseilles, France

...And Oceans: The Dynamic Gallery of Thoughts CD'98

This is also a band you can find an interview with in this issue. These Finnish guys present very good music on their debut. It is mostly mid-paced or fast BM which is supported by the keyboard. The keyboard has a very prominent role in their music and has the same significance as the other instruments have. Very good themes were created which are flowing throughout the 8 songs. I really like their creativeness and the songs are full with breaks and riff changes. A production far above the average. OK, maybe they should cut back a little bit on the fast parts and use the slower themes more often because I think these are more original, really interesting and moody. The whole album is supported by a very good sound quality. So don't hesitate to order this from Season of Mist. See address above.

Arud: 2001... The Saturnus Mission Maxi'98

A new Hungarian band, a new color in

our music scene. The whole maxi contains synthesizer music. But as you might guess from the title this is not a medieval, dark kind but a rather futuristic one. The first song is really like a sci-fi movie soundtrack which is accompanied by some distorted whispering. The second song reminded me on the synth songs of Burzum. You can feel yourself in outer space while listening to it. The last one is more like the first song, not much synth but rather different sounds and effects. An interesting debut, I wonder how many of you want to give a try to it. The price is 900 HUF or I guess 5 USD and can be obtained from Arud c/o Roland Horváth, Rohonci út 58. IX/38, 9700 Szombathely, Hungary

Atanatos: The Oath of Revenge CD'98

Although Last Episode advertise Atanatos as a BM band I would rather call their music Black/Death Metal. On the one hand because of the music which is not totally BM and also because of the vocals, a little bit of both. They put together a quite enjoyable album with lots of tempo changes in the songs. Greek BM had much effect on them and this comes through in their music as well. I'm not that big fan of Greek BM so maybe that is why I think they need a few new ideas to create really outstanding songs. A good album nevertheless with great cover. Available from Last Episode.

Aurora Borealis: Praise the Archaic Lights Embrace CD'98

The self-financed debut CD of this American band offers us 40 min. of Death/Black music. I don't know how big their budget was but the sound is better than some of the company supported releases'. This is very important here because it is quite technical with lots of breaks. The drummer is really great, I enjoy his playing. The guitar also has a killing, high sound. I like when bands use more riffs within a song and thus produce an interesting material. They are good in that. The vocals is more in the BM vein. My only problem is that they use these very fast, almost grind themes in most of the songs. I don't see the point in this

because it lowers the standard. I'd rather work on the slower parts and leave these off. Otherwise a nice debut and I hope they will find a label. The CD is available for 12 USD(USA), 14 USD(R.O.W.) from A.B. c/o Rob Vento, P.O.Box 1327 Clinton, MD 20735-5327, USA

Avrigus: The Final Wish MCD'98

This is the first release I hear from down under that is Australia. A 4-song MCD created by two persons - a man and a woman. I hear you say, ah then it must be some melancholic, gothic stuff. Well, you are right but they deserve your attention. First off, the beautiful voice of Judy which makes your heart filled with melancholic longings and let the emotions an open flow. The music is mainly built on the beautiful, enchanting piano and synth themes, the metallic touch is given by the guitars and the drums. A piece of music for the sensibility. A fine debut which I hope is only the beginning. Available for 1600 HUF/ 8 USD from Backwoods Production. Band contact: Avrigus P.O.Box 344 Newtown, NSW 2042, Australia

Babylon Whores: Deggael MCD'98

The new MCD of this Finnish band whom according to the info sheet play a kind of Death Rock. Probably you ask what the hell does that mean - heavy guitars, aggressive, yet melodic tunes that stay in your mind. They mix the aggressive and melodic parts well. The vocals is very good, clear vocals, sometimes a little bit distorted and I think it makes the songs more melodic. I also feel some Gothic touch in it. Just listen to Omega Therion! It also includes a CD-ROM video of the song In Arcadia Ego. A recommendable stuff, 25 min. of Death Rock. Order it for 6 pounds from Misanthropy Rec., P.O.Box 9, Hadleigh, Suffolk, IP7 5AU, England

Black Funeral: Empire of Blood CD'98

This American band is probably known by many of you. They released a new album with 7 tracks which are mostly rerecorded songs from the previous album and four bonus tracks. The leader, Baron Drakheim Abaddon and I guess the others are members of an Order into Vampirism and Magick. In my opinion the music is the audio side of their dark thoughts. Showing their way of thinking musically as well. This is a good idea but the result is not that good. The main problem is the sound, like it was recorded in a cellar. The music is really hateful and primitive BM and is not really well-com-

posed. Though I really like the distorted vocals - total hatred! If you feel like taking part in their black funeral contact Fullmoon.

Canvasser: Rainy Night Demo'98

A band from Slovakia but with members of Hungarian origin. The most important thing is that the lead vocalist is a girl who is sometimes supported by another female singer and a male deathish voice. This makes the demo quite special although I think Gabriella's voice should be a little bit stronger. The music is kind of doom/death which is spiced with interesting melodies, sometimes medieval, sometimes oriental. Every song has its own atmosphere and I believe this is a strong point of the demo. A recommended stuff and hopefully with a more powerful sound they will produce an even better stuff next time. Get this for from Backwoods Prod.

Castrum: Black Silhouette Enfolded in Sunrise CD'98

Black Metal knows no frontiers and the newest example to this is Castrum who are coming from Croatia. I was surprised by this debut CD positively. Their music reminds me that of the early C.O.F. 8 long songs in which you get everything from slow, epic parts to fast, storming themes. From symphonic touches to melodic tunes, from screamy vocals to whispering. Monumental keyboard themes and moody piano parts and a great use of sound effects. This is a very promising band whom people should watch out for. Although one or two songs are standard type the whole picture is very bright. Order it from: Folter Rec., Kollwitzstr.39, 10405 Berlin, Germany. An interview was sent to them and as far as I know from Folter Rec. was completed but it never arrived to my address. Sorry! I hope they are still going strongly!

Centurian: Of Purest Fire MCD'98

Centurian is built on the ruins of another Dutch band Inquisition and this is their first official release. Seven tracks of pure, fast, aggressive Death Metal is what you can get here. They hardly stop for a second and it is obvious that they follow the path of Deicide and Morbid Angel. We all know that it needs to be precise and a good sound to enjoy this music. Luckily we have here both and I think if Centurian carries on they will surely gain fans for their crushing Death Metal. Until their full-length (which I hope will be even stronger) you should check out this MCD which also includes a cover version

of Morbid Angel's Blasphemy. Write for FMP.

Christ Agony: Trilogy CD'98

The fifth album of Christ Agony. It contains 7 new songs and as a bonus their '92 demo. I don't think this is BM. I would rather call it Black/Death Metal. It is easy to recognize that they know how to deal with their instruments. The songs are well-structured and nicely performed, everything is in the right place. But somehow I still don't find this a very good stuff. What they play is OK but I miss something that would lift this CD above the standard. This is a solid album which probably most of you would enjoy but personally I don't find this especially outstanding. Give a try to them if you want. Costs 14 USD/16 USD and available from Pagan Rec., P.O.Box 12, 86-105 Swiecie 5, Poland

Crawlspace: The deep... MCD'96

A 4-track MCD of this German band. They play DM in the early vein, low tuned guitars and a very deep voice, the usual themes that were OK in '96 but not in '98. The sound is good though. Slower and faster parts alternate but without many things to stay in your ears afterwards. An average but well-played MCD. Contact: Dirk Meinelt, Ludwigstr. 199, 63067 Offenbach, Germany

Crawlspace: Down Sick Dead Demo'97

The follow-up of their MCD and I like the demo better than the MCD even if it has a little bit worse sound. The songs are more varied both in tempo and ideas and also the vocals is more varied. I don't say that this is something very new but it is an improvement and maybe their '98 stuff will be even better. The same address as above.

Cryptic Carnage: Rozelowe CD'98

A concept album of this German Dark Metal band. When I listened to this album another German band came to my mind. One or two songs are showing similarities. But don't get me wrong this is not like that all the way. It is good that they try to follow the turns of the story in the music as well. Also the vocals, choruses vary according to this. Different effects are also present to really get a true musical picture of the story. The music is rather melodic than aggressive. A solid album which could give you a nice time if you are into that kind of stuffs. Get it from Last Episode.

Demimonde: The Warrior's Poets

Demo'98

This Czech band really came up with a promising stuff. It is quite difficult to define their music because they mix a lot of different styles from Black to Gothic, from Dark to Doom. But because of that it makes the songs really colorful and keeps the listener's interest even though they are quite long. It will definitely give you a nice time. A very talented band who deserve your support, I don't spare much words on it. Nice solos, interesting melodies, good atmosphere, fine sound, professional lay-out. Get it for 5 USD/6 USD from Demimonde c/o Pavel Pavlik, Hábova 10, 155 00 - Praha 5, Czech Rep.

Diaboli: Towards Damnation CD'98

A one-man band from Finland. As I was listening to this CD more and more I felt that this is like the early Burzum materials. The same "line-up" and the music also shows similarity. The same raw sound, fast and aggressive guitars although this is not as extreme and distorted as Burzum. Also Pete's voice reminds me of Varg's. Sometimes hysterical, sometimes distorted. But I won't say that this is a Burzum copy. Dark and aggressive stuff in the old vein and old sound of BM. Those who like that e.g. myself, would enjoy this album. Available from Fullmoon.

Dornen Reich: Nicht um zu Sterben CD'98

An Austrian band with their debut CD and of course the music is BM. But they try to make it colorful by using acoustic guitars, synth and flute in the songs. The tempo thus is quite varied although the fast parts are still in the majority. The slow parts have a bit of folk touch as well. It is OK to listen to because they mixed the instruments nicely and did a good performance but it doesn't lift them to the first line, yet. There is still same way to go until that point but it is not out of reach in my opinion. A good debut which you can get for 14 USD/16 USD from CCP Records, Dinghoferstr.54, A-4020 Linz, Austria

Drakar: The Black Souls Cass.LP'98

This band is coming from Colombia and the man behind it is Isthath. He is playing all the instruments and also sings. The tape contains varied BM. I was surprised by this tape because I didn't anticipate that I would get such a positive experience. Isthath is not playing some technical, monumental BM but rather in the vein this genre got started and sounded

ca.3 years ago. It has this good primitive approach that really fascinates me. It reminds me that of the early Satyricon, moody, slower parts with synth and acoustic guitar as well. This is something that revives the old feelings in you and for those people who long for this Drakar is recommended. A bit more variation in the fast parts would be needed though. Available for from Manitu Rec. c/o Mario Aponte, A.A. 53692 Medellin, Colombia

Dunkelgrafen: Schatten der Ewigkeit CD'98

Another new German BM hopeful but I don't think the breakthrough will happen with this CD. The main problem is the mix of the album and the sound. They put too much the vocals and the drums in the front so usually these are the things that you hear. The guitars have a narrow sound. On top of it I don't like the sound of the drum either. The music is also quite average, one or two good ideas but these are few and far between. They need a better sound and more originality next time. The CD is available from Last Episode.

Dying Wish: ... On Twilight of Eternity Demo'98

The second demo of this Hungarian act. I reviewed their first demo in the first issue and I wasn't totally satisfied with it. But they really made a big step forward. They managed to improve all the things that I judged weak. First of all, the sound is really good. And now they have a new full-time vocalist whose voice is strong and good. His voice is the leading one but in some songs a deep growling vocals comes in, too. The guitars also got a better sound. And of course the nice melodies, catchy riffs supported by the synth of their Gothic Metal are still present. Their song writing also improved and the whole production is very promising. Comes with a great lay-out. Order it for 5 USD from : Lajos Papp, 4150 Püspökladány, Szondi u. 6, Hungary

Enslaved: Blodhemn CD'98

The brand new album of Enslaved which of course Ivar found very good. Now let's see/hear it personally. This is quite different from Eld because it doesn't have these epic parts too often. It is more like 40 min. of Nordic attack. But I think they made a very good album this time as well. First of all, they have an extra guitarist which makes the whole sound bigger and more complex. The solos are more Heavy Metal this time but it is easy to recognize the Enslaved guitar sound. Also the nice, hymnical choruses are here

which is also part of their Viking Metal. I agree with Ivar that this is a right-in-the-face album. perhaps some of you expected something else after Eld but I think this is a complex, fast, very enjoyable album which is ended by a great outro/song that is built on acoustic guitar and Grutle's hymnical voice. Available from Osmose Prod., B.P.57, 62990 Beaurainville, France

Esqarial: Amorphous CD'98

This is a polish band but if I hadn't known I would have written American. Probably most of you find out why, because they present here an intense US type DM. The deep, very brutal growl is really crushing you, you can feel it in your stomach. Technical, yet aggressive guitars with a lot of breaks. Sometimes it even gets into grind/death, sometimes into more melodic slower parts. The solos are quite good, a good point here plus the very good sound. More own ideas would lift the band higher but this is a solid debut and recommended to the fans of US Death Metal. Price 14 USD/16 USD from Pagan Records.

Evensong: Lost Tales Cass.LP'98

Another new Hungarian band and they chose to play a kind of Gothic/Doom Metal. The first thing that came to my mind is the similarity between Ágnes's and Liv Kristine's (T.O.T.) voice. The concept is also the same as with T.O.T., a female and a male singer giving the contrast. The music is also supported by the violin. You can easily find out the music expected. Mostly slower, mid-paced songs with emphasis on the nice melodies and the creation of a dream like state. Their musicianship is obvious and this is a good debut with interesting ideas. As far as I know they signed for Displeased Rec. This stuff is available for 7 USD/8 USD from Backwoods Prod.

Freezing Flames'zine Issue 3.

In my opinion the leading underground metal publication in our country that deals with the heavier styles of metal. The new issue is 52 pages long and has a nice color cover, a painting made by Gustave Dore. Also there are background photos on every page! The lay-out is really amazing, quality photos. The interviews are mostly quite interesting ones and in depth with a few unusual questions. The best one is definitely the one with Varg Vikernes. Other inties are with: Division 187, Acheron, Enchanted, Siebenbürgen, Fleurety, Forsth, Withering Surface, Forgotten Silence,

Infernal Majesty and a few more. Plus 200 reviews! It is worth your money so send 666 HUF (Hungary), 4 USD (world) to F.F. c/o Zsolt Pfalzgráf, Kinizsi ltp. 1/b. III/11, H-4700 Kaposvár, Hungary

Goatfire: Guttred Hell Demo'98

The fourth demo of this Italian band. The demo contains three songs in the vein of pure BM. Fast and aggressive music with few slow parts. The sound and especially the drum sound needs improvement though I like the guitar sound. It is an OK demo but nothing more, nothing less. Photocopied cover, the price is 5 USD. If you are interested contact Hellflame Prod./Mag. See address below.

Grim: The Domains of Spirits 7"EP '97
A one-man band from Sweden showing here its first material in the form of a 7"EP. It is about 15 min. and there is one song on each side. The song on the A side is built on some dark synth themes and sound effects. No real vocals. Quite simple so to say. Too monotonous and one-dimensional. The B side is a little bit better because it has at least more variation in the song. The lead is of course taken by the synth and the sound effects. But some kind of atmosphere is present now. Sorry, but I think there is room for improvement to make this more atmospheric and varied. This is available for 8 USD from Profane Elite Prod., S.R.O22, Correo San Roque (Esteban Camere 136), Lima 33, Peru

Hellflame Mag. Issue 4.

This Italian mag. contains interviews with The Ancients Rebirth, Desaster, Thy Primordial, The Darksend, From The Dark, Throneaeon, Blood Storm, Angel Corpse, Unholy Archangel and Countess. Some of the inties are good, some of them not. The biggest problem of the inties that the editor asks mostly totally the same questions. This is quite boring after a time. What I like is the graphics/frame around the photos. This issue is photocopied so some of the photos are not that good. The best part is definitely the review section with 230! reviews. A lot of new underground stuff! It is up to you to decide about buying it. It costs 3,50 USD. They also run a distro and an artwork part. Write to: Hellflame Mag. c/o Solieri Nicola, C.P. 1004, 40124 Bologna, Italy. Issue 5. is out now I think.

Indungeon: Machinegunnery of Doom CD'98

A project of Thy Primordial and Mithotyn members and I'm very glad

they made this album. Why? I tell you in a moment. They are playing a kind of Death/Thrash Metal of the '80s but it is really good. Nice riffing, good melodies, screamy vocals and a very good sound. You can really bang your head on this. OK, sometimes you hear things that have been played before but who cares, take it as it is. If you have ever liked the '80s thrash you won't be disappointed. The songs are connected to war as they call this War Metal. I hope this is not for just one album and they will follow up their nice debut. Worthy of an investment! Contact Fullmoon Prod.

Infernal (Col): A Hymn in the Sinister Storm Demo'97

Another band from Colombia and this is again a one-man band plus Isthath from Drakar is doing the drums. The music is BM but not as good as that of Drakar. The main problem I think is that the music is not really well-composed and mostly the themes have been used before. The slower parts are better here as well. The sound is OK but they need better songs. Perhaps on their debut CD which is out now. Contact: Infernal c/o Rubén Restrepo, A.A. 3507 Medellin, Colombia

Infernal (Hun): Unholy Blood Promo'98
A 2-song promo from the Hungarian Infernal. Ex-members of Sear Bliss play in that band. It is obvious that Infernal plays even more crushing, aggressive and devastating BM than Sear Bliss played on their first demo. Infernal plays in the Nordic BM vein and the name of Satyricon came to my mind when I listened to the promo. Although they don't use that many slow parts. Two fast, crushing songs with the solid use of the keyboard and Winter's "nice" voice. I really like it, a very promising introduction. I don't know if this promo is available but they recorded a demo in November which probably will interest you! Infernal c/o Roland Horváth, Rohonci u.58 IX/38, Szombathely 9700, Hungary

Jungle Rot: Promo'97

A 4-song promo/adv.tape of this American band of their already released debut CD. And what a surprise - they play US Death Metal. A good production with everything this genre is about. If you like that you won't be disappointed but for others it is not really what you spend your money on because this has been played before! For more info contact: Jungle Rot, 6618 52nd Avenue, Kenosha, WI 53142, USA

Lamentation Mag. Issue 10.

The oldest Hungarian underground publication which advertises itself as the leading one. Well, I think Freezing Flames definitely took over this one now and of course my own publication is improving as well but I'd rather leave this to people who are objective in this! This one is still good though. A 2-color cover and a nice lay-out and printing. It is 28 pages long and contains more or less interesting interviews with Forgotten Silence, Violation, Fall of the Leaf, Lathebra, Ancient Ceremony, Ebony Tears, Hostile, Daybreak and Metal-Core'zine plus 180 reviews. This is quite OK but I think a few more interesting bands would make the context stronger! Available for 250 HUF/3 USD from: Bechtel Jedo Ervin, H-7187 Majos, VII.u.22, Hungary

Lord Wind: Forgotten Songs CD'98

The man behind this band is Rob Darken from Graveland and Infernum. This time he chose to present us a mixture of Slavic folk music and BM according to the info sheet. Well, I listened to the album and I can tell you honestly that it only contains Slavic folk music, some very thin guitars and the voice of Rob darken but these things I would hardly call BM. It is better to say that he is rather creating a medieval atmosphere with the help of folk music but it is nothing really to shout about. The sound is terrible and the whole thing is quite tiring after a few songs. I don't understand how FMP (sorry, its sub-label Raven Claw!) could release such an album. this is only for the bravest ones. Address: FMP.

Mayhem: Wolf's Lair Abyss MCD'97

As I said in the first issue we want some more from Mayhem and here it is the MCD containing an intro and four songs. As I had heard Ancient Skin before I was more or less prepared for the MCD. Maniac's voice is killing, hateful and hysterical. The guitar sound is raw but very powerful and this goes for the music as well. Slow past alternates with extremely fast ones and these fast parts are the dominant. You have to get used to it because it differs I think from the old songs a little bit but these are definitely crush you as well. Available from Misanthropy Rec.

Morbid Death: Echoes of Solitude CD'97

After looking at the band name I thought that this would be some brutal death metal. Well, it is not really like that, I would say it is a kind of Gothic metal. the

songs are mostly slower, mid-paced ones and quite atmospheric most of the times. Sometimes the music contains progressive and a little bit of thrash/ death elements, the latter one doesn't fit in it all the time I think. The mixing is very good because you can hear all the instruments, the bass as well, nicely. Perhaps the guitar should have got a more powerful sound in some songs and because of that these songs are not as strong and monumental as the other ones. The vocals is a deep one but understandable. This is an enjoyable stuff from these Portuguese guys even that I picked one or two things. If they improve on these on their next album we will hear from them more often. Until then you can take a listen to that album. Write to: Independent Rec., Rua da Bandeira 311 1T, 4400 Gaia, Portugal

Mystic Circle: Drachenblut CD'98

Another concept album which tells the legend of the Nibelungen. First of all, the sound is great and bombastic. All the instruments are well-represented, the keyboard is an equal instrument here, too. The songs are really monumental. It is melodic BM with more emphasis on the fast, aggressive parts. You are drifting together with these powerful themes, getting some rest by the slower but equally good themes. Between the songs there is a short interval connecting them together in the form of acoustic guitar or different sound effects. I must say a few words about the great booklet also which contains nice drawings, illustrations to the story and of course all the lyrics from which you can trace the legend. The different vocals according to the speaker also makes this a highly recommended stuff. Read the interview here and get the CD from Last Episode.

Nebron: The message Demo'98

A new Hungarian outfit with their first demo. Six songs of fast BM mostly in the Nordic way. I like especially the aggressive vocals. The A side I would say average BM but the B side is much better, good ideas, tempo changes, normal and screamy vocals. I'm not saying that this is something very extraordinary but quite enjoyable. I hope they will carry on where they finished with a slightly better sound and they will have definitely more to cheer about. This is listenable stuff so why don't you support them by ordering this tape from Backwoods Prod. for Band contact: Balázs Lévai, H - 6800 Hódmezővásárhely, Somogyi B. u.62,

Hungary

Nox Intempesta: Damnanus Dominum CD'98

They mean business at Nox Intempesta. Malte a.k.a. Coldstone sent me their debut full-length CD and it is a great dip-pack with a killer lay-out! Now let's see what is inside. It is mostly fast Black/Death Metal recorded in a very good sound quality. First of all, I would mention Holocaust's name because he made really good things with the drums. The technical/variable drumming is the base and then come the guitars with their killing riffs. What they very good in is that they managed to create brutal, intense songs but with memorable riffs and melodies which is very important. The vocals is quite hateful and fits the music perfectly. A nice debut which hopefully is only the beginning. Get this from Folter Rec.

Oxiplegatz: Sidereal Journey CD'98

The third release from Oxiplegatz and this time something very special. Alf Svensson created a kind of sci-fi novel and that is what you can hear on this album of course with the help of the music. No real songs you should rather take it as one long song in 33 parts according to the turn of the music. The vocals is presented by Alf and a female singer in different voices. The music is unfortunately not that special. Especially the fast parts seem average and not really composed, the slower ones and the sound effects are sort of OK but I think the vocals was put too much in the front. Also the sound is not that great. An interesting concept which I feel musicwise not outstanding. It is not that bad so some of you may find it worthy because of its original idea to include it in your collection. You can order it from Season of Mist.

Presumed Guilty: Compilation CD'98

This is another compilation CD but this time the whole thing is very professional and interesting. It is a compilation of Misanthropy Rec. and its sub-labels Elfenblut and Heroine. The compilation has a topic which is censorship. It has chosen because of the attacks that Misanthropy Rec. received from the press and distributors because of its bands' "ideology and philosophy". I totally agree with what Tiziana Stupia (Managing dir. of Misanthropy) wrote in the booklet about this. Also all bands represented on this comp. write their thoughts about censorship. About the

music, 14 bands are represented each with one song over 75 min. Like half of the songs are previously unreleased which make it even more valuable. For me the highlights are, an unreleased Burzum track from '92!, In The Woods..., Madder Mortem, Endura, Aphrodisiac. The whole album is really varied and contain interesting bands. Great booklet and a very special price for this CD, only 8 pounds! Definitely the best Compilation of '98! You know where to get this from, now!

Profanum: Profanum Aeternum:

Eminence of Satanic Imperial Art CD'98
The second CD of this Polish trio. I haven't heard about them before but I must tell you I really love this album. They don't use guitars or bass but instead a lot of orchestral instruments like piano and violin plus synth and drums. They managed to create such an evil and dark atmosphere that only few bands had managed before. Dark symphonies from the abyss of your soul, you really feel like descending into hell. Amazing piano and synth themes which are supported by an infernal voice. A journey into darkness, five mournful compositions of Black - Sympho - Ambient Metal. Feel the hatred and descend into hell with Profanum. A must which you can get for 14 USD from Pagan Rec.

Punisher: Disillusioned CD'98

This is an American band hailing from California so you can guess that they play Bay Area thrash instead of Florida death. First of all, only three people make up this band but still they managed to create a strong sound and a quite complex material. The instruments got a good sound and this is needed when we are talking about a 3-piece band. The 10 songs are full of breaks and tempo changes and they are written in a modernized form of Bay Area thrash. I also feel a slight touch of Death Metal in some parts and in the vocals sometimes. This is a well-played, solid debut which would give a base to them. All you Bay Area fans should check them out by ordering this for 14 USD from Confusion Rec., 4 Meyer Place, Kentfield, CA 94904, USA

Sacriversum: Soteria CD'98

This is a melodic Gothic metal band and the first thing that comes to your mind is T.O.T. because they use the same thing concerning the vocals - a high female voice (Alexandra) in contrast with a deep growl (Remo). Though the female voice is more often used. This is more melodic

and not as monumental or depressive as for example Cemetery of Scream. It is a lot easier for the listener to embrace. Progressive, intelligent guitar themes and a good sound are also characteristics of this album. This is a well-played, listenable album with nice melodies above the average but somehow I still think that something is missing to be a real cracker. Until then you can order it from Serenades Rec.

Seth: Les Blessures de l'Ame CD'98
A French BM band and I had high hopes about this band because of how Season of Mist introduced them. First of all, the vocals is in French but (un) fortunately this could be heard only a few times. This crowing type of vocals doesn't make it possible to enjoy the French language. Anyway, the vocals fits the music nicely. The music is mostly straightforward, fast BM in the old Nordic vein which is really close to my heart. The slower parts that break up the songs are usually moody synth themes or acoustic guitars. The synth is present in all the songs but it stays in the background, giving a mystical touch to them. I find this a good debut album although more variation in the drumming and a little bit shorter songs would raise the level higher. But until then you can definitely invoke the French demons if you buy this CD from Season of Mist.

Sorrow Bequest: Torn from the Last Demo'97
The debut demo of this American band and these 5 songs are really hard to classify. They mix a lot of different styles in their music, nice heavy metal solos, thrash metal riffing and some death metal parts and vocals as well. But I think they managed to put these things together quite well and created a good demo. Really nice melodies with a solid performance and hopefully it will bring them success. If you are looking for something melodic and classic, which is also aggressive and new you can take a chance with them. The demo is available for 4 USD /5 USD (World) from: Sorrow Bequest, 342 W. Juniper Ave., Wake Forest, NC 27587, USA

Stormwitch: Priest of Evil CD'98
Another example of the return of Heavy Metal is that B.O. Records put out a Stormwitch album. This was a very popular German heavy metal band in the '80s and on this CD you can find 15 songs which are all taken from their first three releases (and best ones). Still songs

like Rats in the Attic, Trust in the Fire, Walpurgis Night give me a nostalgic feeling of the '80s and when I got acquainted with metal music. Over 70 min. of music with a nice booklet. If you want to have a taste of the good old '80s heavy metal this album is suitable for this. If you want some nostalgia you can get the best Stormwitch songs on CD now. Contact: B.O. Records, Heubacherstr. 23, 73529 Bettringen, Germany

Suffocate: Unborn Suffer Demo'96
The debut of this Slovakian group. They play a kind of Death/grind stuff. The songs are quite short and simple. The grind themes are not really interesting to me and they use it quite often. Better songs and better ideas are needed for them! Available for 650 HUF, 5 USD/6 USD from Backwoods.

Suffocate: Exit 64 Demo'98
The not long ago released new demo and the improvement is visible/audible. The sound is good and the songs are longer and more technical with an interesting jazzy part in one or two songs. They definitely improved in song writing. The music remained brutal death metal with some grinding parts. The vocals is more varied also. The double-bass drumming is quite often used which I like. So all in all a much better production and if you are searching for a good death demo send your 900 HUF, 5 USD to Backwoods Prod. Band contact: Zsolt Hölgye, Boriny 1367/12, 929 01 Dunajska Streda, Slovakia

Suidakra: Auld Lang Syne CD'98
It is very difficult to define the music of Suidakra. Even Last Episode has problem with it as once they call it folk BM, then Dark Metal. In my opinion it is none of the above mentioned ones and I don't want to categorize it either. You can find elements of BM, folk music and classic heavy metal. In its own right this is a good idea to mix these genres but in my opinion it didn't really work well here. My main problem is that it doesn't get together as an album with a definite line. It is not coherent enough. A few good ideas here and there that must be acknowledged, though. A little of everything but I wonder how BM or Folk Metal people would receive this. Also the sound could be better, especially the drums. They have a concept in lyrics, topic is the Celts which is OK. Sorry, but I just couldn't get into this. Maybe the problem is with me and you want to take a listen to it. Then write to Last Episode.

Testimony: Thorn Cass.EP'97
Another Hungarian band and they play Death Metal and to be exact the Swedish line. Old and new songs vary on this material. The new songs are stronger which is good because that is the sign of progress. It is interesting that the vocals not just growls but blackish ones. An aggressive death metal with good melodies. If they follow the line of the new song Thorn Under the Skin success would definitely come on their way. Carry on guys! Get this for 700 HUF, 5 USD/6 USD from Backwoods.

The Art of Dethronement: Hymn... for the Deepest Autumn Demo'98
A doomy, melancholic music what this Hungarian outfit produces on the demo. In my opinion the music is very nice and sad. These sounds of tranquillity and melancholy are really enchanting. Cellos and violins give support to create this sorrowful atmosphere. What I really dislike is the vocals it just doesn't fit the music. Luckily they don't use it very often especially because 2 of the 4 songs are instrumental. Good songs and a good sound make this a worthy demo. Hopefully they will continue this line and find a more suitable voice. Available for 650 HUF, 5 USD/6 USD from where else but Backwoods.

The Great Kat Now comes a series of The Great Kat stuff first of all I write something in general about her. Yes, her because The Great Kat is a female guitarist who plays virtuoso guitar on such a high tempo and precision that is amazing. She is a master of the guitars. Especially the rewritten classical pieces are extraordinary, you should hear how he plays Rossini, Beethoven or Vivaldi! Guitar Goddess CD'96 contains Rossini's Barber of Seville and another cyberspeed version of a Violin Waltz plus two songs concentrating on suffering and Kat as a domina. S/M like thrash songs. Digital Beethoven on Cyberspeed CD - ROM'97 With this CD - ROM you can learn musical terms, learn about 44 of the greatest classical composers, listen to classical works, test your music knowledge, channel surf with Kat TV, something enjoyable and worthy if you have a computer. Also 5 new songs - again great classical music on guitars, breathtaking the way she performs them and one brutal S/M thrash song. Bloody Vivaldi CD'98 Vivaldi's Four Seasons killer adaptation for violin, band and chamber orchestra, 2 S/M songs again and a Carmen Fantasy

for violin and band which also shows her skill as a violinist but all this of course in a metallic way. These are all great stuff, unfortunate that these songs are quite short, around 2 min. but I think everybody must hear this! Get it somehow from: Thomas Public Relations, Inc., 775 Park Ave., Suite 222, Huntington, NY 11743, USA or on the net <http://www.greatkat.com>

Tornrak: Demo'97

A one-man band of Marcin from Poland. This time it is not BM but ambient music. The main instruments is of course the synth and sometimes the acoustic guitar, whispering and sound effects. The whole atmosphere is quite sad. I think you either like it or dislike it, there is no middle way when talking about ambient music. I don't know but whenever I listen to an ambient stuff, I feel like my thoughts are breaking away from the everyday life. You listen to it and you feel relaxed and gazing through the window with your mind full of thoughts. I know it is monotonous but the dark sadness can be felt. If you like ambient stuff Tornrak won't disappoint you. I don't know the price but write to: Marcin Choynowski, ul. Orla 8/40, OO-143 Warszawa, Poland

Trauma: Daiminion CD'98 It seems that Poland just keeps on producing death metal bands without an end. This is of course not a negative statement which has been proved already by Esqarial. Trauma is an old band but still it is their second CD only. The first half contains new material. I especially like the brutal but understandable vocals. The music is intense death metal with a few enjoyable themes although in one of the songs the guitar and drum sound is very similar to Pantera and it is noticeable. The second half is a '92 demo. The sound is not as good. Probably it was OK in '92 but compared to the new songs not. These songs contain the expected breaks, themes and I just don't understand why couldn't they write 2-3 songs more to record an album with new songs only. The first half is respectable and shows the way to Trauma. This CD is 14/16 USD and you can order it from Pagan Rec.

Violation: Beyond the Graves CD'98 I guess it was obvious from the name and the title that the name of the game is this time death metal. This album was produced and recorded at Abyss Studio by Peter Tagtgren. This foreshadowed that this is going to be a crushing release. I didn't get disappointed and you won't get

either I think. The sound is great and especially the guitar has a killing sound. It is more like in the old Swedish death metal vein. Totally intense and brutal music with some melodic parts here and there. The vocals is devastating and very expressive. I don't think I'm wrong if I say that Violation has a great future ahead. Hey, I didn't mention that they are Germans but they really have a feel to this. This is a proof that death metal is still alive. A highly recommended stuff which can be yours by ordering it from Last Episode.

War Series Vol.1: ...And Oceans vs. Bloodthorn CD'98 The game is tied between Finland and Norway after both produced a great album the score is 1-1. It is the penalty kicks which should decide. They have four chances to score (2 new songs, a GGFH cover and a cover from the other). The Finns start but the first one is not what we get used to, the raw sound and the leading synth is missing this not well-placed shot is saved. The Norwegians can move forward and they do with a characteristic, yet even harsher song, there is no cure against Christine's voice and the blast is in the net. 1-2. Then two easy penalties for both sides. The Finns get back on track with an interesting theme and the ball is in the net. The Norwegians missing Christine's voice so the ball just scrapes through the keeper's hand but it is in. 2-3. Then two foreign players step to take the penalties and they solve their tasks very well. Both keepers are unable to move against these special shots. 3-4. And in the last round each team has a player who played in the other team the previous season. Let's see if they can beat their former teams with their own weapon. Yes, which proves that they brought quality with them. So it is 4-5 and Norway wins on penalties but the Finns have no reason to be ashamed. The '98 season is over and I'm sure that both teams will come up with a quality play in '99. Look out for them! This interesting musical penalty shoot-out is available from Season of Mist.

Last Minute Reviews

Ahriman: Promo'98

The new Ahriman stuff with which they hope to find a record deal contains three songs. The first one is a new version of Faceless and it was rewritten for piano. The use of the piano makes it a special one and it has a good atmosphere. The second one is again an interesting, moody piece with nice synth under the slower parts that alternate with a fast part which

has a good riff coming back. The last one is faster than the previous ones and carries the same characteristics. All in all, this is different from their old stuff. The keyboard has a permanent role, the songs got slower and because of that this material is somehow more glorious and atmospheric and not that aggressive as before. I find this good. It is a pity that the guitars are weak. This is again promising and I wish for them luck. Get your pen and write to: Ahriman c/o Lambert Lédeczy, Rókusi krt.31 VIII/45, 6724 Szeged, Hungary

Bethzaida: LXXVIII CD'98

The third release of this Norwegian band. I haven't heard anything from them before but I knew that they were the first to use flute in their music. The music is very interesting, influenced by Doom, Death and Black Metal but they created something original what they call Dark Metal. The flute gives a moody, medieval atmosphere to the songs. The nine songs on the CD are mostly slow or mid-paced ones. The music is very complex and not easy to really crush on it after the first listen. You get to know and appreciate the lots of variation and break within the songs after listening to it 2-3 times. The guitars play sometimes quite diverse, disharmonic themes á la Voivod. A deep and expressive vocals and a very good sound also make this a fine CD. Get it from Season of Mist.

Depresy: A Grand Maginificence CD'98

The debut CD of this Slovakian group which is not their full-length release yet. It contains 4 new songs (incl. a cover of Hypocrisy) and as a bonus their '95 demo. Let's see the new songs first. The first two are connected in lyrics. They play a kind of melodic death metal which sounds heavier with the deep vocals, a good contrast. I really like their guitar melodies and harmonies and the nicely structured songs. The third song and of course the Hypocrisy cover are more intense though with good guitar work again. I don't listen that much to Hypocrisy but it is a real cover because they made a song out of it that bears the original one and also the characteristics of the music of Depresy. The demo songs luckily don't lower the standard although they are more straightforward than the new ones again with some good ideas. The whole CD has a very good sound so 10 USD is more than OK for this nice CD. They record their full-length soon. Until then get this from Shindy Prod., Sadova 17, 679 04 Adamov, Czech

Republic

Forgotten Silence: Senyaan Cass.LP'98
This band has produced something quite interesting and special. It contains more than 80 min. of music. 7 chapters with a short intro before the songs tell us that this a kind of concept album. The music flows from the beginning to the end except that you have to change sides once, ha-ha. Well, I don't want to joke with this serious stuff. Their musical talent is impressive, the music goes from Doom to Death, from Progressive to Ambient. The vocals come from a female and a deep male voice. The music is dreamy and takes the listener on a journey. Lots of fresh ideas, a worthy investment to open - minded people. available for 1200 HUF, 7 USD/8 USD from Backwoods. Band contact: Alexandr Nováček, Máchová 487, Rosice u Brna 665 01, Czech Republic

Intense: Indifference CD'97

The debut CD of this Hungarian band. They play death metal with grind themes and with samples here and there. They have a few new ideas but the music is going to the same direction very often. A more varied drumming is needed also. The deep vocals is OK. As you can see from the review it is not that outstanding. They have a new CD out soon with more sampler I think. The digipack though looks great. It is available for 2200 HUF/ 16 USD/ 17 USD from Backwoods Prod. Band contact: Intense, P.O.Box 66, H-2041 Budaörs, Hungary

Metal Rules! Mag. Issue 1.

I have been waiting for the new issue but it hasn't arrived yet. This one contains two interviews, a big number of reviews, E -mail fun and a few funny writings. There is no definite metal genre they support. The whole thing is enjoyable because of Jeff's good sense of humor. You can laugh your head off, especially on the photo review. But you need a certain knowledge of English and slang to get them. But if it is a music mag. there should be more interviews in it. I know that the new issue contains more interviews, this is actually Issue 3.. so check it out and have fun! Jeff Rappaport, 2116 Sandra Road, Voorhees, NJ 08043, USA

In The Woods...

The closing interview of this issue is again a very special one and made via telephone. It was made with in my opinion one of the most talented bands of the underground namely In the Woods... . Their music is really beautiful and interesting which deserves recognition. I can't wait to hear their new release but first as a taste here it is an extremely long and informative interview with Jan a.k.a. Ovl. Svithjod. If this interview didn't satisfy your information hunger on In the Woods... then you are a moron definitely! Now read on.

Your whole name is Overlord Svithjod. Could you reveal us why you picked this name?

It used to be like that when we started up with ITW because it has special relation to Scandinavian history. There is a lot of old myth about the ancient gods, mythology, religion. So more or less it was just an artistic name to go with ITW. But you change as a person. I still hold very high significance in that name but at the same time it was a little funny thing to do with the contradictions because Svithjod is something from old Norse while Overlord is very English and upper class. So we just mixed them and had a big laugh and there you go.

And what does Svithjod mean?

It depends on how you read it in the books. The way I do it is the one who seeks knowledge and wisdom.

Do you still remember how ITW started 5-6 years ago?

It was Chris (g), Christofer (b) and Cobro (d) played together in a band. They wanted to make it a full time band but they couldn't find members, we knew each other and I went to one of the rehearsals with Odvar (g). We rehearsed and played together, had a good time and after a while ITW was founded. We were good friends, same ideas. The main thing was just to compose songs, record them and try to get a record deal.

Your first demo Isle of Men was one of the finest demos of '93. Fast BM with shrilling vocals and synth, do you listen to this nowadays?

Sometimes I pick it up and have a listen to it and for me it is a more nostalgic feeling than the usual listening experience. For me everything we have done or released as a band is very important

because we can listen to them and build upon them new structures and music. And in the end we develop as a band. We still like them but we always want to make something new.

What role ITW had at that time in the underground?

I think we had a very good position, a good contact with the underground, we sold thousand of copies of the demo. We did a lot of interviews. But as we started to release albums the whole thing took so much more time and we concentrated more on the music. We put so much work and effort in them that we didn't have time to keep in contact with the underground. But now it is getting better again. **But on your debut you didn't carry on the line of the demo. what were the reasons to that?**

As I said earlier we felt that it was time to move and do something different. We felt that bands at that period released albums that very much sounded alike. We wanted to do something different and that is why we had this change.

But there were 2 demo songs on it. Why didn't you record only new ones?

Actually, we had only new songs for the album but we thought that some of the demo songs could be improved for the album. So we recorded 2 songs and took away the new ones we were not satisfied with.

It is written HEart of the Ages. Why did you use capital h and e?

The whole concept of the album lyrically speaking is man vs. nature. We thought that nature is where everything comes from and heart is where everything comes for the human body like pumping blood. That is the kind of machinery that keeps you going so it is nature for us human beings. At the same time it is very enjoyable to go for a long walk in the nature. It is probably more art than most art in general because all kinds of art are influenced by nature so with HE you have both heart and art of the ages.

For each song there is a quotation from Bhagwam Shree Ragneesh. Whom is he?

He is a Japanese philosopher and I was totally into philosophy at that time and I thought it would be very exciting to add something to the booklet. We took some quotes that fit in with the lyrics. We thought that they were interesting and

gave yet again another dimension. To give a listener something different to chew on, actually.

What effects his philosophy/ teachings had on you?

This is really hard to say I think because philosophy is very individual. Each and every one of us have to find our ways somehow to fulfill our desires. That is why I think it is better for people to read something themselves and then they find something that appeal more to their personality. There are a lot of interesting philosophy both in the western and in the eastern world. All of them have something in common but they have different ways to express.

Whose philosophy interest you?

Usually the very pessimistic ones, ha-ha. I don't know I'm a born pessimist because I always think that if you are a pessimist then you think usually very negative about something.

Then if it turns out better it is fine.

Yeah, so I mean you wouldn't have negative experiences. Like, if something happens in a negative way you say that is what I said and if it happens in a positive way it is great.

But isn't it that you are always longing for positive experience?

Yes, but the positive experience always appeal anyway. I think as long as you act kind to people, people would do the same to you. So it is not about being a very sad or angry person. It is just about being rational in thinking somehow.

So you put the rationale first and then think with your heart?

I think it is very important to listen to your body. If you have a good feel in your stomach it means something good.

People say that philosophy is the greatest science/art. Do you agree with that?

That is very personal as well. I think the thought of mankind is very important because we need a reason. If we would only have a lot of experience in life and never have a thought, sit back and think it over these wouldn't have the same value as an experience. Philosophy is very important to find our own identity in the middle. In the modern era a lot of information is flowing from the media's, schools etc., so there is a lot of info to pick up and within all this thing it is very hard to find an individuality if you don't have philosophy. Some people have to stop the time and seize the moment of something and write it down because I think it is just like history. But then again in the human mind because the human mind changes but history I reckon not.

At the end of the booklet there is a

philosophical statement which is in English means: I am not afraid to die but I'm afraid of not living. Am I alive? Yes - No. So what meaning does this statement carry for you?

It is something that my ex-girlfriend told me and I really fell in love with that sentence. It is not just about the fear of death becomes death comes anyway. But life is something you have to deal with because literally you live in it every day. If you don't have the feeling that you are alive when you are still alive it is even worse than the feeling of dying. So it is more like expression. Like you ask yourself, am I really alive. You might be alive in a physical way but if you are not alive in a mental way, what is the point really.

And what is your answer to it?

At the moment yes but it changes, you know. But you wake up one day and then nothing feels right then you answer no. That is why both yes and no are open because all these things change all the time.

With one of the songs you also pay tribute to Grieg. Why was it important for you to write this song?

We have had a very special relationship to that composer. He was of course very special as a composer because he started like in Copenhagen, then studied in Vienna but he felt that if he wants to compose music he has to do it on his own, not something that other people have done before him, to become a copy-cat. So he quit studying and went back to Norway, did a lot of wandering in the Norwegian landscapes and then he picked up a lot of influences from nature itself and put that into music and that made Grieg one of the most original composers I think. Many of his works later became Norwegian folk tunes. It is very important for the national understanding even though it doesn't have anything to do with nationalism of course. It is more like a tribute to nature and Grieg and to the fact that he was more aiming towards creativity and didn't steal from anybody else and that is very important for ITW as well because we want to stay original and have our own style.

Do you have other favorite composers and how much are you into classical music?

I'm very fond of Bach and Beethoven because I think that maybe especially Beethoven is very heavy sometimes. I like the apocalypse in his music, it is dark and heavy, you know. If you have a bad day it is really nice to put on a music like that. It gets you in a better mood because you don't feel sitting alone with your dark

thoughts. I don't listen too often to classical music but there are some pieces I pick up from these composers. I also like Vivaldi, Paganini and all that stuff. I think the more you listen to that kind of music, the more you fall in love with it because the music is intricate and very beautiful at the same time I think.

Besides the music your voice has changed a lot throughout the years. Was it necessary because the music has changed or was it only a natural progression?

Probably both. We tried to do something special on both albums. Before we did the first album I wanted to sing in a clean voice on the whole album but the other guys were a bit insecure about that. But they were very positive on the final result and they wanted to have totally clean vocals on Omnio even though I tried to put on in some parts the harsh, screaming vocals. But it just didn't fit in with the music because the music changed really radically. We usually add the vocals in the end. Probably that is just like a natural evolution somehow. We feel that we gonna continue with this because we don't make any money with ITW at all, you know so if we gonna continue with something we have to do it in our own way. The main thing is to do your own thing and if other people like it is somehow like a bonus I think.

I really like the vocals because it expresses a lot of different emotions. I think it is really amazing and an important part of Omnio. Do you agree with that?

Yeah, I think on Omnio we managed to become more honest towards ourselves and towards others, of course.

It expresses a lot of different emotions.

Yeah, that might be because Chris is coming up with 70 - 80% of the guitar work that we base the songs upon and usually then we put together the other elements, arrange the music and everybody in the band add his own touch to the music and we are like six different kinds of people so that makes the whole thing very varied in emotions. So that is probably why you have a very big mix of different emotions in the album because we always try to pick up the best parts of all the members and then just put it in a bowl and mix them all together and then it becomes an album.

And what does Omnio mean?

Omnio is a kind of Latin invention that I did which is omni that is in Latin means something like all. We used the keyboard, we don't use them anymore, on a rehearsal and you have a hard disk on it

and then you copy like different files of music and while we were working on the title track of the album I just had to find a file name to put it on the disk and I couldn't think of anything so I just wrote Omnio for some reason and I looked it up when I went home and it had a meaning of all so it fit into the album I think.

Does it apply to the whole album?

It applies in a way that when we did the album, every time we do an album we go 100% into it. At that time the music we compose, the words we write they somehow mean everything to us.

In the title track it seems to me that a man and a woman are answering to each other. Could you reveal the theme of that particular song?

Sometimes I think it is very hard to kind of emphasize a feeling of a song or especially a lyric because when you write your lyrics you get into a different mood I think. You usually tend to forget the basic meaning behind all the lyrics, sometimes you remember very well. And at the same time people read the lyrics and make their own conclusions out of the words. If I read the lyrics of an artist like Bob Dylan who I'm very much into and if I interpret a lyric of his and he's saying in an indie what the lyrics is about I sit down and think that it is really sad you know because my interpretation was totally different. So when he is telling me that I am not right then I get the feeling that the song doesn't mean any special to me anymore. You get the point, right? I think it is more important that people can listen to a song and read some words and then make it their own songs, their own words, that is more important to me because then again people might have different ideas or what the song is about and it becomes more personal I think.

Well, actually that is my favorite song from the album. I read the lyrics many times, for me it is a story of a man and I don't understand the role of the woman. Is she a lover?

That is my favorite song also. Well, not necessarily a lover, it is a feeling of finding all, omnio or everything. It is probably a feeling of a balance. I think we need some of this and some of that to make a nice balance to our lives. The whole thing is a search for this balance and that is the reason why I wanted two different vocals on it. It doesn't matter if it is a female or a male. The most important thing was to show that these are not only the thoughts of one person, it might be the thoughts of more people because the way I feel it, it is a very universal thing. It doesn't necessarily mean love between man and

woman but love in general between human beings more I think. Love and comfort from another person is very important to keep up with your living basically.

Are feelings and emotions something important for you?

Yes, because it is your reality you know, your feelings and emotions. The way you love something or someone. That is a very important part of you as a human being, everybody has emotions good or bad, depending on what you experience but I think it should be the mental state of people in general, the whole topic should be more open I think because we talk about these diseases like cancer and AIDS and we talk about them when people get these diseases and being backed up. You know people want to give them a good time because they are sick but we don't talk too often about the mental state. That is something very difficult to talk about. It is not very often that society is talking about mental problem although I think that is important and 100% part of our lives. I think it is important to use it as a tool in the music because then the music becomes more emotional and honest I think.

Do you hide your emotions/feelings or show them openly?

Sometimes I manage to be very honest and then I can kind of undress myself totally to my friends, the people in my environment. That usually gives very positive experience because you get a lot of positive feedback. Other days you have this tendency to keep them inside. In my case it makes me very aggressive and angry and that is not really good you know especially when you meet people and you get mad with them. Then I try to act naturally.

The music has changed but have you thought of changing the name?

When we came up with the band name we had a lot of different ideas, we chose ITW because there was something different in that name. It doesn't necessarily say that you play this or that style or metal. It is very undefinable I think, it is a good name to expand your musical boundaries within. So when people buy albums and see the name it can be basically anything.

Is there some concept behind ITW that remained the same throughout the years?

When we came up with that name it represented something quite unusual. It reflected something on the band members because we wanted to do our own things both as people and as musicians. So we

were joking around that while everybody else was in the city using everything that was hip and cool we stayed in the woods, made music and lived our own way. So we made this kind of funny thing out of it.

What comes to your mind when I say, soundtrack of our lives?

To me soundtrack of our lives, I don't like taking photos, being a photographer because it turns out really bad anyway. Usually I have memories bound to music instead, usually I pick an album and think about the period I was really into that album and I amuse myself with the feelings I had and the things that happened around that period. It doesn't necessarily have to do with music but you hear a sound what you heard a lot when you were a kid and then you can go back in time. A soundtrack of your life that is bound to different sounds and noises.

But do you know where is it from?

It is from one of our songs but what comes to your mind also is a Swedish band whose name is actually Soundtrack of Our Lives which I think is an excellent name for a band.

What are the things that you are concerned with right now?

I want to save up money to travel next year and probably this is my greatest concern on personal level. We might do a tour or something with ITW I want to travel a little bit after that and I have a girlfriend who is studying in Budapest and I also would like to visit her. There are a lot of things happening worldwide, catastrophes and a lot of people suffering but for me the worst thing at the moment is that I really hate to see when children are suffering because of grown-ups' stupidity. That is my greatest concern because a lot of children need the warmth of grown-ups and they can't have it because the grown-ups are acting like fools. Nobody is asked to be born but if they are they should have a good time not just war and tragedy.

Do these things reflect in your lyrics?

Yeah, they do, maybe subconsciously in a way. I want to do something against children suffering, probably my education will be related to work with children, maybe on an international level and that is why I want to travel to experience something on my own. I always hold the belief that people who are born in nice places of the world they have more opportunity to help people in other parts of the world, they have more strength.

And what are you studying?

I'm working right now, since school but I traveled in between. Then I took some

courses to get into university in Norway. So I did an evening course for two years. So I work then I travel and then I want to study. I want to do children psychology basically in the first place and then we will see where I'm going after that. **Where you are working, is it connected to this?**

No, it is more like the opposite. I'm building wooden houses for other people in Norway, like a carpenter, a craftsman. I have an education for that. I have worked as a carpenter for a few years now and I thought yeah this is nice but this is not what I want to do for the rest of my life, so I need more education. So that is why I'm going to attend university in a year I think.

We have already talked about the relationship between the music of ITW and Nature but what is your attitude towards nature?

Everything we need comes from nature in one way or another. We totally depend 100% on nature and that is why we have to take care of everything that surrounds us because otherwise we just fuck up the whole thing basically. That is what we are about to do, you know especially the Western world which is awful I think.

Do you have a negative view on the Western world?

Yeah, in many ways because I don't think that mankind can manage a very fast development like that because everything get out of hand and the Western world have ruled the eastern world somehow for centuries and have taken advantage of their values, their national resources and stuff. They made products out of them and then sold them back. I think we kind of used the eastern world for too many years now so it is time to give something back but now when the Eastern world starting their industrial revolution the Western world is trying to tell them that this is wrong, you have to learn from our mistakes. But then again it is the industrial revolution that the West is somehow privileged. Our wealth is because of the things that we did with the Eastern world and now we stop them and tell them to learn from our mistakes. It is obvious that this is pretty bad.

Do you consider Norway part of the Western world?

Oh yeah, very much. Because Norway has become very Americanized as the rest of Europe and it is very influenced by this western way of thinking. All these political systems that they are putting up in Europe like the EC, you know that is for me is a new USA that wants power. People want more power and if you have

a new USA in Europe we will have the same thing that the poor people from the South won't be able to enter the community. The whole thing becomes much more cynical than we need right now. **Now it is time to get back to music a little bit. Listening to your latest CD "Omnia" I feel myself as being embraced by the music and being carried away. What feelings does it create in you?**

That is pretty weird somehow because usually when we do an album as I told you we put a lot of effort into it and a lot of feelings and emotions and make it as perfect as possible. I don't think that I have ever listened to any of the ITW albums because it is something like we are about to enter the studio and record a new release I listen to the latest CD to see the development but it is very hard for me to listen to the albums. It is hard for me to be objective about the music as it is something very subjective as you have been into it yourself. It gives me a feeling of something very empty because every time we do a release like that you totally empty yourself for emotions and thoughts. Each and every release is like a closed chapter of that period when you composed it. This is weird because sometime when we do a new album I think well, this is something finally I can listen to and when we finish it in the studio I can never listen to it again almost. It might be very strange but another thing is that Chris and me come up with most of the ideas and we don't listen to music too much actually and that is something you can hear on the new album and I think it reflects that we have done something completely individual and original this time.

Could you tell a few things about this new release?

It is called Strange in Stereo and I think it has 11 songs on it. It is kind of a development from Omnia again. If you think that Omnia was very different from the debut then you will probably think that the new one is very different from Omnia. We always develop the music, the songs and the sound and try to do something new every time. In some parts it is more heavy than Omnia or even the debut and in some parts it might be more calm and relaxing that we have ever done before. The album is full of variation and different kind of moods and feelings, maybe a different mix of feelings then on Omnia. We have shorter and longer songs as well.

I know that you are/were part of an organization called The Brotherhood

of Balder. Tell something about this. I'm not a part of it anymore but I still have some contact with them, they send me catalogues with books and stuff once in a while. It is a brotherhood into the history and old ideas of European thinking and history and all that. Preserving these parts of the European culture, you can order all kinds of books to increase your knowledge about these things. There is a lot of people you can meet up with, sharing the same ideas. Stop the world for a while and sit back and think and learn from history. It was a very positive thing but then again I'm a very individualistic person so I wanted to do things on my own and that is why I am not a member anymore.

Please, tell your opinion about the next already mentioned words!

Individualism - On a personal level I don't believe in society somehow 'cause I think everybody is different, even though some ideas might be alike. But we are very different as persons and this makes us individuals. Society is usually about communication and it is very hard sometimes because you have so many individuals wanting to do the same things in their own level and point of view. That is why I think there is only individualism and not society. Society is something of the outside while individualism is something of the inside. But also the Western world is very occupied with individualism and society becomes cynical and closed because people think of themselves. It has both positive and negative aspects. It needs a certain balance between them.

Hate - It is a word that I have stopped using I think because I think hate is ignorance in many ways. If you really hate something you hate it because you didn't really give the chance to look into the topic in a proper way. Instead of love and hate you have love and lack of love.

Love - It is a word that describes a lot of different things really but the most important word that I link to love is respect because respect is love in one way or another. I think love is something that everybody needs to lead a life as a human being. Sometimes love can be a very bad thing. A lot of people and myself included sometimes do too much of it and too much love is not good sometimes. You need a balance again between love and lack of love.

Well, many thanks for you Jan and I wish that your creativity will never die and walk the path you chose!

Thank you very much. Thank you for this really good interview.

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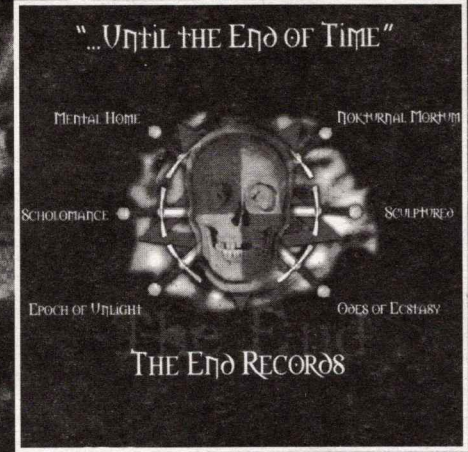
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