

☠ Immolation ☠ Amsvartner ☠ Ensoph ☠ D.C.M. ☠ Hellcome ☠
☠ Sweet Flame ☠ Cicatrix ☠ News ☠ Reviews ☠ Contacts ☠

Pediosious larvae



NIGHTFALL

Greek Diva

TECHNICAL ASPECTS

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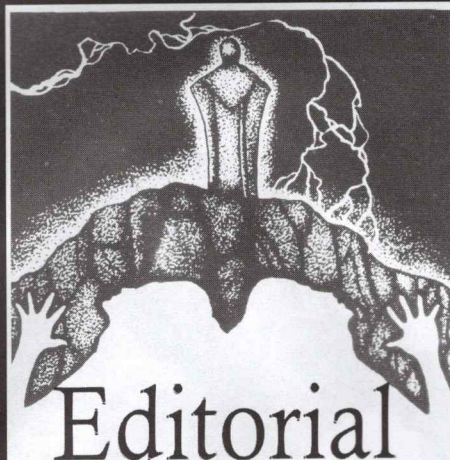
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Another issue out. It's incredible how we are still alive, uh? Well, if fact, we are more alive now than ever before, as Odiosious Larvae had been widely spreaded lately (a special thanks to Sérgio Bastos, the guy behind 'odiosious_larvae@hotmail.com', who had been sending thousands of e-mails every month).

I finally start to see some feedback for all the work we do have, as I keep getting this promo stuff and contacts from cool people around the world. This way I can help even more bands, distros, labels, 'zines and radio

shows than ever before, as I at same time manage to get more and more information in these pages. But we do want more. We want to spread the word about as many projects as we can, so we still need your support. Feel yourself free to write. We also want to get more and more readers in our subscription forms (our final aim is to spread ALL our copies to subscribed readers). So, you, reader who got this issue, take a serious thought about our subscription form in page 9: we ask you 1.000\$00/US 8 for 12 issues (p&p)... you'll pay about 85\$ /half a dollar for each issue without worrying about orders or anything! Man, what do you want more? Do you want us to pay for you to get it? Hurry up and send us the money!

Also, we changed the advertisement rates as we found out nobody wanted to advertise on those rates. Now we don't want to pay the 'zine with ad's. We just want not to loose as much money as we loose. So, a full-page ad now will cost you 4.000\$00/US 20 (last page - 5.000\$00/US 25). You'll not even want to hear what are the prices for 1/4 of a page! It's almost free! So, we're expecting you to contact us and helping us making Odiosious Larvae really big and functional. If we're not able to make it big, just functional will do. If not functional as well, we'll be happy just to promote the projects that contact us.

NEWS NEWS NEWS

Brazilian label **Evil Horde Records** has just now released their fourth record. "Belicus Profanus" is the name of the record, and the band is called Ocultan. The style? Well, I guess 'raw and fast Black Metal with no keyboards and no female voices' could describe it. "Jut true massacre" they say. *Evil Horde Rec., P.O.Box 4912, Curitiba - PR 82530-970, Brazil. blacklegion@vrs.com.br*

The guys on the Czech Republic don't stop. **Terra Aegra 'Zine** is about to edit their issue (A4 format, 500 copies, written in Czech language). This issue will be filled with interviews to Cryptosy, Godless Truth, Krisium, Vomit Remnants, Regurgitation, Skinless, Skinned, Dying Fetus, Scattered Remnants, Deeds Of Flesh, Nile, Incantation, Mucupurulent, Brutal Truth, Garbage Disposal, Appaling Spawn, Cephalic Carnage, Deranged, Contrastic, Gride, Purulent Spermcanal, Damnable and Imperial Foeticide plus about 150 reviews and a couple of live reports. If you want divulgation in Czech Republic... you know what to do. The guys also run a label/distro called **Terranot Records**. Their first release is already out: the Alienation Mental pro-done tape, with 28 minutes of deadly grinding attack. Trades are more than welcome. As if all this was not enough, the guys also do management for the Czech band **Intervalle Bizarre** (brutal fast technical twisted grindy Death Metal from Praha, as they call it). The band wants to play everywhere - they prefer exchanges. So, if you want to play in Praha (or in any other place

in Czech Republic) let they know and they can arrange something. *Martin Abrman, kolej Sazava, Chemicka 952, 148 29 Praha 4 - Kunratice, Czech Republic - Europe. gore.freak@post.cz*

Sergheyev Tischovov managed to get a Metal radio show in Moldavian National Radio. The name of the program is "**Rockada**", and it is broadcasted every Thursday between 22.00 and 24.00 hour. His aim is to promote and support Metal music, and all styles will be given airplay, no exceptions. Mail him some promo stuff. *Cetatea Neamtului 8, Falest 259, Moldova. radiomoldova@yahoo.com*

Static 'zine is doing it fine lately! They have their #21 already finished. It contains interviews with Sludge, Solus, Dissarray, Inbreed, The Chasm and scene reports on Russian and Czech Republic. The guys are also doing compilation tapes. So, if you need exposure or want to read some nice English 'Zine, contact them. They are also receptive to trade 'zines, compilation tapes or ad space. What are you waiting for? *Static Zine, c/o Russ Sauer, 115 E. River Rd., Kawkawitn, MI. 48631 USA. StaticZine@aol.com*

Immortal Records, from Poland, is currently finishing their uncompromising monthly edited **Fuck The Weak** magazine. The first issue will be out really soon and will contain a free compilation tape! Contact them for some exposure. They also just released the CD/Cassette "Purveyors of Fine Filth"

from Horror Of Horrors. Pretty active, these guys... *Immortal Records, P.O. Box 14, 76 - 200 Slupsk 12, Poland. immrec@friko2.onet.pl*

The Swedish band **Temperance** will have a new 7" out really soon on the (also) Swedish label Stormbringer Productions. As Fredde say, «it will show Temperance of 1999 in a true soulmetallish way, simply by the two new tracks include on the 7". The A-side will be featured on our second CD, while the B-side is a special tribute song to the good old metal days in the 80's, only featured in this 7"». In the beginning of autumn Temperance will join the magazine Metal Curse # 13 (U.S.) compilation-CD with one track as well. European gigs will follow as well, and hopefully there will be a recording of the second CD sometime this autumn. Be aware. *temperance666@hotmail.com*

The Portuguese recently born band **Elite** signed a two-album deal with a new label from Portugal. The first Elite album will be out in digipack somewhere between this year and the next and will contain some tracks of raw and aggressive Black Metal. Expect some cruel stuff. Contact available in one of the next issues.

Celtic Dance have been working on new tracks. With a (almost) totally new line-up (and style!), some of their new titles are: "Everlasting Courage", "Noble Glory", "Macha: Goddess of a Thousand Knights" and "Through the Eye of the Storm".

Sweet Love, Wolves...

Sweet Flame represents the new generation of Portuguese music. With few more than one year, they already have a CD-demo in their bag, and some live shows in their bill. With a lot of work to do yet in a very promising career, we decided to give a hand to these guys, so we had Sérgio Bastos to ask them some questions...

... Music

Flame

O - I know very little about your existence before the edition of this demo. Give us a brief history of the band...

S - Sweet Flame started as a band in November 1997, when Nuno (vocals) and António (drums) decided to start a band to which Jorge (bass) and Carlos (guitars) joined later. In January '98 Carlos had to leave the band by personal reasons, and Rodrigo, the actual guitarist, replaced him.

In March '98 we recorded two tracks to a compilation. In October '98 we played our first live gig, followed by many others. Finally, in December '98 we recorded our actual demo.

O - I know you just edited your first work, right?

S - Yes, that's true. In December '98 we recorded our first demo called "Opus I - Love, Wolves... Life".

O - Where and when did the recordings take place?

S - The demo was recorded in Gravisom Studios, in Lisbon. As I mentioned before, it took place in last year's December.

O - When did you composed the tracks presented in "Opus I - Love, Wolves... Life"?

S - We composed them between the initial formation of the band and June '98.

O - How would you define your music to someone who never heard you? What style are you into?

S - We don't like to put labels on our music, all I know is that we are into Metal. As for the style we can follow in the future, that's something we can't see. It all depends on how our sensibility and musical inspiration will develop.

O - What are the themes of the lyrics in this debut of yours?

S - They talk about feelings as love and hate. We also praise the most pure elements in the nature, looking for it's most dark side. The themes of our lyrics can be very varied, it all depends on the interpretation of whoever who reads it.

O - About live gigs, you are no longer a young band, right? How many times have you played live? Do you have more gigs planned?

S - We played live five times, being one in Feira da Música 98, in Exponor. In the future we have a live show scheduled to May in Montijo. We will have also two concerts in September, one in Algarve, the other in Lisbon. In spite all these live performances, we never had the chance to play a gig for our audience - the Metal audience.

O - How has been the promotion for this first demo of yours?

S - The things are going very normally for a young Portuguese Metal band who just edited their first demo.

O - How many tracks have you written so far, besides the ones in the demo? Are they in the same vein as this ones?

S - We have been writing some new tracks, and there are some of them almost finished - we even presented one live already. Comparing the new tracks with the ones presented in the demo, I think the new songs have a bigger dynamism and a different creative power.

O - Well, that's all. Here's the microphone for you to say goodbye...

S - We appreciate your attention, and we hope this interview can promote us some more in your zine. To the readers who want to contact us, they can do it by letter to Apartado 8397 - 1800 Lisboa or call 0933 626 6877 or write to the e-mail SweetFlame90@hotmail.com; if you want to see our web page, try www.terravista.pt/ancora/1727. Everyone, who wants to get our CD demo, can do it by sending 1.000\$00 (P&P included) to the above-mentioned address. Until the next time. "...that music join us soon..."

Sérgio Bastos



AMSVARTNER

The new sensation from Sweden is called Amsvartner. With their '97 MCD *The Trollish Mirror* H, released through Blackend, they showed they were a very promising Black Death Metal band. But now, with the *Dreams* H CD just released, they have gone much higher (or should I say 'deeper?') and made what can be considered as the first work in the new Swedish Death Metal age. We had Jonathan Holmgren (guitar) to talk about this and some other things in the following interview.

O - So, are you happy with the final result of "Dreams"? Would you change anything now, if you could?

A - I'm very satisfied with it. It's somehow unusual because I used to be fed up with our recordings in a month and now it has been about ten months and I'm still happy with it. I think the rest of the band is happy too. Maybe there are some parts we would like to change, but I think it's a good record.

O - Strange cover you have in this "Dreams" album... it seems that it represents the wholeness, and at the same time, the beauty and darkness of your music. Does it really represent what's inside your music? Who's responsible for it?

A - Actually it was a guy from the record company who came up with the idea, and I think it really succeeded in translating the music to picture, because I think it's quite different from all the covers we are used to see today. Yeah, I think it's good. But it's not our idea.

O - You seem to me less attached nowadays to the typical Death/Black sound and more into your own sound. Was this change on purpose, or it simply happened with the evolution of the band?

A - I don't really know. When we recorded *The Trollish Mirror* we were kind of fed up with the music and we thought about kind of starting over and finding a new way of writing songs. The main thing is that we have started to jam together, and we ended up making all the music together in the rehearsal room. We were tired of the old stuff, and decided to try new ideas.

O - You are three brothers in Amsvartner plus two guitar-players. Do the guys tend to take the Amsvartner writings home, or do you normally write the songs all together in the rehearsal room?

A - About 75% of it is done by all us five together. For *Dreams* I think me and Daniel have written some songs, but the most part was written for all of us together.

O - So, you are really a band, not a family, right?

A - Eheheh, yeah. Usually a band has one or two main songwriters who write the songs alone, but we, we do it together.

O - Also, you are a fresh air breeze into Swedish melodic Death scene. Do you feel a part of that scene? Do you think you guys can come up with new standards for this movement?

A - I don't know... I like a lot of bands from Sweden, specially the Gothemborg scene, like In Flames and Dark Tranquillity. I don't know... I think we have found our own sound, but I don't know if it is a new standard...

O - You do have some interesting and non-usual lyrical topics in this album, as for instance in "Funkyman". What are the feelings beyond the words in this album, and particularly in "Funkyman"?

A - The lyrics of that track are written by Daniel, that's the only lyrics we wrote to this album. Marcus writes the rest of the lyrics. That lyric was about... Daniel was into Black Metal a lot; then, as you can hear we went away from that direction, and a lot of people now look at us as if we turned our backs on Black Metal. I think "Funkyman" is just his feelings about that. We found our own way and we don't care if we do have to be Black Metal or not.



O - You recorded "Dreams" in Garageland with Mattias Eklund, who also got in the album as a guest musician. How were the recording sessions with him? Are you happy with the work he has made? Will you record the next album with him again?

A - Yeah, we're happy with him. We have recorded all our material in this studio, even our demos. We have been getting the band better and better, and so the studio work has

been through this evolution. This is a fine recording, but I think it can get better too. The problem is... the studio doesn't exist anymore. But I think we will do our next recording with Mattias Eklund, no doubts he is really good.

O - What is your future plan in terms of promotion for this album? Some tour perhaps...

A - I would really like to get a tour, but I don't know if it's possible. It all depends on the sales. Right now we're doing a lot of interviews and some other things to promote the album. I'm looking forward to tour but that's up to the record company.

O - And, until now, are you happy with the work the label is doing for you. Is Blackend the best record for Amsvartner at this moment?

A - I think so. I think they're doing a good job. When we did the promo for this album, we were afraid that it didn't fit the label anymore, because they have mainly Black Metal bands. We were kind of nervous, and we didn't know if we were going to get fired. But they like it and all turned out great. It's a fact that we are a little bit different from the other bands, but they accept that.

O - How do you see the Death Metal scene nowadays?

A - I'm not really into Death scene so much. Maybe because our music is turning a little different from the rest of the scene. We are developing into a lot of musical directions. I am myself into a lot of Heavy Metal stuff, the German stuff, you know...

O - What are your favourite bands?

A - My favourite bands are Gamma Ray from Germany, along with Blind Guardian, that kind of stuff. But I also like the 70's kind of music, like Rainbow, Dio, you know.

O - OK, I guess that's pretty much it for today. Thanks for the answers. Now I'll have to ask you for the classical final message...

A - Buy or record, so we will get famous, ahahah! I'm looking forward to meet people out there on a tour, maybe in the future.



D.C.M.

Disorganized Cranium Masses

Two years after "Anonymous Tape", Disorganized Cranium Masses is back, this time with "Face To Face", gathering three tracks showing something slightly different from their old sound. Paulo Vicente, bassist, talked to us about this and other things in DCM's recent history...

O - "Face To Face" shows a little change in your sound, right? What took you to that change?

D - Yes, our sound had changed!! It's been two years since the "Anonymous Tape '96", and our sound in that period was Power Thrash Metal *a la* 90's, as people use to say. There were some changes in the line-up: we are now only four guys in the band, we changed our drummer and, of course, our musical tastes are not the same anymore. We wanted to make our kind of Metal, without direct influences of our personal tastes.

O - What do you talk about in the lyrics of the demo?

D - About the machine dominating men (Litredoil), the world is Chaos, there's no faith ("Town"). Human thought about wars, animal violence, racism, etc ("The Mind").

O - Congratulations for the great production of the demo. It is just amazing! Were you expecting a so positive result in the recordings?

D - Thanks for the compliment! It is, in fact, a great recording, and Luis Barros (the producer) this time went totally nuts; if only you could have seen him recording these tracks... He showed a real interest in our new sound, and that's a thing we can note in the recordings.

Our sound had changed, so the recordings just had to be different, and he got the idea fast. So in this edition we have a very innovative recording, solid and strong. Of course we are happy with it!

O - It's been almost a year after the edition of "Face To Face". You have not played a lot live lately. What happened? Do you find hard to find some places to play live?

D - Not a year ago, "Face To Face" was released in October '98. The recordings yes, that took place about a year ago (June '98). Yes, we have been playing live very few times, one in Feira Mix (Oct. '98), and another in Feira do Metal de Almada (Feb. '98). The most funny is that there are a lot of places to play live, but it's just not worth the effort; there are no conditions and we are treated like garbage, not like musicians.

At the moment we are more interested in playing with other bands (two or three) in festivals. I rather play only two or three times live in one year, but to do it with pleasure, with my heart and soul!!

O - How have you been promoting the CD-demo?

D - In any way we can. Curiously, we started the promotion outside the country, in E.U.A., Brazil, England, Germany, Netherlands, and only then Portugal. We decided to do it this way because in the promotion of "Anonymous Tape" we started by Portugal and no one gave a fuck about us and only the people from foreign countries supported us. Only after a few months the Portuguese people started to notes us.

O - How's the band almost a year after the edition of "Face To Face"? What is your future plans?

D - It's still a little early, and we do have a lot of things to do yet. We do have a lot of good proposals. We have to promote our work in a lot of countries yet (France, Spain, Italy, etc). There will be a lot of surprises this year. You'll see in the right time!!!

O - How many songs did you write since "Face To Face"? Do they have the same musical line as the ones presented now?

D - We have six new songs written this year. They have an actual sound, with a lot of groove. It's a very own sound you know, pretty hard to label, but many people say our sound is something like "Metal-crossover". I personally agree. What about you?? (Well, I... huuuuuhhh... hmmm... agree!! It's a crossover Metal with power and a lot of groovy melodie... - S.B.)

O - You come from Seixal. How's the scene there? What happened to bands as Rebellion and Naked Soul?

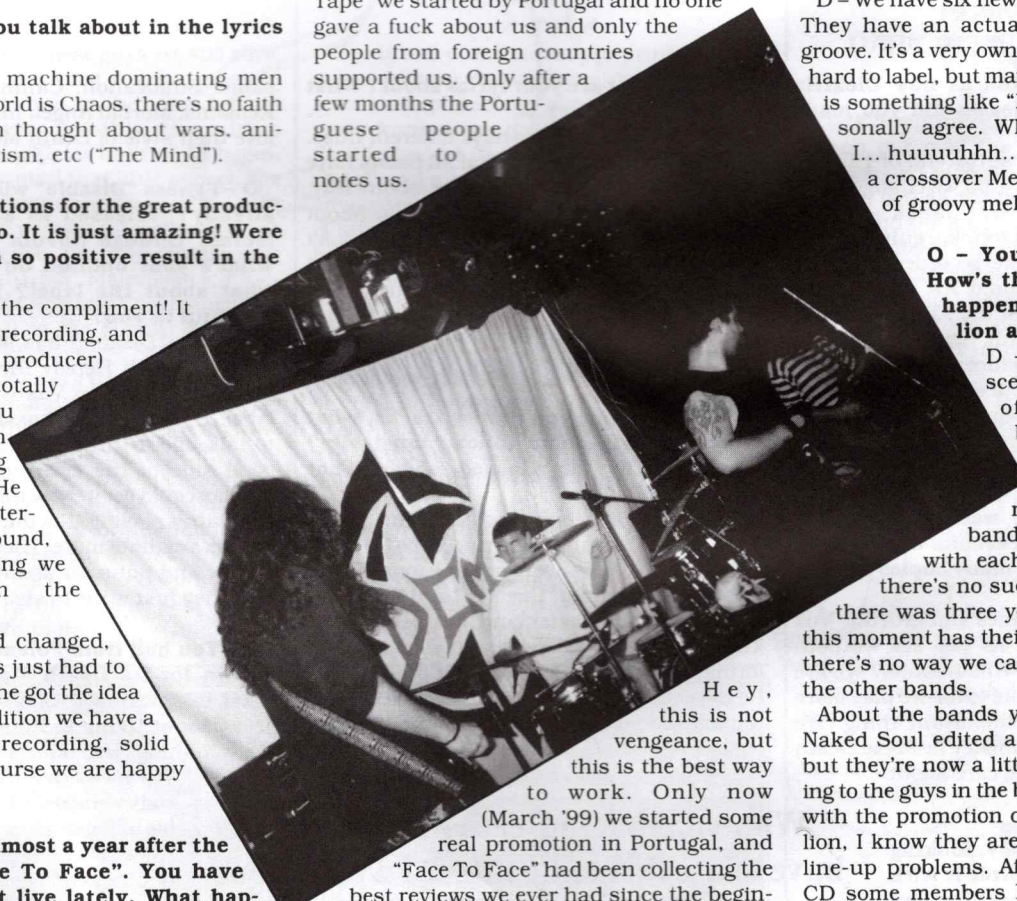
D - We do have a good scene here, we have a lot of kids starting new bands, and I know we're going to have about four new Metal bands really soon. People in the bands is starting to get along with each other pretty well, and there's no such things as the rivalry there was three years ago. Each band in this moment has their own kind of sound, so there's no way we can say bad things about the other bands.

About the bands you mentioned, I know Naked Soul edited a CD, about a year ago, but they're now a little down. I've been talking to the guys in the band, and they are upset with the promotion of the CD. About Rebellion, I know they are passing through some line-up problems. After the edition of their CD some members have gone away, and I really don't know how they are doing now, but not very good I think.

O - Hmmm, that's all. Final message...

D - Portugal have been through a musical evolution, and things are getting better. The fans stopped the prejudice towards the national bands and are supporting us more and more, and that's very good. We are feeling that for the first time in seven years of band.

Sérgio Bastos



Hey, this is not vengeance, but this is the best way to work. Only now (March '99) we started some real promotion in Portugal, and "Face To Face" had been collecting the best reviews we ever had since the beginning of the band.

We are going to do a cassette edition of it, only to promotion - not for selling - and also a new CD-r edition with a new cover.

O - How can the audience get this new edition form yours?

D - This new CD-r edition is available for 1.500\$00 (all postage included), or send a 20 minute cassette plus a 86\$00 stamp to my address. Checks in my name, please.



Here we have, ladies and gents, a great Underground Death Metal band from Poland who just plays as brutal as they can. After two great demos, "Unearth" (1996) and "Disabled" (1997) they are preparing a third strike that shall leave you on your knees. Cicatrix is their name, and we got to interview their vocalist Janek Brodowski.

O - Hail! Can you tell us how Cicatrix started, and what releases did you made until now?

C - Hello! We started at the end of 1994 as Desecration. In January '95 we changed into Cicatrix. First members: Janek - vocal, Bartek - guitar, bass, Piotrek - guitar, Artur - drums. In May '96 we recorded our first demo "Unearth" in studio R5. In July '96 Piotrek left the band. At the April '97 we recorded our second stuff "Disable" in New Project Studio. The producer of "Disabled" is Novum Vox Mortis Rec. It's a split tape Cicatrix/Heresy. Now we've just come back from Selani Studio where we recorded our new stuff. Cicatrix plays brutal Death Metal.

O - Your last demo was "Disable", recorded in 1997. What results did you had from that demo? How many copies did you sold?

C - We sold 300 copies but Novum Vox Mortis sold 500 ones. As you see we both sold about 800 copies. What results? We are more known. People write to us, we play more gigs. That's the most important thing. We don't even think about money because Death Metal is not for sale. We care about maniax.

O - Are you still happy, looking now with some time after it with "Disable"? Is there anything you would change right now, if you could?

C - Of course I'm still happy. I have something I actually did. It's ours. Yeah, we will change some things. We are still changing and are getting still better in playing. After a few years I'm still happy that we recorded our stuff. It was a wonderful thing.

O - "Disable" features some titles we're not used to see in brutal Death Metal style.

Actually, what are your lyrics about? What inspires the writer?

C - I don't care that we have different titles. Who said that in Death Metal all bands have to use this same titles? I write about fear, suffering. The whole shit around us. About shit we don't even get to see. We just don't care. My lyrics are my thoughts. I write about my anger. I don't think about my titles being different from the others. They are my lyrics and I decide about it. Life is my inspiration, and I don't want to change it.

O - What about you're new tracks, what directions will them follow, musically? When will they be released, and in what format?

C - We recorded nine songs in Selani Studio (Vader, Christ Agony, Yattering, Damnable...). They are faster and more brutal than our songs from "Unearth" and "Disable". We wanna play faster and heavier. I don't know when will we release it and in what format. I hope maniax can get it in this year. I can't tell you that you will see it on CD. If we have enough money, why not?

"Who said that in Death Metal all bands have to use this same titles? I write about fear, suffering. The whole shit around us. My lyrics are my thoughts. I write about my anger."

O - Your music style can be considered straight-ahead brutal Death Metal. Is it? Do you have all the same influences?

C - We are interested in playing only brutal Death Metal. We don't look at trends, we just follow our way. Influences? They are the

same: Suffocation, Cannibal Corpse, Vital Remains, Morbid Angel, Immolation, etc. We love their style of Death Metal.

O - I guess "Disable" will be (or had been already?) released as a split tape with Heresy through Novum Vox Mortis Rec. What's your opinion on this band? And what about the label? Is this contract worthful to you?

C - Yes, "Disable" has been released as a split-tape with Heresy through Novum Vox Mortis Rec. Novum Vox is a fucking record label. They are fucking assholes. I don't want to talk about these guys. They're past. The good side of the contract was that more maniax could get it. Now they know what stuff is Cicatrix playing. Novum Vox Mortis didn't give us anything more. They think only about money and not a bit about promotion, gigs, etc. They just want to steal you!

O - You hail from Poland, a country well known for its Death Metal. Besides the great Underground (is it so great?), what's great about living in Poland?

C - Nothing! Ha, ha, ha! I'm just kidding. We have beautiful girls, killing vodka and good beer. But seriously, life in Poland is a hard thing. Money rules. We have great young bands, but they can't exist. Every producer think only in how to fuck a band, not helps them. It's our great problem. Our maniax are savage and really great. You have to see it.

O - OK, I guess that's pretty much it. Any final message?

C - Thank you for all! Hail to all maniax from Portugal and from other sides of the world. Sorry for my English. If you want to know something about Cicatrix just write to me (enclose stamps for sure reply). Stay brutal!

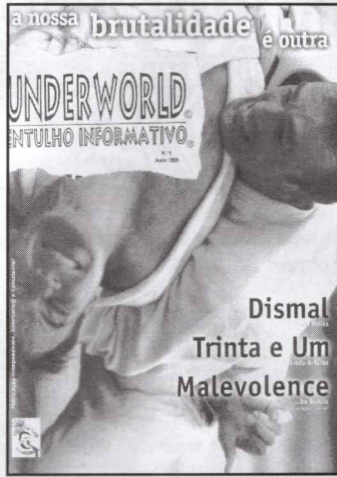
DUSE READINGS



**LUSITANIA #3
(POR)**



Really good to know these guys are still alive, since it is one of the most regular 'zines in Portugal. So, #3 is out, in the same lay-out parameters as ever, but this time with a poorer pack: the booklet is built on A4 pages, and not A3. Nevermind that little aspect, the 18 A4 Portuguese written pages are filled with useful information, reviews, interviews and the usual astrology section. The interviewed bands this time are: Krabathor, Malevolence, First-born Evil, Tomb Of Gods and Casablanca. So, the guys still do it in the simpler way they can, but with a lot of efficiency. And, of course, the fact that Lusitania is a free 'zine (just send them an 86\$00 stamp for postage) is a big positive point to them. Even so, I guess the editors could work a little more in the two-three months between each issue and make the 'zine a little bigger. Perhaps more ten pages... I speak for me... I always find it good to read and well prepared in terms of lay-out... but it ends to fast. Keep the good work guys... and don't forget to send me your next issue... I'm looking forward to it.



**ENTULHO INFORMATIVO #9
(POR)**



This is one of the oldest pro-printed Portuguese written publications in Portugal. In spite their periodicity is not the best (you'll never know when the next one will be out), their few pages (this time they did it in 16 A4 pages) and a big part of the space filled with advertisement (so they can pro-print it), this is still a free publication! Besides, the guys behind this great project do the layout really well, catchy and organized, while the contents find space to cover some interviews (Trinta E Um, Malevolence and Dismal), reviews to CD's, demos and vinyl releases, news, an article about Massacre, a radio 'scene report' of Portugal and a cool article about Galiza. Even though Entulho Informativo mixes Metal with Hardcore, leaving the fans a little disappointed mainly because there is few space for each style, Entulho definitely worth a second look mainly because of it's fresh writings and intelligent views of the things. To get this issue just send them enough money for the mailing. Read this one... and wait patiently for the next...

NEWSLETTERS

DAMAS DE FERRO #6 (POR)



I am well surprised by seeing Amália and Olga are still active. There have been some months since I last heard about them. This new issue of their newsletter features 10 pages, Portuguese written, full of Underground stuff, live gigs dates and advertisements. This Damas de Ferro issue has all that a good newsletter could possibly have: a lot of information and a pleasant layout. Those who want to get a copy just have to send the cliché 86\$ stamp.

Sérgio Bastos



DARK SCRIPTURES #2 (POR)



Dark Scriptures is on its way. This time we get on our mail the second issue. Nothing special: just pure information, English written, on two A4 pages. Simplicity is the main word, and the letter is really small, so expect to find a lot of useful information divided in 'bands', 'publications', 'labels & distros' and 'miscellaneous'. Besides, there is a cool scene report form Yugoslavia. I guess a 51\$ stamp/ 1 IRC will do the trick. Contact the guys.



MORBID METAL NEWSLETTER MARCH '99 (POR)



Another good Portuguese written newsletter, this one xeroxed in four A4 pages. Morbid Metal contains some photos, covers and logos and a slightly bigger letter, so I guess this is have a more cared layout, but it's still informative. Also some reviews can be found in this issue.



CARTA DA CRUELDADE #2 (POR)



Second issue for this recently created Portuguese written (two A4 pages) newsletter that mainly pays attention to what's going on in Portugal. It has a really messy layout, but the space is well used, so the information is huge. Even so, I guess João can get the things a little better in the next issue. Send a 51\$ stamp to get it.



ZINE OF THE MONTH

**METAL OSTENTATION
(BRA) #2**

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Before I get to see this mag, I thought the Brazilian 'zines were all xeroxed and with a poor layout. Well, I still think most of them are, but Metal Ostentation really escapes from the local scene. It is professionally printed (glossy paper), it have a full-color cover, 32 A4 pages and a lot of efficiency in the layout. The interviews cover bands as Marduk, My Dying Bride, Acheron, Mortuus, Solitude Aeternus, Antichrisis, Desaster, Forlorn, Sopor Aeternus, Lunar Aurora, Canaan, Bishop Of Hexen, Varathron, X Factor X, Sculpture, Frostmoon, Trail Of Tears and No Fashion Records. Furthermore you'll find in this issue two (A4) posters on Emperor and Dark Funeral. All good reasons for you to get this masterpiece of Underground information (if you read Portuguese, that is, because this is Portuguese-written) from Sound Riot Productions, now with their offices in Portugal.

"Diva Futura" is the name of the most recent release for the Greek band Nightfall. Being the follower to a work like "Lesbian Show", this album shows a heavy evolution in the career of this Holy Records' ever band. Efthimis



O - What main lessons have you learnt with the edition of "Lesbian Show", your previous album? Have these lessons helped to furnish some new aspects to Nightfall's identity?

N - We enjoyed "Lesbian Show" material a lot, especially on stage it was killer! However, we didn't want to release something similar to it. It wouldn't be fair for the fans who will pay to buy it, moreover it wouldn't be fair for us, as artists. "Lesbian Show" showed us the "complexity of simplicity" when it comes to compositions, or in other words how to combine tunes and words the best possible way. Some people, and musicians as well, compose music pieces and then try to write some lyrics above because... this is the way it is. In "Lesbian Show" we put everything together; one fits the other and the final result is strong. Fucking strong indeed!

O - There are some new pieces on Nightfall's line up. What can you tell us about such changes?

N - Lesbian Show success brought new responsibilities to the band members; more time in the studio, on the road, etc. Unfortunately, two of the old members weren't ready to cope with such a situation so they quit.

The new drummer is half English/half German whilst the new guitarist is half English/half Greek. I guess we are now an 100% EU band right?

O - Tell us, what was the title of the new album inspired on?

N - Future. Metaphorically speaking (as usual) future is a Diva; a noble, beautiful, mystical woman everybody wants to have but he's afraid to get closer; to touch her, to "conquer" her. And this is what "she" dislikes: people who are afraid to deal with her; this is what future dislikes: fear! People have to dare in order to conquer the tomorrow, otherwise they'll become an eternal shadow of yesterday. That's what "Diva Futura" is all about; the brave ones who have no taboos nor fears but only will to conquer the unknown-that brave new world ahead of us!

O - When were composed the songs featured on it? By the way, when were they recorded?

N - As soon as we finished touring/promoting "Lesbian Show" we started arranging some new ideas, we had back then. Slowly, we came up with 16 new tracks. The pre production took place in Athens last summer and September, whilst the recordings made in October/November at Impuls studios in Hamburg/Germany.

O - Jan P. Genkel has made the production of your new release. Was its work important to provide to "Diva Futura" the great sound quality that it has?

N - Jan is a great guy who's mentality and point of views are close to ours. He helped us a lot with all those weird sounds you hear here and there throughout the album. Moreover, he introduced us some really cool techniques in the studio. However, he was a bit surprised too, as our material wasn't the ordinary material most "Death" or "Goth-Metal" bands record. There's a diversity in "Diva Futura" that doesn't allow the listener to get bored even after many times. Actually, the more you listen to "Diva Futura" the more new things you'll find in it!

O - In your opinion, what new elements bring to our ears the Nightfall's eleven new tracks?

N - We love metal music so we do our best to let it live through the next millenium! We hear people complain that metal today is all

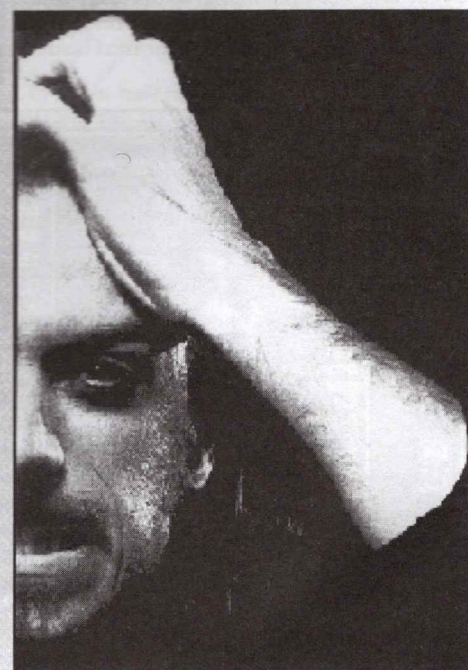
Karadimas, the mastermind of the band, have now two new elements in the group, Mark Cross (drums) and Phil Anton (second guitar). Talking with Odiosious Larvae, he made some points about this new edition of his band.

about cliches and silly imitations of the older years. Well, no more. Here's a new era; a new sound. "Diva Futura" is a proposition and a challenge too for the listener. It doesn't remind anything out today, and this is very important! The material is metal, but metal of today not of yesterday!

O - The track "Lowve" of "Diva Futura" album make often references to electronics. What's your relation with 'em? Don't you think that nowadays is quite impossible to innovate in Metal music not using electronic equipment and ideas?

N - You are quite right. The sound of today, globally, has a lot to do with the so-called electro. The point is how capable the musician is to adopt those new elements in music without losing his metal style. We used many electro things in our tracks and we are extremely satisfied that the album is still Metal! It took us a lot of work in the studio but it's worthy.

O - Are there any plans to record a video clip to promote this album? That was an idea that you had the opportunity to make real in your previous release...

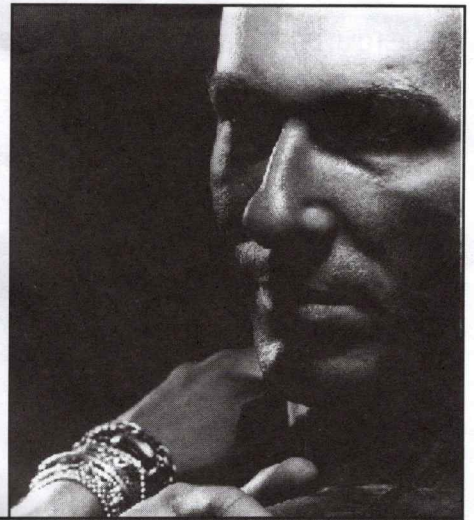




O - Nightfall is already a name with some history on metal activities. What has been the secret to maintain such a long career linked to metal music?

N - We are simply ourselves! We pay no attention to trends and fashions but only to our art. See, a lot of bands are afraid to experiment with their music so to not lose their fans. As a result, everybody gets bored of them in some years. The special thing with Nightfall is that we always surprise our people with each new album and that's good. People don't like to know how an album sounds like before they even listen to it. They want the artist to tease them, to make them wonder! The relationship between the fan and the band is similar to the one between a man and a woman: you need passion, not routine!

Sérgio Bastos



N - We already shot "Diva" track. It's a black/white moody piece of art that reflects the attitude of the band throughout the album. Black and white are the two basic colors, whilst silver (the third color in the album) is the color of machinery; a new order of things we, the humans, must accept and live in!

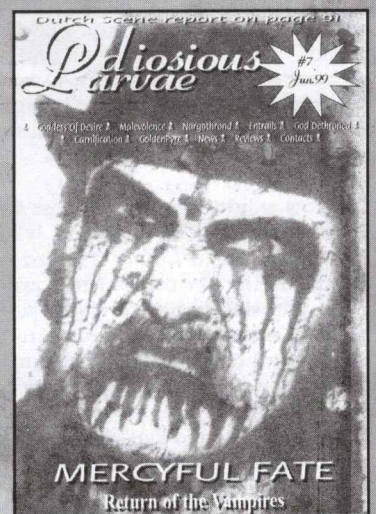
O - Do you have in mind to do some tour in support of your new release?

N - Yes, this autumn. We don't know any dates yet. In summer we'll play with Mercyful Fate and Manowar...

O - One of the locations you've played on your latest tour was Portugal. Do you still remember that concert?

N - Of course we do!! One of the best shows of the entire tour. I remember the crowd was so fucking crazy that we had to go out on stage for encore tracks again and again. Finally we had no more tracks of ours to play so we did a couple of cover tracks! It was amazing and -really- we are looking forward to coming there again. By the way, give our greetings to Carlos and his Malevolence!

Wanna get this 'zine monthly in your mailbox without worrying about sending money or letters? You can subscribe it and then wait lazily for the next issue and the following 11 in the peace of your bathroom. Just send us 1.000\$00 (Portugal - dinheiro bem escondido em carta registada, cheque ou vale postal em nome de Fernando Manuel Pereira dos Reis) or U\$8/5 Euro's (Foreign countries - well hidden cash in registered letter or I.M.O. in the name of Fernando Manuel Pereira dos Reis).



As Sérgio Bastos wrote in the review in last month's issue, it's weird to note some Terrorizer (good) reviews to Portuguese bands that we don't know. It happened to Hellcome, who managed to get a good review with their demo "Strange Reality". Wanna know more about them? Here's what Sérgio got from them.

hellcome

O - I know you still don't have a very long biography. Can you tell us a bit about the two years you've been together so far?

H - Well, the band started in August '97 just like all the bands start: a group of friends with a huge passion for music, particularly Heavy Metal. We joined to make the music we all like and also something positive with some quality. The last two years have been spent most totally writing material. We don't lose our time with covers, so the material we play is all original. We only play one or two covers in live shows, so our priority is, and always will be, writing original songs.

We see Hellcome not as a project, but as a band. We don't like to call it 'project' as it gives

do you see the songs nowadays? Are they very different from what you do nowadays?

H - We still like the songs in "Strange Reality". Those are songs that really please us, they keep sounding like new to us and, sincerely, we are not tired of listen to them. This demo represents a lot of work and a big effort and obviously we are still a little pride of it. About the more recent material, the songs are, in fact, very different from the ones in the demo. Besides, I think that this new sound is Hellcome identity finally reached. We moved to a extremely heavy sound, based on riffs with more heavy tunes bringing new dynamic to the tracks. The voice is also more heavy and deeper, as the rhythm section and the bass. It's a spon-

will have, the songs...

H - I think it will have some songs. I believe the new songs are more innovative. We tried to create a more original sound mixing, for instance, raggae with Metal. I believe it will be a demo which the sound will be different from everything done in Metal until now. It's original, unpredictable... we're anxious to get in the studio!

O - Have you already played live?

H - Yeah, we played about ten times live until now. Few times, I know, but Metal is getting more and more put aside. When, for instance, a new festival is organised, the selection of the bands is made not only the music quality they have, but also by their commercial potential, and this way the heavier bands will always stay out. So yeah, we do have some problems to play live. But we've already won a contest, in Sandim (V. N. Gaia), last year's April.

O - How's the Metal scene in V. N. Gaia? Some time ago Porto had a lot of Metal bands...

H - There are some bands and also some quality. The problem is that Metal is a little left behind. There are few places with live gigs in a regular basis. Palha D'Aço was a good bar, where every week there was some concerts, but now it closed down, and there are no places to play. You have to support the Underground bands, so Metal can develop, you know?

O - The best moment in your career was the review you got in Terrorizer. How did you see it? Did it give you strength to go on?

H - It was a very important thing for us, but the best moment happened when we played live for the first time, and won a contest! It was a very good debut gig, which gave us a lot of strength. About Terrorizer, we're obviously very proud and glad, because our work was recognised by a positive review in one of the most known magazines in the world. Nevertheless, if the review were a bad one, we would keep fighting, because we believe in ourselves and in what we worth. Besides, we were not even waiting that the review was featured, because it didn't came out in some Portuguese press!

O - OK, I guess it's all for now. Would you like to leave any final message?

H - We'd like to say for people to support Metal, to organise live gigs, more Heavy Metal festivals, because we're sick and tired of seeing only pop and commercial rock bands. Support Metal and hail to those who really like Metal!



the idea of something very planned and structured; our band lives on spontaneity, we take the next rehearsal as the next step to be taken. We write the best way we can, we will always be ready to innovate our sound and we hope to achieve something in the music world. But, if by any mean, that wouldn't happen, we would keep on playing just because of the passion we feel towards the music.

O - How would you define your sound to someone who had never heard it?

H - Well, sincerely I think it's hard to define our sound. The Terrorizer demo-review itself says it, and also says we are original and not limited to a strict style of Metal. Anyway, we always try to create something new, always try to escape from all that's been very hear before and create our own sound. Besides, our music is so hard to describe that even our new songs (presented in our new demo) are much more heavy and with a more brutal sound.

O - Your first demo have almost a year. How

taneous evolution and, at this point, we are extremely satisfied with our new material and anxious to get it recorded in our next demo.

O - How can the audience get the "Strange Reality" demo?

H - By sending 500\$00 to the following address: Hellcome, a/c Hugo Meireles, Rua Soares Reis, 200 - 4.º esq. 4400-310 V. N. Gaia.

O - what bands have influenced you, in music and lyrics?

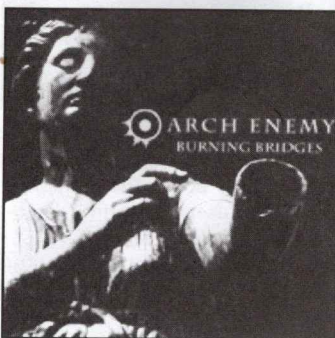
H - Lyricwise, we don't have any specific influence. Our lyrics are written based upon some themes and personal experiences of our life. Musically we try, above all, to create a very own sound and identity, but bands as Sepultura, System Of A Down, Machine Head and Pantera, for instance, are very good in our opinion. But, as I said before, our great priority is trying to create our own original sound.

O - I know you are already preparing your next demo. Talk a little about the ideas it

CD REV(I)E(W)NGE



ARCH ENEMY (SWE)
"Burning Bridges/ '99 CD
Century Media



There's been quite a long time since I last got really surprised by a band or an album!! "Burning Bridges" is the third album for this Swedish band in which we can find important names as Mike Amott (ex-Carcass/Carnage/Candlemass), Daniel Erlandsson (ex-In Flames) and Sharlee D'Angelo (Mercyful Fate). The recording quality and great part of the tracks surprised me. The music prove that many critics were right when they said Arch Enemy was a close band to Carcass (post Grind phase). In fact, one of the great highlights in "Burning Bridges" is the interesting fusion of sounds like At The Gates' "Spirit of the Soul", Carcass "Heartwork" and a Heavy Metal hardrock made in the 80's. The result is excellent, very contagious! We can easily understand that Mike Amott had certainly a large influence in the composition of Carcass last studio albums.

Sérgio Bastos

CENTINEX (SWE)
"Bloodhunt/ '99 MCD
Repulse Records

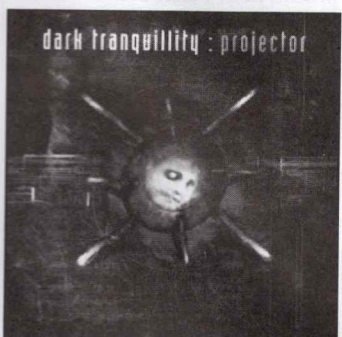
New life for Centinex, after the deal with Repulse Records and, more recently, the line-up changes that lead to the substitution of the vocalist and a second guitarist. Anyway, "Bloodhunt" is already the second release for Centinex under Repulse Records, after "Reborn Through Flames". The MCD is the prove that in spite all the changes Centinex passed in the last years it didn't affect the music. The



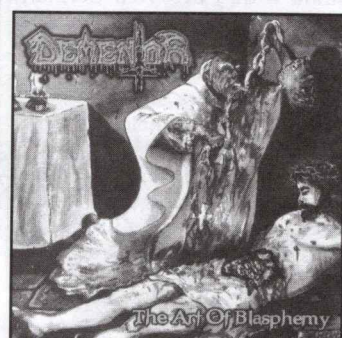
guys still play straight-ahead Death Metal in the vein of... Centinex. That's right, I think these guys have finally their own place in European Metal scene, due to their great musicianship and wonderful tracks presented in album after album. "Bloodhunt" is no exception... great riffs, speediness and melodies. Swedish Death Metal mixed with something else... craziness perhaps. This great MCD is distributed in Portugal by Division House.

DARK TRANQUILLITY (SWE)
"Projector/ '99 CD
Century Media

"Projector" is already the fourth full album for the Scandinavian band Dark Tranquillity. As you could note they are no longer in the French label Osmose. They were tired of being one of the best



DEMENTOR (SLO)
"The Art Of Blasphemy/
'99 CD
Qabalah Productions



bands in the label, and moved on to German Century Media. But they did not simply changed the label, they also changed the sound. It is natural that, after nine years, four CD's and several MCD's they are a little tired of the same old style. "Projector" show their new tendencies to explore more calm ambiances, in the vein of Gothic, perhaps. Nevertheless, they still do some tracks in the vein of the ancient albums. There was, even so, a certain inversion: if in the first records the slow songs were not many, now it happens the inverse. Also, it's funny to hear the vocals made by Mikael Stanne. In most of the songs he sings with his voice clean and strong, but he did not forgot completely his ferocious vocals that he always made. I believe the fans will still like Dark Tranquillity, but possibly they will take some time to get used, and probably only after some continuous listening they will.

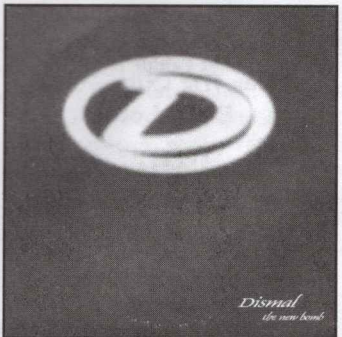
Sérgio Bastos

After two albums for Immortal Souls Productions ("The Church Dies" MC in 1994 and "Kill The Thought On Christ" CD in 1997) Dementor got signed for the Spanish label Qabalah Productions. A great step in their career, now confirmed by their most recent "The Art Of Blasphemy" album. 10 tracks - about 30 minutes - of fast ultra brutal Death Metal played in the most technical way these guys can. I must admit the final result is pretty impertinent, as the anti-christian lyrics themes find a good outfit in the great and strong tracks presented in "The Art Of Blasphemy". The only problem here is the lack of innovative ideas or any new thing besides what we are used to hear in one hundred bands like this. Anyway, a good record is

album of the month

Very well chosen name for this great MCD. Dismal music is hard to describe, and don't fit in any pre-defined style you know. If I had a gun pointed at my head to describe it, I would say no more than 'a soup of Thrash, hardcore, Power and some experimentation'. That's right, Dismal is 'the new bomb' on European Metal and Division House got it right in their first release. Perhaps the old-fashioned Metal fans

DISMAL (SPA)
"The New Bomb/
'99 MCD
Division House



will not dig Dismal sound that much because they will not know where to place it in their heads, but this Spanish band really deserves a second look and, above all, respect. The first tracks in this MCD, "On!" and "The New Bomb" are somehow less heavy and more experimental, with clean vocals and not-so-fast rhythms. Them, as "Gisenyi", "Loner" "Wake Up" and "Like shadows" hit you in the head, you realise you're listening to a talented and genius band. Get it! Get it!

always a good record, but it will be hard to break through like this. Portuguese distribution by Division House.

DEPRESSION/ROT
"Split/ 10/ LP
Self-Released

This is the second time in a few months that I got to review a split from the German band Depression. If you allow me, I'll start by their 'split mates' Rot; I don't know if they are from Germany also, but they sound like, specially with another band who have done a split with Depression: Agathocles. Like this band, Rot plays a quite melodic Death/Grind/Crust with a lot of hardcore influences. From their 12 tracks in this split, I cannot highlight any, as their music style is not my cup of tea and also I think they don't bring anything new to the scene or even they are any good thing technically. About Depression, this split only confirmed what I have written some time ago: good musicianship, enormous brutality and a special sense of melody some times makes this one of the best Underground Grind/Death acts in Germany. From their seven tracks in this 10" LP I liked most "Thy Black Altar" for the mid-tempo (that only made the brutality seem more heavy) and "Suicide Fuck" for the speediness and sense of humor. Yeah... I like Depression. A four rate for them and a two rate for Rot.

DESCEND (GER)
"Beyond The Realm
Of Throes/ '98 CD
Black Lotus



This is already the fifth release for the Greek label Black Lotus. Descend is the heritage of a known Underground band called Epidemic. Some time ago they released two albums, but some line-up changes lead to a changing in the band's name. It's always a good thing, especially

when the project is a little stopped. At least it brings some animation (hehehe). The tracks presented in "Beyond The Realm Of Throes" are among Thrash/Death Metal well done, but a little uninteresting. Perhaps that lack of interest is provoked by the poor production. I don't know. Above all this is a record for the old Thrash/Death made in the late 80's/early 90's fans.

Sérgio Bastos

ENOLA GAY (GER)
"Strange Encounter/
'99 CD
Century Media



From Germany we normally get bands that play Heavy/Power Metal. Enola Gay doesn't escape to the rule, but have their own way. "Strange Encounter" is one of those albums from bands that are tired of seeing their loving style stopped in terms of creativity, try no innovate, but don't really manage to do it. One of the most popular bands in these conditions is Nevermore. Besides, this third album for Enola Gay really shows some similarities with the Seattle band, in terms of composition and, in sound production, but also in musical ability of the bandmembers. In the 47 minutes we can find some more slow songs, as "Awakening" and "Desire", and also some powerful tracks and "Sick Society", "Browsing" and "Rapacious Attack". So, this is a good album to the fans of bands as Nevermore or Wardog.

Sérgio Bastos

EVEN VAST (ITA)
"Hear Me Out/ '99 CD
Black Lotus

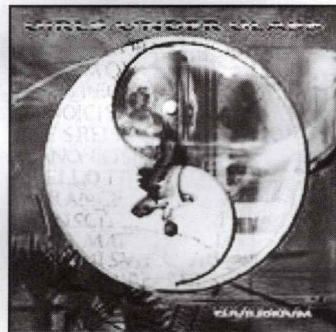
Even Vast presents something very similar to their country mates Lacuna Coil. It is a similar style; they both evoke Doom/Wave/Gothic melodies supported by female vocals. Funny to see how these guys are developing. Their most important members,



vocalist and guitarist, made part of Chaos Of Technocracy, a band who mixed hard-core with influences from the most extreme Metal. From a hard-core past they developed to Doom. OK! "Hear Me Out" is a reasonable album. It doesn't bring anything new, but it certainly has some good songs. "Foolish Game", "Never Hear Me" and "The One You Wish" are the titles of those tracks. Even Vast is certainly Black Lotus bet to conquer the Doom market, but it didn't convince me... at least for now.

Sérgio Bastos

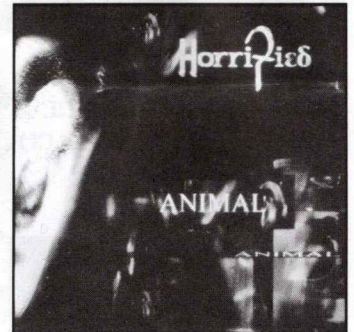
GIRLS UNDER GLASS (GER)
"Equilibrium/ '99 CD
Hall Of Sermon



From Hall Of Sermon we had listened to some good bands inside their style, Gothic and Darkwave. It seems that, unfortunately, this Germanic band doesn't fit in that. Girls Under Glass do have a big tradition in Underground Darkwave Metal in their home land. This is their eightieth album in an obviously long career. It presents slow music with melodic and atmospheric feelings, using, among some other things, electronic parts. The final result is good, but a little sleepy. It is not much different from other bands playing this style, although it has some different, but weaker, songs. So, it is natural that some parts of Metal scene took this work less seriously.

Sérgio Bastos

HORRIFIED (GRE)
"Equilibrium/ '98 CD
Black Lotus



It seems that Greek Death is well alive. One of its biggest hopes of the early 90's is now on their way back after a long (four years) silence. Although some bands as Rotting Christ, Septic Flesh and Nightfall are actually releasing albums with a more mature approach than when they started, there are some bands who continue to keep their style alive in their own way. "Animal" from Horrified it's a pleasant surprise in this level. It's a trip through a melodic and heavy sound I used to hear in albums as "Ezoptron" or "Ophidian Wheel" from Septic Flesh. This band really influenced Horrified. We can also hear some dialogues between guttural and high voices. Besides the Greek Death, Horrified also show some different states of mind, and "Funny Man" is an interesting way to end an album!!

Sérgio Bastos

MIDGARD (ITA)
"Mystic Journey Through
The Ages/ '99 CD
Hemicrania & Zappa Prod.



Debut album for Midgard, after the demo "A New Aeon In Black", also released by Hemicrania. Now the Italian Black Metal act is back, with eight tracks of a more Aggressive and, at same time symphonic and melodic Black Metal. Tracks as "The Coming of a New Master", "Mystic Journey Through the Ages", "Dark Revival

of Wanderer Soul" and the great "Charming Possession", in spite not bringing anything new to the overpopulated Black scene, won't leave you indifferent because they are well played and well structured enough to be interesting. This, combined with the good production (not too bright - these band ain't no Dimmu Borgir) and the pleasant layout will work for the Black Metal fans.

NIGHT TO DIE (SPA)

"All Evil Crying/ '99 MCD
Repulse Records



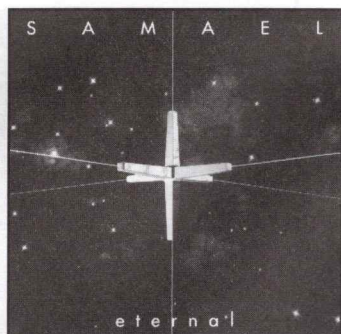
New presentation from Spanish four-piece Night To Die, after the demos "Who I'll Never Know" and "At The Fireland Dephts". "All Evil Crying" is the band's first release for Repulse Records, and I can assure you this is already one of the best bands they signed! "All Evil Crying" show a great power in composing, great technical ability, (especially from the vocalist/guitarist Daniel Gonzalez) and an enormous talent. In three tracks presented, we do have three different approaches to Night To Die's music: in "Childhood Memories" it gets more melodic Death Metal with Thrash feelings; in "A Piece Of Soul" it slows down a little, still in the Death Metal vein, but with a more mature way of writing. The last track, "The Storm Is Coming", combines perfectly all the above mentioned elements with flamenco influences and, above all, the great strong feelings it contains. I can't wait for the full length CD of these predestined artists! Distribution in Portugal by Division House.

SAMAEL (SWI)

"Eternal/ '99 CD
Century Media



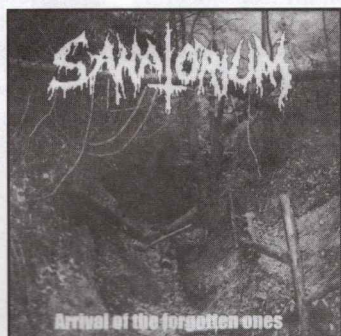
One of the most awaited albums in the last years. After all, it's not the big surprise they could have done. The fact is that Samael found the right thing in "Ceremony Of Opposites" and developed it to the maximum skill



in "Passage". So, where could they go from here? A clue was given in Exodus (the MCD released last year), where Samael tried to develop their style into a level above. In this new "Eternal" album, their effort to develop isn't that visible, but is certainly a step forward. At first listening, most of the tracks will remind you some tracks included in "Passage", specially "Moonskin". But that is due to the superb use of keyboards (especially piano) in this album. As in "Passage", what looks to you a little weird, even for Samael, will grow in you and you'll find hard to take of this record from your CD player. "Ailleurs", "Supra Karma" and "Being" are the highlights in one of albums of the year. A maximum rate weren't given because this album is too glued to "Passage" and their evolution isn't as great as in other works. But, even so, it's a damn great album.

SANATORIUM (SLO)

"Arrival Of The Forgotten
Ones/ '99 CD
Erebos Prod./Dadgy Music

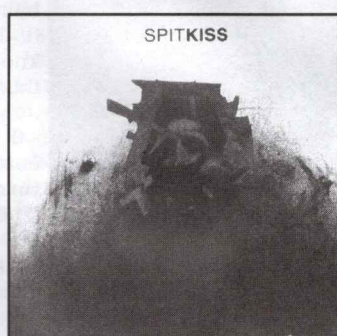


Those familiar with Slovak Death Metal scene know how much quantity and quality there is around there. Sanatorium certainly deserved to release a CD - for their struggling since 1991. Through the releases of the demos "Subculture" (1995), "Autumn Shadows" (1996) and "Necrologue" (1998), the guys on Sanatorium refined their musical personality and technique. Now, as their debut "Arrival Of The Forgotten Ones" is edited, they show their preparation for it. 10 tracks (about 33 minutes) of brutal Death

Metal (they call it 'Brutal Naturalistic Death Metal') with a lot of interesting ideas, fresh riffs but also a real brutality bath. In spite their songwriting is now on a more grown stage, Sanatorium still do what they always have done: brutal guitar playing, fast rhythms and strong vocals. Highlights? "Throne of the Undead", "Necrologue Written in Forest", the great "Cemetery of Memories" and the re-recording of "Autumn Shadows".

SPITKISS (USA)

"Violence Is Golden/ '99 CD
Self-Released



From the U.S.A., ladies and gentleman, Spitkiss. Somewhere between Korn, Tool, Filter, but still hard to label, this band really kicks some serious ass. Normally their tracks are mid-tempo, but the power is there, oh yes, it is! The vocals add some strong feelings to the pack, the guitars could be considered as Thrashers Forbidden meet Neurosis and the rhythm section is so fucking cared, it just shines on! Besides, there is, at times, a cute piano sound making it all look really weird... but I liked it! Hell, I like Metal, maybe that's because I have to rate all these bands (weird, retro or experimental) so high. This is a four-rate for sure, but I advice you to take a listen to this before buy it - you might hate it, but you also might think a four-rate is just too unfair!

TERRA TENEBRAE (GRE)

"Subconscious/ '99 CD
Black Lotus



Terra Tenebrae have three years as a band. In their line-up we can find two guys with some name in the Greek Metal scene, namely Makis (bassist in Necromantia) and Gothmog (vocals in Thou Art Lord). Together with Vasilis, who played guitar in some previous projects, they wrote the main tracks present in the first work of the band, "Subconscious". In about 45 minutes we can listen to eight tracks of aggressive Death Metal, speeded and sometimes melodic. The fusion with Black

Metal is obvious. It's a little hard to compare this work with other bands, but if there is a band with which we can compare it, perhaps that's God Dethroned. Terra Tenebrae have more melody and perhaps less aggressiveness. Nevertheless, the raw character is the same in the two bands.

Sérgio Bastos

V/A

"A Tribute To Ministry
Wish you Were Queer /
'99 CD
Invisible Records



"One step further than a tribute, this is as close as you will get to Ministry without the need for a condom". This is the way the new tribute to Ministry is presented in the press release I got. I must admit I was quite excited with the idea of a tribute to one of my fave bands. Nevertheless, when I looked at the bands line-up I was a bit disappointed, as the choice for "Wish You Were Queer" was only to electronic bands. Names as Meg Lee Chin, Pig, TRS-80, Here, Hate Deep, Julian Beeston, The Hardgore Cadaverdog Sexslaves, Heco-Hed, Death Ride 69, Meathead, Trust Obey, Paved In Skin or Not Breathing don't ring any bell in my head, so I put the CD to play with a sceptical shadow in my mind. Guess what... I liked the record! Yes, in spit electronic music is not my cup of tea, it's impossible not to like the versions of great tracks presented in here, some of them real adulterating in a sublime way the original. Want some examples? The great cover-of-the-cover Ministry did of Bob Dylan's "Lay Lady Lay" here presented by Here in a drum-n-bass/jungle version. Also, the 'Drum Fetish Megamix' of "Burning Inside" hypnotically performed by Death Ride. And, of course, the great "Tonight we Murder" slowly murdered by The Hardgore Cadaverdog Sexslaves. This record is only recomendable to two kinds of fans: the electronic fans and the Ministry fans (like me). Hell, perhaps the more open-minded Metal fans will dig something here as well. All you narrow-minded Metal fans: stay away from this!

The American Death/Black living legends Immolation have a new album. "Failures For Gods" is the name of this new effort, and their fans are already headbanging with it.



Failures for Death

O - What's your opinion about "Failures For Gods", now that it is finished? Are you happy with it? Would you change anything now, if you could?

I - No, we're very happy with it. It came out great. I think it's one of our best records yet. The production, the music, everything is basically the best things Immolation have ever done and we'll try to take it further in the next one. For us this is just the beginning. Even though it's our third album we feel like this is really some of our best stuff and now we wanna start moving forward and making more stuff more frequently.

O - Although you see it as a new beginning, you have a long past in Underground. What was the main thing you've learnt that makes you a better band nowadays?

I - I think it's the fact that we take the time, as always, to make things the best as we can and we don't settle for anything. To us it's better to wait and make good music and look back and have three great albums rather than ten bad ones. We rather take the time to make the right stuff. And I think now, over the years, we are more focused and much more determined than ever before. And, like I said, we're gonna definitely get another album out probably next year, maybe late in the year. So we are getting more focussed and more driven. You know, we're very busy people, we work full time jobs, six to seven days a week as well plus do the band. So, you know, we're not making money on it just yet, but it's something we enjoy, obviously because we've been doing it for thirteen years. To us the music is the more important thing and the way the albums come out is really important. This one particularly was late a little longer because of the artwork. We actually recorded this album in July of last year but we had to wait for Andreas Marschall to fit it into his schedule so he did not really finish the art until February of this year. But it was worth it to us, because the ideas we had for the packaging and everything really needed to be in the right way. It came out amazing and pretty much the way we



really wanted it to be, so it was worth that wait. Now we're already working on the material for the next album and we intend to make it darker, heavier, you know, even more evil than this one was.

O - Speaking about the cover of the album, it turned out simply great. Did you tell Marschal what to do or did he have artistic freedom to do what he wants?

I - He always had artistic freedom, no doubt about it, but we always give him our ideas first. Like for this album for instance, we not only wrote our paragraphs of information and descriptions down to the people, the expressions of our faces and the feelings that we wanted but we also gave him the lyrics, we gave him

a copy of the album, we gave him a sketch of how the album should look like, we sketch everything out for him, the whole scene, both inside and outside covers, the icons for every song. You know, we just explained to him in great detail all our ideas. And, of course, his imagination came through. I mean he's an amazing artist and I think he did an amazing job on this album. This is some of the best works I think he has done, he really outdid himself.

O - This album seemed to me not only influenced by Death Metal, but also by some Black Metal rhythms and structures. Are you influenced by the new Black Metal bands, or does the old ones take all your imagination?

I - I think we always have been influenced by old kinds of music. I mean, we grew up listen to bands like Destruction and Venom and all that darker stuff back in those days. To us it's all the same, you know. I think the whole Black Metal scene just got started and grown up so

Odious Larvae couldn't miss an interview with one of the more praised Underground bands ever. Here's the words of Robert Vigna (vocals).



much because... you know, when the Death Metal scene grow so big I think the dark and evil side of it got lost by a lot of Thrash bands that jumped on the band wagon. So what people started doing with Black Metal was trying to separate themselves and take the more evil side of things and the imagery of that, which is good and fine, you know, because to us it's all the same anyway, it all comes from the same root. We always try to make the things darker and heavier and I think you will note. I think this album came out even more atmospheric and much darker, and it's also much heavier too. I mean, we don't loose the heaviness either. And I think there's a lot of bands out there that have the dark imagery and dark lyrics and musically aren't that heavy and there's a lot of bands out there that are very very heavy but, you know... maybe imagery and lyrically aren't that dark. But I think we do both, and it turned out ... I don't know... unholy all together, eheheh. That's really what we try, to make very dark, evil, heavy music.

O - Lyrically, you seem to me a little far away from the typical Death Metal issues and have a more obvious approach to the Black Metal lyrics. Was this on propose? Do you think Black Metal have normally better topics in the lyrics than Death Metal?

I - Not particularly better or worse. I mean, We've been having this type of subjects ever since the beginning of our band, even on our first album and our first demos. We've been dealing with that subject ever since the beginning and that's just what we have on our minds and that's what we feel about it. I think that with the first album we kind of looked at the things in the world and had different ideas for every song. I think we did it in a different way... when we did the second album we got a lot more personal with it and really took things even more personal to our feelings and dissect the things a little bit more. And now with "Failures For Gods" we continued on with that and I think we do it in a dark way but at the same time is very open to interpretation. I mean, we are not christian haters and we are not satanists, you



know, we're basically someone anti-religious and we don't like to see people being manipulated and controlled and we don't like to see the church making money of fairy tales. It is that type of things that we deal with in lyrics, and we like to let the people get their own interpretation too as far as what every song is about. I think they're pretty straight forward but they also leave way for you to look at them in different ways, because we're a type of band that looks at things in different ways and make our music in such a way where the meaning don't necessarily lay in just one area. I notes by doing interviews in the last couple of days that between the artwork and the lyrics people always seems to think the songs are that, and this represents that, and it's not really wrong or right. To us if they take anything of that at all, that's the most important thing. Everyone looks at it in a different way and that's what art music is about. So, we don't like to particularly explain every detail of the work. You know, other people may look at it in a different way.

O - You told me about your demos. Comparing "Failures For Gods" with those first demos, do you think your music has been developing in the last years, or it has simply changed?

I - Yeah, no doubt about it. If you really look at the first things when me and Tom were in Mortis, back in '86, the early stuff we did with that band was very much Death Metal and was very heavy and very dark, even back then. It's kind of what we're doing now, only of course we have progressed and we become more complex and mature on our music and lyrics. For the most part, that was a very good beginning for us, it was a little bit more basic, but I think this is less basic and more dynamic but at the same time very straight forward and I think the feelings come across now much stronger and the atmosphere comes through now much better. In 13 years of doing this, of course we can have doing it better, I mean when you do it for a long period of time, you develop more and more. But yeah, all the earlier stuff were definitely into this style, you can listen to some Mortis stuff today and I think it blows away some of the stuff that's coming out today. I think our heaviness and darkness have been there ever since the beginning. We're kind of proud of that fact, because we're not the type of band that was doing one thing, and then changed to something else and now are going to do that. You know, we've always being into it and never expect even to do albums, just do it because we like it and... here we are in our third album 13 years later. If you have asked me back then I would never guessed it, that I would be sited here in Germany doing interviews over the phone, eheheh, you know what I'm saying? To us it's a very natural thing the way it all happens and comes together, because with us it comes from the



heart, it's really what we're about and we enjoy it a lot. We're fans of the music too, and that's important.

O - Your third album, but second for Metal Blade, right? Are you happy with the work they have been doing for you, in terms of promotion, budget, tours, etc?

I - I think things are going pretty well. I think we have to prove ourselves a little bit more to them. It is only our second album with them. Really we went through the two first albums in a way because Roadrunner did what they did and then we signed with Metal Blade and we did our second album a little pushed. You know, it was our first album with them, and we haven't

been heard for a few years, and considering that they did an excellent job. Now with this record, our second one with them, I think with the way things are today they do what they can the best they can. Especially here in Europe they do a good job. But at the same time we're still a young band in the industry eyes so we do have to prove ourselves although I think we have a lot of really close good fans in the Underground over the years, a very strong following, which is really the most important thing to us, to built up over a period of time. But we do still have to prove ourselves to the actual industry part: the promoters, the industry, the people in the record labels, we really have to get that going. But we're patient people, we've been here for a long time, and we don't expect anything either. We're very realistic about a lot of things. You know, we don't expect to make a living out of it... we hope to one day but, you know, but obviously right now it isn't the most realistic thing. Like I said we're into the music and that's why we're here.

O - What about the members in the band? Do they have any side-project, or do Immolation and the jobs take all their time?

I - It take all of our time. We work about 12 hours per day from six to seven days a week and then do the band too. So, any creative things that happen in our spare time are Immolation, you know. We really don't have time for side-projects and things like that. We're more interested in getting another album done for Immolation right now.

O - What are the main differences between the Metal scene now and back in 1986, when you started the band?

I - Back then the things were a little bit more exciting, I think there were a lot more interesting bands, a lot more unique bands back in '86, like a whole

different time for Metal, I think it was a very strong point back then. These days it's definitely a lower point and it's difficult for us to getting shows, you know, there's a lot of stuff out there that sounds the same and everything else. There's a need to have more new things going on, so it is a big difference. But we do our part and try to do anything we do as unique as possible, but unfortunately there's still a lot of bands out there that try to sound like other bands, just do the same things over and over. That's the real big difference, but I think the fact that recto things are coming around and maybe people are getting again into some of that stuff. Slowly I think the heavier stuff is going to start coming around in a bigger way, in less of a trendy way this time, and I think it's going to be more of a powerful thing next time it comes through. Everything have it's ups and downs, and I think the heavier stuff it's going to have it's time again, it can take a little time but when it comes through, like I said, I think it's going to be a lot stronger.

O - I know you are about to hit the road and start your live shows. What can you tell us about this? Will you come to Portugal?

I - We hope to. We were lucky enough to get there on the last tour we did with Cannibal Corpse. We'll have to see how everything goes. Right now we're going to do some shows in the U.S. and Canada and maybe in the fall we'll come to Europe, hopefully Portugal being included when we do. Like I said, it's a difficult time now, so we'll have to see what is going to happen, you know, whether we'll tour on our own or with someone else. We'll have to see, but we hope to get there sometime before the end of the year.

O - What did you thought about the gig here in Portugal with Cannibal Corpse?

I - We thought it was great. For us to play in Portugal is a great thing. We got to play in a lot of different places in our last tour, in places like Norway or Hungary, Croatia, so it was very interesting to see so many different places that we don't normally see. We just hope to do it again. For us we'll play any place we possibly can, we're totally into it, so we'll be there again really soon.

O - OK, I guess that's pretty much it. Any final message for your Portuguese fans?

I - I appreciate the support. We're getting a big support from all over Europe for a very long time, and we appreciate it, our fans just mean the most. We're just looking forward to coming out there as soon as possible, and hopefully we will. Definitely be sure to check out "Failures For Gods" because I don't think anyone will be disappointed. Like I said it's probably one of the most unholy things that's been out there for a long time.



Demo Lovers

AETERNUM VALE (POR)

"Ad Perpetuum/ '99 demo-tape
Self-Released

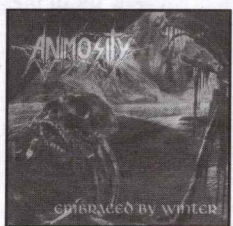


Aeternum Vale is one of those Ambient/Dark Wave bands that are appearing a lot nowadays. With track titles as "Amabile, Carpamus Dulcia...", "As in Honour to What Once was my Honest Destiny" or "Felix Culpa - The Lost Sigh", this one-man-band could

hardly fool anyone: it is indeed very slow music, with a simple but well executed lead guitar behind the felt melodies. I guess I like it, but João Matos does have a problem in this project: like many other similar projects, his voice is a problem and he don't quite know how to place it. There are some projects that simply don't put any vocals, but João did it. It turned out a little shitty, but I guess Aeternum Vale would be a lot more sleepy without the vocals. João, try to do the vocals not so linear in the next demo, OK?

ANIMOSITY (NED)

"Embraced By Winter/ '99 demo-CD
Self-Released



One of the more cared demos I've seen! Besides the three tracks, Animosity filled this CD with a great art-work and a superb multimedia presentation, where you can find videos,

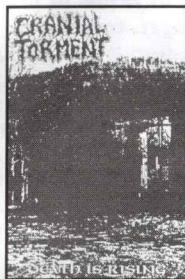
biography, details, pictures and a lot of humor. Very well done indeed. What? The music? If it matters to you, Animosity plays a kind of Black/Death very well executed and with a lot of tempo changes. They can improve some of their musical ideas, but the tracks presented in "Embraced By Winter" do exactly what they were meant to: show what these guys can do. And yes, I liked it.

CRANIAL TORMENT (GRE)

"Death Is Rising/ '99 demo-tape
Self-Released



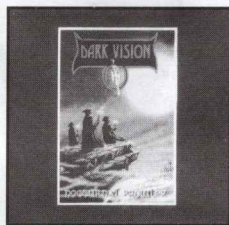
Good to see that nowadays there is a lot of style diversity in the new bands. Here we have, a 'new' Death/Grind act from Greece. I really don't know if we can use the word 'new' with Cranial Torment, because, in spite they were formed in 1998, "Death Is Rising" is already their third demo. Anyway, it is a good demo for those who like brutal Death with



Grind touches. It is made in the usual way, with very low tunes in the guitars. Grind vocals and not much speeded, so you can really feel the brutality. "Bodybug Lust" and "Amputation of Vital Organs" (where speediness appears at times) are my favorite tracks, but also "Thoughts of a Graverobber" and "Putrid Mass Mutilation" can do the trick for mid-tempo Grind/Death maniacs. About the layout, it didn't impressed me that much, but the production is very good.

DARK VISION (GRE)

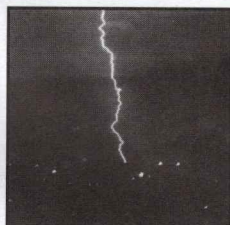
"Nocturnal Prowler/ '99 demo-CD
Self-Released



I got this demo on CD format from the band, but I believe they have also it available on tape. "Nocturnal Prowler" opens up with the intro "Insanity of Mind", where the guitar solo let you know this Greek band is very influenced by Heavy/Power Metal. But, as the second track "Nocturnal Prowler" starts playing, some keyboards and 'evil' vocals are introduced, and I must admit I was a bit disappointed. So, what we have here is Black Metal lyrics/vocals mixed with melodies and guitar works from Heavy and some keyboards to complete the pack. Not a bad work, but I didn't like the voice that much as it keeps sounding a little misplaced here. Even so, and mainly in the final tracks, "Angel of Light" and "Dark Vision", the band shows they can do real interesting stuff when they slow down the things and make it more Heavy Metal. Also a better production would help this work.

DICO (POR)

"Tales From The Darkside/
'99 demo-CD
Self-Released

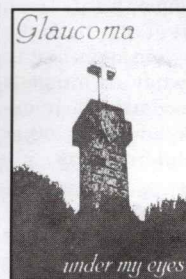


First of all, I have to say this demo (on CD format) have nothing to do with any kind of Metal, in spite Dico have been a member of Sacred Sin some time ago. So, what we do have here is a complete mad guy (or perhaps a drunken one) playing with his computer where he previously installed Cakewalk Pro 3.0 and

Cool Edit '96. The music is way too disturbing to be described, but this is the only good thing I have to tell about it, because it is uninteresting as well. I do not know if Dico is too innovative for me, or if the guy simply don't know how to do better stuff. No ambient stuff, no trip-hop, no jungle... just unarticulated sounds joined together by... more unarticulated sounds. Too developed for me...

GLAUCOMA (POR)

"Under My Eyes/ '97 demo-tape
Self-Released



Although this was released about two years ago, I think this demo deserves a mention. First because it is an Underground band, second because it is a Portuguese one... we do like to review them as many as possible.

"Under My Eyes" is the name of the first demo for this band born in 1993. The five tracks in the demo can be described as a fusion of several different styles, although the basis is Heavy/Doom Metal. Even though, there is a track different from this kind, and it is a Black/Swedish Death Metal one. I think there are some parts in here that reminds me Theatre Of Tragedy. In spite I find some quality around here, I see this demo as a distant step in Glaucoma's evolution. I wait anxiously for a new recording, and I hope they can do it this year.

Sérgio Bastos

IN THA UMBRA (POR)

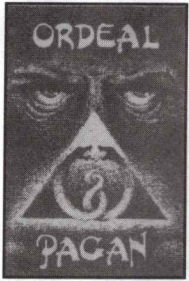
"The Goatblod 666/ '99 demo-tape
Hibernia Productions



Here's why In Tha Umbra is a cult band in Portugal, in spite they are in Underground. "The Göatblöd 666" is a fantastic exercise of Death/Black very fast, raw and well executed. Impossible not to like the two tracks presented in this tape (the tape version for the 7" EP also released by Hibernia). The production (they call it 'unproduction') is purposely raw and cutting-edge, and that only makes this work even more perturbing and mystic. Certainly one of the best works in this style ever presented in Portugal. Prepare for banging when you listen to constant tempo changes, the great chilling riffs and the superb vocals. Congratulations In Tha Umbra, congratulations Hibernia, congratulations Portuguese Underground!

ORDEAL (BEL)

"Pagan/ '98 demo-tape
Self-Released



When I heard the (good) intro of this demo, I thought I was about to listen something I would like. I was wrong. Ordeal plays a kind of fast Death/Black, but it's all a little messy. Besides, the voice sucks real bad and the production, in spite not being bad, is not good also.

I note here some musicianship, but there's still a lot of work to do in Ordeal, mainly in terms of composition. I'm trying to be a little constructive here, but with this demo I don't think I can. Maybe in the next demo...

ORDO DRACONIS (NED)

"In Speculis Noctis/ '99 demo-CD
Self-Released

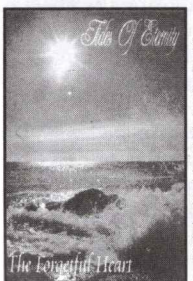


This demo-CD should belong to the CD-reviews section, but since this is considered a demo-CD by the band itself, what can I do? It really looks to me much better, in all senses,

than most MCD's I've listen to lately. Ordo Draconis play a very mature and melodic Majestic Black Metal. I can hear you saying: "OK, this is more trendy stuff". Yeah, perhaps this is a style many bands play just for selling, but I don't think that's the case of Ordo Draconis. Their passion is much too obvious in the music to be a fake. So, I just surrender to their wonderful four tracks presented in "In Speculis Noctis", where the great orchestral arrangements come together to the good guitar work and Black vocals to make this a great, great demo. I sincerely think this is the right time for a record deal to Ordo Draconis. Who will be the first of the line?

TIDES OF ETERNITY (BRA)

"The Forgetful Heart/ '99 demo-tape
Self-Released



With a cover full of infinite sad beauty, I could only expect one thing - melancholic Doom. I was right about that, but I must admit I never expected something so well played and with such feeling - although I am getting used to being

surprised with material coming from Brazil. Tides Of Eternity don't do more than what bands like Theatre of Tragedy, Within Temptation or Tristania did some time ago, but they do it well and, above all, convincingly.

TOMB OF GODS (POR)

"The Course/ '98 demo-CD
Self-Released



Another band from the centre region of Portugal, a normally poor region in terms of Metal. Until now we had Agonizing Terror, but now we do have also Tomb Of Gods. "The Course" is

already the second edition of this 'veteran' band. I said 'veteran' because the band started in 1992. Sometimes you have to wait, work well the songs, to avoid making some bad impressions, and that's what this five-piece did. The five tracks presented in this CD-demo are something in the line of Death Metal made by bands as Carcass, Atheist and Death. On one had we cannot say they are very original, but it would also be unfair to say their sound isn't well worked and it don't pleasure to the listener. I'd say "Forsaken" is the best track in the demo, it reminds me somehow Atheist. Another good thing in the demo is the recording. It is not the first good recording I hear from the Coimbra's Clic Studio...

Sérgio Bastos

VORTEX CORE (POR)

"Sudden Impact/ '99 demo-tape
Cais 14 Studio & Productions

It's pretty usual, in Lusitanian lands, to see bands playing Thrash/Power Metal. Vortex Core is one of those bands. The new demo brings three tracks, namely: "Electric Messiah", "End My World" and "Stupid Enough". The songs take us on a trip through evolving sounds that, on it's energetic and powerful way could



be destined to American metallic scene, although it have some influences from Gorefest and Napalm Death... in their best works. Vortex Core do have potential, they're good in what they're doing, but they are just one of the 300.000 bands (could I be overreacting) in the world playing this style of music because they like it.

Sérgio Bastos

EVITERNITY (FRA)

"Aurost/
'97 demo-tape
Hibernia Prod.



Absolutely fucking great! Eviternity released, through Hibernia Productions in 1997, one of the best demos ever released at all levels! The music, Black Metal with strong Medieval and folk roots, is very diversified, strong and well played. The

production is crystal clear and way too good to be true. The cover is just like the music: ancient and mysterious. The five chants (plus the intro) of this "Aurost" demo will not leave anyone indifferent, mostly because of the great musical ideas it contains, but also for the great keyboards and the ab-so-fuckin'-lu-te-ly superb vocals of Ahumats. No doubt it is a maximum rate.

DEMO OF THE MONTH

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We are totally giving away a big part of the copies made each month for our fanzine. So, if you are lucky enough, you'll find one of our limited hand-number "You Lucky Bastard" flyers, which allow you to get the last issue of Odiosious Larvae for free! Besides, if you live in the area of Lisbon, you can find it also for free in the following shops: Xaranga (M. Pombal), Mongorhead Comics (C. C. Portug lia), Carbono (C. C. Portug lia) and X-Sound (C. Piedade). We're looking for more shops interested in distributing this for free. Please get in touch for further information.

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Here in Odiosious Larvae Zine office we decided to offer you everything! So, what you hold in your hands is a limited edition hand-numbered flyer, which allows to get FOR FREE the last issue of Odiosious Larvae zine. Just send us this flyer along with your name and address, and wait for the last issue of our monthly English-written zine. Quite a lucky day for you, don't you think? Odiosious Larvae, c/o Fernando Reis, Rua Firmino Rebelo, 15, r/ch dto, 2780 Porto Salvo, PORTUGAL "You Lucky Bastard" Flyer no101.....



You just have to hear this! Ensoph is one of the most original, heart-feeling and most interesting acts I've listen to for years, and their music is just getting better and better! Read this interview with the guitar-player Marzola Giuliano and try to get anything from them. Ensoph fucking rules!

ENSOPH

The Nothingness Feeling

O - Hail! Tell me, when did Ensoph start, and what releases did you made until now?

E - First, thanks for your help and support. OK, let's start with the inevitable biography: the project Ensoph was born in 1997 after the split of my first Doom-prog. band Endaymynion that during it's five years of live recorded two demos, "Sonhets of Inquietude" ('94) and "Thy Art" ('96). The demos received very good responses and good reviews from 'zines and magazines and sold over 700 copies (the two demo-tapes). Musical disagreements forced us to break up the formation and from this split was born the idea of a new experience, that on one hand could give body to darker and more melodic musical entries left unexpressed, and on the other hand could combine a search with the containment of theatrical elements and esoteric themes. At the end almost the full formation of Enday was involved in this new project... "Till now we recorded just our debut MCD "Les Confessions du Mat", but I hope we'll continue on this load.

O - Why did you choose the name "Ensoph"? Does this name reflect the kind of music you play?

E - Ensoph in Hebraic language means 'zero'. It is the void from which the absolute is born, is the abyss where the nothingness and the creation blend together. This moniker reflects our emotional and philosophical research.

O - What influences did you had to play the kind of music you play? I mean, what bands made you want to play music in the first place?

E - Ensoph was born with the idea to melt together Dark-waves, Gothic Metal and Folk-Ambient elements. We listen to much different music and we get many different influences, from bands like Dead Can Dance, Lacrimosa, Theatre Of Tragedy, Devill Doll, Black Tape For a Blue Girl, Bauhaus, Sopor Aeternus, Cure, Tiamat, etc, etc...

O - Your MCD "Les Confessions du Mat" was released about a year ago. Are you still happy with it, or there is something you would change right now, if you could?

E - We're proud of "Les Confessions du Mat". Maybe in my personal opinion I think that the Black screams are not so in harmony with our music, but like I said before it's just my opinion. Anyway, I think that the vocal lines are not so good. I hope we'll grow this aspect.

O - What results did you had from that

MCD? When can we expect your next release? In What format?

E - We received good responses from magazines and 'zines, and the interest in the band is improving day by day. We have just sold out our first release of 700 copies, and we are waiting for new copies because many people asks for the MCD. We are working on new material, we are improving some solutions with samples and a medieval/ethnic orchestra...

I think that in Autumn we'll enter in studio again to record a full length CD, we have some contact with some label but nothing is sure...

O - You have a very unique way of being into music. I heard you even cooperate with a theatrical company. What can you tell us more about this?



E - Like I said before, Ensoph is not only a musical project, but we melt together a theatrical research. Noir (the theatrical company with which we collaborate) operate as an independent entity. They corrode the reality and bring the spectators in an oniric world, where music and visions take different paths but both collaborate to create a new emotional way.

O - Besides music, what influences do you

have (in literature, cinema, etc) to write your songs?

E - Me and Zenohe (our drummer) both study philosophy and we have interest in alchemy and esotericism, but also we take influences from poetry (I'm deep influenced by Rimbaud, Yeats, Blake, Goethe), from literature or visual art... We melt together each things make our spirits shiver... there are too many things, and I think it's useless to make a list.

O - Do you think Metal is the ultimate style that allows a musician to express it's feelings? Explain please...

E - No, I don't think so. I think that every musical allows a musician to express it's feelings... when you play with all your emotions, something that make you feel satisfies is the right thing... we need an open mind without prejudice...

O - Italy has a very strong Underground scene. Actually, what good bands, 'zines and labels can you recommend us from your country?

E - Actually in Italy there's a great movement with bands trying an original approach, like Drastik, Gothica, Will O' Wisp, Evol, Atropos, Inchiuvatu, Lacuna Coil and many others. Also the 'zines show a great development, I may suggest you to contact Domina 'Zine, Neogothic, Glacial 'Zine, Marble Moon. About the labels, I think that Eibon Rec. and Beyond Prod. both does a great work to improve the Underground scene... anyway, support the Underground!!!

O - About live gigs, do you play many? How do you manage to transpose all your music's feelings into the stage?

E - The stage is the real dimension to feel our music. Like I said, Noir (the theatre company that collaborate with us) create an onisic atmosphere, full of grotesque situations. We also use slides and films to bring the spectators into our world. Unfortunately, the places where we can realise all this are not many... so until now we just played six gigs.

O - How do you see Tarot nowadays? Do you think it is an exact science, or can everyone take a meaning from the arcanes?

E - I don't think that Tarot is an exact science. Tarot is full of symbolism and ancestral analogise. We reach in the knowledge of Tarot the reflections of our inner research.

O - OK, I guess that's pretty much it. Any final message?

E - Thanks for this interesting interview, and for your support... give a chance to our project. May you wander through the paths of the art!

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