

The Throne of Absence

WXXX

Anchillus

Arde

Carnation

Cult Burial

Dinbethes

Fiat Nox

Grimville

Hellebaerder

Osgaert

Schabot

Serpents Dath

Metal Fanzine



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ANCHILLYS – Interview with Andy Wit	3
ARDE – Interview	9
CARNATION – Interview	14
CULT BURIAL – Interview with Simon	21
DINBETHES – Interview with J.	28
FIAT NOX – Interview with Desmotes	40
GRIMVILLE – Interview	49
HELLEVAERDER – Interview	53
OSSAERT – Interview with P	64
SCHAVOT – Interview with Floris	73
SERPENTS OATH – Interview with Tes Re Oth	82
AETERNAM – Al Cassam	93
BEAST OF REVELATION – The Ancient Ritual of Death	95
CULT BURIAL – Cult Burial	97
DEN OF INIQUITY – Legions of Sin EP	99
DIABOLIC – Mausoleum of the Unholy Ghost	101
DÖDSRIK – Mortal Coil	103
ETERNAL AUTUMN – The Werewolf Diaries	106
ETERNAL AUTUMN – To Tame The Impaler	108
FIAT NOX – Demanifestation: Hymns of Destruction and Nothingness EP	110
GRACELESS – Where Vultures Know Your Name	112
GRAVE MIASMA – Abyss of Wrathful Deities	114
OSSAERT – Pelgrimsoord	116
SCHIZOPHRENIA – Voices	119
THEOPTIA – Horeb	121
VERDOEMA – Howling Mountain	123
Release Dates	125

Eternal gratitude to:

ANCHILLYS, ARDE, CARNATION, CULT BURIAL, DEN OF INIQUITY, DINBETHES, ETERNAL AUTUMN, FIAT NOX, GRIMVILLE, HELLEVAERDER, OSSAERT, SCHAVOT, SERPENTS OATH, 3NATION, AGAINST PR, ALIEN SWARM RECORDS, ANGELS PR MUSIC PROMOTION, ARTEMISA PRODUCCIONES, ASHER MEDIA RELATIONS, BITUME PRODS, BJF MEDIA PR, BLOOD FIRE DEATH PROMOTIONS, CARLO BELLOTTI PUBLISHING, CMM GMBH MARKETING, C SQUARED MUSIC, CLAWHAMMER PR, CUTTING EDGE METAL, DC SOUND ATTACK, DEAD MILL MEDIA, DEVIATE PR, DOMINO MEDIA GROUP, EPICERIE LIBRE, EPIDEMIC AGENCY, FALCE PRESS, GLOBMETAL PROMOTIONS, HARD LIFE PROMOTION, HEADBANGING WINE, HOLD TIGHT PR, IMPERATIVE PR, IMPERATIVE MUSIC AGENCY PROMOTION, INFECTING CELLS PR, INTI RECORDS, INVERSE RECORDS, KAIROS PROMOTION, LOUD RAGE MUSIC, MARCH BABY MEDIA, MASKED DEAD RECORDS, METALLIZER PR, METAVERSUS PR, MONUMENTAL REX, MUSEU DO HEAVY METAL AÇORIANO MHMA MEDIA, POGO RECORDS, QABAR PR, ROCK 'N' GROWL PROMOTION, SCORE A/V CONSULTING, SELF MADE RECORDS LLC, SODEH RECORDS, SOLID ROCK, VICIOUS WITCH RECORDS, WOODCUT RECORDS, WORMHOLEDEATH RECORDS & DE PANKRAKER. TO THOSE IF FORGOT. YOU KNOW WHO YOU ARE!

ANCHILLYS – Interview With Andy Wit



Life is only part of Death

Andy Wit

What was the spark that ignited the creation of ANCHILLYS?

I think that's hard to answer, there wasn't really one thing that sparked the idea. Through the years as a teenager, I've fell in love with more and more extreme music and noticed how it created a much more pleasant reality in life. Discovering new bands, seeing them live and playing in bands myself created the desire to see how far I can push myself, creating something of my own after years of learning what it's all about (to me).

DEBUT

**ANCHILLYS – Elan Vital**

Can you elaborate on your debut album Elan Vital? Was it a spontaneous writing process? What does the title signify? How happy & proud are you with the result? What goal would you like to achieve with this record? How does your cat like it?

Elan Vital stands for the "Momentum of Life", or "Force of Life"/"Life-force". The title came from an outer body experience during meditation, where I felt like I was experiencing the spark of life igniting. Of a soul, of a single life, of my own, but somehow also collectively as a species and conscious beings. As the project took 10 years of my life, I decided to dedicate that title to my work. It wasn't much of a spontaneous process (again: 10years). But what came, came as it came and I guess that counts as spontaneous. At the same time a lot of the riffs and lyrics are thought through extensively to make sure it all fits as it should be (in my opinion) and I'm happy & proud to say it came naturally and what it became. The biggest goal was to push through and realize my

lifework. Now that I've done so, the goal is to reach people with it and hope they can enjoy the album that I've put together. Morticia, hahah... She's my first fan and started running around as a proper cat-pit from the first riffs I've put together..!! Although she is a cat: so sometimes looks at me with her evil eye, requesting to stop making noise and let her sleep.. She's also in the recordings, if you can find her! Hint: song 4 and 8..

ONE MAN METAL

ANCHILLYS = Andy Wit = 'Dusty Desert Demon'. Andy, you play all instruments in a technical genre. Can you tell how you got to learn to play each instrument, including vocals? Which one is your comfort zone? Which one is the most challenging instrument? Which is your favorite? How important is it for you to play technical music? As a musician, how passionate are you about your gear? How do you go about composing a song, given you cannot just jam with the other band members? How did you obtain your nick name 'Dusty Desert Demon'?

It's really a matter of believing in yourself and DO IT. It takes a bit of discipline and a lot of love&passion, the rest will come naturally. Spent time with your instruments and be patient and persistent, observe your idols and learn from them. None of 'em are much in a comfort zone, as for me it's all about pushing it out of comfort zones, neither can I pick a favorite as I love doing it all and love has no ranking. Playing technical stuff is highly important for me, as I get easily bored/under-challenged. I need to not understand something. I can however tell you a ranking of challenging/difficulty on a physical demanding base, least to most: guitars (sorry guitar players, your lazy if you think it's though), with five steps above it's bass, vocals are physically more demanding than commonly thought, and obviously drums are most demanding as you use every single muscle in your body. Gear is double sided thing for me: I like to keep it minimalistic and get everything out of that, on the other hand, I love my gear like my girlfriend: couldn't have done it without as it's all part of me. The benefits of a solo project is that you can do it when, where, what, how and why-ever you want and that's it. Even though it can be challenging to not have second opinions to ask for, you'll never have arguments and disagreements, haha.. The Dusty Desert Demon... It really just came out as a joke drunkenly and was never meant to be taken seriously. But it just rolls of the tongue so easily and now people already start teasing me with it..!! It was based on the figure in the artwork, representing demons standing in a sandstorm.

DEATH METAL

ANCHILLYS is inspired by 90s Brutal/Technical Death Metal. Which other Death Metal sub-genres do you dig? How is the underground Death Metal scene in the Netherlands nowadays? Do you feel part of the Dutch Death Metal scene? Which other underground Dutch Death Metal bands would you recommend? ANCHILLYS is marketed as 'for fans of SUFFOCATION, DEEDS OF FLESH, NECROPHAGIST & DYING FETUS'. Can you relate to the name-dropping? Which bands do you consider your primary influences?

Slamming Death Metal is of course part of it, some bits of Old School Death and Black Metal also have their part on my album, just a whiff of Doom.. Honestly, I've never been a real part of any scene, as I don't see this style of extreme music being a very vibrant part of the scene in Holland (being quite

the introvert also doesn't help). But the scenes I've been close to have a warm and open vibe, if you're part of it. PYAEMIA, CENTURIAN and SINISTER, just to call I few I think are amazing. I definitely feel like I can relate to those bands as they were my main influencers. SUFFOCATION for its pure brutality, SPAWN OF POSSESSION for its complexity, NECROPHAGIST for its technicality and CANNABIS CORPSE definitely for its stubborn and playful riff compositions, epic!

OTHER PROJECTS

You were in ONCE BEGOTTEN, DICTATED, IRON HARVEST & ABSCESSED. How do you look back at that period? Any other projects you are still a part of?

*ABSCESSED gave me the experience of working together in a band and what to do and not to (like keep playing when the song stops, horrible when people do this..). With a 20year gap between their and my ages, it was a hilarious time with some cool guys who just don't give a f***. DICTATED, I was just part of for a small 2 months, as I've stepped in for their tour with **ORIGIN, PSYCROPTIC** and **LENG TCHE**, as **DICTATED's** bass-player stepped out of the band 5 weeks before the tour. So I had to quickly learn their set and start touring! It was amazing though, tons of live playing experience. I was a singer for **IRON HARVEST**, great guys, great musicians and epic songwriting they've done for me to put the lyrics on. Didn't last forever, but definitely good memories until the end. **ONCE BEGOTTEN** is where my heart will always lay and what I'll miss forever. The music and playing it together was so intense, with such a fine balance between technical gameplay and pure brutality. The interaction with the musicians in it was simply amazing, intimate and never to be replaced by anything. **ANCHILLYS** is my only child at this point.*

LYRICS

Did I read well that lyrical subjects & inspiration are spiritualism, emotions, existentialism, meditation, self-awareness, sleep paralysis, alien abduction & even out-of-the-body experiences? How do these subjects come to mind when writing song texts? What do you find more therapeutic: writing lyrics or writing music?

That is a 100% correct. I will say I find a lot more joy in writing the music itself, the album was fully written and recorded until I couldn't get around the fact anymore that it still needed lyrics and vocal lines. It was so hard to write and fit sensible words over the riffs as they keep moving in tempo and signatures, making me delay it until the absolute end and couldn't finish my album anymore. I've had experience with writing lyrics already, but still had no idea what type of subject would fit. So many subjects in Death Metal have already been done beyond the meaning of the word "cliché", or subjects in the genre that I just simply don't agree with (misogyny, describing what a dissected body looks like, "look how evil I am"..). I had to look deep in myself to find "who and what am I", so those were a tough 9 months with a lot of selfconfrontation, accompanied by increasing meditational practice as well as sauce and herbs and processing past life traumas etc. It was tough times, but again I will thank my girlfriend+parents for all her support and I'm proud of what eventually came out and how I've improved myself from it.

VISUALS



The artwork by H-HICH DESIGN is quite amazing. I read in another interview about its deeper meaning, inspired by a dream of yours about controlling your inner demons. How did you select your artist and how did you instruct the artist on what you wanted specifically as artwork? Was the artist's first attempt immediately spot on or did you go through a feedback process? The symmetric, SZPAJDEL-alike logo by VISUAL DEFECT is classy too.

How did you get to know and how did you end up with VISUAL DEFECT?

Same question as for the artwork, did you give specific instructions for the logo or not at all? Was it photographer MICHEL VRIENS' or your both clever and hilarious idea to photo-shop yourself four times in the same picture to reflect that ANCHILLYS is one man playing four instruments? Despite your serious lyrical subjects, is humor important to you?

I went on a research where and how I could get artworks and quickly came to FIVERR. There I kept looking for artist that would fit the style I was looking for and ordered a few concepts with keywords from artists and what this guy came up with spoke to me immediately. It did need quite some fine-tuning which I did steer a lot into certain directions, like the ques I've seen in dreams. So he setup the concept, I've filled in on the details I needed and he's amazing capability made my dream reality, literally haha.. The logoartist, just like the artwork, was also found on FIVERR. Amazing guy, he too setup a concept that just spoke to me, a few revisions and the result was there! Thank you for calling the photo idea hilarious! It was definitely supposed as a joke with deeper intention. I came up with the idea and asked my brother in law to help clicking the pictures and he photo-shopped it too. My sister would love to tell you she helped with the outfits, hairstyles and beard trimming,

hèhè.. The “members” in the pictures do indeed represent the instrumentalists, left to right: drummer, bassist, vocalist and guitar player. It had to be “authentic”. Humor is definitely important to me, the lyrics are the only thing where it’s not part of it (ok, maybe a few lines and a certain title..). So the picture is obviously part of that too, along with the writing of the music. I wanted it to be playful and stubborn here and there. “Why would you write it like that..?” So you can ask me that question.

RITUALS

How will you attract other band members in the future? Do you plan to play live using session musicians or do you prefer to hit the stage with a stable, dedicated line-up? Will you let the music speak for itself or what show elements do you consider adding?

I’m not sure how I’m gonna approach that yet, besides showing that this stuff means business and dedication with love&passion for the music. I would definitely prefer a dedicated line-up where we all know how and why we can rely on each other, because I do feel like those line-up gives the most sincere live performances. But I’m not gonna slow down the projects future by leaving opportunities if I could do it with session members. Either way: hitting the stage with ANCHILLYS is the bigger dream (so if any musician is reading this NL/DE/BE, looking for a Brutal Blasting stage explosion: hook me up! info@anchillys.nl). Since I mostly prefer things to be old school and straightforward, I’d probably prefer to let the music speak for itself. I think it can be hard enough to follow sometimes without any extra show distractions.

But never say never.

FUTURE

What are ANCHILLYS’ ambitions? Would you ever sign a deal with a major label? Which labels do you dream to sign with? Or do you prefer a DIY approach? What further plans do you have with ANCHILLYS?

To begin with I’d love to see how the album will be received by the audience and how far it can reach for the dreams of the previous question. With time, there will be new material as I love the process of creating it and this time with the benefit of the experience how to do it more constructively. I do appreciate the mentality and freedom of doing it independently, although labels do come with obvious benefits. I’ve never really dreamt of signing with a big label, but I can’t wait to meet the day.

CLOSING

Any last words you would like to share?

First of all, thank you very much for the interview and your interest to check out what I’ve done. I appreciate that, same goes for everyone reading it and doing the same! I’d also love to thank my girlfriend and family (again) and friends and people who helped me realizing this project and all the steps it took and will take to push it further. Hopefully it will inspire other people too that you can do what you really want to do, as long as you believe in yourself and push yourself beyond your limits. Limitations are just a mentality and meant to be breached.

26 Aug 2022

Arde – Interview



ARDE

What is the meaning of the band name? Is it Romanian for 'burn'? Or is it more related to the German *Erde*? How did you get to this name? Is it signifying the respect you have for earth & nature? Or?

When translated literally, ARDE means BURN. It is a Latin word that means the same in Italian and Spanish too, both languages we share from countries where some of us have lived. As fire symbolizes birth and death, so does rebirth. The ashes that we have been and the flames that we will be, also like when a fire burns through a forest, the old-growth in the forest burns away to allow space for the new forest to emerge from beneath.

STYLE

ARDE started as a D-Beat/Crust band, but the style evolved to Atmospheric Black Metal. Even though DÖDSRIT went through a similar change, this is not a very common or such an obvious path, in my opinion. How did that happen? Was it a gradual, natural, or rather abrupt shift? Which atmospheric Black Metal

bands inspire you? Do you see atmospheric Black Metal as a global style, or do you feel it varies geographically?

Some of us grew with the DIY punk scene or whatever you want to call it, and we played for many years in different bands with different styles. ARDE started as a crust band, but this music changed into something much more atmospheric, which felt somewhat natural. We were always into bands like DARKTHRONE, WOLVES IN THE THRONE ROOM, ALTAR OF PLAGUES, AFSKY, ANTLERS, and many more. It was just the time to try another style and see what happens, but we think attitude is more important than the style of music we play, and it is also sending a message of respect.

Definitely! Black Metal is very different in all parts of the world. In Scandinavia, Western Europe, or Cascadia, they have their unique sound and musical interpretation.

DEBUT

How well was the debut received? What did the band learn from it? Still happy with it? Would you do certain things differently if you could re-record?

To our surprise, we got great feedback when our debut album came out, so we were super happy, and this motivated us to keep walking on this long path and learning in all directions. We recorded it on our own, just like the new album.

LINE-UP

With band members coming from Spain, Germany, and Belgium, how did you all meet each other? What moment did you all decide to start the band? What event triggered this? Navarro, the former vocalist who sings on the debut, went back to home-country Spain. Kato joined ARDE. Did ARDE & Kato know each other? Were there auditions? How did the partnership come into existence? Did Kato focus on new songs only to record the new full-length, or did he also focus on learning the old songs to play them live? Does he feel the same connection to both old and new songs?

In the first line-up, we also had a member from Venezuela, a good old friend. They were the roots, and after that, we were looking for more members, and we only needed to ask in our friendship circle until we made it up to the line-up we have now. We never had a German member in the band, and right now, we are from Poland, Belgium, Italy, Basque Country, and the Canary Islands. We all met in Berlin, and all of us are here for many different reasons, but luckily our paths crossed, and that is how everything started. As Navarro moved back to Spain, we searched for another vocalist, and a friend of ours recommended us Kato, who has been doing great since then. He started singing the old songs too and mainly focused on the new ones then.

LABEL

Do you feel at home at the labels WOLVES OF HADES, ALERTA ANTIFASCISTA, and DARKWOODS? Did those labels approach ARDE to sign the band or vice versa? What criteria/values were vital to you to accept or decline offers from these labels? Why several labels? Is it because of different media formats that will be released?

It is more like the way of working in the DIY Punk scene. We asked small labels if they were interested in helping and supporting us with our new record. We knew them from other bands we played, and we have to be super grateful that they still want to support us and help us with the release. We did not have to sign anything, everything is DIY, and we want to work this way truly. We went for several labels because we are used to releasing our records in different formats this way. That is quite a common thing in the DIY Punk/Crust scene.

ROOTS

How do the countries of origin of the band members inspire the identity, vision, mindset, and lyrics of the band? Where do all these visions meet each other?

It does not have anything to do with different countries of origin. It is more about the personal inspiration of each member. The fact that we are all coming from other parts of Europe might influence the music and general vision of the band. The most important thing is that we do not care about all these differences between our places of origin. What matters most is our attitude towards each other, which is making this band work pretty well.

As for many bands, our rehearsal room is our central point of creation, where we all together discuss and speak about how we want to express our music.

NEW ALBUM



ARDE – Ancestral Cult (artwork by Brookesia Studio)

What are your expectations & ambitions about the new full-length? What higher purpose does *Ancestral Cult* have for the band? Do you consider it a concept album, or do all individual tracks stand on their own? The pandemic lock-down seemed a curse for many, but at the same time, it has been a blessing for creative creatures. Were there any challenges you faced in the songwriting process, for example, not being allowed to meet each other? You recorded in both URBAN SPREE in Germany and CORSARIOS ESTUDIOS in Spain. All members seem to have gone to a recording studio in their country of residence. Was this due to the Covid-19 measures? Was CORSARIOS selected because of your friend Lolo? Why did you opt to record at URBAN SPREE?

We do not have bigger ambitions than being personally satisfied with the final result of the recordings. If the people like and enjoy the new album, then we will be more than happy. If not, we will be happy too, just because we are happy with what we did.

*Due to the pandemic situation, we had to pause rehearsals. On the other hand, all of us had the time to focus on different things. More time at home was at some point beneficial for the creative process of Ancestral Cult. Some riffs resulted from sitting with a guitar at home and having the time just for that. And yes, it is a conceptual album, as you can see in the lyrics and artwork. We all recorded at URBAN SPREE in Berlin except for Kato. He recorded vocals in the studio of our friend Lolo (*Corsarios Studios*) in Donosti. Lolo is an old friend of ours. He already helped us with some other bands which some of our members played in in the past. At that lock-down time, Kato was in the Basque Country, and it was easier for him to record there than to come over to Berlin because of the restrictions we had, etc. We chose URBAN SPREE as a friend of ours worked there at that time, and we got the chance to book the studio just for ourselves.*

LYRICS

Women play a crucial role in the song texts. Who wrote the lyrics? Which is the main message that you wanted to bring forward? How important are the lyrics for ARDE? Is social engagement a part of the life of the band members? Are the song texts the Crust/Punk roots speaking?

As a conceptual album, we were searching for information about the idea we had in mind, and then Kato was the one to put all these ideas together and transform them into lyrics. We are trying to express a message in the lyrics, call it a political message for us in our way. This time, we try to explain how important it was for our ancestors the female figure and how much respect it deserved. Over time, the female figure was ridiculed, pounded, and exploited to our days, and there is still this thing that many women are fighting against, which is this silly system called patriarchy. In some ways, this album reflects our anger and the wish to destroy it.

ARTWORK

The cover art by BROOKESIA STUDIO matches the lyrics well. How did you get to this result? Did you give detailed instructions on what you wanted, did you give them a wildcard, or did you pick an existing piece?

The alter ego of one of our guitar players, Rubén, is BROOKESIA STUDIO, so everything turns easy to do the designs and artworks that we want to implement in our albums and merchandise. That is a huge advantage.

EUROPEAN METAL SCENE

How does ARDE, as an international band, blend in with the European Metal scene? Do you have a connection with some other bands? What bands do you share the stage with often? What German, Spanish, and Belgian underground Metal bands should we keep a close eye on?

As we mentioned before, we have been playing for many years in other projects as well. We have met kind people and bands who turned into friends. It would be unfair to name some of these bands because we surely would forget some of them. We do, however, have contact with the scene of those countries for sure.

CINDER WELL

The track *S'ile* stands out from the other songs because it contains the clean female vocals of AMELIA BAKER from CINDER WELL. How did you come to the idea? How did the collaboration come to being?

Amelia is also an old friend of ours. We asked her since we always like to collaborate with our friends. She was in for the idea of writing a song like that. She performed and recorded it by herself and sent it to us, simply as that. And by the way, we are super happy and thankful for the result. Her song is beautiful and brings an incredible touch to the whole album.

DIY

You cherish the DIY attitude. To what extent does ARDE manage to remain autonomous as much as possible? Which activities are the merit of ARDE? Which activities do you outsource? Is that a conscious choice?

Yes, it is. There is no other way to work as a band. We apply DIY as much as possible. This way, we control all aspects of the music based on decisions taken by all band members. On the other hand, we do not want and have any interest in the mainstream music industry. We are happy where we are now. The independent Punk/Crust/Metal scene is our home.

LIVE

Can we expect ARDE on stage? What shall we expect of an ARDE gig? Do you prefer small clubs, big venues or festivals? Which visual elements do you use to enhance a show?

Yes, sure! After this Covid break, we now have some shows confirmed and hope there will be more in the future. We like to play for sure, and it does not matter the place or location. We started to create some atmosphere at the shows with candles and an ancient ritual altar.

CLOSING WORDS

Anything else you want to get off your chest?

Thanks a lot for having us here and for the interesting questions. We hope we can play live soon in Belgium and we can meet each other.

28 Oct 2021

Carnation – Interview



The colour of ripped off flesh

CARNATION

DECADE OF CARNATION

This year, CARNATION celebrated its 10th anniversary. How does the band feel about reaching this significant milestone, and how did you celebrate/commemorate it? On Facebook, you were sharing some videos showcasing memories from 1 decade of CARNATION. Which collective memory is the dearest? Which anecdote is most amusing? Which achievement are you most proud of? How has your sound evolved over the years?

We feel very fortunate for all the achievements we made in the past. These things you've only got to realise when you gather together, stop for a moment and look and talk about all these amazing memories that we've shared together.

The dearest memory to us might be performing at the amazing 70000TONS OF METAL festival in Miami. That's one of the craziest experiences that we all want to be on.

Talking about an anecdote, we've got many! I'll tell you a small story about our arrival in Brazil. We were about to kick off our Brazilian tour with PESTILENCE. We had arrived in Sao Paulo to wait for the promotor of the tour to pick us up. We were supposed to meet at 12 at noon. We've been waiting until 2pm, and thought it all happened to be a scam. So we went to have something to eat, while we suddenly got a call from the promotor being angry why we weren't at the place to meet each other. We were like WTF are you talking about, coming here two hours too late? What we came to notice further on the tour was that in the end it's actually normal to be late any time in Brazil.

The achievement to be most proud of must have been our very first visit to Japan, back in 2016. We couldn't believe we were able to do all this with only one EP released yet.

Throughout the years we surely experienced with different sounds, talking about everyone in the band. I think we all like to evolve into a better version of ourselves.

OLD SCHOOL DEATH METAL YOUTH

When you founded CARNATION, you were still ‘youngsters’ yet you were paying tribute to the Death Metal scene that was hot during an era from ‘before your generation’. What was it that initially attracted you in this specific musical style? How did you get acquainted with it? Why did you gravitate towards old school Death Metal rather than the more contemporary take on it? Who introduced you in this genre? Your fathers, older brothers, friends? Are you just ‘young guys with old souls’? Do you consider this larger-than-life genre a timeless one?

This is something very personal of course but for me (Vincent) I came to notice and listen to Death Metal because of my brother (Jonathan/Founder CARNATION). He was constantly showing new bands to me. What attracted the most at the time was surely the heaviness it brought. We came from listening to Heavy Metal and Thrash vinyls that we found in our uncle’s bedroom, so this was something new and inspiring to us. Death Metal has never really been a hype or something but it feels like it’s here to stay.

CURSED MORTALITY

Can you provide some insights into the upcoming album Cursed Mortality? On Facebook, you teased about expecting the unexpected and venturing into previously unknown territories. Can you offer a glimpse, lift the tip of the veil or should we really be patient until the release? How is it different from your previous work? Can you talk about the writing and recording process for that album? Any singles and/or music/lyric videos we should watch out for? Will you be playing songs of the new album during e.g. GRASPOP?

We’ve recently released our very first single, which is the title track of the album ‘Cursed Mortality’. In this song we already give away what to expect on the new sound for the band. Give it a listen on streaming or [watch our music video on YouTube](#).



CARNATION – Cursed Mortality

MARIUSZ LEWANDOWSKI

The esteemed MARIUSZ LEWANDOWSKI crafted the cover art on Cursed Mortality. Given the fact that he regretfully passed away in 2022, how did you navigate the process of utilising his art for your album?

We were lucky enough to receive everything before he unfortunately passed away. He still had some people working for him to clear things out in the end.

CHRISTOPHE SZPAJDEL

For Cursed Mortality, you are also stepping away from your initial logo. No one less than CHRISTOPHE 'Lord of the Logos' SZPAJDEL now applied his famous calligraphic skills, introducing a rebranded logo. What are

the reasons behind this change of visual identity, why did you break with the old logo and will the new logo be fully replacing the old one?

For the band it felt like we where entering a new era. This meant we weren't sure if our logo still fits the music and artwork for the new album. We have met CHRISTOPHE SZPAJDEL at a festival in Tokyo, Japan (2016) where he already mentioned that he wanted to re-make our logo some day. Some day came today and he started working on it. We gave him our instructions and so he made this new logo which we are very happy about.

HELLGIUM

SCHIZOPHRENIA, CARNAL DESECRATION, GRIMVILLE, BONES, TRIAGONE, EVIL INVADERS, BÜTCHER, VIOLENT SIN, COBRACIDE, ... Belgium has proven to be fertile soil for passionate, talented, fierce Metal acts with international potential. Some of the members of CARNATION have also been involved in these bands. How do you interact with all these bands, is there (still) a friendly connection? Which upcoming Belgian underground extreme Metal band(s) should we definitely watch out for? How has the Belgian Metal scene influenced CARNATION's music?

Of course it's a friendly connection. All of these bands, including us are doing all this out of passion for the music. Please don't see any of this as a game, because you've already lost then. I think bands such as SCHIZOPHRENIA, CARNAL DESECRATION, BÜTCHER have a lot of potential to grow really fast. EVIL INVADERS is doing this as well, but that's already going on another level.

GRUNTS

Simon, how did you discover you had a talent for such brutal growls? How did you acquire the right technique? How do you practice and refine your skills? Perhaps there are interesting anecdotes or unique methods you can share, such as singing in the shower?

It was something I've always wanted to try some day. I used to sing in a Thrash Metal band where we never used any growls. When we started CARNATION there was finally a chance for me to reveal what I've been practising for years. Some really important things to do before any show or recording are the warm-up routines. There are plenty of ways to do so. I used to in- and exhale the steam of hot water mixed with Vicks Vapor Rub. That's a really good way to warm up because thos exercise opens up your sinuses and chest and helps you breathe better.

RITUALS

While off stage, you all seem very laid back guys, but once on stage, a transformation takes place and you always deliver a very energetic, intense set. What is the source for all that sheer aggression & anger, what inspires you to channel it during your performances? Can you tell us about the inspiration behind the gory horror stage act and how it enhances the overall live experience of CARNATION? How do you compare playing live with recording in the studio or shooting a music video? Are there any songs that take particular pride in or enjoy performing live? What do you hope fans experience when they attend one of your shows?

As we perform music in a quite heavy set and genre we find it important to deliver the emotions behind these more or less aggressive tunes. The aesthetic part of our show plays a huge part in transmitting these emotions to the audience. There isn't much to compare about live, studio or music video experiences. The only comparable part here is the music itself. As said here before, the live experience has both the aesthetic and emotional part. Studio recordings has a particular focus on the emotion and best performance possible. On music videos you go all-in on the aesthetic performance. There is one song that we barely skip at any show we play and that's the very first song ever written for this band called 'Necromancer'. It's a very old-school straight forward tune.

PREDATORY VOID

Vincent, you are also active in PREDATORY VOID now. What should we know about PREDATORY VOID? It is not a Death Metal band. Can you shed some light on the essence of PREDATORY VOID and clarify which Metal sub-genre you are most passionate about? Do you consider PREDATORY VOID a side project of yours or do CARNATION and PREDATORY VOID have the same priority for you? Are you doing this to bring stylistic variation in your creative endeavors?

It's quite difficult to name just one genre that influences PREDATORY VOID. All band members come from a different scene and we all enjoy different kinds of music. You can surely hear a blend inspired by the other bands that we all work for. I would call it equally important as CARNATION and a new chance to develop into something new as well.

NOMEN EST OMEN

CARNATION's name is typically associated with flowers, which may not align with the conventional expectations of a brutal Death Metal band. Can you explain the intention behind choosing CARNATION as a moniker? Were you looking for something more CARNAGE-like, more violent/aggressive, or does the name carry a deeper significance for the band?

The band name came from the Latin language, which translates to: The colour of ripped off flesh.

SEASON OF MIST

How did the partnership with SEASON OF MIST come about? How has this collaboration contributed to CARNATION's growth and exposure?

We had some relations with people working at the record company, who helped us by showing our debut album 'Chapel of Abhorrence' pre-production in the SEASON OF MIST office. It was a huge step forward for the band to be able to release our debut album through this record company.

70000TONS OF METAL

Can you share impressions of your experience playing at 70000TONS OF METAL? How does playing on a cruise ship compare to playing a traditional venue? Which memorable pool deck performance did you catch? Any kind/crazy bands you hung out with?

The atmosphere is what makes the difference in playing on a cruise, though we had played the indoor stages there. You might feel a little dizzy when the ocean waves get wild. The cool things of this festival is the fact that you can witness live shows from 10AM to 6AM. Some memorable shows from that festival were performances by THE BLACK DAHLIA MURDER and CORONER right around 3AM on the pooldeck stage. Amazing! We hung out with some people such as MAX and IGGOR CAVALERA and some other bands of course. Always fun to share some good times with these people.

ELPEE

CARNATION has played multiple times at ELPEE. What is your connection with that venue and the fans who frequent it, and what was your experience like performing there? Any memorable moments you can recall?

We love that place! The place has some of the best fans and friends of us of course. We had played the venue a couple times, which we have enjoyed a lot.

ASAKUSA DEATHFEST

Can you shed some light on your live album and split release following your performance at ASAKUSA DEATHFEST in Japan? How do you reflect upon your participation in ASAKUSA DEATHFEST and the overall experience?

The live-album came along after someone at the venue told us he recorded the whole show. We first had released these songs exclusively with the Belgian magazine ROCK TRIBUNE and some songs were featured on a compilation CD released by the festival itself. This experience was hard to believe at first. The fans and bands and overall behavior of the Japanese is so different and very respectful compared to our Western culture. The ASAKUSA DEATHFEST is an underground festival in Tokyo where some of the coolest Japanese bands play. The venue is close to some very nice temples to visit, which is super cool.

SKELETAL REMAINS

How has CARNATION's relationship with SKELETAL REMAINS developed over the years, from your initial meeting at ASAKUSA DEATHFEST to collaborating on a split album? Can you also talk about the guest vocals and joint live performances between the two bands, as well as Simon's guest appearance on SKELETAL REMAINS' Stench of Paradise Burning (DISINCARNATE cover) on the album The Entombment of Chaos?

We first met the guys in SKELETAL REMAINS back in 2015 if I'm not mistaken. When talking to the band, we all had this instant connection through our similar interests. It was amazing to reunite with them back in Tokyo when playing the ASAKUSA DEATHFEST for the first time. We've been good friends with past and current bandmembers to this day. The collaboration was an idea coming from both sides which we had for years.

PROJECT ZERO STUDIO

Yarne, aside of recording CARNATION's albums at your PROJECT ZERO STUDIO, can you highlight which other album recordings are you particularly proud of? What is your preferred activity between playing live with CARNATION or recording/producing albums by other bands?

I've had the chance to work with many great bands and artists. It's hard to choose just a few from this list because they all have their special something which makes it fun working with these bands. There is this amazing feeling when building up something together with a band and let them shine at their best performances. I do love both activities a lot but recording and mixing this new CARNATION album makes me really motivated and proud when now having the end result.

LEISURE

Besides Metal, which other passions/hobbies do CARNATION members have?

Watching sports games such as F1 racing or Cyclo-cross.

FUTURE

Apart from the upcoming album Cursed Mortality, what can fans expect from CARNATION in the future? Are there any upcoming tours you can reveal? Which is your ultimate ambition in terms of performing at specific festivals, venues, or alongside particular bands?

People can expect a new live set-up and vibe according to the new record. We are unfortunately not able to reveal anything about tours. There are still many festivals that we'd love to play.

CLOSING

Anything else you wanted to answer but that I failed to ask?

Nothing to answer but a thankful message to our fans and friends for staying loyal to our music.

Thank you CARNATION!

10 Sep 2023

Cult Burial – Interview With Simon

c u l t b u r i a l

NOMEN EST OMEN

CULT BURIAL: what's in a name? Could you tell us more about what the band name signifies?

Literally nothing. There's nothing behind it and there's no meaning at all. It just seemed to fit the music I had written and just seemed to work.

LINE-UP



CULT BURIAL

Consisting of only 3 members, does CULT BURIAL feel complete? Simon takes care of both guitars and drums. Will you always be using session musicians during live performances? Or are you searching for an extra force? How about Felipe Grüber who seems to take care of additional guitars?

It's purely a studio project, so this sort of setup works for me. There's no live playing and I don't plan to, so there wouldn't be the need for studio musicians. Felipe plays bits of guitar that I can't, he's way better than I am! Does it feel complete? It feels as complete as it needs to.

DISCOGRAPHY

CULT BURIAL seems quite productive with 2 EPs ('Sorrow' & 'Oblivion') and 1 full-length in 2 years. Is there any positive impact coming from the pandemic in that sense? Is creativity something that is coming naturally, continuously, and smoothly? Or do you ever face writer's block?

The first releases were written very quickly. It was the first Metal record I made, so ideas came out fast. There wasn't much thought or delving deep to find ideas, it just came out, then vocals went down, then I mixed it and done, on to the next track. The pandemic gave me more time to work on the record, that's for sure. Writer's block? Yeah, now I do. I want the next record to be grander and more elaborate, and it's taking time.

DEBUT



Your self-titled debut full-length album was received very well. Some even called it the debut album of the year. Did you expect this kind of response? Which goals did you set yourself when unleashing your brainchild to the outer world? How did you get the word out, and how did you promote your work?

No, I didn't expect that kind of response at all. There weren't any goals at the start, I just wanted to release a record. The reviews were great, and the metal community is amazing when it comes to searching for new music, taking the time to listen to it, and then sharing it with people. That really helped promote the record. I worked with a PR company who specialise in underground Metal, and they did an amazing job of getting the record reviewed.

UNSIGNED

So far, CULT BURIAL did not sign to any label yet. Which record companies did you share your material with? How was the response? Which label would be your ultimate dream? How about SEASON OF MIST (Underground Activists)? Would you be interested in signing to a major label and increasing your reach or would you prefer to keep it more underground?

At first, I thought it would be interesting to see if a label would be interested in the record. I sent the record to 15 or so underground Metal labels, but I didn't get any responses. In hindsight, I'm pretty happy about that. CULT BURIAL is a studio project and I guess that makes it pretty uninteresting to labels, but really I am comfortable working entirely as I want without other people being involved. SEASON OF MIST is an amazing label, they have released so much music that I truly love, so to release a record with them would be incredible, but I am not sure that would ever happen. They put quite a few CULT BURIAL on their Spotify playlist, that was a good moment.

LONDON

How do we need to imagine the London Metal/underground scene? Is it alive and kicking? Which local bands do we need to look out for? Do you consider it a network?

I don't really know. I'm not a 'traditionally' Metal person and don't have any ideas on the network. I love finding new bands and searching out new albums though, but I don't do that in London.

INFLUENCES

Encyclopaedia Metallum aka The Metal Archives describes your style as Black/Death/Doom Metal and lists BELPHEGOR as a similar artist. On Spotify, CULT BURIAL fans also like ASHEN, ABSCENSION, BURIAL, DESCENT, FIAT NOX, HELSLAVE, and SULPHUROUS. Can you relate to any of these comparisons? Which bands are your real sources of inspiration? How would you describe your sound yourself?

I've never heard a BELPHEGOR track before, so any similarity is purely coincidental. Same thing on Spotify, I've never heard any of those bands before, but I will take a listen. My heavy inspiration is early SEPULTURA, I love that band. I am more inspired by particular guitars I play rather than any other bands, and the recording process itself.

VISUALS



You released videos for 'Sorrow', 'Dethroner', and 'Disorder'. They look professional and occult. Who are you working with? Which stories would you like to bring with these videos? Also, the art which accompanies your albums and singles is dark yet appealing. How important are these aesthetics? LEGERDEMAIN took care of the artwork of the full-length. How did that take shape? Who did the cover for the Oblivion EP and the Disorder single? Is it a conscious decision to have a logo that is legible?



CULT BURIAL – Oblivion EP

*The **LEGERDEMAIN** collaboration was awesome. I wanted to get someone 'proper' to do the album cover and stumbled across work he had done for other bands. I loved it. To me, it was the image on the sound if that makes sense. I sent him a message and he was happy to do an image for the album. After that, it was his ideas purely and he delivered an incredible image to use for the record. Actually, it was **LEGERDEMAIN** that came up with the text/logo for the band as well, before that I was experimenting with different ideas, but now have stuck with what he came up with. It was a very conscious decision to have a legible logo, illegible logos are cool, but not for this band.*



CULT BURIAL – Parasite

COMPOSITION

Simon composes the songs. How does this start? How do other members contribute? Is collaboration happening online or in a rehearsal room? How does the writing process go?

Everything starts with some guitars, either a progression or a riff, but only if it can match to some drums in a way that really makes sense to me. If that works, I'll build the rest of the track around it. There's nothing written or planned, and I've got no musical knowledge beyond "that sounds good", so it's all very impromptu and on the spot. It's very free-flowing, and if it just doesn't work, the idea gets binned.

RITUALS

Are CULT BURIAL's live shows in line with that same identity? How do we need to imagine such a performance? Which visual aids do you apply? What are the tour plans? Which countries will or would you like to pay a visit? Which bands will/should share the bill?

There's no plans to play live. That won't ever happen.

BOOKS

CULT BURIAL appeared in the books **MONOCHROMES** and **RIPPING TONGUES**. What kind of coverage is featured?

That's all down to LEGERDEMAIN, the guy who puts those books together asked if we'd like to be included and of course I said yes. It's about the album artwork and includes some quotes from LEGERDEMAIN, talking about his views on the piece.

ENBLOOD

César is also in **ENBLOOD**. What do we need to know about **ENBLOOD**?

All you need to know is: they're great, check them out. Brutal stuff.

FUTURE

What are **CULT BURIAL**'s plans & ambitions?

I'm working on a new album. Slowly, but I am doing it. I was planning for a 2022 release but that doesn't look likely, so there's going to be a single of 2 along the way, and I'll aim to release it mid-2023, with a limited edition vinyl release.

Thanks Simon & CULT BURIAL!

16 May 2022

Dinbethes – Interview Siddith A.



The Metal community has a strong feeling of ‘we’re in this together’, it’s a close-knit scene that supports itself mostly.

J. (DINBETHES)

DINBETHES

You already are in both SHAGOR (bass) and WEERZIN (drums), why did you decide to start yet another project? To be able to play the guitars too? Do you consider this a solo or studio project where you got help from befriended musicians or do you consider it a band? 2nd Vocalist P is also in SHAGOR & WEERZIN, so the link is obvious. What is your connection with 3rd vocalist K from GHOST OF MIRACH and drum-beast M (PESTILENCE, CARACH ANGREN, ex-GOD DETHRONED) and how did you motivate/convince

them to collaborate? Why did you opt for 2 extra vocalists instead of 2 extra guitarists? What does the name DINBETHES stand for?

Thinking back at it I think SHAGOR, OSSAERT and DINBETHES were more or less formed at the same time. WEERZIN came years after that when P. recording some more things during the pandemic and I kind of forced myself on the project as his programmed drums were sh!t as always haha. DINBETHES has been a first opportunity to really figure out writing, recording, mixing and mastering a record from start to finish. It would be fair to say that DINBETHES is a solo project but not a solo effort. I cannot emphasize enough that without P., K. and M.'s contributions this record would not be sounding as good as it does right now. I am but a limited songwriter and instrumentalist. My forte is that I have a creative mind. It's one of the things I love about the whole process of making records; collaborating with talented and like-minded people, reinforcing each other's strengths and getting the best end result possible. The connection to P. is indeed quite obvious by now. K. and M. I've gotten to know over the years through mutual friends. Seeing and speaking each to each other mostly at other friends' houses and having shared interests. From that point I started playing with M. here and there, K. helped me out with my clean vocals for a few sessions. Once I asked if they were interested to contribute, neither of them hesitated. I don't even know if they heard the demos beforehand. They just agreed to help out. That still kind of blows my mind. Regarding the vocalists: I believe P. and K. have very different voices which complement the music in different ways. And as I had all the other bases covered myself, there was no need for different instrumentalists except for drums. Which is of course where M. helped out and elevated my arrangements to a whole new level. There is no meaning behind DINBETHES. The first project in Ableton for DINBETHES I wanted to save as 'Dingetjes' ('Thingies') as a working title. But then I got 'typing-typhus' and it ended up as 'Dinbethes'. I found that quite funny and decided to keep it.

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I got 'typing-typhus' and it ended up as 'Dinbethes'. I found that quite funny and decided to keep it.

J. (DINBETHES)

DEBUT: BALANS

**Balans**

DINBETHES – Balans

How proud are you of the debut album 'Balans'? How are the reviews so far? Are you happy with how things are going? The music was written back in between December 2019 & August 2020. Are you patient enough to see your music released only 2,5 years after? Meanwhile, you will have further evolved musically, do you feel 'Balans' is already somewhat outdated because of that or does it still exactly meet your current vision and how you imagined it to sound when you wrote it 2 years ago? How is the promotion going e.g. PR through DEAD MILL MEDIA, single premiere via ADDERGEBROED etc.? How do you select which tracks to release as a single?

Insanely proud. Good or bad reviews will not change too much about that. When I started playing bass when I was 14 the wildest idea was always being able to play and record everything on my own. I guess now 15 years later we've achieved that! Although I must say that I can get frustrated if I read a review peppered with opinion

while the reviewer clearly doesn't get what the created product is about. On the other hand a very positive review also makes me very humbled and happy. I am still human haha. 'Balans' is a product that I am wholeheartedly proud of and will always be. Records are a snapshot of the writers' point of view at that point in time. This final product was the best I could achieve at that moment in time. The moment I finished I needed to draw a line in the sand for myself as well. I remastered the damn thing 3 times over and I was sick of it. Done should be done. What comes after that comes after that; just take the experience to the next project and continue. The main question I asked myself at the end was 'Will I regret not doing or changing something later on?' and I can still clearly answer a firm 'I don't' to that question. Choosing singles was relatively easy: 'Balans' was too long and I felt 'Venijn' and 'Geboren' gave the best full picture of what the record is about, both musically and lyrically.

It's a shame that vinyl production is taking forever these days, otherwise 'Balans' would've been released way earlier, I think. On the other hand: I'll gladly show some more patience if that means getting the opportunity to press your own album on vinyl. I can only be grateful for that opportunity

BABYLON DOOM CULT has given me, not everyone gets chances like this. Same goes for the PR through **DEAD MILL MEDIA**; an opportunity provided by **BABYLON DOOM CULT** and I'm very happy I do not have to do all that sluggish work myself this time as we did with **WEERZIN** and **SHAGOR**.

FORMAT

'Balans' will be released on vinyl via collaboration with BABYLON DOOM CULT RECORDS and as CD & MC via SWARTE YSSEL. How would you rank these formats from least favorite to favorite? Are you a collector? In times of streaming, is it difficult to sell physical media? Or is a retro-movement in vinyl making up for that? Do you think that it is especially Metalheads who still prefer physical media? Why would that be?

I do not really have a preference. I'm not that much of a collector (I have maybe 100 cd's and 30 vinyls, few tapes) but friends of me are. The only moments I use vinyls, cd's or tapes is when I'm having a drink with friends. Instead of going online and streaming anything that pops into your mind, read the room and pick something everyone enjoys. And listen through the whole goddamn record instead of just a single song to then move to something completely different the next song haha. I enjoy going through someone's records and getting to know someone's taste that way. It often gives some food for conversation as well. Seeing that also in other styles of music vinyl is booming I reckon it's not only in the Metal community. It is, as it always was, still the most direct way to support the artists you like, I think. Especially in 'independent' or niche communities. I've noticed that since we've been able to play live with SHAGOR again people are very eager to buy merchandise in any format. Whether it's OSSAERT, SHAGOR or WEERZIN; people are showing their support by buying anything. Something I do observe the amount of loyalty and willingness to support smaller or independent artist is enormous within the Metal community. The Metal community has a strong feeling of 'we're in this together', it's a close-knit scene that supports itself mostly.

NLBM UNITY

Can we speak of a Dutch Black Metal scene that has strong ties between all bands/projects? It appears to me that many bands are related. Is this due to some personalities like yourself being active in multiple bands? Is this due to sharing the same stages? Because of the use of the Dutch language? Because of geographical proximity? What is it that makes the Netherlands such a fertile soil for Black Metal?

To be honest: I think there is not one clear answer. On one hand I think the Netherlands has a lot of 'creative hubs', cities where a lot of creative minds cross paths and cross pollinate with each other's ideas and the scene is very strong. On the other hand, I think that there are quite a few 'einzelingangers' or small collectives working on their own islands which can hardly be called a scene. The Utrecht scene for example I would point out as a very interconnected scene. LASTER, anything HAERESIS NOVIOMAGI, TERZIJ DE HORDE, WRANG,

WESENWILLE, GREY AURA and the list goes on. A long list of names and most of these guys have worked with each other, whether sharing the stages, filling in a show or recording with each other. NUSQUAMA is for example a good example of this interconnectedness, featuring members from LASTER, TURIA and FLUISTERAARS. A lot of these people have also simply carved out their own opportunities, but they've been provided the opportunity to develop themselves and showcase their work as well, be it through big festivals like ROADBURN or through small bookers give starting bands an opportunity to play their shows. The city of Utrecht lends itself to it with Universities and Colleges, being very densely populated with creative people. If I look more rural at my own region the Black Metal scene is more isolated. Every city or area has a few guys doing something but to my knowledge nothing very connected or solid. Local culture in these regions lends itself a bit less to these creative outbursts as things tend to be a bit more traditional as opposed to the more urban parts. And whether or not these guys are left-, right-, upwards- or sideways-leaning: my experience has been that this 'young and new' Black Metal part of the scene is very open and supportive. Each time I've reached out to someone in the scene, whether it was with band stuff or label stuff, generally these people have been very supportive and generous in their time and advice. My experience by the way is that this counts for a major part of the Dutch Metal scene in general. From enthusiastic amateurs to settled professionals. People are passionate about what they do and produce and are willing to share knowledge and skills. When you are putting your hours in and show you're serious about your work, this scene is very open to get you on your way. I think the collaboration with K. and M. for 'Balans', musicians I would've never imagined being able to work with a few years ago, exemplifies that.

LYRICS

J, you wrote the lyrics for the album which is baptized 'Balans', a relevant title that stirs interest. The press release briefed that 'Balans' tells the story of hopes and fears. About control and letting go, about trial and error and the balance between these extremes. Is this about how one can suffer & fail to ever be happy when being a perfectionist or a control freak because of the pressure one imposes on oneself this way? And how letting things go can be liberating? Is this about the modern times where burn-outs are widespread? About how important finding the right balance is? Or what else would you like to get across? Is this autobiographical? Are your lyrics therapeutical writing? How important is it to write in Dutch? If music would not exist to write lyrics to, would you write poetry instead?

*It's fair to say that these lyrics are quite autobiographical, yes. 'Venijn' about filling the void with and trying to run away from it all through substance abuse, 'Storm' about taking back control of your mental state and stop externalizing feeling, 'Geboren' about trauma which you'll simply have to learn to live and deal with, 'Balans' about, you guessed it, finding the mental balance and persistence to keep going. As you guessed quite correctly, there have been quite a lot of perfectionist mind-f*cks over time. Writing music and lyrics help me analyze and unravel my thoughts. Always feeling like anything you do is never good enough. Not for yourself, nor for anyone else. You're worth nothing and what you do is not even remotely close to mediocre. Be ashamed for even thinking it might be good. The list goes on and on. Which in the end of course is complete bullshit, quite comical really if you look at it from a distance; I'm very aware that I'm not completely useless and I am or will be good at whatever I choose to pursue. Yet I've stepped into that doom thinking pit one too many times. Writing in that sense has been quite cathartic. Some of the lyrics only made sense after everything was recorded and done. But you know what really helps with this kind of stuff? Reaching out to a professional and sorting that sh!t out. Really: the best choice I've ever made over the last 10 years has been reaching for a professional when I needed one. Turns out it keeps you from hanging yourself, who would've known? Joking aside though: get help if you need it. It has been one of the main reasons that lets me keep my balance when I'm not able to do it myself. The reason for writing in Dutch is quite simple: I've never done any different. I can express myself best in Dutch and am able to convey my message clearest and most creatively that way. Although I've been working in an international environment over the last 5 years and speak English more often than Dutch during the*

week, I remain most comfortable in my native tongue. And poetry isn't usually my cup of tea, so I think I won't be going that direction if need be. Theater plays or something like that more likely.

COMPOSITION & INSPIRATION

J., you wrote the music. TURIA, FLUISTERAARS, ISKANDR, TARDIGRADA, GRUZJA, MORVIGOR, OATHBREAKER are listed as sources of inspiration in the press release. Which are the common ingredients of these bands that attract you? Which is the ingredient that distinguishes DINBETHES from those bands?

Hard to pinpoint what the exact common ingredients are shared between them. TURIA and ISKANDR have been an inspiration in regards of writing simple but atmospheric and creative. I think O. is one of the main reasons I started writing myself. Knowing him through shared work besides making music and seeing him work his way towards the musician he is now has been quite inspirational. It gave me the push that said 'Hey man, if he can do it, you can as well'. MORVIGOR and GRUZJA blew my mind mixing different styles, FLUISTERAARS with their simple yet effective writing,

OATHBREAKER opened a whole range of possibilities in dynamics,

TARDIGRADA's vocals in combination with the insane wall of sound. And to honest: there is are a lot more artists that should be on that list. In the end I

think what I am always looking is closely described as 'Schwung'. All of the records and songs tell stories, they keep moving and keep you interested. Even outside of conventional Metal genres I get inspired all around: AMIGO THE DEVIL's storytelling, LEVEL 42's thumping bass-lines, RIVERSIDE's art of keeping 4 chords interesting for minutes on end, RODRIGO Y

GABRIELLA's bringing together of flow and melody, HOPSIN's flow and rhythm in his lyrical delivery and the list keeps on going: all of these artist know how to keep their listeners attention through their own unique interpretations of their styles and capitalizing on their strengths as creators. I can keep banging on about these amazing artists and acts. I get inspired by that. It makes me wonder; 'why does it flow so well? What makes it interesting to me as a listener? What pulls me in? And most importantly: why do I keep coming back to revisit?' Whether that is with dynamics, excellent musicianship or odd curve-balls within the music; they all are more than simply good songs. They are stories. Musically and lyrically. That speak to me, the listener. Often with an amazing groove I have to say, which is key. And which is something I always look for in music. I will always be a bass player at heart haha.

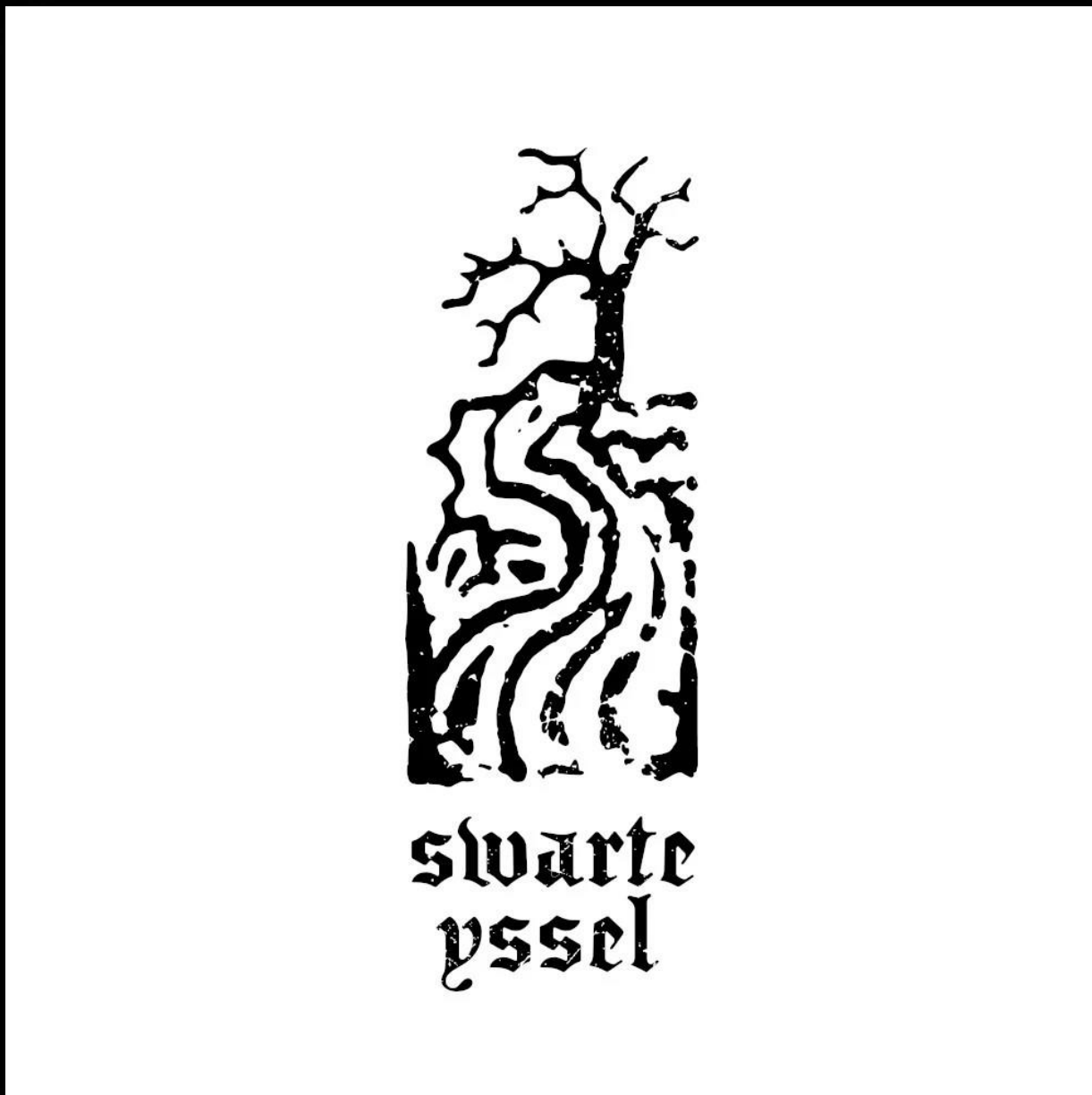
DIY

J, you wrote the music, you wrote the lyrics, recorded, produced, mixed, and mastered the album. What is the reason for this? Is it because DINBETHES is your brainchild? Is it because you have the experience anyway? Or was it the first time you took care of the production of an album and was it a way to reduce cost? How did you get to learn guitar, bass, drums, and sound engineering? School? Self-taught? Which instrument do you feel most comfortable with? The drums were recorded in ON DUTY STUDIOS, why was that, is that a different ballgame?

*It is the first time I've written, recorded, produced, mixed and mastered an entire album on my own. It has always been a dream to be able to be able to completely control the creative process from start to finish and right now I'm at the moment in time where this is actually possible time and money wise. In the end it's nice to not be dependent on a budget for studio costs or any other costs. The main incentive however has always been wanting to be able to do it myself. Sheer interest in how the audio world works and why it works the way it does. Because this way I think I will be able to express myself better in a creative way, knowing all the steps and endless possibilities in the process. P.'s often told me throughout the process 'Just send it to W. Damiaen and let him do it'. Which in turn often resulted in me being stubborn as a mule and telling him to f*ck off haha.*

And in the end I'm glad I did looking at the result, 'Balans'. The same goes for the instruments I play: it's the inquiry into how to get what I want out of the instrument and being able to use it in the process of creating music. Everything I do up till now has been self-taught and researched with some help and advice from friends here and there. I like to just go for it, see what happens but with a purpose. Most of the songs on 'Balans' were formed that way as well; start playing around on the guitar, find something I like and continue writing from there. Where to go from here? What does the song need? A riff I can't play yet? Practice your @ss off. Make it work through putting effort in. It would be realistic to say that I've really started to learn and understand playing the guitar while writing this record. Of course, I'd fiddle around on guitars before that, but I've never really had the incentive to learn or master the guitar. During the process of writing, I've learned how to use the guitar in a proper manner. It's the way I learn anything really: I have a need for the thing I want to learn, an incentive or motivation. Otherwise I can't be bothered. In turn that also results in me only being able to play the parts I need, my fingers will still be tripping over each other when I need to play anything else. Same goes for the drums in WEERZIN. Was I able to play them when I started? Not at all. So I started practicing for 2 weeks. Can I play much more than that? Barely. Jack of all trades, master of none I suppose. I don't mind. I can express myself the way I want to. In the end the instrument that I think I'm actually any good at and really understand is the bass, the instrument I started out with and am comfortable playing live. The choice for ON DUTY STUDIOS was a simple one: it's M.'s own studio. Renting out a different studio wouldn't make sense money wise. At that time I did not have the gear yet to fully mic a drum kit and make it sound good either so that was the best solution. It gave M. the opportunity as well to record everything in his own setting and his own terms, which resulted in amazing drum parts. For the coming SWARTE YSSEL production, SUOL, however I've also recorded drums for the first time. That result you will hear somewhere in 2023 probably.

LABELS



SHAGOR's 'Sotteklugt' was released through BABYLON DOOM CULT RECORDS. Together with vocalist P ([OSSAERT/WEERZIN](#)), you founded the label SWARTE YSSEL. SWARTE YSSEL co-operates with BABYLON DOOM CULT RECORDS for vinyl releases. Rather than competing with each other, there seems to be a click between both labels. How did this collaboration come to being? Since you complete each other not only on the formats (LP vs CD/MC) but also on territory (Belgium vs the Netherlands), how do you value the complementarity between both labels?

*Jo from **BABYLON DOOM CULT RECORDS** is awesome. He provided **SHAGOR** the opportunity to be launched into Black Metal land through offering us a vinyl deal back in 2020. The collaboration since then has always been pleasant one so why change then? If things work out well, keep it running. Changing for the sake of change wouldn't make sense and probably be detrimental for both sides. The same goes for the collaboration with P's [OSSAERT](#) and GG from **ARGENTO RECORDS**. Passion rules the game*

with these people. They are as much fan as they are artists or label owners, which is something both P. and I hold in a very high regard. And like with the musical endeavors we have; these collaborations bring out the best in all parties involved.

VISUALS



J. (DINBETHES)

How did you hook up with ART FROM THE UNDERGROUND? Is the artwork by ART FROM THE UNDERGROUND a litho? How does the artwork relate to the music and the lyrics? What does the image symbolize? Does the logo relate to Yggdrasil? What is the meaning of the logo? Which instructions did you give ART FROM THE UNDERGROUND for both artwork and logo? Where are the photographs by P.'s neighbor taken?

M. from ART FROM THE UNDERGROUND has been playing in bands

*with P. from way back. Over time I got to know M. better as well. We have a good click and started hanging out whenever life would allow for it. Besides that, he is an amazing graphical designer clearly. Those 2 combined makes for an amazing and very fruitful collaboration. What I find amazing is that he only needs a few pointers and he has always created something that surpasses my imagination. Fully hand drawn and then digitalized. I believe I gave him 5 words, a few sample pictures to indicate the style and the lyric sheets. I like to let other artists do what they're good at with a limited framework. M. is a master at this. Hence we always gravitate back to him our new **SWARTE YSSEL** productions. Regarding the logo: for me there is no underlying meaning. A product needs a fitting logo. The logo looks nice and representable to what the music is. The photos were taken on the heathland close to Zwolle after some heavy snowfall. As we decided to take pictures for **SUOL**, we decided to do **DINBETHES** at the same time. Effectiveness baby. Not everything has to be complicated haha.*

**Effectiveness baby. Not everything has to be complicated
haha.**

J. (DINBETHES)

RITUALS

Depending on your answer whether DINBETHES is a solo project, a studio project, or a live band, is DINBETHES ever going to perform live? If so, what would the stage image be like?

DINBETHES has been written as a studio project. I will have to listen to individual recorded stems to figure out some of the partitions in the music were it ever to go live. For the coming years my main focus will be SHAGOR in regards to live shows. If DINBETHES ever goes live I'll figure that out then and there.

FUTURE

What can we expect from DINBETHES, SHAGOR, WEERZIN & your label SWARTE YSSEL in the future? Dreaming wild, what is the ultimate ambition which you have with this project?

Well, after finishing up the SUOL record I'm planning on writing bass lines and lyrics for SHAGOR's second album which has been in the works. There are a lot of ideas for DINBETHES' second record as well. What comes after that comes after that. The creativity well hasn't run dry yet. For me personally it would be nice to take SHAGOR far abroad and play some awesome shows. Besides that it would be nice to see SWARTE YSSEL grow into something that is self-sustainable financially so that I can work on musical projects worry free. Help out other local starting bands make their first steps for example without having to be worried about any finances. Up till now I've taken quite a lot from the community, I hope I'll be able to give back at a certain point.

FINAL WORDS

Anything else you wanted to answer but that I failed to ask?

Nope. My mind went numb after answering all of the above. Thank you for giving me the opportunity to elaborate on my passion!

17 Jun 2022

FIAT NOX – Interview With Desmotes



Light the Torches..! Let there be Night..!

NECROGRAPHY

Before FIAT NOX there was ASZENDENT. What was it that killed and buried ASZENDENT? Which spark triggered a new musical/lyrical vision and the formation of FIAT NOX? Which members do ASZENDENT (RIP) and FIAT NOX have in common? How did the four of you get together?

*“The only member both bands share, is me. ASZENDENT was more of a project than a real band. The line-up consisted of P. (Vocals), Mithras (Bass & Keys) and me (guitars). We wrote a few songs together but only managed to record two of them with the help of an amazing session drummer, namely Giacomo Torti (he was already a beast back then, I wonder what he’s doing now...). This resulted in the **STURMBOTEN** demo, which was only released digitally (until we put those songs on the **LIGHT THE TORCHES** demo). Unfortunately, there never was a solid line-up, since we couldn’t recruit a drummer for live shows, hence we were practising with a drum machine and never had the opportunity to play a concert.”*

*"I think the moment ASZENDENT died was when I decided to move to another city. The other two members had already lost most of their motivation to continue and were focusing on other projects. However, during the time we were playing together, I already wrote most of the THE ARCHIVE OF NIGHTMARES album and desperately wanted to continue as a musician. In the beginning, I was just looking for a drummer, which would be willing to record the drums for me. It took a while and a lot of different meetings until I met Erebos. We just clicked the first time we met. He understood the style and although he was not that familiar with the music at the time, his input was incredible and a lot of the great nuances, which bring the drums to life, are due to him. Since we needed to practice the songs together for him to learn them by heart, I asked two good friends, if they would be interested in supporting us, so we could already practice for playing concerts. Lógos took over the other guitar and Thousand Eyes played the bass. After a while, everyone contributed some parts to the music I really appreciated and finally they asked to record their parts themselves. I guess, this was the moment which turned us into a real band. We spontaneously recorded the demo in our rehearsal room and started to play some concerts here and there, while simultaneously recording our debut album and the **DEMANIFESTATION EP.**"*



FIAT NOX

FIAT NOX

What is FIAT NOX's driving force for existence? Aside from its translation from Latin Let there be night, is there a deeper meaning of the band name FIAT NOX and its slogan Light the Torches..! Let there be night..!?

"Black Metal has existed for decades and has evolved in so many, interesting ways. Our approach is to combine everything that makes this genre so unique and fuse it into a coherent piece of transgressing art.

Night itself has a lot of meaning to me. Night means silence, rest, focus and creativity. There's no distraction, no consumption. To me, the slogans basically means: Let all that is unimportant be obscured and conjure your own fire in the darkness."

BLACK METAL

What attracts you to Black Metal, the night, the dark side, negativity?

"I think it's just the effect it has on me, listening to it. For some reason it's either absolutely calming, like a storm, which is raging around you, almost cathartic. On the other hand, it's completely energizing and breathes life into me. It's not the need for negativity but an appropriate soundtrack for all my impressions."

PREVIOUS RELEASES

Can you tell us something more about the previous releases ('Light The Torches' demo -incl. 2 songs recorded for ASZENDENT 'Sturmboten' demothrough WORSHIP TAPES, full-length The Archives of Nightmares, In Contemptuous Defiance EP)? How was the response?

"Considering that we haven't really left the rehearsal room for the last two years and reviews won't necessary represent the reality, I honestly don't know. Our labels obviously like our releases and our close friends do, too. We still like our music and I think this is one of the most important aspects."

DEMANIFESTATION

What are your ambitions and expectations for this EP? How would you describe the album to someone unfamiliar with your music? Now that the result is there, something you regret or would do differently?

"DEMANIFESTATION is basically a conceptional EP, which evolves with its playing time. It starts in a more subtle and melodic way but evolves into a raging chaos the more you listen to it until it culminates in total madness. Think of a mix of the playfulness of bands like Dissection and Sacramentum and the dissonant chaos of Deathspell Omega and Svartidaudi."

"Regarding the final result... I realize, I belong to the kind of people, which is never completely satisfied with what he produces. I still love the songs, but I always feel the urge to change something and I'm just not pleased with the sound of the drums and the vocals."

LOCAL SCENE

How is the Black Metal (underground) scene in Bremen and Germany? Which other acts should we check out? Is there a strong connection between the bands? Do you feel part of a scene, or do you consider FIAT NOX a separate force?

"Very incestuous. For a long time, Bremen had a very small scene with just a few people, which played in a lot of different bands. Since it's missing concert locations and pubs that play this music, it feels like the scene is nearly dead.

Each of us has a strong, antisocial side. We are definitely not the connecting kind, most of the time, but still, those around us are definitely people we can trust. We got a lot of support from other bands, labels or people and there are a few bands, we are very close to.

You should check out:

Zwielicht – With Love From Sinister

Sargeris – Return Of The Dancing Whores

Laere – Solve

Hallig – A Distant Reflection Of The Void

Cult Of Extinction – Ritual in the Absolute Absence of Light

(and even though they are split-up) Carapax – Murder & Arson”

INSPIRATION

Where does FIAT NOX get inspiration from to write the music you write?

“What I think is that all that you experience shapes you in some way. You can’t break it down into some bands, the desire to play an instrument or some words you read, it’s more like an outlet for processing all that you go through. Hence, everything can be inspiring.”

COMPOSITION

Demanifestation contains some strong structures. How does a song get shaped? Is it still you, Desmotes, who initiates the fundamentals at home? How do you get input from the band and work together to come to an end-product?

“Yes, most of it is written at home, where I am able to focus the most. I write the songs until they feel “complete” to me and bring them to the band. Then, everyone adds their ideas. We are on a very similar level so it’s rarely the case that I dismiss an idea. Since it’s important to me that you’re able to stand 100% behind this band, everyone has to be on board with what we produce, it provokes more discussions and heated arguments but it also strengthens the core of the band.”

VOCALS

Three out of four band members take part in the vocals. Was this a conscious decision or something that grew organically? What effect would you like to achieve with this?

“I needed at least one additional voice supporting my vocals live and since Thousand Eyes already had a lot of experience with his other bands, it was just self-evident to me that he’ll be the second vocalist. Lógos just practised for himself and suddenly presented his skills, ever since he supports us with the vocals.”

LYRICS

Desmotes, you write the lyrics, which seem to deal with H.P. Lovecraft, the dark side of man, the downfall of the world, the night, negativity, nihilism, nightmares, chaos. Who/what serves as your muse? Do you enjoy writing lyrics as much as you create music, or is this more something you do because you have to? How important are the lyrics as part of an album in its totality?

“I really hate writing lyrics. They are really important to me and my demands for myself are pretty high and I rarely match them. I take a lot of inspiration from Lovecrafts use of language, as with Derleth, King or similar

authors but also from bands I appreciate. And sometimes it's just my head spitting out random ideas, concepts or sentences. But I'd like to mention that I don't always write all of the lyrics, "The Ophidian Fire" for example, is almost completely written by Thousand Eyes."

MASTERING

Bassist Thousand Eyes mixed Demanifestation. Does he have experience in mixing music other than for FIAT NOX? Patrick W. Engel at TEMPLE OF DISHARMONY mastered the EP. How did you select your partner? How happy are you with the result? What is the role of your label in this?

"Thousand Eyes had mixed some demos before but I think the Archive was his first album. We chose the Temple because he produced a lot of amazing albums, we adore. The master is great and Thousand eyes felt completely understood in his vision of the sound. We took care of it ourselves, at that point we weren't involved with any label."

LABEL

Your live appearance at ODYSSEY TO BLASPHEMY fest seems to have made an impression on the label owner? What do you recall from that performance? Did CRAWLING CHAOS RECORDS approach you soon after that? You went from CRAWLING CHAOS RECORDS to PERSONAL RECORDS and are now back with CRAWLING CHAOS RECORDS. How did that evolve? How does the label support you?

"Holger recalled our concert but he didn't approach us. It was the other way around during the time when we were looking for a label. We already planned the release of the album and the EP, then a message was sent to us by Personal Records. Jacobo asked us whether we were interested in releasing an album on his label. His deal was very appealing, so we settled for an EP. Both labels were involved in the planning of our releases and were more than relaxed about it. We really appreciate the support from both of them, since they enabled us to release a lot in a short time."



FIAT NOX – Demanifestation (artwork by HELLISH VISIONS)

ART

HELLISH VISIONS took care of the cover art, just like she took care of *The Archive of Nightmares*. I believe that is a friend of yours? What is the meaning behind the image? Did you give specific instructions to **HELLISH**

VISIONS on what you wanted, did you again just give the lyrics like before, or did you pick an existing work?

*“Hellish Visions is an amazing artist, we’ve known each other for years but are unfortunately not that close. When we needed the cover art for **THE ARCHIVE OF NIGHTMARES**, I sent her the lyrics of the song and in addition to that an example picture, I had in mind. The rest was all her doing and the cover turned out absolutely stunning. For the **DEMANIFESTATION EP** I gave her specific orders because I had this idea in my head for years.”*

OTHER PROJECTS

How is it going with other projects of some of the band members? Any upcoming releases? How do you combine all? Why do you feel the need to play in more than one band?

“Despite all of them sharing some common ground, those bands still differ a lot from each other. Each one offers a distinct aspect of the music, I enjoy and I take pleasure in playing and singing different genres of music, one band wouldn’t be as fulfilling.

FUNERAL PROCESSION is currently practising for a tour, which is finally due in April 2022. Furthermore the band’s catalogue is re-released on Millennial Visions on LP/MC and we’ll release a new split-album in the near future.

VOREUS is rather inactive at the time but has an upcoming gig in October.

And regarding my little bastard **VOMIT DIVISION**: I’ve managed to recruit a bunch of amazing musicians, helping me to bring those sleazy songs to the stages! We’re currently practising again as well and I’m writing on a new album, which I hope to record in the second half of 2022. At least one new song will be released within the next months.“

LIVE

Is FIAT NOX a band that prefers to create music and record an album in the studio, or does FIAT NOX prefer to perform live? How different is FIAT NOX on stage from any other Black Metal band? You shared the stage with DARKENED NOCTURN SLAUGHTERCULT, URFAUST, HERETIC, GOAT TORMENT, etc. What memories or anecdotes do you cherish?

“I think that differs for everyone in the band. For me it’s always great to play live but I almost despise rehearsals. I think, I prefer recording although I feel like I’ve never touched a guitar before once I hit that REC-Button.

What makes us different is the lack of bullshit. There are no announces, no one talks between the songs and there’s no real “show”. It’s just the music and us enjoying performing it. Of course, there are other bands doing the same but to me it feels like show is getting more and more important these days, as if people couldn’t just watch and listen to a band anymore but have to get visually distracted to stay. All the stories I could share, should rather stay away from the public.”

WHISKEY

I read that some of you are into whiskey. Are you into blends or single-malt? Do you like peated whiskeys? Do you have any favorites? Any unknown recommendations?

Desmotes: “I just fell in love with GlenAllachie.”

Vessel: “Largely single malt scotch. Favourite non-peated ones currently are

Tomatin and Glenallachie, peated ones being Ledaig, Kilchoman and Ballechin, as well as Benromach for a nice middleground in peat intensity.” Thousand Eyes: “Single Malt Scotch, preferrably peated.

Bunnahabhain (Especially the peated edition with an octave cask finish), anything from the Kilchoman distillery, Laphroaig, Lagavulin, Ardbeg... the list goes on. Non peated favourites are GlenAllachie, Glen Grant and Glenfarclas.”

FUTURE

What is on FIAT NOX's roadmap?

"The next two releases will be EPs, one might be a split. After those two, we'll record our second album, which is almost done, except for the lyrics – of course!

My main objective is to play on the Party.san stage one day."

LAST WORDS

Anything else you would like to spit out?

"Thank you for not asking the same questions like everyone else, I enjoyed this."

"Light The Torches – Fiat Nox!"

25 Jan 2022

Grimville – Interview



GRIMVILLE

Guitarist Kurt founded GRIMVILLE in 2013. I believe that the band was in the freezer for a while. It went through a process of line-up changes. Finally, GRIMVILLE seems to have found its true identity, and the band started a new chapter in this form. Guitarist Kurt & vocalist Steven are the only remaining original members.

Which force drives you to attract kindred spirits as band members? What higher goal does GRIMVILLE have in mind?

The love for the music and the fact that we felt there was a lot of potential in what we are doing, we just needed the right line-up to accomplish this. We just want to make music we love and attract people who feel the same way.

BAND NAME

A quick search on Google leads to a result on Wikipedia. It turns out that GRIMVILLE really exists as it is a community in Pennsylvania. Why did you pick GRIMVILLE as a band name and what deeper meaning does it have to you?

That it exists as a community is just a coincidence for us. It refers as grim being dark and sinister and ville as in a city, a dark community. The band is like a way of escaping the normal trivial world.

OLD SCHOOL DEATH METAL

Is it a fair statement to claim you are influenced by the likes of BOLT THROWER, OBITUARY, BENEDICTION, DEATH, GOD DETHRONED, and HYPOCRISY? How does GRIMVILLE intend to stand out within a saturated retro Death Metal scene? How come this style of music has survived decades already? Why aren't we getting fed up with it?

We are all influenced by Death Metal because we all listen to it in our daily lives. We just want to make music that we would listen to ourselves. Our noses are all in the same direction and there has never been a discussion about the genre or style of music we want to play.

*Through the years certain genres have become mainstream. Just look at **GRASPOP**. This is not the case with Death Metal. It remains an honest and underground genre that doesn't want to sell out its soul to reach a bigger audience. It's made of pure love for the music and that is the power of Death Metal.*

TRY-OUT

Recently, you did a try-out at BANDCAVE, with MUTANT CHRIST as support. How do you look back at your performance, the crowd, the venue, and the fellows you shared the stage with? Did you expect T-shirts to sell out instantly?

*It was a great experience. A full venue, a great audience and the songs were well received by the crowd. We had a lot of stress because we did not know how the audience would respond. As a band you can stand behind your songs but if the crowd doesn't like it, there is nothing you can do about that. T-shirts flew out the door, we never expected that. **MUTANT CHRIST** did a good job warming up the crowd and Wout of the **BANDCAVE** was happy. It was a super day for us. Plus we didn't know that we had so many supportive friends so that's super.*

UNDERGROUND

The size and the vibe of the packed venue took me back to the underground days of the nineties. Is today's underground scene still comparable to that era? Do you think there are still people who care enough to discover new bands by visiting small-scaled gigs or did everything become much more mainstream in your opinion? Which Belgian bands do you consider your allies?

The underground scene is still the same. You always see the same people on the same shows. The fans of the 90's still come, but the youth is far less interested in Metal. You can see that when you go to shows. The venues become more scarce. Music is more accessible these days, you can reach a lot more people so you can distribute music more easily. The dark side of the medaillon is that music has become a disposable product.

REVEL IN FLESH @ ELPEE

Soon you will hit the stage of ELPEE (for the second time in your career) to warm up the audience before REVEL IN FLESH. REVEL IN FLESH already earned their spurs. Are you nervous to open up for a bigger band? How are you preparing for this?

*We are a little bit nervous to open for **REVEL IN FLESH**. We will try to play the same songs but better and tighter. It is different to play for friends than for a crowd full of strangers in the **ELPEE**. It will be our first great test. We are curious how the people will respond.*



GRIMVILLE

LOGO

No one less than CHRISTOPHE ‘The Lord of the Logos’ SZPAJDEL drew the logo. How did the collaboration go? Did you provide specific instructions or did Christophe come up with spontaneous ideas? I believe there were 2 variations of the logo. Why did you decide to pick the current one? How does it make you feel that work of the same guy who produced the logo of a.o. EMPEROR is printed on your merch?

The collaboration went very well. We had some instructions of course; but with his experience you can imagine he felt what we wanted and didn't disappoint us. We were very honoured to work with him and it's a great pleasure to see people wearing the merch. We are an oldschool band, so he was an obvious choice and you must admit it looks great.

There was indeed a variation with a gothead on top of the logo but this got eliminated with the final line-up change, something the old garde gladly sacrificed in order to finally secure a stable and stronger line-up than ever.

RECORDINGS

How many tracks did you record so far? How were they shared with a larger audience? Through compilations? To venue owners? Are they still representative of your current style? If I am not mistaken, then your performance at BANDCAVE got recorded. How does it sound? What are the plans to record new stuff?

*We want to record an EP. We are now just in the beginning of the recording process. The pilot tracks and the drums are recorded. We are working with Wannas Breyne, the bass player from **FIELDS OF TROY**. It's a learning proces for us both. We want to thank Wannas for the opportunity. The show in the **BANDCAVE** is also recorded and we are happy with the end result.*

REPERTOIRE

How many own songs are in your repertoire so far? How do you go about composing new music? How long does it take GRIMVILLE for a new song to take its final shape? Any other covers you play besides HYPOCRISY's Roswell 47?

At the moment we have 10 songs of our own. We reworked some old songs and we wrote new songs in the corona lockdown. Kurt and Matthieu wrote the new songs together, Dominique wrote the leads, Frans made the bass lines and Steven wrote the lyrics. It all went very smooth because we're all on the same page. In the future we want to play our own songs, no more covers.

LYRICS

Death Metal song texts usually have very brutal, horror-like titles. Are GRIMVILLE's lyrics larger than life? How important are they to you? Who writes them? What are valuable sources of inspiration? What purpose do they serve? Any specific message you'd like to get across to your listeners?

Absolutely and they are very important to me, they are the soul of the song.

*Steven writes the lyrics but some lyrics are a cooperation with other members. We try to incorporate elements of our daily lives. Some lyrics are sinister stories or tales but some are a pure reflection of our personal pain and sorrow. So the most valuable sources would be life and death. Their purpose? Stories are to be told and our own reflections our way to deal with them i guess. Like Mika Lutinnen from **IMPALED NAZARENE** would say: Life is hell and then you die.*

FUTURE

What are GRIMVILLE's plans and ambitions in terms of studio recordings and live performances?

We want to record a full album some day. Besides that, we just want to play live and enjoy our songs. Maybe a small European tour if we may dream big, but for now we just want to enjoy ourselves and become better in what we are doing now.

13 Apr 2022

Hellevaerder – Interview

H A I L H E L L E V A E R D E R

Celebrate life, worship death. HAIL HELLEVAERDER!



ROOTS

HELLEVAERDER hails from Heerhugowaard in North Holland and was founded in 2017. Who ignited the fire of **HELLEVAERDER** and what was the main driver for the birth of this band?

*During my education period I had all my classes with Dennis Onsia from the NLBM band **DYSTOPIA**. We found a common interest in making Metal and I had a few tracks ready to rehearse. This led to the creation of **THRONE OF TIME**. After the release of the EP 'Emptiness' we started doing some live shows and I wrote the demo 'Emperor of the universe' (which was released years later). During that writing process I also wrote two tracks in Dutch, 'Heksensabbat' and 'Langs eindeloze paden'.*

*Being busy with **DYSTOPIA**, Dennis decided that he did not want to continue in a new direction (Black Metal in our native tongue). But his (now ex) girlfriend recently left the Thrash band **MUTATOR** and was seeking something new. After meeting up and talking through some ideas we decided to give it a shot. We asked Rene Meijer and Vlad Tudor from **THRONE OF TIME** to come play for this new project bearing the name*

HELLEVAERDER.

How did you come to pick this band name?

*Being very close friends with **A.A.W.R.**, I always showcase my newly written music to her. After I wrote the lyrics for 'Langs eindeloze paden' and the instrumental of 'Heksensabbat' we brainstormed together for a name that is original, catchy and would capture what we wanted to say musically. During one of our brainstorm sessions **A.A.W.R.** spurted out **HELLEVAERDER** and it just stuck with us.*

What does Heerhugowaard have to offer besides the huge Waarderhout forest?

To be honest I have never heard of Waarderhout before hahaha, I moved to Heerhugowaard around 5 years ago because of the (relative) cheap housing prices and the small commute to work (only 25 minutes). But I grew quite fond of this place, only a 5 minute walk to a very large dike called 'Oostdijk'. But musically speaking we have the 'JC Kompleks' which is a small venue and that is about it.

I understood it took effort to come to this quintet as a stable line-up?

After Miranda and I invited Rene Meijer and Vlad Tudor we needed a second guitar player. We had just enough for an opening set and really wanted to go live with our music. After a few auditions we came into contact with Noah Zurhaar, which immediately became a success. He has a certain energy that really works well live.

*After some gigs we were ready to record the first demo, but after some struggling during recordings and in general we decided to part ways with both guitar players resulting in recording the guitars on that record myself. Not too long after that we came into contact with Bas Cuperus (**JUBAL**, NLBM) and Arjen Kleijss (**INFANTRY**, NL Thrash) and started working on new material.*

Two singles (Verloren in de diepte/Gehekeld), two demos (Aan de aarde terug gegeven/Krijgers) which were also released through ZWAERTGEVEGT RECORDS as a compilation tape which was limited to 80 copies, a split with PERFIDE and now the full-length 'In de Nevel van Afgunst' as cherry on the cake. That is quite productive for half a decade of existence. Is inspiration always coming smoothly?

*The short answer is: most of the time. Music is my therapy, if every little aspect of my life would be perfect I would not have a need to write it off. For months on end I do not touch my guitar or even think about new music, but some days at the most random moments I have a gut feeling that I **MUST** play something. I just get in the 'zone' and make a new track instantly. Most of the time if I cannot finish that flow the moment is ruined and it will go to musical limbo.*

Was the Covid pandemic a blessing or a curse in terms of writing material?

It was a blessing and a curse. We were just starting to really get into our prime form with this band and then Covid hit the world. The way we operate is that I write a track and the rest of the band can do their thing with it. But to get the final form of a track we play through it many times together just to find the right balance between every part and to make sure we bring forth what deserves to be upfront. During the first lock-down we did not rehearse, that made it really difficult to discuss the tracks with each other.

But if we are talking purely on writing material, it was a blessing. We all had more time to spare during the lock-downs to pursue our other bands/soloprojects and every one of us spent their time well.

Are you still satisfied with all your releases?

We stand behind all our releases! We gave the best we got with our current gear and recording possibilities.

Anything you will approach differently with what you have learned?

*Take less time to plan for recording and just do it. We had plans to record this album for a long time but we never had the chance to rehearse for the last three tracks. Rene and I just said f*ck it, bought a cheap microphone set and a multi-track interface and a week later we went to his storage space to set everything up and test it out. After recording one track we both were like, why not continue this and record it all? So a few hours later all the drum tracks were recorded. Even though I never played three of them before on drums at all, we were both surprised it worked out so well!*

How did the collaboration with PERFIDE come to being?

Our good friend Alex from ZWAERTGEVEGT contacted us with the question if we were interested in releasing a single as part of a split 7" with PERFIDE. We always dreamt of being released on vinyl so we instantly said yes!

DEBUT



Your full-length debut is titled 'In de Nevel van Afgunst' ('In the Mist of Envy'). Why should one check it out? What is the red line on this album? Is it a concept album?

If you are searching for raw, pure Black Metal this is an album for you! This album brings you not only something we are all very proud of, it shows our growth over the last few years, as musicians and as persons. We became very good friends with each other, although everyone has a different life, this is the one thing that brings us together and we enjoy working towards a common goal.

The red line throughout this album are the 'Aanbidders van het niets', the worshippers of nothingness. A group of monks who bring the message of death, a constant battle between dark and light. Every track tells a tale about a primal feeling, it being love, death or despair. A battle between good and evil fought internally.

All summarized: You are worthless, death is liberating. Nothing can hurt you if your desire is eternal peace, the worst that can happen is death. But what if dying was your goal all along? Celebrate life, worship death.

How is the response so far?

So far we receive many good responses! We are all very surprised how well it went during the album premiere, and are really excited to release this record and bring a new live ritual!

LABEL

Did you self-release the album, was it released through ZWAERTGEVEGT records or kind of both? How did it happen that ZWAERTGEVEGT signed HELLEVAERDER? How is the record label supporting the band exactly?

*I met Alex through Dennis during our **THRONE OF TIME** era, and I pitched some demo tracks from **HELLEVAERDER** to him. He immediately was excited and we met up during many concerts in the area, and during our own gigs. We instantly liked working together because we have the same mindset, we do not become rich from this, but let's give it all we have and support the Dutch Black Metal scene.*

*That being said, during our third release 'Krijgers' Alex asked when we finally wanted to bring our work to a physical release. As I am someone who is very critical about my own work it never felt right. But Alex and I talked it through and we decided to bring everything we released thus far on tape, which brought the 'Discography' release and made the deal that any work from **HELLEVAERDER** will be released on tape exclusively on*

ZWAERTGEVEGT.

*Alex also offered to release our (no named) release at that time on 12" vinyl. Almost 2 years before we actually would release it, and supported us on every live show and with every opportunity. Our work relation is based on respect and love for the scene. And we became very good friends along the way. We are signed for every kind of release **ZWAERTGEVEGT** will do, as for now it is tape, vinyl and patches. But the moment he will move to another part of the market be sure we will follow! The digipacks will be released through our Bandcamp but even on those we have the **ZWAERTGEVEGT** logo, as to support our friend/partner and thereby the underground NLBM scene.*

NLBM

Do you feel part of a Dutch Black Metal scene? Is there unity in that scene? How does that manifest? Which bands/projects would you highlight/recommend? Why Black Metal above all?

*We are all part of the scene. There is a big mutual respect between the Dutch Black Metal bands as we all do what we love, and try to give our own spin on the music. I would highly recommend the bands and projects from Floris Velthuis (**ASGRAUW**, **SAGENLAND**, **SCHAVOT**, **MESLAMTAEA**), in my*

*opinion one of the greatest musical minds in the Netherlands. Be sure to keep an eye on him for the newest project **STUPOROUS!***

And why Black Metal above all? Along with Death it brings a certain energy. It has a possibility to be atmospheric, emotional, but also can be as fast as lightning and just deliver a raw, primal feeling. There is no other genre with such variety (In my opinion of course).

COMPOSITION

Being able to play both drums and guitars, Daan is writing the songs. How do the other band members contribute democratically?

Every track I write will be critically reviewed by the band. Does it capture the feeling we all would like to bring forth? Are there certain parts that need to be rewritten? Are there parts where something needs to be added or is the general flow of the track good?

We all agree on a single 'main' writer to keep the red line the same. But many, many parts will be changed during rehearsal sessions (and even during recordings). An example: our guitarist Bas had an idea for a different bass line. We tried it and it really added to the song, so it stayed. Vocal lines will be replaced, guitar riffs will have added details. Eventually only the red line of the track will remain but everything else is made our own. Everyone has the freedom to add or remove. We can always try it, review it and work from there on.

RECORDING

Daan also took care of the recording, mix and mastering at his home. Did he have any experience with this before?

I started with recording music when I was 14 years old (28 at the time). It started with basic things like pre-made midi patterns and playing over that, it was a way to express myself. After years of practice with that I started a sound engineer degree, but dropped out after three years because I could not get motivated to make music myself anymore.

Some time after that I started working for a steel manufacturer and my passion for music came back. So a long story short: I have some experience, but it was mainly all trial and error. Just trying new things, deleting entire projects and starting over again with new ideas.

LYRICS

It seems vital to HELLEVAERDER's identity that the song texts are in Dutch. What are the primary reasons for this? According to Metal Archives the themes deal with 'Anxiety, Darkness, Death, Occult, Philosophy, Spleen'.

HELLEVAERDER's motto is 'You are worthless, death is liberating. Celebrate life, Worship death. Hail Hellevaerder!'. Again it is Daan who produces the words. What is it that makes Daan write about the dark side? Are the lyrics fictional or drawn from life itself? Which message would you like to convey?

To speak in our own tongue gives an extra dimension to our feelings we bring into the music. In our daily lives we converse in this language and it just feels more personal to express ourselves like this. The Dutch language also has very nasty sounding pronunciations. Like how we use 'ch' or the letter G, it brings a nasty vibe to the music which we all love.

The lyrics are a reflection of my life. Everything that happens shapes certain visions and ideas. I translate those new ideas to lyrics fitting the story of the Worshipers of nothingness. So they are part fiction, part real life. They follow philosophies and the everlasting debate between both sides of those thoughts.

The biggest message I try to bring forth is that your life means nothing compared to the universe. You are but a speck of dust on a big rock floating in space. Your life means nothing, death is eternal. Everything you do and will be doing is just a small reflection of the vast nothingness. You are worthless, death is liberating.

VOCALS

Whereas female vocals are the rule in Symphonic Metal, they are still rather the exception in Black Metal. Miranda stands her ground with mean, grating shrieks. How did she start this? How did she evolve from Thrash vocals in MUTATOR to ending up doing Black Metal screams for HELLEVAERDER? How are those vocal cords trained? How does she take care not to damage them during an hour-long live performance? How do you like other female fronted Black Metal such as ASAGRAUM, ASTARTE, DARKENED NOCTURN SLAUGHTERCULT, OPERA IX/CADAVERIA? Anyone who served as an example?

*I was 15 when I started listening to Metal. The bands I listened to were all very different from each other. It was not only Black Metal bands like **MAYHEM**, **DISSECTION**, **HELLHAMMER** & **ENSLAVED** that I liked. I was listening to different Metal genres, I also was a fan of **TYPE O NEGATIVE**, **DEATH** and **TOXIC HOLOCAUST**. I was 17 (2009) when I discovered I could scream & grunt. I will never forget how excited and shocked I was. At that time, there were not many girls that could scream/grunt. After that discovery I was busy practicing my screams/grunts. My throat never hurts, I can do it for hours. The sound is also not coming from my throat, more from my diaphragm, I think. It's always hard to explain where it exactly comes from. When I got older, I started in 2014 as a vocalist in **MUTATOR**, a Thrash Metal band. This was my first band. I was excited. In the beginning it was fun, but after a while I noticed that it wasn't quite my thing. I also had a different view/vision compared to the rest of the band, so I decided to quit.*

*After that time I started to delve into the Black Metal/Doom Metal scene. I discovered bands that changed my life, that changed me. (Bands like **EMPEROR**, **MGLA**, **BATUSHKA**, **SUNN O))),** **PALLBEARER**, **ELECTRIC WIZARD** & **SLEEP**) I was so captivated by the raw, dark atmospheres and sounds that I discovered; this is my world. This was the music I wanted to do something in. At that time I came in contact with Daan, our drummer. We clicked right away. In 2017 **HELLEVAERDER** was born. I immediately felt comfortable in this band. I could be 100% myself and I got the space to grow, not only musically, but also as a person. At this same time I made a life changing decision. I ended my relationship after 6 years, we sold our house and I started a new and better life for myself, somewhere else, on my own. But this time was also very dark for me. I was dealing with a lot of sadness and anger. I used those feelings for my music. In our song 'Zee van Dromen', I do a huge, powerful, almost desperate scream, exactly like the way I felt. When I listen to that part of the song, it still gives me chills. (Starts at 6.05)*

*During my time in **HELLEVAERDER**, people compared me sometimes to **OATHBREAKER**'s vocalist; Caro Tanghe. I see that as a huge compliment, her vocals are very powerful and I think their music is amazing. This was also the time that I started to delve into female vocalists in the Black Metal scene. To be honest, I had never compared myself to anyone. I never had an example in the Metal scene. I was always very focused on myself and on my own. I also think I am very different from all the other Black Metal woman. I like their music and how they look, with the corpse paint and clothes. It really has some raw, abstruse and old school atmosphere. But it's not something for me. I do have favorite female vocalists, like **KRISTIN HAYTER (LINGUA IGNOTA)**, **CHELSEA WOLFE**, **KRISTINA ESFANDIARI (KING WOMAN)**. But they don't make Black Metal. It leans more towards Doom. They reach my feelings and thoughts with their dark, gloomy music.*

INSPIRATION

The press release described HELLEVAERDER as for fans of DARK FUNERAL, HATE FOREST, EMPEROR, DARKENED NOCTURN SLAUGHTERCULT. Can you relate to this comparison? Which other bands serve as inspiration? What or who else can be seen as HELLEVAERDER's muse?

*All the bands above were somehow compared to us in the past. To be honest I think this is a very hard question. I always did what I liked myself, I am a big fan of **HATE FOREST**, old **IMMORTAL** (till 'Sons of Northern Darkness' that brought me into making music myself), **BELPEGOR** and **1349**. They all have certain moments in their*

music which gave me new visions on my own music. The opener for our new album ('Je Bent Niks Waard') is a salute to **HATE FOREST**'s 'Our Fading Horizons', as well as many more works of **ROMAN SAENKO**. All the bands I mentioned somewhat gave me a feeling of power. And many more bands give inspiration to make new music.

I can honestly not answer the question who could be seen as our muse, give our music a spin and make your own conclusion!

VISUALS

With photography by **ROEL DE ROOIJ**, artwork by **A.A.W.R.**, and a logo by **VIRAL DESIGNS** I imagine that **HELLEVAERDER** values the aesthetics alongside the music. How important are these cosmetics indeed? How did you select your partners? Did you give any specific instructions on what you had in mind or did you let the artist act rather freely? Which visual art movement is closest to **HELLEVAERDER**'s music?

Music is a form of art, every sense needs a certain stimulus to complete the picture. We are the bringers of your deepest feelings. We wanted to tell the story of the worshippers of nothingness and do so in the best possible way. A lot of bands perform as themselves, which is perfectly fine. But we all had the feeling our music needed the extended visuals to complete our vision. What better way to tell a story than to act it out?

We all brainstormed over what our aesthetic should be, but we agreed on the worshippers as a red thread throughout our music. Miranda is the storyteller, the victim, the conqueror and the light bringer of this tale. And we are all the worshippers of nothingness.

VIRAL DESIGNS is the work of **BENNO MEIJER**, I found him on Instagram during the search for a logo for **THRONE OF TIME**. He did such a great job that I asked him immediately for a logo and icon for **HELLEVAERDER**, which he nailed on the first try! He also did the logo for my solo project **DUINDWALER**.

A.A.W.R. does all our artworks, as she is always a ghostwriter for the band. She came up with the name and still makes some lyrics for the band. Her work is performed on the tracks 'Heksensabbat' and 'Donder dwalen' from our newest release. For artworks we always brainstorm together on ideas I have for a release, but with lyrics she goes her own way. Her writing themes fit perfectly with the vision of **HELLEVAERDER**.

ROEL DE ROOIJ is a very good friend of mine with a lot of experience in photography. He always supported our music and gave very good critical responses to demo's I sent to him. And a good critic is vital to getting better, as someone like him hears different things than our own band does. And he is someone who is well spoken enough to talk in musical terms, he has a big part in the mixes I made and I will continue to work together with him to make music which is even greater than before!

For the photo-shoot of the new image for us we talked through some ideas, he gave some tips and tricks to really get what we want. Although he has a very busy life, he always makes some time to help us out. He is a great person and one of our greatest assets to our band!



RITUALS

What can one expect both musically and visually from HELLEVAERDER on stage? Which past live performance stands out so far and why?

*On our previous shows you can expect some very fast noise, melodic pieces and a shrieking lady who tears through your soul! The essence is there, only the visuals could be better. We stand there as ourselves, as bringers of death, noise and despair. Our greatest shows were both live recordings during Covid times, namely live @44NEXTDOOR (a very cosy setup, in an extremely small container). But our best live recording so far is on Youtube under the name HELLEVAERDER – Live in Leiden, a show we performed in Leiden in the **GEBROEDERS NOBEL** venue. We played some of our new tracks and our favorites from older releases.*

Our new live image is all about the worshippers of nothingness. We will perform as the worshippers and the storyteller of light. Dressed in black robes and Miranda in a white dress. We will not speak a single word with the audience; we just bring a hellish soundscape for over 50 minutes. We want to give people something to think about...you are worthless, death is liberating.

OTHER PROJECTS

Some members are also active in other projects i.e. THRONE OF TIME, DUINDWALER, WHORE OF THE UNDERWORLD. Can you elaborate on those projects? Do you consider all projects including HELLEVAERDER equally important or which project has priority? Why do you feel the urge to express yourself in multiple projects?

THRONE OF TIME was the beginning of HELLEVAERDER, it will always have a special place for me. But due to differences with Dennis I do not wish to continue further with it. We had a live show as a sort of comeback

but that was that. Expect no other releases from it, and if I will continue it, it will be under another name and lineup.

DUINDWALER was my Covid project, one of my biggest inspirations **HATE FOREST** released their album 'Hour of the centaur' and I just wanted to make similar music with my own touch to it. So became the EP 'Landloper'.

WHORE OF THE UNDERWORLD was a similar kind of project but started as a homage to the mighty **BELPEGOR**. A re-release is in the making with a live lineup to complete it. So expect more of that soon!

HELLEVAERDER is my child, it is the showcase of my musical growth. And to work with such fine musicians is a great thing. We support each other's projects and works, but **HELLEVAERDER** is something special. It dives deeper in the primal feeling we all share. The one thing that brings us together as people.

Arjen has his own band **INFANTRY**, which is Thrash Metal with Death Metal influences, he is doing really well with it and we support his band fully, go check them out soon! Also he is working on a project called **DRAECK** which I can recommend! Check his work out on Youtube!

Bas is also very busy with his band **JUBAL**, check out his previous release 'Archaic Discipline' and keep an eye out for his new upcoming album! He is a very talented musician and I expect great things from him in the future.

NORMALITY

What do your family, non-Metal friends & colleagues think of HELLEVAERDER?

We all get a lot of support from our family. Even though it may not be their preference, we get all the support to do what we want. Many of our colleagues think it is a bunch of noise but respect the amount of work and time we put into our music. It is not music for everyone, but we all feel very supported in our cause!

What are your professions?

We all work in very different fields. Miranda is a shift leader in a mental hospital, by nature she is very caring and it suits her well. Rene works as an electro technician for Liander, which is a company that runs the power network for the Netherlands. Arjen works for a television company as an A/V technician and Bas works as a Marketing Intelligence consultant for a software company. I work as an operator and quality inspector on a slitting line for a steel factory.

Any special pastime outside Metal? Favorite drinks?

Besides our music we all like to go to restaurants, visit other countries and just live an average life. We all like to see movies and enjoy some special craft beers. Nothing too special!

FUTURE

What are HELLEVAERDER's ambitions? What should we watch out for?

We aim to perform at least once a month live, and we continue to write new music and perform our live rituals. For this album we aim on going international with it, we want to tour across Europe and maybe even further!

You should watch out for the upcoming works of **INFANTRY**, **JUBAL**, **DUINDWALER** and **WHORE OF THE UNDERWORLD**. As well as keeping an eye out of further releases from ourselves!

FINAL WORDS

Anything else you would like to spit out?

Celebrate life, worship death.

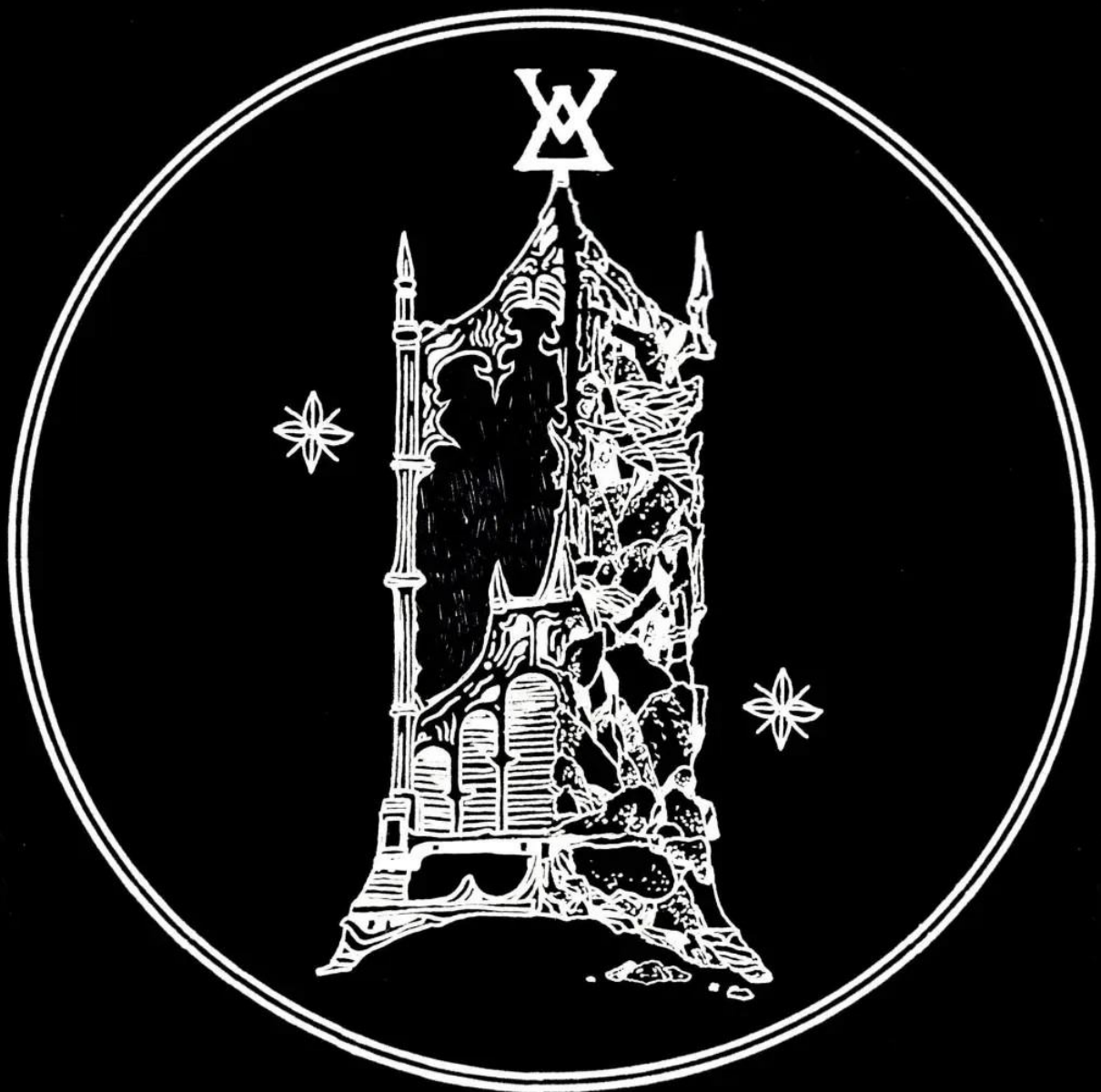
HAIL HELLEVAERDER!

1 Jun 2022

Ossaert – Interview With P.



Abandon all hope ye who enter here... OSSAERT is a pitch Black Metal project originating from the Dutch lowlands whose 2020 debut 'Bedehuis' was received well. Now that ARGENTO RECORDS is about to release OSSAERT's second offering 'Pelgrimsoord', DEAD MILL MEDIA kindly offered and facilitated getting some more background by P, the mind behind OSSAERT. P took his time to *spit his bile* and let us look deep into the black soul of OSSAERT. Grab a stout, take a seat, sit back, put on 'Bedehuis', and enjoy the long read about arsenic, toasting to life, ants, and Romanesque!



OSSAERT – Bedehuis (art by Reuben Sawyer)

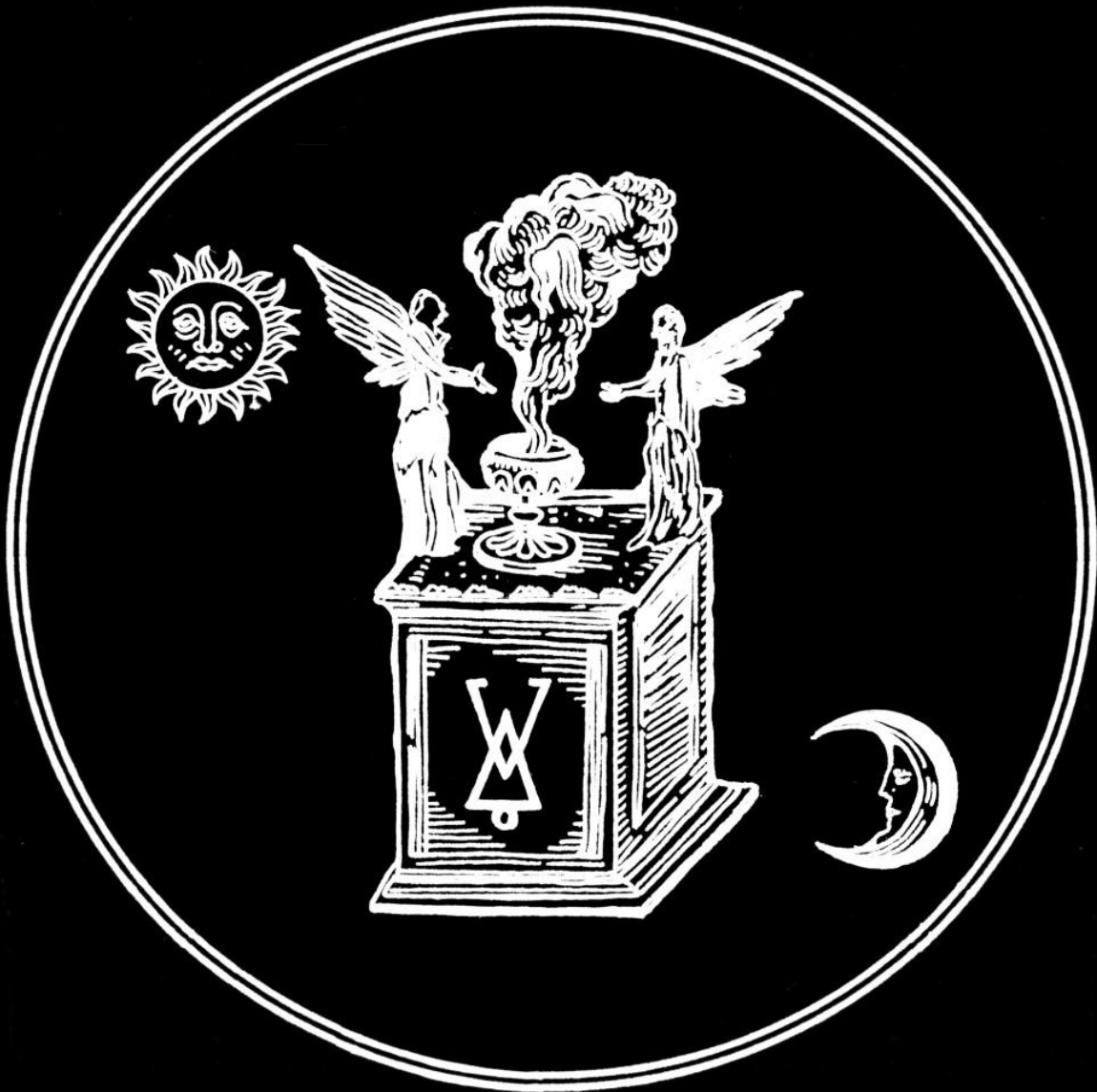
Bedehuis

It was such a personal project and that made it a little scary to throw it into the world

P. (OSSAERT)

How do you look back on your debut 'Bedehuis'? Did any events open certain doors for OSSAERT?

*When I wrote 'Bedehuis' in early 2019, I never expected this record to be released. My original intent was to make a demo for some of my close friends. At the time a lot was going on in my personal life which I did not really know how to deal with and **OSSAERT** became a great outlet. This is how 'Bedehuis' was formed. Several people who I showed it to pressed me to do something with the project. And so I did. It has been interesting for me to see how people reacted to the album. It was such a personal project and that made it a little scary to throw it into the world, but it all worked out. **ARGENTO RECORDS** saw something in the **OSSAERT** project and they opened the doors for me to create more **OSSAERT** releases, like 'Pelgrimsoord'.*



OSSAERT – Pelgrimsoord (art by Reuben Sawyer)

Pelgrimsoord

You are about to release 'Pelgrimsoord'. Do you feel you are surpassing 'Bedehuis' with 'Pelgrimsoord' and on what level?

There was not a lot of time between me finishing the writing of 'Bedehuis' and starting with what would become 'Pelgrimsoord'. 'Pelgrimsoord' is in many ways an extension of 'Bedehuis', so I find it hard to say if it surpasses. Especially because to me it feels like a different entity, a more conceptualized product. I do not know if I could compare the two; it's like comparing apples to oranges. Of course, I can look at straight facts like production, recording tracks, and choices in drum sound, and from that perspective, I would say that I find 'Pelgrimsoord' to have a more dynamic sound. But I also wonder if that sound would have fit with 'Bedehuis'. In the end, I think not.

Catacomben Studios

*I wanted a “roomy” but oppressive and haunting mix for **OSSAERT**, which is muf ed but also bright*

P. (OSSAERT)

Just like for ‘Bedehuis’, you also recorded ‘Pelgrimsoord’ and **SHAGOR**’s ‘Sotteklugt’ at **CATACOMBEN STUDIOS**, so I take it you are pleased with their work. What kind of sound is it you are aiming for and how does **CATACOMBEN STUDIOS** manage to accommodate for that?

*For years I have been a big fan of the majority of W. Damiaen’s (owner of **CATACOMBEN STUDIOS**) work. That is why I approached him to transfer my programmed drums into real drums and then to mix and master. I wanted a “roomy” but oppressive and haunting mix for **OSSAERT**, which is muffled but also bright. Fun fact: As I write this, I am listening to the band **LASTER** which W. Damiaen plays in.*

Intro / Outro

*To me, this is poison in the minds of men.
It makes people externalize responsibility*

P. (OSSAERT)

Can you tell us a bit more about the sources of the intro (organ/choir) & the outro (speech) on ‘Pelgrimsoord’?

The intro is an old recording of a hymn. The hymn describes that no mortal being can claim victory by itself, only God brings victory in the broadest sense of the word. I found this a good start to the album because it showcases the absurdity of the concept of “Man born into sin”. Within that way of thinking you can never do right as a human because you are evil to the core because of sin. Only God/Jesus can save you from eternal damnation. To me, this is poison in the minds of men. It makes people externalize responsibility: everything that is bad comes from Satan while everything that is good comes from God.

Nothing comes from themselves.

The outro of ‘Pelgrimsoord’ continues that theme. The segment is from a speech of a sect leader from the 50s and 60s. He says that Satan is a detachment of God. With that, he means that God (through Christian teachings) created all and that Satan is also a creation of God. In the Bible, Jesus and Satan are both referred to as ‘Morningstar’. Maybe good and evil are the same? Maybe they cancel each other out? Maybe it is all a human construct to explain our failings.

Duality

I hear a sense of duality in your music, part of which is aggressive, part of which is melancholic. How do they rhyme?

*Melancholy and aggression lie close to each other. Grief can turn into anger and vice versa. I find they also strengthen each other. Both are emotions I am well acquainted with and have had to find my way in. That is also why they rhyme; they are from my own base, the same source. **OSSAERT** is a release for both melancholy and aggression.*

Press

OSSAERT is featured in ADDERGEBROED's book '2011-2021 and beyond'. Which bands in the book do you feel affiliated with? What does it mean to you that OSSAERT is part of the limited selection out of over 200 interviews? Did you ever expect you would end up among the top albums of 2020 on ZWARE METALEN?

*It is so cool to be featured in the **ADDERGEBROED** book next to bands that I love to listen to. **AKHLYS** for example: amazing! That enormous wall of sound that blows you right over is phenomenal. Also bands like **DUIVEL**, **BEZWERING** and **MESLAMTAEA** are great. Not in the least because of their Dutch roots. Black Metal in my own language will always have a leg up for me. I am honored to be mentioned alongside them in the book. Another surprise was being in **ZWARE METALEN**'s top albums of the year list. I really never expected that.*

Response

Did you get any international appreciation? From which countries outside Europe are you getting the most feedback?

To be honest I never kept track of where all the people who wrote about my music were from. From what I can recall now: Germany, the US, Australia, Belgium, Poland, Italy, and Israel. I believe there were some more but I have not paid close attention to it.

Live

I read that you consider OSSAERT a one-man band, but that you do not exclude ever performing live. What would you require a live performance of OSSAERT to look like? I cannot imagine you would ever perform at a festival in broad daylight?

Never say never, but there is a big chance that I will never perform this live. If I ever do move it to a stage, I would never do it in the daylight. The ideal setting would be an old chapel with nothing but candlelight and then playing 'Bedehuis' and 'Pelgrimsoord' from beginning to end. Pretty cliché, huh? I guess for now you will just have to do with a record player in a dark room with some incense and candles.

ARGENTO RECORDS

How did you get signed to ARGENTO RECORDS? Who contacted who first? How is the collaboration going? How many records did you sign for?

*After people convinced me to release my music, I approached a very select group of labels. **ARGENTO RECORDS** responded very positively. We went for some drinks and now, here we are. The collaboration consists of a lot of text messages toasting to life. How many albums will be released with **ARGENTO RECORDS** was never decided upon upfront. But for now, we are all happy with how it is going.*

Vocals

You mix Black Metal screams with clean vocals. Imagine that you would lose the ability to do both, which one would you be ok to give up on, the screams or the cleans? Why?

If I had to choose: cleans. I can put so much emotion in my screams that I would not want to miss it. Also, I just like screaming the most.



P. (OSSAERT)

Kindred spirits

OSSAERT refers to a water spirit from a folk's tale. D'N OSSCHAERT is also the name of the Dutch front-man of Belgian Black Metal band GOTMOOR. KLUDDE is another Belgian Black Metal band and refers to a water spirit as well. Are you familiar with GOTMOOR and/or KLUDDE? How do you like them? Which newcomer bands in the Black Metal scene of the Belgian/Dutch lowlands are worth checking out in your view?

*To be honest, I'm not familiar with either **GOTMOOR** or **KLUDDE**, so I do not have an opinion, but, I will be sure to check them out!*

DE GEVREESDE ZIEKTE is a newcomer band certainly worth checking out! It is amazing!

Lyrics

Your lyrics are written in Dutch, with some Latin. How important is it for you to write in your mother tongue? Would you consider writing in another language other than Dutch & Latin? Which? The texts have a poetic touch, albeit one with a morbid edge. Are you inspired by any specific writers? The song titles on 'Pelgrimsoord' are consistently mentioning pairs, was that for aesthetic reasons or are they revealing a lyrical concept?

*I used to play in other bands where we mainly wrote English texts. I do not enjoy that as much, because I can express myself a lot better in Dutch than in English. When I write in Dutch it is easier for me to be more poetic. As for inspiration by specific authors, I do not really have any. At least, not on the poetry side. I think the fantasy writer Terry Pratchett is a great writer, but he's not an influence on **OSSAERT** lyrics.*

As for the title choices, it was mainly aesthetic but also I thought it described the album as a whole. The songs are all intertwined and this way I was able to bring it all together in one album.

Identity

What was it that triggered you to found OSSAERT? What drives you to go on? Which external, non-musical factors do you draw inspiration from? What makes OSSAERT unique?

As I mentioned, I started writing to make a demo for some friends and that escalated quickly. I still continue because I still see enough around me that gives me negative emotions and I would rather translate those into something more useful than depression.

Pandemic

Did the Covid-19 pandemic impact OSSAERT in any way?

*It hasn't affected **OSSAERT**, besides the delivery delay of the vinyl. It mostly has not affected **OSSAERT** because I am writing for some other projects at the moment.*

Nature

You grew up in the Veluwe. What is your connection with nature, if any?

I could walk from my childhood home and be in the forest in 3 minutes. Throughout my life, I have felt a strong connection to the woods and stretches of heathland. These are the places where I have my oldest childhood memories and the places I retreated to, to think in absolute solitude. Or just to enjoy the smells of a forest. Or to get intensely angry when I got stung yet again by an ant.

Art

Which painting movement would you associate the music of OSSAERT with?

*I find it hard to say which movement is most like **OSSAERT**. I lean towards 'Romanesque painting style' because this style is quite 2D but touches on very deep subjects. A more appropriate art form I think is Medieval etchings: Usually low perspective (2D), black and white, and casual everyday scenes mostly with details to give a deeper meaning to the work as a whole.*

Visuals

The arsenic symbol is also incorporated in my new logo

P. (OSSAERT)

REUBEN SAWYER took care of the artwork, AINUL IBLIS drew the logo. How did you discover their work? Why did you change the logo? To what level did you give them instructions on what you wanted? Which deeper meaning do the symbols & visuals have to you?

*I told **REUBEN SAWYER** that I wanted an altar on the album art with the symbol for arsenic on it, like on the 'Bedehuis' artwork. With 'Pelgrimsoord' the symbol is on the altar. The idea behind it is simple: religion is*

poison. The arsenic symbol is also incorporated in my new **OSSAERT** logo because I find it exemplifies **OSSAERT**. It catches the essence of why I started the project. That is also why I wanted a different logo; I wanted to personalize it and connect it to the vibe that **OSSAERT** gives. **ARGENTO RECORDS** sent me a list of artists that I could approach for a new logo, including **AINUL IBLIS**. His style really spoke to me and so I went with him.

The old logo was made for me by a friend, **JAN RAP**, many years ago before

OSSAERT really even had fully formed. I have been toying with the idea of a Black or Death Metal project since 2015/2016, at that time with another band member. That never worked out, but the name and logo intrigued and stuck with me. When I started this project in 2019, **OSSAERT** was just the most logical name to choose.

SHAGOR

The feeling of total creative freedom is fantastic

P. (OSSAERT)

You also lend your voice & guitar skills to the band **SHAGOR**. How is the 2020 album 'Sotteklugt' being received? In what sense do **OSSAERT** and **SHAGOR** complement each other to fulfill your creative cravings? Do you feel at home on Belgian label **BABYLON DOOM CULT RECORDS**? Any other bands you were/are active in?

'Sotteklugt' was received incredibly well, which makes me very happy! 'Sotteklugt' is the first serious Black Metal record I (mostly) wrote somewhere in 2018 together with bassist 'J.'. It took a long time for it to be released because we wanted to make a band of **SHAGOR** and not just a studio project. If we had never started **SHAGOR**, and I never had got annoyed at how long it took to find band members, I would have never started **OSSAERT** I think. I just had so much inspiration to write but did not want it to be for **SHAGOR** because there was already a record that we couldn't release yet. And with **OSSAERT** I can do what I please. The feeling of total creative freedom is fantastic. On the other hand, I have noticed in the last couple of years that it is very nice to have others collaborate and think with you about what you have written and with their support bring it to a higher level, like all members of **SHAGOR** did. They made the parts their own and gave their own twist to it to really make it their part. As **SHAGOR**, we did sign to **BABYLON DOOM CULT RECORDS**. I think Jo is a nice guy to work with. He trusts us as musicians and we trust him as a record boss.

I'm also involved in some other bands/projects. Since this year I, together with **SHAGOR** bassist J., founded our own record label/platform because we have too many projects and didn't want to outsource all of them. We wanted to do more things ourselves. The label is called **SWARTE YSSEL**. We have vinyl, CDs, tapes, and merchandise of our projects for sale and there will be new projects released under this banner. As **SWARTE YSSEL** we are working closely with **BABYLON DOOM CULT RECORDS** for the vinyl releases. Like J's solo project **DINBETHES** for which I recorded the high screams, which will be released somewhere in the coming year with Babylon Doom Cult. But also for other projects, we plan to check with Jo if he is interested in the vinyl release. There will be a Punk/Black Metal project called **WEERZIN** and a more pagan (I think?) Black Metal project called **SUOL**. Besides that, I am working on a (for now) nameless project, also Black Metal but more aiming towards the 'raw Black Metal' genre. By the way, **OSSAERT** will remain with **ARGENTO RECORDS**.

Black Metal

It is “the stranger in our midst”

P. (OSSAERT)

Black Metal is existing for decades now. Is Black Metal here to stay? Why is it that the first and second wave of Black Metal still appeals to new generations?

What is the strength of Black Metal? What is it in Black Metal that attracts you? If I am not mistaken, your musical preferences are not limited to Black Metal.

Why did you opt to play Black Metal above all with OSSAERT and SHAGOR? Which other style would you prefer to play next?

*I think Black Metal being “different than usual” (whatever that may be haha) attracts people to this kind of music. And with that, I mean that Black Metal is a music genre, which by song structure, production, and use of instruments really differentiates itself from all other genres and even all other sub genres of metal. It is “the stranger in our midst”. At least that is why I was fascinated by it at a young age and the reason why I wanted to make it myself. I never had musicians around me that wanted to make that too. But since a couple of years, I’ve found those like-minded folks (like **SHAGOR**) and of course, I do it by myself with **OSSAERT**. I don’t really have another style I want to make after this, although I would like to make a Heavy Metal record just for the sake of it with a friend of mine: **GERBEN**.*

Goals

I want to spit my bile and throw some dissonant noise over it

P. (OSSAERT)

Dreaming big, what is OSSAERT’s ultimate musical ambition? What will the future bring?

*I have no ultimate musical ambition with **OSSAERT**. I want to spit my bile and throw some dissonant noise over it. And as far as I can see, it has worked!*

Final words?

Thanks!

Likewise!

May 19th, 2021

Scharbot – Interview With Floris



SHAVOT



Floris (SCHAVOT)

You are active in ASGRAUW, MESLAMTAEA, and SAGENLAND. Why did you feel the urge to start another project? What separates SCHAVOT from the other bands? Why solo? Which project is your priority?

*When I started **MESLAMTAEA** in 1998, there were no other Black Metal musicians for miles around. The only choice was to go solo. Sometime later I accidentally met Arjan, who lived a village away. We founded **SAGENLAND**. Other bands ended in disappointment though, and I lost interest in playing with a band. Until I joined **ASGRAUW** in 2012. A friendship has developed and the band has a strong drive. **ASGRAUW** is the only band I play live with at the moment. Meanwhile, **MESLAMTAEA** has expanded and we are a trio now. Also, **SAGENLAND** became active again. But there is always a strong need to create music on my own. **SCHAVOT** is again a solo project like how it all started in 1998.*

BLACK METAL

What drives you to play Black Metal? The need to create/express? The need to channel emotions? What do your family, friends & colleagues think about it?

What other form of art would you choose to create if music would not exist?

Can/will Black Metal get exhausted? Is any other extreme Metal genre yet to be invented?

Black Metal is a style in which I can express emotions, despair, and anger, but also give voice to a feeling of tranquility. The sound of the forest, whispering trees. That is the beauty of Black Metal. It is diverse. Most family and colleagues do not know that I am active in Black Metal music. Most would not understand.

Every style of music can get exhausted if new generations are not interested. If there is no innovation, there is no progress. That is why I like the current experimental movement with bands like **LASTER**, **GREY AURA**, and **TEITAN**. A movement that I also include my band **MESLAMTAEA**. On the other hand, I adore the classic albums and new bands that play in the oldschool tradition.

What is it that attracts you in the 90s Scandinavian Black Metal which you cannot find in today's Black Metal?

90's black metal from Scandinavia, especially Norway, had a special atmosphere and a mysterious vibe that is hard to find in current black metal. It is difficult to reproduce. I cannot keep up with today's Black Metal and I do not understand most of the hypes. There are several new quality bands though and now and then I am excited about a new release.

Galgenbrok



SCHAUVOT – Galgenbrok (art by Johan Prenger)

How did you shape 'Galgenbrok'? What higher purpose does it have for you?

*The only purpose that my music has, is personal expression. But of course, I think it is great when other people like my music. That is a bonus! As said, **SCHAVOT** originated from the love for the 2nd wave Scandinavian black metal. Atmospheric bands such as **EMPEROR**, the first two **DIMMU BORGIR** albums, **OBTAINED ENSLAVEMENT**, or **ULVER**. But also the fast work from **SETHERIAL**, **DARK FUNERAL**, and **MARDUK**. In my attic room, I have access to all kinds of instruments and studio equipment. I record all layers of music from a click track. Guitar, bass, keyboards, drums, and vocals. With **SCHAVOT** it was a spontaneous process and the music is more stripped-down than I am used to playing.*

LABEL

Is there another reason other than the different media (vinyl/CD...) that 'Galgenbrok' is being released on 3 different labels i.e. VOID WANDERER PRODUCTIONS, WAR PRODUCTIONS, and RABAUW? Why not on a label that released material for your other projects?

*I have been asked this question more than once. I am in contact with a few befriended labels and have brought **SCHAVOT** to their attention. I hate to beg for a release and they did not bite. I am okay with that. The scene is saturated and to release a new name is a risk. **VOID WANDERER** (The Netherlands) on the other hand was immediately enthusiastic! I grabbed a deal with both hands. It is an upcoming label that has some great names on its roster. Void often collaborates with their partner in crime: **WAR Productions** from Portugal. Together they will release a digipack CD on October 1st. Then **Rabauw** from Belgium spontaneously applied for a limited vinyl. That was a surprise because there were only a few short sound clips online. This vinyl will probably be released in winter 20/21.*

Studio

TUIANTI STUDIO took care of analog mastering. It is not the first time you work together. Why is it your obvious go-to?

***TUIANTI STUDIO** is run by Arjan, with whom I have been doing projects for over twenty years. Arjan has an old skool approach to black metal music and has a clear opinion of how it should sound. For example, he does not participate in the current loudness war. A production should retain some air and dynamics. Mastering is a special profession that I, unfortunately, do not eh... master. I have two engineers at the moment that I work with. But because **SCHAVOT** had to have that old-school nineties vibe, **TUIANTI** was the obvious choice. Arjan suggested doing mastering using analog tube equipment instead of digital plug-ins. This turned out to sound perfect!*

Pandemic

Did the Covid pandemic have any positive/negative impact on your inspiration & productivity?

*I heard a lot of bands complain about the lockdown. Some have even pulled the plug. But if I speak for myself, social isolation had a very positive impact on my music. I got more time to completely lose myself in my music. And I was able to use my home studio very effectively in the lost hours between work. For years we could not finish a **Sagenland** record. And there suddenly it was! A new **MESLAMTAEA** album has been recorded as well. Unfortunately, we could not rehearse with **ASGRAUW**. But the time has effectively been used to record some new tracks. We are currently doing the finishing touches on the upcoming album. After many hours of recording and mixing, I still had the urge to record new material. That is how **SCHAVOT** was born.*

LYRICS

Nowadays more and more bands in the Dutch Black Metal scene opt to write lyrics in the mother tongue. Which of these bands would you recommend? Is there a friendly connection among all those bands? Who would you like to collaborate with? Which Black Metal band would have been the first to introduce Dutch lyrics? What is the response from non-Dutch-speaking countries?

*I can express myself better in Dutch than English because it is my mother tongue. Moreover, it leaves to the imagination for Non-Dutch listeners. That is one reason why I do not publish lyrics. Dutch is a rich language. A band like **MURW** has a great poetic quality. Also, several bands use a local dialect. For example, Kjeld (Frisian, which is a language rather than a dialect) and our project Sagenland (Twents dialect). Bands like Grafjammer are very creative with old and almost forgotten words.*

*I do not remember the first band I heard with Dutch lyrics. Might be **COUNTESS**. The Dutch scene is fairly fragmented. I do have contact with some bands and musicians though. We help each other and together we make a stronger scene.*

INSTRUMENTS

How did you teach yourself all these instruments and when did you start with this? What ignited this? How do you keep motivated? Keyboards are often frowned upon within Black Metal. Do you understand that view?

Due to a lack of fellow musicians to play Black Metal with, I just started playing everything myself in the mid-nineties. Drums are my primary instrument. Then I started playing guitar, (fretless) bass, and keys. Just a matter of plugging in an instrument and see what happens. I am not a mega-talented musician at all. But I am 100% passionate and dedicated about making music and I can play well enough to create what I have in my mind. I understand why keyboards were hated in Black Metal. When used excessively it sounds like kitschy haunted-house music at the fair. But when it is applied subtly, I think it adds much atmosphere. I love to use keys myself.

Johan Prenger

Johan Prenger painted the cover by hand. How important are the visuals to you? Do you consider it the final piece of the puzzle in achieving an old-school vibe, alongside the analog mastering and the style of Black Metal? Besides being a painter, Johan Prenger also owns Reflection Records. Do you know him personally? How did you get in touch? What kind of instructions did you give him on your expected outcome?

*I do not know Johan personally, but I have been following him on social media for a while and his work appeals to me. Cover art has more meaning when it is tailor-made for an album, instead of some Google image. Johan's work reminds me of **KRIS VERWIMP**'s: an artist who has provided covers for many classic albums that I have on the shelves. Johan is familiar with extreme music because of his label. He also listens to black metal himself, so he knows what art such music needs. All the puzzle pieces fell into place and it had to be that Johan would make the cover art. Fortunately, he responded enthusiastically! We discussed some themes and he said he wanted to paint 'de Jufferboom'. I was surprised by the result!*

ADDERGEBROED

Out of a limited selection of over 200 bands, MESLAMTAEA is featured with an interview in ADDERGEBROED's book '2011-2021 and beyond'. Does this kind of recognition make you proud?

*You bet I was proud! The **ADDERGEBROED** website from Belgium is one of the very few that I keep coming back to read honest and sincere interviews and reviews. They go in-depth and have a lot of knowledge. They*

only deal with bands that they find interesting themselves. That is why it was a big surprise to see a very positive review of **MESLAMTAEA**'s latest record 'Geketend in de Schaduw van het Leven. When an interview request came we felt honored. That is was printed in the **ADDERGEBROED** book was the icing on the cake! The Belgian scene is flourishing at the moment and there are some great bands, websites, and labels there.

Photography

You are heavily into photography. Is this your profession or a hobby?

Editorial freelance photography for magazines is a part-time job alongside my day job. It is difficult to live from photography though. The heyday of magazines is over and many 'zines I used to work for are gone. The appreciation for printed media seems to be declining, due to the Internet. People want to get information easily and for free. Also, the attention span is getting shorter and shorter. People can no longer read amounts of text. This unfortunately is a parallel I see in the music business.

Motorbikes

You are a photographer & writer for several international magazines about motorbikes. Which motorbike(s) do you own? Which is your most memorable motor trip? Which trip are you dreaming of? Already done Norway?

I am just interested in custom build motorcycles like choppers and cafe racers. I also ride custom bikes myself. Unfortunately, my schedule is too full to ride much nowadays. If you ask me, Sweden and England are the places to be for custom-bike fans.

Passion

Which is your biggest passion: Black Metal, nature, photography, writing, or motorbikes? Where do these activities come together?

I am interested in too many things and I go far in every passion that I have. Time management is always a major challenge in my life and I often have to slow myself down. What the emphasis is on, varies from moment to moment and it also depends on the season. At the moment, music takes up a lot of time.

Nature

I read that you take inspiration from landscapes when composing music. Do you have a house with a view? How do we need to imagine? Are you going for a hike in 'de Boshuizerbergen' or so, get home with newborn melodies that were haunting your mind, and then start composing? When you travel, what countries do you go to, do you seek nature abroad too? Do you go hiking or motorbiking? Floods, forest fires, extreme seasons, ... are you worried that global warming will take apocalyptic proportions one day?

Nature is a major inspiration for my music. On the one hand, the beauty of nature. And the flip side, mankind is destroying it. The cities, the concrete, ugliness. It sounds boring, but I am not a traveler and I enjoy nature close to home. I like to go fishing at sunset and enjoy the forests and ancient trees that we have here. When the head becomes empty, it is automatically filled with fresh musical ideas. That earth is being destroyed is certain and of course, I am worried about that. The day when there is no turning back is not far ahead.

Legends & Sagas

Where nature inspires your music, your lyrics take influence from legends & sagas, which in their turn might have been inspired by some phenomenons of nature themselves. What do we need to know more about song titles like 'Witte Juffer', 'Galgenbult' and 'Droglicht'?

*Many folktales have been told to explain natural phenomena. And there is often clear moral in it. Good and evil. Some stories had to frighten people. Maybe to prevent them from doing stupid things. I think they are great stories that say a lot about the people of the past. I delved into folk tales and for this album, I opted entirely for Dutch tales. 'Witte Juffer' is about a female ghost figure that lived in a hollow tree. 'Droglichten' are will-o'-the-wisps that lured travelers into the swamp at night. And 'Galgenbult' is a true story about the most notorious murderer in Twente. He was put in a restraint chair for 114 days, after which he was broken on the wheel alive. In terms of folk tales, I am far from done so who knows, there may be more music from **SCHAVOT** to come.*

Future

What is the future bringing for any of your projects?

*I am not consciously planning music and I let it come to me. For now, however, the energy and inspiration are peaking and undoubtedly a lot is going to happen. As mentioned, new albums by **Meslamtea** and **Asgrauw** are on the way. I am going to do a project with a very talented guitarist. And with one of my bands, we are planning a split album. I cannot say much about that and we will see!*



Floris (SCHAVOT)

Final words

Anything else you still want to voice?

*I am quite blown away by the good response to **SCHAVOT** and the great support from the scene. I did not expect that and I want to thank fans, the enthusiastic record labels, and **DEAD MILL MEDIA** for that!*

Thanks Floris & SCHAVOT!



Floris (SCHAVOT)

6 Sep 2021

Serpents Oath

– Interview Siddith Tes Ke Oth



Live by the rule of Fang and Claw, Survival is the highest Law

The Eternal City lies in ruins and the broken bodies of the Host are scattered through the rubble. A trail of blood and ichor leads through the scene of smouldering desolation and desecration to the holiest of holies, to the very throne of God. And there, while a bereft creation screams in anguish, sits the Exiled One returned, the forsaken son, the Morning Star, the Adversary... Lucifer, Satan, the Lord of Hell and Prince of Darkness...now King of Heaven. Sated on the rich wine of vengeance and angelic tears he gazes through the shifting smoke and improbable flames at the kneeling seraphim in chains. He looks upon the dawn of a new era, a new beginning, a new universal order. He looks upon his kingdom and he sees that it is good...

*Forged in the black flames of absolute dedication and total commitment, **Revelation** is the third album from Belgian Black Metal force, **SERPENTS OATH**. Step beneath its forbidding portal and discover riffs of excoriating violence that seethe in a grand chalice of blasphemous atmosphere and blood, hear words of dark wisdom and unholy obeisance, enunciated with venomous intent. Feel the unimagined power of drums that thunder like the onset of war and bear witness as meticulously crafted songs are unleashed, rampaging through the ether in a glorious celebration of rebellion and triumph. When **SERPENTS OATH** open their veins in*

supplication they bleed the very essence of the black metal art, pure and undiluted, undiminished by the passing decades. From the chilling 'Invocatio Genesis', when the first tendrils of delicious terror curl about your heart, through the adamant resolve of 'Blood Covenant', the bewildering incisions of 'Drakonian Gnosis' and down the twisting 'Path Of The Serpent', **Revelation** is a storm-tossed passage through black oceans, an engulfing experience that will leave the willing listener transformed, reshaped and reborn on the steps of 'Pandemonium'.

Following in the bloody footsteps of two preceding, acclaimed albums – Nihil and Ascension – and with **SERPENTS OATH** now allied with **ODIUM RECORDS**, a label of dark renown and forbidding reputation, the time is right for **Revelation** to march on to unprecedented triumphs. Swathed in the magnificent artwork of **NÉSTOR AVALOS** (**DARK FUNERAL**, **ROTTING CHRIST**, **VARATHRON** etc), a towering image depicting a victorious Satan upon the throne of a vanquished God and recorded to exacting standards by

YARNE HEYLEN (**CARNATION**, **NERVOSA** etc) at **PROJECT ZERO STUDIO**, the album's armour is impregnable. On November 24th the horns of war will sound as **SERPENTS OATH** take to the field of conflict and death will ride with them.

NECROGRAPHY



SERPENTS OATH's Line-up: Tes Re Oth – Vocals | Mørkald – Bass | Baelus – Guitar | Daenum – Guitar | Draghul – Drums

What is SERPENTS OATH driving force for existence? What was the spark that ignited attracting kindred spirits to create this band?

SERPENTS OATH started as a new creature comprising 3 adepts of Belgium's extreme metal scene. As soon as we met up and started creating together, we realised they were establishing a very different entity. Hence we decided to leave the past behind and give birth to this new Beast.

As this unholy trinity we unleashed our debut album 'Nihil' through

SOULSELLER RECORDS in 2020 to much critical acclaim. With its relentless and unforgiving version of nihilistic Black Metal it took the world by storm.

Since then, we have expanded our line-up to five sworn in members. Working and recording on our sophomore album as a full band brought a new dimension to the record that is recognizable from the first listen. "Ascension" saw the light of day in 2022 and this opus brought only crushing riffs, pounding drums and terrorizing screams.

Now in 2023 we have joined forces with **ODIUM RECORDS** to unleash our third album "**Revelation**" upon the hordes. A distinct step forward both in song writing and production, this latest opus is showing that the Flame burns brighter than ever.

The vision behind the band is one of transformation. This shines through first and foremost in the lyrics and is carried through in the cover art and other visuals. The transformation is that of an individual striving to become transhuman with the ultimate goal of beating even Death. This is the ultimate rebellion as even Death is not accepted as a given.

NIHIL/ASCENSION

How do you look back at your first 2 albums? Are you still satisfied with them? How was the overall response? How would you compare both albums? Which one are you most proud of?

When the 3 of us started creating this infernal music together, there was no set direction it would have to take, apart from it being Black Metal. The songs we felt that pushed us as individuals and as a unit were allowed to make the cut. That is how we ended up with our own relentless and unforgiving version of nihilistic Black Metal on the debut album. Reactions were extremely positive, and it shows that listeners pick up, on a conscious or subconscious level, the true intent that one puts into the music.

As the aim always was to perform our music live, we embarked on a search for a full line up as soon as the first album was recorded. We went through a lot of candidates to find Baelus and Mørkald. It is always tricky since you are looking for members that are not only technically up to the challenge and into the music but stand firmly behind the vision of the band. When you then find the individuals that bring this spirit to the table (and believe me, we had a lot of candidates that were not up to the challenge) it gives the band extra fire. The addition of new members gives another evolution to the original entity. In the end this then results in an output that is even more devastating than before, the first steps one could already hear on "Ascension".

REVELATION



SERPENTS OATH – Revelation

What should we know about the new album, which is due November 24th 2023 via ODIUM RECORDS? I read you are considering the album to be a major step up in quality. What makes you believe so and given the high quality on the previous releases already, how did you achieve further progress? Was it a spontaneous writing process? How do the band members contribute democratically? Is creativity something that is coming naturally, continuously, and smoothly? Or do you ever face writer's block? Anything you will approach differently with what you have learned? Would you do certain things differently if you could re-record? By the time you read this, how are the reviews so far?

Daenum, our guitar player from day one, brought the majority of the music to the table. On the first album he then brought those ideas into the rehearsal room where, together with Draghul on drums and myself on vocals, we shaped these into the songs you hear on the album. We had already started the same process for the next album and had about 5 songs ready. The new members then contributed more in the final 3. However, having then the possibility to play the first batch of songs with a second guitar and a bass in the rehearsal room, you start to already add some extra layers and fine tune ideas that you couldn't do before. Hence even those songs were brought to the next level.

The fact that we live in the vicinity of each other and get together several times per week to play music and discuss a variety of topics has had a major influence as well. It has meant that we have established a unique bond as we have become more than the sum of our parts. It also meant that musically we got aligned very quickly and could test out new ideas immediately and keep new music flowing. Spending that much time together not only means that you get attuned to each other but also that you keep pushing each other to constantly improve. Our vision of transformation also applies to that: tomorrow you should be a better version of yourself than today. Just like the Serpent that sheds its skin, and a new version emerges, so have we evolved and that evolution you can hear on the new album "Revelation".

PROMOTION

I've received press releases from IMPERATIVE PR and AGAINST PR. Any other PR agencies you involved? What was the reason for hiring such services? Was that a conscious decision to outsource promotion to specialised agencies in order to be able to focus on the music rather than having to go for a full DIY approach which would eat time away from your core musical activity? Is the fact that you are engaging with PR agencies a sign of your ambition? How do you make use of social media to get the word out, how important do you find this and how much time do you invest in this yourself?

This is the direct result of now working with ODIUM RECORDS as these are the PR agencies they use. Regarding social media, this has become the modern day equivalent of old school tape trading, be it in a less personal manner. Hence we use it for what it is, a tool to get our message out and it serves its purpose. As with all things, the medium itself is great, it just depends on what you do with it. It is great for a band to be able to reach out and connect to so many people all over the world. On the other hand, every man and his dog feel inclined to use it and voice their opinion on every subject imaginable. With the advent of social media, we see that this has become the new opium for the masses, so discriminate with care.

CONCEPT

There are 3 chapters i.e. "Genesis", "Apocalypse" & "Resurrection" which symbolise "an initiate's transformation into an adept" and "mirror the spiritual and personal evolution, exploring themes of breaking boundaries, de-identification, and rebirth. Each chapter offers a unique perspective on the subject, capturing the essence of fire from various angles – as the spark of life, the destructive force, and the inner flame of enlightenment". Can you elaborate on this lyrical concept? The line "Live by the rule of Fang and Claw, Survival is the highest Law" does not ring a bell, did SERPENTS OATH come up with this and how do you practice what you preach?

The album describes the journey from initiate to adept divided into 3 chapters. It all starts with the first step on your own path, symbolised by the Genesis chapter. In order to progress however, one has to break down the taught barriers and go through a process of de-identification, symbolised by the Apocalypse chapter. Only then can one be reborn, symbolised by the Resurrection chapter.

The three chapters thus look at a similar subject from different angles. If we look at fire, from a genesis perspective, we see it as the spark of life or the spark of an idea. From an apocalypse perspective, it is the all consuming fire devouring everything in its path. From a resurrection perspective, it is the inner flame, the Black Flame of spiritual enlightenment when one finds the Source within oneself. In summary it shows the transition of first nurturing your Inner Flame to eventually deploy it in order to devour everything that stands in your way with an all consuming inferno.

"Live by the rule of Fang and Claw, Survival is the highest Law" is part of a specific Oath of Fealty. To commit oneself to that requires dedication to its fullest.

OCCULT

Obviously, you draw inspiration from the occult and Luciferian concepts. What triggered this interest? Any particular books & authors you would recommend in this area?

The involvement in the Dark Arts has been just as long as my involvement in Extreme Metal music. Over decades I have walked on my own individual path and that obviously has formed me as a person. Hence it feels only natural to use that in my lyrics as it is deeply personal. I approach the Dark Arts in a very practical manner and use it in my everyday life. The aim is for my work on the Nightside to leave footprints in the Day. To summarise this in a couple of lines isn't possible but suffice to say: test everything, believe nothing!

*As explained above the vision behind the band is one of transformation. Symbolically this is also represented in the Band's logo, where the Serpents form the basis of life (the dragon that is visible even in a DNA strand, the building block of all life). Those Serpents also represent the connection with the source within oneself. The eye in the middle represents the awakening of the third eye, essentially awakening the Inner Self and thus your **Ascension** to become your own God.*

As you can imagine, striving for basically Immortality doesn't happen over night and is approached from 2 sides: the Night- and the Dayside.

From a Dayside perspective the aim is to not physically die. This is very much rooted in the advancement of science prolonging life to the point where we live long enough to witness the day where dying of old age is no more. The first successful clinical tests of reversing the decay of cells have already happened.

From a Nightside perspective the aim is to not need a physical body. This is rooted on the astral plane where you train in order to be first aware and later control your astral body.

Both aspects are cemented in doing, not in believing, so it is a very practical approach.

COLLABORATION

French dark orchestral band MELEK-THA is responsible for the "invocations". MELEK-THA & SERPENTS OATH have the Luciferian concept in common. MELEK-THA & Tes Re Oth collaborated before. Can you tell us more about how this collaboration came to being and how it nurtures both bands?

We have been in touch with Ludo "Evil" Lejeune, the creator of MELEKTHA for a long time as we connect both on the spiritual and musical level. Hence when we started SERPENTS OATH, we asked him to contribute his specific blend of occult hymns. As it really suits what we envisage, that cooperation is still going strong 3 albums in.

On the one hand, on a very practical level, it gives the listeners some breathing space before catapulting them into the rest of the punishing songs. On the other hand, like any magical work, this divides the album into several chapters, guiding the listener through its workings.

ARTWORK

How did you get acquainted with the works of NESTOR AVALOS of BLACK ARTS? Given the fact that the cover for Revelation is "a continuation of Lucifer's rebellion from the previous album. Now he has claimed the Throne of God for him to reign from", I would imagine you gave specific instructions? How many tuned versions passed to you for review?

I have known Nestor for a long time and there was an instant connection from day one. Apart from being a great artist, he is also very familiar with the occult workings, so when giving him a brief he immediately understands what we are looking for. We are really looking to have our vision made into to flesh and Nestor is the perfect artist to do that.

On the first album, the vision of rebellion is represented in the cover art. It shows the UR rebellion, Lucifer that leads the War in Heaven. Only this time the outcome is different and the rebellion succeeds, visualised by Lucifer casting out the Arch Angel Michael and therefore a perfect representation of the ultimate victory of free will.

The next artwork showed the next chapter of that rebellion. Lucifer has now stormed the Throne of God only to find it empty and thus ascends to become his own God. The title 'Ascension' referred to that journey of becoming your own God.

The third album shows him having claimed that Throne and being firmly seated in it, to openly reign over all creation.

STUDIO

What made you decide to work together with CARNATION's Yarne Heylen from PROJECT ZERO and how did it go?

*As this is the third record, we realised we had to challenge ourselves. Not only did we switch labels, but we also went to a different studio. The goal was to capture the energy that our live performances have and combine that with a pulverising sound. At **PROJECT ZERO STUDIO** we achieved exactly that goal.*

We had already worked together with Yarne on the video clips from our previous releases and that always was a great cooperation. When he then opened up his new studio, we decided to pay him a visit. During that visit it became clear that he understood what we were trying to deliver and convinced us that he would be the right guy to achieve the result. Now we are very glad we took that chance as Yarne pushed us to our limits when recording and then assured the mixing and mastering delivered that skull crushing result.

LABEL

What was the reason to shift from SOULSELLER RECORDS to ODIUM RECORDS? How pleased are you with the collaboration and support of both labels?

*After recording our debut album, we started looking for a label to see who would be interested. With **SOULSELLER**, we had a mutual friend who introduced us. From the first listen, they knew they wanted to work with us. From our side, we were honored to team up with **SOULSELLER RECORDS** and join the home for bands like **GORGOROTH** and **SVARTTJERN**. Beyond that when we looked at the passion and respect they put into rereleases like **ANCIENT RITES** and **ROTTING CHRIST**, we knew this would be the right label to work with. Since then, this impression was only been reaffirmed and it felt really good to work with such a professional team that respects our artistic vision and gives us the freedom to take everything we do to the next level. From their part they were really satisfied about the performance of our debut album as they offered us a new deal for the second album in the first month following the release.*

*However, since the release of our first album we were in contact with Shadow of Odium Records. From the beginning it was obvious that we shared the same vision on what Black Metal should be, so when it became time to look for the right label for our third release, it was clear to us to switch to **ODIUM**. We are honored to team up with an elite underground label that has released material from bands like **OFERMOD**, **BEASTCRAFT**, **ACHERONTAS**, **VARATHRON** or **BLACK ALTAR**.*

The most important aspect was that they put quality before everything else. This attitude is carried forward in the products themselves and this for example has led to the release of the limited edition wooden box set.

On top of that their promotion has been really good as they have made sure that, if you are into Black Metal, you will know about this release.

BLACK METAL

What is your definition of Black Metal? What drives you to perform this style? Which bands inspire you?

Black Metal isn't just about tremolo picking, blast beats and high pitched screams. It is all about the intent that is put behind it. It is not meant to be safe or easily digestible, rather the contrary, it was always intended to go against the stream.

Right from the start we just played the music that we wanted to play and have a strong connection to. The source of that is probably situated in 90's Black Metal since we experienced it first hand in that period. So although we aren't directly influenced by any particular bands, the fact that we create music that harks back to that same era, probably means that it is bound to be fast. It isn't just about speed however, we always look for intensity in the song, even if the tempo is slower. In the end it needs to be pure and deliver a punch in the face.

HELLGIUM

What do you think of the Belgian Metal scene? How do you think it evolved from the time when you entered the scene until today? Which bands would you recommend? How do you get along with other Belgian bands? Which ones do you look up to? Which young bands are promising? Do you feel more connected to the Belgian or to the international Black Metal scene?

*Trying to discuss the evolution of decades of the local Belgian Metal scene in a single paragraph and our view on it might be a bridge too far. In the end the geographical origin of the band is secondary for us. A band has to deliver music that leaves a mark, no matter what its origin is. It needs to have true intent in order for it to have any impact. That is the essence which will capture the attention of the listener rather than where the band lives. For us as well, it was never about carving out a spot in Belgian Black Metal, rather than establishing **SERPENTS OATH** in Black Metal in general.*



SERPENTS OATH: Tes Re Oth – Vocals | Mørkald – Bass | Baelus – Guitar | Daenum – Guitar | Draghul – Drums

PROJECTS

Tes Re Oth, you are also the vocalist of **INSANITY REIGNS SUPREME**. Is the band still active? When can we expect new work in the future? Is it my perception that **SERPENTS OATH** is way more popular? What could be the reason behind? Baelus is also active in **NYRAK**, **DARK PALACE**, **DEVOUR THE VOID & TEMPLE OF ACHERON**. What should we know about these bands? Is **SERPENTS OATH** the band every member gives priority to?

We all have long histories in the Extreme Metal scene and have played in several bands throughout the years. However, from the start we decided not to name drop any of those bands, as we wanted people to listen to

***SERPENTS OATH** with a fresh pair of ears and an open mind, not because we played with such and such bands. The past doesn't matter anymore as it is the road ahead with **SERPENTS OATH** that is our total focus.*

Pledged in Blood, Will and Power.

Commit totally from this very hour.

VIDEO

You shot a video for Blood Covenant. As the track covers various aspects of the album, would you also consider it the best track? Who are you, blood brothers, pledging allegiance to with this blood oath? Lucifer? Did/will you record any other videos for tracks from Revelation? How many singles can we still expect prior to the album release?

During the ritual of ancient covenant making, the two parties involved would divide an animal in half, and stand together in the blood, with their right hands clasped, and swear a mutual oath binding them to each other. In some cases, each party would cut their respective hands, bind them together with the other party, allowing their blood to mingle. The resulting union of this blood oath was never to be broken. In effect, the two participants in the covenant would become "blood brothers" and thus become one flesh. Visually we have tried to translate this bond, that is present within the band, with fitting and striking images in the video.

A second clip for "Purification through Fire" has been unleashed and a third one for "Pandaemonium" will follow soon.

RITUALS

How do you look back at your live rituals such as passages in HARD ROCK FEST AVELGEM, MASS DEATHTRUCTION & ALCATRAZ METAL FEST? Do you feel you evolved playing live? What was the highlight so far? Did any events open certain doors? When you read this, you will also have hit MEXICO BLACK METAL CHAOS. How is the Mexican audience? Which venue(s)/festival(s) is/are a goal of yours? Just like the aesthetics in an INSANITY REIGNS SUPREME performance are important, you also spend a lot of efforts on the visuals for a SERPENTS OATH live ritual too. Can I therefore conclude that the idea comes from Tes Re Oth? Do you dream of going even further in that imagery? Which ingredients would complete your ultimate stage act? How much do bands like WATAIN & BELPHEGOR influence SERPENTS OATH in this?

Every time we play, we give our all. We also make the venue we play our own

*Temple and invite the listeners/viewers to take part in the desecration that is **SERPENTS OATH**. Hence all of our performances bring different memories with them, connected with the audience that were there that night. We tend to not rate them as they all have their unique experience. There are still a lot of festivals where we want to play, more than there is room on this page to list.*

Bringing our vision to life on stage has always been our aim. The energy that we receive from the audience has been immense. It is what keeps you pushing for more and as such becomes part of that transformative process. In the end that is what the aim of extreme music is, to be played live with an audience that loses themselves, as that is what lifts you to another plane. Nothing compares to that. Take all the live streams or live recordings you want, they cannot capture that energy. You have to be present in order to experience it. How else can you smell the incense, taste the blood in the air and feel the warmth of the flame on your skin? Only in a live environment does this music truly come alive!

FUTURE

What is on SERPENTS OATH's roadmap? What can we expect next?

*The next milestone is of course the release of our third album "**Revelation**" at the end of this year. In 2024 we then want to support it by playing live as much as possible. Come and join us!*

Yours is my flesh and my spirit

CLOSING

Anything else left you would like to spit out?

We are proud to be able to share our new album "Revelation" with the world.

*Thanks for the support, this interview and giving us the chance to share our Vision with others. For the readers, be sure to check out our music and prepare to be bound by the **SERPENTS OATH**.*

Test everything, believe nothing!

Test everything, believe nothing!



SERPENTS OATH – logo

Many thanks! – THE THRONE OF ABSENCE (October 14th 2023 – November 15th 2023)

Aeternam – Al Qassam

(Self-Released – 27 March 2020)



9 tracks – Duration: 44 min. 49 sec.

Early 2020, together with some 30ish other survivors, I had the absolute privilege to get to listen to the premiere of 'Al Qassam' in Viking Crown Lounge of the Independence of the Seas during 70,000 Tons of Metal. Goosebumps!

The audience just loved it at first sight – err, hearing. Later on, I enjoyed their epic pool deck set under the Caribbean full moon at 5 o'clock in the morning, something they already pulled off back in 2018. Little did I know that it would be one of the last memorable concerts of the year. Thanks, but no thanks to Covid-19. 'Al

Qassam' means 'The Oath' and is the 4th full length of this Canadian Oriental Metal outfit. The debut 'Disciples of the Unseen', the soldout 'Moongod' and the fantastic 'Ruins of Empires' preceded this release.

These passionate & friendly musicians successfully set up a crowd-funding campaign on Indiegogo to be able to self-release this album. Fun fact: end of April they shipped my digipack copy... I received it 3 months later (I guess due to being stuck in customs and Covid-19 delays). It was all well worth the wait though. The silver disc has been spinning on repeat ever since.

'Al Qassam' produces the ultimate blend of crushing brutality and melodic guitar lines. Achraf effortlessly alters from growls to supreme clean singing (sometimes in Arabic). The catchy melodies get stuck in your head and haunt you for days. Don't be mistaken, despite the sense of melody, this is ferocious & fast. What I like most about this album is the balance, the variation.

The opening track and title track 'Al Qassam' immediately sets the tone and delivers Aeternam's typical trademark: Oriental Metal which conjures the dead with deafening blast beats, aggressive vocals while cleverly combining this with addictive, magical melodies & skilled cleans. The same duality is maintained throughout 'The Bringer of Rain'. 'Lunar Ceremony' brings shivers down your spine with clean vocals only, majestic harmonies, and particularly pounding drums, fittingly accompanied by Mahafsoun's belly dancing in the video clip. 'Ithyphallic Spirits of Procreation' opens with some light Arabic acoustics to burst out into one of the more brutal tracks of the album, while still respecting the art of songwriting by not continuously pushing the pedal, but also lowering the tempo and letting the guitar leads flow through. 'Palmyra Scriptures' steps on the break with a mix of Arabic and English dreamy chants coming Achraf's vocal cords. The epic 'Hanan Pacha' immerses you in the atmosphere of 1001 Nights yet fierce double bass drumming and blast beat salvos never render this mellow. The heavenly leads of 'Celestial Plains' take you into higher spheres. 'Ascension' is no different: the contradictory symbiosis between peaceful tunes and outbursts of violence is constant. 'Poena Universi' is a heroic sounding song, complete with choirs, for fans of Septic Flesh.

Several guest musicians add an extra dimension with the use of classical, exotic instruments and even some choirs.

It is a pity that the lyrics are not included with the album, they really seem interesting -they were enthusiastically elaborated about during the sneak preview- and are dealing with rituals, mythology, and the occult. You can find a brief summary of each song text on this page, as shared on their Instagram page. Demons are summoned at your own risk while singing along!

The icing on the cake is the smashing artwork of Eliran Kantor, who is known for his cover art for a.o. Testament, My Dying Bride, Hate Eternal, Bloodbath, Ex Deo, Kataklysm, Fleshgod Apocalypse, Sodom, Incantation, Havok, Krisiun.

Highly recommended for fans of Melechesh, Nile, Orphaned Land, and Septic Flesh. If you don't believe me or if you are not yet familiar with this band, then what are you waiting for, I made it easy for you, check out the links on this page to their work now! Mark my words, these guys are going to make it. Labels, make sure to be the first to sign this band, hurry up. Everyone else, prepare to get hooked!

9.5 out of 10 skulls

17 Aug 2020

Beast Of Revelation – The Ancient Ritual Of Death

(Iron Bonehead Productions – 2020)



9 tracks – Duration: 43 min.

The death bell tolls. Thick thumping strings of doom keep reverbing. The seven-headed beast of revelation -as depicted on the logo by Italian artist Roberto Toderico and the dark cover art by Manuel Tinnemans (Comaworx) took possession over INCANTATION's frontman John McEntee. Like a demonic oracle, he utters the deepest bestial growls you could ever imagine. BEAST OF REVELATION instantly demarcates the terrain with their trademark of sinister and intense Doom Death Metal during the opening track called 'Legions'. If you were

looking for blast beats, tough luck: you can count the beats per minute on the fingers of one hand. The band of former ASPHYX and BEYOND BELIEF members A.J. van Drenth (guitars, bass, backing vocals) and Bob Bagchus (drums) slowly but surely drag you further into the abyss with 'The Great Tribulation'. Next up is 'The Cryptic Void', which would suit well on an INCANTATION album. 'The Fallen Ones' is a monster on which John demonstrates some of the deepest gutturals in the history of Death Metal.

'Beast VI' is a short instrumental intermezzo. The filthy 'The Days of

Vengeance' sickens you with its heavy riffs and rabid snarls. The title track 'The Ancient Ritual of Death' keeps it simple, but there is a doomy guitar solo that makes this one interesting enough. The lead guitars on 'The Unholy Roman Empire' reminisce of the old PARADISE LOST, as if Gregor Mackintosh himself was taking care. The instrumental outro 'We, the Lord of Chaos' concludes the descent into the depth with a pinch of melody and melancholy. Stay away from this if you want your metal fast since this is total old-school Doom Death Metal worship. Don't hesitate to buy this rotting piece of ultra-heaviness, however, if the latter is your cup of tea. I am digging this for sure.

8.5 out of 10 skulls

22 Aug 2020

Cult Burial – Cult Burial

(Self-Released – 6 November 2020)



9 tracks – Duration: 43 min.

Uncomfortable. That is the sensation I experience when listening to the self-titled full-length debut from the surprising Blackened Death Doom Metal combo CULT BURIAL, which is hailing from the London underground (no, I am not talking about the subway). When I state uncomfortable, I mean that as a compliment. One gets used to the extreme, brutal sound of Black or Death Metal throughout the years, and the shock effect becomes an exception. Only once in a blue moon, a band succeeds in sounding as eerie as the first time you heard DEICIDE or the nauseating MAYHEM when you probably still were a teenager. In that sense, CULT BURIAL makes some more recent ensembles turn pale.

Imagine an obscure noise, say early BERPHEGOR, BLISS OF FLESH,

ARKHON INFAUSTUS, BEHEMOTH, and TEMPLE OF BAAL. CULT BURIAL pre-dominantly conjures early BERPHEGOR from the *Blutsabbath* era. The possessed growls largely contribute to this perception. The lead guitars are impending, desolate, and even spacy as you would hear it on old PARADISE LOST. A sporadic doomy pace evokes INCANTATION. Skilled solos lighten up the overall obscure atmosphere. The repetitive cadence of the percussion produces a hypnotizing effect.

A blazing demon is lurking on the front (courtesy of Brian Sheehan from Leger Demain Art) and tricks you into this nightmarish soundtrack. Song titles are to the point with just one keyword each.

Don't expect any happy tunes. This record is not for the faint-hearted, but if you are ready to get immersed in a grim ambiance, then you could discover a rough diamond. This newcomer who only formed in 2020 delivered some pretty sick stuff with *Cult Burial!* 8.1 out of 10 skulls

21 Dec 2020

Den Of Iniquity – Legions Of Sin Ep

(Self-Released – 29 November 2020)



6 tracks – Duration: 28 min.

The corpse-painted & motivated Germans of DEN OF INIQUITY emerge from the Cologne underground and tag themselves as Black/Death Metal. In my opinion, they are more on the Black Metal side of the spectrum than on the Death Metal side. I would label them as atmospheric/melodic Black Metal.

Their *Legions of Sin* debut EP is an introduction of half an hour. On the title anthem, the harsh, scraping, and understandable death rattle of Deimos immediately strikes me as sounding close to the phlegm of ANCIENT's Lord Kaiaphas. Imagine EVOL's Prince of Agony shrieks too. The lead guitars even remind me of ANCIENT during *The Cainian Chronicle* era. The overall atmosphere exhumes my memories of the nineties' melodic Black Metal

sound (remember MACTATUS?). That is no different on the second hymn *Sekhmet*. DEN OF INIQUITY does not go full throttle all the way but cleverly plays with tempo variations. *Proclamation of the Beast* fires off fiercely with raw screeches, applying some subtle EMPEROR *Ye Entrancemperium* alike chords. The bass is audible throughout the record, and it goes particularly well together with the outburst of thunderous drums on *Legacy*. It is not just about sheer aggression either: they also introduce a sufficient amount of six-string melodies, as DARK FUNERAL would employ them – listen to *The Reckoning*, for example.

The basic black front portrays a red snake, ready to attack, below the white logo in genuine doctor's handwriting.

Are you feeling nostalgic yet? Why don't you check them out and find out for yourself! Support the underground!

7.6 out of 10 skulls

30 Jan 2021

Diabolic – Mausoleum Of The Unholy Ghost

(Tentacle Industries – 6 June 2020)



DIABOLIC

Mausoleum of the Unholy Ghost

8.5/10

THRONEOFABSENCE.TK
FACEBOOK.COM/THRONEOFABSENCE
INSTAGRAM.COM/THRONEOFABSENCE

8 tracks – Duration: 28 min. 8 sec.

This Florida Death Metal ensemble, which is featuring MONSTROSITY guitarist Matt Barnes in its ranks, was founded in 1997. DIABOLIC pulled the plug back in 2004 and stood up from the dead in 2006. ‘Supreme Evil’, ‘Subterranean Magnitude’, ‘Vengeance Ascending’, ‘Infinity Through Purification’, and ‘Excisions of Exorcisms’ are full-lengths that belong to the collection of each self-respecting Death Metal addict. After a decade of silence, aside from a split with COMATOSE in 2019, DIABOLIC finally strikes back with ‘Mausoleum of the Unholy Ghost’ (containing a couple of songs which already appeared on the split). The album was recorded in

DOW Studios where fellow Death Metal giants MORBID ANGEL and NILE immortalized some memorable sounds as well. I'd describe DIABOLIC as a cross-breed of MORBID ANGEL and ANGELCORPSE.

DIABOLIC does not need any intro or sample but instantly goes full throttle on 'Atmosphere of Dread'. As if they never took any (black) sabbatical, ghastly growls resonate from the grave and are backed up by ripping guitars and screeching solos. Aantar 'Blastmaster' Coates lives up to his name with an unearthly amount of beats per minute. DIABOLIC does not give you time to breathe on 'R*ped of All Sacred', which pursues the scorching pace of the opener with merciless Death Metal frenzy.

Just like its predecessors, 'Useless Saviour bulges of double-bass drum assaults, manic vocals, and savage solos. The title track 'Mausoleum of the Unholy Ghost' throws some lightning-fast solos and further double-bass salvos at you while Paul Ouelette conjures the Unholy Ghost, while also fulfilling of bassist in his dual role. Even if 'Insanity Mastered' is a tad slower at one point, you can forget about a ballad. Instead, desolate vibrato leads sometimes remind me of the atmosphere on OBITUARY's 'The End Complete'. Also 'Infamous Legacy' consists of the known ingredients: ravaging percussion, chaotic leads, and mad snarls. DIABOLIC takes no prisoners on 'Passageway to Enchantment' either with its fast and mean old school vibe. Dissonant organs prelude 'Spoken Spite', which makes a misleading slower impression due to the vocal part, however, the drums still rush through the background insanely. There is no room for peace & quiet on this disc, it flashes forward at warp speed, even the last tunes do not just fade out but end the record rather abruptly.

No Joe Petagno cover-art this time, however, DIABOLIC hired a worthy replacement in none less than Zbigniew M. Bielak, who is notorious for his works for among others WATAIN and POSSESSED. The fiery front reflects the album title well with the Unholy Ghost and demons taking possession of a woman at a mausoleum. Lyrics are not included, at least not in the digipack version.

In a nutshell, the Old School Death Metal veterans from Tampa -fertile soil for qualitative Death Metal- don't disappoint. 'Mausoleum of the Unholy Ghost' is a bulldozer of an album that will melt your face off and during which

DIABOLIC showcases a marriage of brutality and technicality with experienced musicianship. Is it my favorite DIABOLIC release? Maybe not. Does this blast? Definitely! Too bad it barely lasts half an hour, but this release will knock you out anyway. Buckle up! 8.5 out of 10 skulls

20 Sep 2020

Dödsrit – Mortal Coil

(Wolves of Hades May 28th 2021)

DÖDSRIT

Mortal Coil

wp.me/pcQZAB-fH

9/10

THRONEOFABSENCE.TK
 THRONEOFABSENCE.WORDPRESS.COM
 FACEBOOK.COM/THRONEOFABSENCE
 INSTAGRAM.COM/THRONEOFABSENCE

4 tracks – 36 min. 37 sec.

The Swedish/Dutch atmospheric/melodic Black Metal outfit DÖDSRIT returns with its 3rd full-length baptized 'Mortal Coil' (WOLVES OF HADES), after first having issued the self-titled debut 'Dödsrit' (ALERTA ANTIFASCISTA RECORDS) and the sophomore 'Spirit Crusher' (PROSTHETIC RECORDS). 'Mortal Coil' consists of 4 extended compositions, which span over 9 (!) minutes on average, which typifies combos similar to WIEGEDOOD.

Despair filters through the opener 'The Third Door' with weeping harmonies and chords in minor, contrasting with ferociously lashed skins. The screeching, torn vocals comprise a Post Black Metal version of AT THE GATES' Tomas Lindberg during 'With Fear I Kiss the Burning Darkness' and 'Terminal Spirit Disease'.

The second and my absolute favorite opus 'Shallow Graves' is such an epic hymn that will blow you away with its mesmerizing, majestic, and melancholic melodies in the vein of DESTROYER 666's 'I am the Wargod', SPECTRAL WOUND's 'Frigid and Spellbound' or AFSKY's 'Tyende Sang'. Emotional lead strings contrive to convey the same somberness like INSOMNIUM, AT THE GATES ('Terminal Spirit Disease'), and GOD DETHRONED ('The Somberness of Winter'). Goosebumps guaranteed!

The title track 'Mortal Coil' initiates slightly more destructive, crushing, and

crunchy melodic Black Metal the Swedish way (think DISSECTION,

NECROPHOBIC, SACRAMENTUM, and the Germans of THULCANDRA), where a solo subtly builds a bridge towards the fragile finale.

'Apathetic Tongues' concludes the album and fires off with an adrenalizing axe assault which is revisiting NAGLFAR's 'Diabolical' epoch and is supported by a blistering blast beat blizzard and fades out in gloomy resonances.

The recording, production, mixing, and mastering is the outcome of a joint venture between the professional skills of E-Sound Studios, Nailvillage, and Atomic Garden Recording Studio.

The lyrical path DÖDSRIT is treading is one of Weltschmerz, hurt, demise, guilt, and depression. They are words that cut deep through the flesh, bone, and marrow, right to the soul. It all mirrors the music well.

ARTEM GRIGORYEV's classy grayscale front illustration conjures the etched works of Gustave Doré.

DÖDSRIT does not fit in one geographical box and blends the best elements of atmospheric Post Black Metal across the globe pleasing devotees of

WINTERFYLLETH, WODENSTRONE, MISBYRMING, AUÐN, NAÐRA, DOWNFALL OF GAIA, SUNKEN, AARA, HARAKIRI FOR THE SKY, WOLVES IN THE THRONE ROOM, AGALLOCH, UADA, and FLUISTERAARS.

With 'Mortal Coil' DÖDSRIT delivers a top-notch melancholic & atmospheric Black Metal album that holds you in its grip till the end with its mind-haunting earworms. Don't miss this one, you will not be disappointed!

9 out of 10 skulls



23 May 2021

Eternal Autumn – The Werewolf Diaries

(Self-Released – 2019)

ETERNAL AUTUMN

The Werewolf Diaries



8/10

THRONEOFABSENCE.TK

FACEBOOK.COM/THRONEOFABSENCE

INSTAGRAM.COM/THRONEOFABSENCE

4 tracks – Duration: 20 min.

This band goes way back in time. In a distant past, I [reviewed](#) ETERNAL

AUTUMN's 'The Storm' (1998). That album contained the killer track 'Autumn Opus No 1', which really blew me away back then – and it still does to this date. The fifth printed edition of 'The Throne of Absence' (1999 – damn, I am old) also contained an [interview](#) with this Swedish melodic Death Metal combo that formed in 1993. As an answer to one of the many -admittedly not so original- questions, John indicated he was not so fond of name dropping, however, you will soon see I cannot resist doing so myself... After the release of their second full length 'From the Eastern Forest' (2000), the band split up in 2001, but they resurrected in 2017 (RETURNAL AUTUMN! *ba dum tsss*).

The line-up was reduced down to two members. I always admire how a duo (also think ROYAL BLOOD) can build a wall of sound like that on their own, impressive.

'The Werewolf Diaries' is an EP consisting of 4 enjoyable & balanced compositions. It kicks off with 'Behold the Dead'. The opening riff triggers a similar adrenaline rush as when listening to SLAYER's 'Evil Has No Boundaries', BATHORY's 'Hades' or 1349's 'Sculptor of Flesh'. DESASTER meets AT THE GATES ('Terminal Spirit Disease' era) in the barking vocals.

Whereas the first half of the song is quite aggressive and fast, having an almost Black/Thrash sound in the vein of DESTROYER 666 & BEWITCHED yet cleaner & way more polished, the second half evolves into a hybrid of melodic Death Metal and traditional Heavy Metal, complete with pinch harmonics, mesmerizing leads and skilled solos.

The first 15 seconds of 'Midwinter Rage' are reminiscent of IMMORTAL's 'At the Heart of Winter' era, after which the gas pedal is released and the song continues at a relaxing cadence with a dreamy tune & some keyboard strokes that could have come from WINTERSUN or AMORPHIS. A threatening piano intermezzo announces a couple of fascinating guitar solos, and as a grand finale, John shouts 'We Shall Return!', followed by an explosion of instruments, just like you would hear them at the end of a good, sweaty concert.

'Shadowride' very briefly threads the path of DISSECTION's Metal of Death, and gradually hypnotizing melodies fully gain control over the song once again, alternating between riffs to bang your head to and melancholic leads, supported by mid-paced drum beats, including some double-bass kicks.

In the middle of 'The Sixth Hour', there are some seventies hard rock riffs like

GHOST B.C. would produce them nowadays. This track is stuffed with ETERNAL AUTUMN's trademark harmonies and flashing solos as well.

Plenty is happening in each song, serving the purpose of variation, while never turning too hectic, thanks to well-composed structures and controlled pace. ETERNAL AUTUMN plays melodic Swedish Death Metal with NWOBHM

influences, however, do not expect the typical Swedish melodeath sound or a shameless clone of DARK TRANQUILLITY, THE CROWN, GATES OF

ISHTAR, or SCHEITAN, as they genuinely do have their own style in which melody is key yet still having a rough enough edge,

As a finishing touch, the book 'Varulven i svensk folktradition' by Ella Odstedt served as inspiration for the lyrics on this EP, and Henrik Gallon, a Swedish tattoo artist, took care of the stylish black & white frontside, on which a tree is reflecting in the eye of a dragon (?). Classy!

To conclude, instead of wasting your time reading this lousy review, in which I am trying hard to compare an uncomparable & refreshing band with the aforementioned bands, you'd better listen and judge for yourself. 'The Werewolf Diaries' is a tasty release, which is worth 20 minutes of pure & honest entertainment that makes you crave for more. I do look forward to a full-length in the future (and 'Autumn Opus No 2'). Good wine needs no bush.

8 of 10 skulls

7 Sep 2020

Eternal Autumn – To Tame The Impaler

(Self-Released – 29 January 2021)



2 tracks – Duration: 11 min. 32 sec.

Swedish melodic Death Metal outfit ETERNAL AUTUMN is rooted in the nineties. They were once a duo, but now they are a quartet and recorded this new EP as the successor to *The Werewolf Diaries* EP from 2019. Jocke Rydbjer mastered *To Tame the Impaler* at Wolfden Studios in 2020. ETERNAL AUTUMN starts where they left off on the previous EP. As a result, you might catch similar references like in the [review for the predecessor](#).

The title track, which spans over 7 minutes and which is my favorite one of this EP, is as epic and majestic as IMMORTAL's *Tragedies Blows At Horizon* (sic) and repeats the same BATHORY-like addictive riff (*A Fine Day to Die*) over and over so that the hook nests deep into your subconscious. The grating vocals have that typical

Swedish grain and meet between AT THE GATES, GATES OF ISHTAR, THE CROWN, THE EVERDAWN, NECROPHOBIC, and

DISSECTION. ETERNAL AUTUMN delivers its business card with a succulent traditional Heavy Metal solo. From catchy rhythm guitars over a clean intermezzo to dueling leads, the varied arrangements and the structured compositions blend adrenaline & melancholy and evoke EDGE OF

SANITY's *Crimson* and DARK TRANQUILLITY's *The Gallery*. The tune builds up to a finale yet fades out quite peacefully. Spot on!

The Eminent Grey extends on these ingredients with a mid-tempo riff to bang your head to, impending drums of war with some double-bass kicks, melodic strumming, an apt solo halfway through, all accompanied by John's barking.

L'éminence grise clocks off at less than 4 minutes with a twin guitar lead as the outro.

Like on the previous EP, tattoo-artist Henrik Gallon hand-crafted the theatrical, macabre cover art with a fine-grained, black and white illustration of a skeleton with a human mask – quite fitting for this pandemic era.

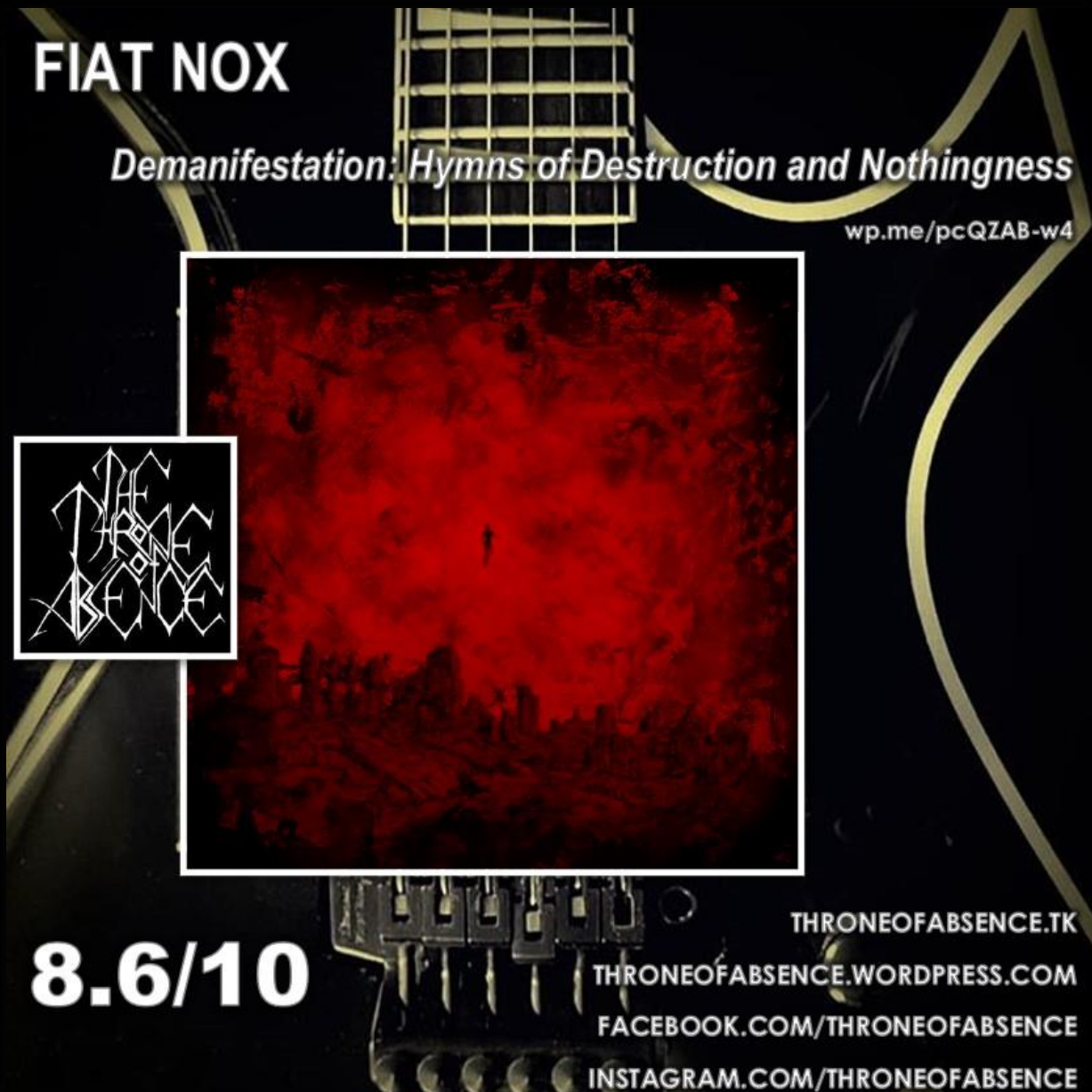
ETERNAL AUTUMN confirms the formula of their re-invented and recognizable sound, which was already audible on *The Werewolf Diaries*, on *To Tame the Impaler*. Fans of melodic Death Metal, will dig this EP for sure, but with a complete line-up in place, what we need is a full-length album, and if they manage to pack that with songs with this level of quality, it potentially could become an instant melodeath classic.

8.6 out of 10 skulls

24 Jan 2021

FIAT NOX – Demanifestation: Hymns Of Destruction And Nothingness Ep

(Crawling Chaos Records January 22nd 2022)



3 tracks / 30 min. 03 sec.

Die Bremer Stadtmusikanten? No, not really. This quartet hailing from

Bremen, Germany, performs Black Metal and dubs themselves **FIAT NOX**, which signifies as much as 'Let there be Night'! This EP is the successor of the

debut full-length album *The Archive of Nightmares* and the EP *In*

Contemptuous Defiance. Do not be misled: even though this is an EP with only three tracks, you still get half an hour of music on your plate. Let's take a moment to dive deeper into this material marketed as recommended for fans of DISSECTION, Mgła, Svartidaudi.

A pure and subdued melody preludes *The Enshrouded Gateway* as silence before the storm, just like EMPEROR's *Al Svartr (The Oath)* rides in like a Trojan horse into *Ye Entrancempyrium*. Suddenly, a surprise attack of distortion and furious blast beats take over. When around 3 minutes have passed, a catchy riff kicks in. It commemorates DISSECTION and OUTLAW. Blistering blast beats (think Vyl on KEEP OF KALESSIN's *Armada*) accompany the whole. Two minutes later, you can gasp for air again. Twin harmonies follow. The vocals vary from fierce cries to heroic chants. When 8 minutes clock

in, one reminisces BEHEMOTH's *Chant for Eschaton 2000* from the *Satanica* era. After a dynamic journey, the tune fades out with again those twin harmonies. This robust composition tells a story and is my preferred track -a modest masterpiece- of this EP. Epic!

Spacy synths on *Cosmos into Chaos* announce a black hole of obscure, sinister & malicious riffs, death growls, and hypnotic, repetitive drumming. The ambiance is oppressive and nightmarish, like AKHLYS manages to forge, particularly when striking strings with atonal patterns. It gets under your skin. Occasionally, it is as if Nergal is assisting with his characteristic demonic commands. With this poisonous piece, FIAT NOX shows a different face. One needs to be in the mood for this. A whole album in this unsettling fashion would be demanding to chew and digest, but this track is the odd one out on this EP. Luckily, like no other, FIAT NOX comprehends how to bring the vital variation to an album.

Dissonant strings, marching battery, and death growls intrude the sound of a crackling fire on *Demanifestation* as a feverish, delirious nightmare. The blend of riffs and the heroic, conjuring chants in the vein of Nergal again recollect BEHEMOTH. After all the violence, we get treated with a melodic lead and its melancholic air as an interlude. Through an outburst of pummeling doublebass drums, fast riffing, and acclamations, *Demanifestation* builds up to the climax with a sudden ending.

H.P. Lovecraft, the dark side of man, the world's downfall, the night, negativity, nihilism, nightmares, and chaos serve as an inspiration to the lyrics. HELLISH VISION designed the bloodred cover artwork, as was the case for the debut album *The Archive of Nightmares*. Patrick W. Engel at Temple Of Disharmony took care of the mastering.

Due to its layered and complex nature (EMPEROR and KEEP OF KALESSIN), you might not love this EP at first hearing. Admittedly, this is far from easylistening, yet the compositions are balanced and varied. *Demanifestation* might require multiple hearing sessions, but there is a treasure to discover. This EP is such an album that grows on you. Structured compositions and tight musicianship bear witness to the fact that FIAT NOX masters the craft of solid songwriting. This piece of music is not quite your next-door Black Metal, but rather intelligent, next-level Black Metal instead. Therefore, I smell potential, and I am pretty convinced we will hear more of this qualitative Black Metal revelation in the future. By the way, stay tuned for an **interview with Desmotes** (guitars/vocals)!

8.6 out of 10 skulls

22 Jan 2022

Graceless

– Where Vultures Know Your Name

(Raw Skull Recordz – 27 March 2020)



8 tracks – Duration: 45 min. 37 sec.

This Dutch Death Metal band first got introduced to me during their show with ENTRAILS and REJECT THE SICKNESS at Muziekcafé Elpee Deinze, Belgium. I always had a weak spot for Dutch Death Metal, so their no-nonsense and raw sound convinced me in no time. Even though the band from Leiden in the Netherlands only formed in 2016, the old school style evokes the golden era of the early nineties. The debut full -length

'Shadowlands' and the split EP with GROND 'Endless Spiral of Terror' went ahead of 'Where Vultures Know Your Name'.

'Lugdunum Batavorum' are the first two words Kreft harshly growls on the threatening and sluggish opener which has some leads in the vein of the mighty BOLT THROWER and which fades out with slowly pounding drum beats. The catchy 'Retaliation of the Wicked' shifts a gear up with slightly faster drums and it has a chorus with aggressive and somewhat Glen Benton alike dual vocals ('Revocate the Agitator') and a high sing-along (or should I say grunt-along) factor.

Aside from the vocals, 'Commander of Christ' too reminds me of BOLT

THROWER with its introductory lead, which is throwing you back straight to 'The IVth Crusade' and 'For Victory', and its mid-paced riffs and double bass drums. On 'Nine Days of Mourning', after a long intro brought you in a trance of melancholy, you gradually get immersed in swallowing dark, intense emotions like only CELTIC FROST (am I detecting some resemblances with 'Ground'?) /TRIPTYKON manages to convey. 'Here Be Dragons' has that crunchy GOREFEST groove, teleporting you to the glory of 'False'. The title track 'Where Vultures Know Your Name' surprises with a calm piece of piano, followed by PARADISE LOST ('Lost Paradise' period) /ASPHYX infused doomladen riffs. The next 5 minutes invite you to bang your head on the fastest track of the album 'Warpath', whereas the gloomy ending 'Embrace the Rain' leaves you behind in despair.

The magnificent cover art made by Alex Tartsus finishes it off nicely.

This album has everything I love about Death Metal. The balanced song-writing guarantees the vital variation. This is pure and honest material that will make you lick your thumbs and fingers.

9 out of 10 skulls

21 Aug 2020

Grave Miasma

– Abyss Of Wrathful Deities

(Dark Descent Records/Sepulchral Voice – 14 May 2021)



9 tracks – 52 min. 51 sec.

GRAVE MIASMA is a dark, occult Death Metal trinity hailing from England's capital city. Following a demo, 3 EPs ('Endless Pilgrimage' being the latest one), and the debut full-length 'Odori Sepulcrorum', members D, Y, T, and special guest guitarist R strike back with 'Abyss of Wrathful Deities', a slab of cavernous, blackened Death/Doom Metal, which got released May 14th, 2021.

To fit the theme, it could have been traditional throat singing, yet they are ghastly growls escaping from Tibetan tombs and come forth from a bastard breed of the gutturals uttered by ASPHYX, MORGOTH, PESTILENCE, GORGUTS, and SKELETAL REMAINS.

Don't expect your typical crunchy chainsaws as you would get to hear in the work of yet another Swedish Death Metal copycat, it does not sound anything like that at all. While by far not as omnipresent as in the work of PESTILENCE, ATHEIST, or SUFFERING HOUR, the six strings sometimes dare to make subtle jazzy jumps, with slight dissonant/atonal patterns – I am wondering if they would be played in a Tibetan scale? The mystical ambiance is somewhat uncomfortable and despondent. Fingerlicking leads and desolate tremolo solos in the vein of old OBITUARY catapult you to scorched, apocalyptic landscapes, or rather forsaken, snowy mountain tops in GRAVE MIASMA's case.

GRAVE MIASMA is not showing off technical skills or does not abuse excessive blast beats on this record, instead, instruments are treated to serve the purpose of the song -and the song only. The drums are sensibly beaten and sound organic. If the pace is calm, so are the drums. Double-bass drums kick in at the right timing only.

GRAVE MIASMA is not your average Joe. The arrangements are refreshing and vary in velocity, sometimes the locomotive at full or moderate speed brakes to

introduce impending, sluggish doom-laden chords to summon the likes of

INCANTATION, FATHER BEFOULED, SPECTRAL VOICE, or DISMA. 'Abyss

of Wrathful Deities' offers you way more than merely a collection of repetitive riffs, instead, indulge yourself in GRAVE MIASMA's dosed instrumental combinations and composed (de)compositions. Variation is key on this record, there are tons to discover. Musically, it is not all about amplified violence: besides R's acoustic 'Interlude', Y even fittingly employs sitar/saz on 'Rogyapa' and 'Kingdoms Beyond Kailash', just like bands like NILE or MELECHESH blend Metal with ethnical passages.

The song titles are intriguing, to say the least: 'Rogyapa' refers to the 'body breakers' who disassemble the bodies of the deceased in Tibetan sky burial rituals before they are left to decompose and to be devoured by the vultures on a mountain top. That mountain might be mount Kailash in Tibet, where Shiva resided, as in 'Kingdoms Beyond Kailash'.

Even though PEDRO FILIPE from ARS MORIENDEE crafted the traditional cover art with earth colors, the illustration evokes a demonic effigy and abyssal visions.

The recording, production, and mastering at ORGONE STUDIOS sought the perfect balance between a clean professional sound and an obscure underground vibe with sufficient rough edges.

This shamanic ritual is best listened to solitarily in a candle-lit room aromatized with some burnt incense. Death Metal addicts can safely order without regrets. With the obscure litanies on 'Abyss of Wrathful Deities', GRAVE MIASMA transcends the mediocrity of Death Metal sprawl and is highly recommended for fans of CRUCIAMENTUM, DEAD CONGREGATION, NECROS CHRISTOS, SONNE ADAM, MORTEM, and DAMNATION.

9.3 out of 10 skulls

14 May 2021

Ossaert – Pelgrimsoord

(Argento Records June 4th 2021)



4 tracks – 41 min. 06 sec.

Abandon all hope ye who enter here... Besides a folk tale's water spirit,

OSSAERT is also a one-man sinister Black Metal project from the

Netherlands, the land of windmills, tulips, cheese, peanut butter, Joppie sauce, ánd... qualitative Black Metal! Jack-of-all-trades P. takes pity on the voice, guitars, and bass while producer W. Damiaen from **CATACOMBEN STUDIOS & LASTER** stands in to sit and hit behind the drumkit. P. is active in the Dutch Black Metal band **SHAGOR** as well. This 'Pelgrimsoord' is **OSSAERT**'s sophomore offering, the debut being the well-received 'Bedehuis' from 2020. Four long-stretched compositions await you.

Disturbing choirs accompanied by creepy, ghastly, and distorted organs lure you into the black hole of hopelessness that is 'De Geest en de Vervoering' (which translates as 'The Ghost and the Rapture'). Lo-fi Black Metal guitars fade in slowly but surely and force the choirs into oblivion. Double kicks support dissonant Black Metal noise. P. combines destructive, scraping Black Metal screams with heroic and lamenting clean singing, which reminisces of

Ihsahn (**EMPEROR/IHSAHN**), **ENSLAVED**, ICS Vortex (ex-**DIMMU BORGIR**), Niklas Kvarforth (**SHINING**), and **BORKNAGAR**. Then that epic riff. All ingredients are present to make this Black Metal recipe a delightful one. Probably the strongest tune on this long play.

'De Val en de Beroering' (meaning 'The Fall and the Turmoil') takes off rather stereotypical with raw & primitive Black Metal, however, as soon as P. applies those haunting cleans and repetitive & monotonous riffs, **OSSAERT** captivates you once more in its wicked web of eternal damnation.

A slower start distinguishes my second personal favorite 'De Nacht en de Verdwijning' (or 'The Night and the Disappearance') from the previous track, building up to mid-tempo. The vocal variation is enormous: gruesome growls, savage shrieks, you name it. The atmosphere becomes more aggressive and fast.

Special credits go to the sublime sorrowing singing which guides you through. Then again more epic & harmonic. Somewhere in the middle, a melodic interlude follows, which briefly even evokes **EDGE OF SANITY**'s 'Crimson' for me (weird association admittedly), to end hypnotically.

The final track 'De Dag en de Verschijning' (Dutch for 'The Day and the

Appearance') starts with a bulldozer of a bassline and triggers a recollection of

JUDAS ISCARIOT's hypnotic strumming. Furious in-your-face malicious Black Metal at times, melancholic moaning at others. Indulge yourself in an ambiance similar to that of **SHINING**. The outro speech by Lou De Palingboer, a Dutch sect leader during the 50s & 60s, brings shivers down your spine.

Throughout the entire album, Jekyll & Hyde is being honored with an emotional duality that shifts between revolting aggression and 'tristesse', provoked by both the minor key strings and not in the least the alternating vocal cords. That hellish marriage of rage and despair and those exceptional, torn chants are adding disharmonious value and differentiate **OSSAERT** from other Black Metal acts, in my humble opinion.

Although the Dutch (and sometimes Latin) lyrics are reasonably poetic, they are far from romantic. Rather they are dark, eerie, despondent, nasty, and disgusting. The morbid & "bile-spitting" pen of P. might make one frown. Even if a "stranger in our midst" by design, **OSSAERT** will blend in well in the

blooming Dutch Black Metal underground scene with kindred acts such as

FLUISTERAARS, **WEDERGANGER**, **BEZWERING**, and **VERWOED**.

Just like its predecessor 'Bedehuis', 'Pelgrimsoord' was recorded at

CATACOMBEN STUDIOS, where P. intended a "roomy but oppressive and haunting mix which is muffled but also bright".

REUBEN SAWYER etched the sober yet macabre cover art, which resembles a medieval engraving with alchemical and occult symbols, arsenic being one of them.

'Pelgrimsoord' is neither for the weak-minded nor for the faint-hearted. No fun, no happy tunes, no party metal. Prepare to get overwhelmed with sinister and filthy grimness. **OSSAERT** is a poison that gets under your skin with expressionistic, nihilistic, and nauseating Black Metal. 'Pelgrimsoord' is that type of record that grows on you, as if it were an addiction. Now hurry up to get your hands on this extremely & strictly limited material

through [ARGENTO RECORDS](#), [WOLVES OF HADES](#), or [SWARTE YSSEL](#), spin that record, and check out the [interview with P.](#) for more background!

8.5 out of 10 skulls

5 Jun 2021

Schizophrenia – Voices

(Self-Released – 2020)



5 tracks – Duration: 20 min.

Yes, this is it! From the first seconds, you realize that SCHIZOPHRENIA from Antwerp/Belgium is passionate, old school Death/Thrash Metal, the way it was meant to be. You sense the hunger of these four musicians like you can feel it with retro acts such as CARNATION and EVIL INVADERS. It is no wonder that this EP sounds so brutal: Bert Vervoort, guitarist in CARNATION and owner of Project Zero Recording Studio, and Yarne Heylen, the bassist in CARNATION, were responsible for the recording, mix, and mastering. In the 8-page booklet, there is a photo of the band members wearing shirts of DEICIDE, MASTER, VENOM, and MORBID ANGEL and are backed up by Marshall amplifiers. So you know what to expect, buckle up your seatbelts!

The five tracks rage like a short but fierce storm, leaving nothing but ravage behind. The first track 'Structure of Death' is an instant outburst of Death/Thrash violence giving you an adrenaline rush with fast (sometimes double-bass) drums, aggressive & raw vocals, and thrashy guitar riffs and frenetic solos. 'Perpetual Perdition' does not give you time to breathe either with its speedy instrumentals, there is just a brief moment of headbanging groove and a solo towards the end of the song, to end with a SLAYER-esque riff. The guitars on 'Mortal Sin' start a tad slower but the tension builds up and the drums reveal that the intention is not to make this a slow track either and before you know it, everything thrashes away. 'Schizophrenia' starts with thrashing guitars and double-bass drums announce yet another piece of aggression, maintaining the same style of the previous tracks, but without getting boring. No, 'Beyond Reality' is not ending the album with a ballad: full speed ahead in a time machine back to the early nineties.

Roberto Toderico's hands crafted the dark cover artwork which has a nostalgic nineties look & feel.

Hopefully, Covid-19 will be beaten by March 2021, because then they will hit the stage together with VADER, TANKARD, and ALTAR at Metalworks Fest in Kuurne, Belgium – I expect a lot of energy. As for 'Voices', I am loving it, I cannot wait for a full-length. It is an absolute must for fans of DEMOLITION HAMMER. Check them out!

9 out of 10 skulls

20 Aug 2020

Theoptia – Horeb

(Self-Released – 21 October 2017)



9 tracks – Duration: 36 min. 14 sec.

THEOPTIA is a Swiss progressive Death Metal one-man project which is said to be influenced by GOJIRA, MESHUGGAH, and TOOL. For some reason, early OPETH (*Orchid & Morningrise*) comes to my mind too. THEOPTIA's debut album *Horeb* got recorded at the Carnivore Studio in 2015 - the sound is topnotch- and got released in 2017. The record consists of 9 tracks, 2 out of which are instrumental.

Intriguing sitar-passages reminisce of the way NILE, MELECHESH, ORPHANED LAND, and AETERNAM would cleverly deploy ethnical instruments. One can only admire how Emmanuel

technically controls a Swiss army knife of music instruments with Swiss precision. Instruments are ranging from guitar, bass, sitar, percussion to synths – just impressive! His vocals alternate between understandable growls, slightly GOJIRA-alike grating screeches, and spoken words & whispers. The guitar section is groovy and contains few chugga chugga MESHUGGAH riffs, melancholic leads, and acoustic interludes. At times you even get submerged in dosed atonal, weird, jazzy, experimental passages.

The lyrics deal with depressive thoughts and the divine. The former is wellreflected in the often despondent air of the music, yet let it be music that heals the soul. The sober cover art portrays the mountain Horeb, also known as Sinaï, on which Moses received the Ten Commandments.

Open your mind for some rather unique and varying Prog Death. Head over to [THEOPTIA's website](#) if you would like to obtain your copy of the diverse *Horeb*. Do make sure to participate in the IndieGoGo crowdfunding campaign to support THEOPTIA recording the new album *Undead Gods*. Smell the potential? Nów is the right time!

7.8 out of 10 skulls

28 Dec 2020

Verdoemd – Howling Mountain

(Self-Released – 11 January 2021)



8 tracks – Duration: 37 min.

DAMNED. That is how the Dutch word VERDOEMD translates into English. VERDOEMD is a solo blackened Death/Thrash Metal project which hails from the Flemish fields of Haaltert in Hellgium, which became fertile soil for retro Thrash Metal class acts like EVIL INVADERS, BÜTCHER, and SCHIZOPHRENIA in the meantime. The artistic mind behind VERDOEMD gained proficiency in acts such as KOSMOKRATOR, SERPENT MASS, and EVIL SHEPHERD, which perhaps sounds more familiar to you. Last year, VERDOEMD already spawned forth *'The Black Heresy Will Prevail'*. That

makes two releases in 2 years. Once again, the Covid-19 pandemic era at least seems to be fruitful in terms of creativity.

Glenn describes his brainchild as Death/Thrash Metal and unveils to be inspired by the likes of SODOM, DESTRÖYER 666, DESASTER, NIFELHEIM, NOCTURNAL GRAVES, and AURA NOIR. With that knowledge, it will be no surprise that VERDOEMD serves some raw & dirty old-school Black/Thrash Metal, with the emphasis on the latter. I cannot think of Black/Thrash without evoking ensembles like ABSU, SUMMON, and USURPER, but VERDOEMD

sounds more European (duh!), and then again, still considerably different from the rest of the continent (e.g. NOCTURNAL BREED). Forget all about easylistening, *Howling Mountain* is wayward, and far from fashionable. While being more destructive and without boasting technique or having any jazzy edges, there is an experimental and unconventional side about VERDOEMD which creates a similar twisted atmosphere that bands like CORONER, SADIST, SADUS, and ATHEIST achieve.

Either you will love or hate the rabid, piercing, and rather inaccessible Thrash vocals. They might not be as powerful, but do have that sick, nasty and nonconform attitude as those of Maurice Swinkels (LEGION OF THE DAMNED, formerly known as OCCULT), King Fowley (DECEASED), Corporate Death (MACABRE), Lord Sabathan (ex-ENTHRONED), Mille Petrozza (KREATOR during 'Extreme Aggression' era), John Connelly (NUCLEAR ASSAULT), Bobby Blitz (OVERKILL), Sataniac (DESASTER), Joe (EVIL INVADERS), Stephan Gebédi (THANATOS), or Paul Speckmann (MASTER) to name just, well, quite a few. The screams are mean, aggressive, yet understandable.

The guitar section, however, is what VERDOEMD excels at with frantic leads and whirling, jumping & rolling riffs in the vein of NIFELHEIM, and DESASTER. The sporadic dissonant guitar patterns play a prominent role in this inconvenient and awkward sensation. Add just a handful of discordant chords like EMPEROR would dare to apply them in their typical trademark style ('*Ye Entrancemperium*').

As with many one-man bands, no real drums were hurt during the making of this record. Instead, they were skillfully programmed, without abusing any of the inhuman speed capabilities.

The fact that 'Maes' even catered for the recording and the mix himself bears witness to motivation and the will to be in control.

Vocals, guitars, bass, drum computer, recording, mixing... there was one aspect that VERDOEMD did outsource: the artwork. MORDIGGIAN-ART fittingly visualized the album title and its soundscape on an appealing piece of digital cover art.

Despite my futile attempts, VERDOEMD is damned (pun intended) hard to compare, which testifies of a certain authenticity. Hope you agree that someone who manages to pull off recording two albums on his own in merely two years deserves nothing but our full respect. If you have a soft spot for Black/Thrash Metal, underground, one-man Metal musicianship, and/or a healthy dose of DIY-mentality, the least you can do is to go and have a listen to VERDOEMD, dammit!

7.8 out of 10 skulls

15 Apr 2021

Release Dates

Date	Artist / Band	Album Title
?? ??? 2024	CANINE	<i>Perception</i>
?? ??? 2024	EXILED HOPE	<i>Apocrypha</i>
15 Mar 2024	DRAGONFORCE	<i>Warp Speed Warriors</i>
15 Mar 2024	LUTHARO	<i>Ruthless Bloodline</i>
08 Mar 2024	BEYOND THE HATE	<i>Darkest Times</i>
08 Mar 2024	JUDAS PRIEST	<i>Invincible Shield</i>
08 Mar 2024	SKELETAL REMAINS	<i>Fragments of the Ageless</i>
01 Mar 2024	MINISTRY	<i>Hopiumforthemasses</i>
01 Mar 2024	SUICIDAL ANGELS	<i>Profane Prayer</i>
23 Feb 2024	FRAGMENT SOUL	<i>Galois Paradox</i>
16 Feb 2024	IHSAHN	<i>Ihsahn</i>
09 Feb 2024	INFECTED RAIN	<i>Time</i>
09 Feb 2024	SPIRITUAL DECEPTION	<i>Semitae Mentis</i>
08 Feb 2024	IN VAIN	<i>Back to Nowhere</i>
02 Feb 2024	MASSER	<i>The Forlorn Path</i>
02 Feb 2024	TROY THE BAND	<i>Cataclysm</i>
26 Jan 2024	ALMOST DEAD	<i>Destruction Is All We</i>
26 Jan 2024	BLOOD RED THRONE	<i>Nonagon</i>
26 Jan 2024	COGNIZANCE	<i>Phantazein</i>
26 Jan 2024	HYLOXALUS	<i>Make Me The Heart Of</i>
26 Jan 2024	KALT VINDUR	<i>Magna Mater</i>
26 Jan 2024	MIDJUNGARDS	<i>When Empires Fall</i>
25 Jan 2024	TANIN'IVER	<i>Dark Evils Desecrate</i>
24 Jan 2024	JENNER	<i>Prove Them Wrong</i>
20 Jan 2024	GOTHIC	<i>Underground</i>
19 Jan 2024	BECOMING THE LION	<i>Turning Point</i>
19 Jan 2024	DISCONNECTED SOULS	<i>Fragments of</i>
19 Jan 2024	HORRORGRAPHY	<i>A Knight's Tale</i>

19 Jan 2024	MASTER	<i>Saints Dispelled</i>
19 Jan 2024	NATURE OF THE BEAST	<i>Radio Hauntings</i>
19 Jan 2024	SOVEREIGN	<i>Altered Realities</i>
16 Jan 2024	TIM'S FAVOURITE	<i>amaConda</i>
15 Jan 2024	SARDONIC WITCHERY	<i>Barbaric Evil Power</i>
12 Jan 2024	GOTHONY	<i>Gothony</i>
12 Jan 2024	RYUJIN	<i>Ryujin</i>
07 Jan 2024	ULTIMATUM	<i>Among Potential States</i>
05 Jan 2024	AT THE PLATES	<i>Omnivore</i>
05 Jan 2024	MORGUE TERROR	<i>Morgue Terror</i>
03 Jan 2024	BLACKFIN	<i>Into the Deep</i>
22 Dec 2024	CHALLENGER DEEP	<i>The Path</i>
22 Dec 2023	DESCENT	<i>Far From Glory</i>
22 Dec 2023	LOCUS AMOENUS	<i>t Gloem Heil</i>
21 Dec 2023	MALEVOLENT	<i>Malevolent</i>
20 Dec 2023	SERPENTS OATH	<i>Revelation</i>
19 Dec 2023	FUNERAL VOMIT	<i>Monumental</i>
19 Dec 2023	NIGHTHAWK	<i>Structures On The Moon</i>
17 Dec 2023	DEEMTEE	<i>Strange Aeons &</i>
15 Dec 2023	AS YOU LEFT	<i>Silver Chains Golden</i>
15 Dec 2023	BERGSVRIDEN	<i>Uråldrad</i>
15 Dec 2023	CROSSFIRE	<i>Switch To Reset</i>
15 Dec 2023	EMPIRES OF EUPHRATES	<i>Echoes Of Ancient Past</i>
15 Dec 2023	INSEPULTUS	<i>Deadly Gleams of Blood,</i>
15 Dec 2023	STRIGAMPIRE	<i>All To Dominate</i>
15 Dec 2023	THERION	<i>Leviathan III</i>
13 Dec 2023	SWIM OR DROWN	<i>Trapped</i>
12 Dec 2023	DAMNATIONIS	<i>The Fallen Princess</i>
12 Dec 2023	KNIM	<i>When A Star Falls</i>
12 Dec 2023	NEVER ELECTED	<i>Turbulent</i>
10 Dec 2023	NECROTOMBS	<i>Shadow People</i>

10 Dec 2023	AXENSTAR	<i>Chapter VIII</i>
09 Dec 2023	ABORTION SURVIVOR	<i>The Laboratory: Chapter</i>
09 Dec 2023	RAMCHAT	<i>Zmar</i>
08 Dec 2023	AAWKS	<i>Luna</i>
08 Dec 2023	BEYOND GOD	<i>The Great Divide</i>
08 Dec 2023	DIMMU BORGIR	<i>Inspiratio Profanus</i>
08 Dec 2023	FAILURE	<i>Planète Magnifiée –</i>
08 Dec 2023	JUDICATOR	<i>I Am The Void</i>
08 Dec 2023	KRYPTOXIK MORTALITY	<i>Interdimensional</i>
08 Dec 2023	LIES!	<i>Mind Pollution</i>
08 Dec 2023	PHOBOCOSM	<i>Foreordained</i>
08 Dec 2023	PLAGUE OF THE FALLEN	<i>Amongst the Rats</i>
08 Dec 2023	MEGATON LEVIATHAN	<i>Magick Helmet</i>
08 Dec 2023	PROGENY OF SUN	<i>Throne of Desolation</i>
08 Dec 2023	SAHHAR	<i>L-Imlejka</i>
08 Dec 2023	SKEPTICAL MINDS	<i>Kharon</i>
08 Dec 2023	SUBLATION	<i>On the Advancement of</i>
08 Dec 2023	SWARF DAMAGE	<i>Swarf Damage</i>
08 Dec 2023	UNMOTHERED	<i>Corridors</i>
07 Dec 2023	TROLL	<i>Trolldom</i>
06 Dec 2023	ABIGOR	<i>Taphonomia Aeternitas – Gesänge im Leichenlicht der</i>
05 Dec 2023	SAASTA	<i>Black Death Doom</i>
01 Dec 2023	BURIED SHALLOW	<i>Buried Shallow</i>
01 Dec 2023	COBRA SPELL	<i>666</i>
01 Dec 2023	CRYPTOSIS	<i>The Silent Call</i>
01 Dec 2023	DEMONCY	<i>Black Star Gnosis</i>
01 Dec 2023	DISORIENTATION	<i>Survival Mode</i>
01 Dec 2023	EMBRACE YOUR	<i>Made of Stone</i>
01 Dec 2023	HATRED REIGNS	<i>Awaken The Ancients</i>
01 Dec 2023	HEIMDALLS WACHT	<i>Mystagogie</i>

01 Dec 2023	NECRONEMESIS	<i>Warfield Forever</i>
01 Dec 2023	NORNÍR	<i>Skuld</i>
01 Dec 2023	REAP	<i>Born From Plague</i>
01 Dec 2023	YERMO	<i>Yermo</i>
28 Nov 2023	KONG	<i>Traders Of Truth</i>
24 Nov 2023	ANCIENT WARGOD	<i>When Darkness Rises...</i>
24 Nov 2023	BULLET TRAUMA	<i>Hunting Season</i>
24 Nov 2023	CARNIVOROUS FOREST	<i>Dogs and Devils</i>
24 Nov 2023	CONTORTED	<i>Deities of Uncreation</i>
24 Nov 2023	FRAUGHT	<i>Transfixed on Dying</i>
24 Nov 2023	FROM NORTH	<i>Raven Banner</i>
24 Nov 2023	A HILL TO DIE UPON	<i>The Black Nativity</i>
24 Nov 2023	INFECTED CHAOS	<i>Conjuration Overture,</i>
24 Nov 2023	PESSIMYSTIC	<i>Burnt Offering</i>
24 Nov 2023	ALMOST HONEST	<i>The Hex of Penn's</i>
24 Nov 2023	THE CROTALS	<i>Conjure</i>
24 Nov 2023	CRUCIAMENTUM	<i>Obsidian Refractions</i>
24 Nov 2023	I HELVETE	<i>Yksi Yhteinen</i>
24 Nov 2023	KORGONTHURUS	<i>Jumalhaaska</i>
24 Nov 2023	LAANG	<i>Riluo</i>
24 Nov 2023	MOURN THE LIGHT, HIGH	<i>Mourn the Light, High</i>
24 Nov 2023	NOTURNALL	<i>Cosmic Redemption</i>
24 Nov 2023	SUNMANCER	<i>Nothing Ever Happens</i>
24 Nov 2023	VOID BELOW	<i>World Undone</i>
23 Nov 2023	MISANTHROPHI	<i>Principles of Cosmicism and Decimation</i>
23 Nov 2023	PARADOGMATA	<i>Endetid</i>
23 Nov 2023	HEADSHOT	<i>...Makes Us Survive!</i>
21 Nov 2023	DEMOGORGON	<i>A Hate For All That</i>
20 Nov 2023	DUNGEON WOLF	<i>The White Elf</i>
18 Nov 2023	MACABRE DEMISE	<i>TBC</i>
17 Nov 2023	AETERNUS	<i>Philosopher</i>

17 Nov 2023	ASBESTOS WORKER /	<i>F@ck You</i>
17 Nov 2023	ASYNC AWAIT	<i>Irretrospective: Part 2</i>
17 Nov 2023	BULL ELEPHANT	<i>The Long War</i>
17 Nov 2023	CABRAKAÄN	<i>Aztlán</i>
17 Nov 2023	CHAINED TO THE DEAD	<i>Discography Of</i>
17 Nov 2023	DOWNSHIFT	<i>One In The Chamber</i>
17 Nov 2023	DRACONICON	<i>Pestilence</i>
17 Nov 2023	EXILED HOPE	<i>What Happens After</i>
17 Nov 2023	FOETAL JUICE	<i>Grotesque</i>
17 Nov 2023	THE HOLY NOTHING	<i>Vol 1: A Profound and</i>
17 Nov 2023	HYPERIA	<i>The Serpent's Cycle</i>
17 Nov 2023	IMMORTAL	<i>The Northern Upiers Death</i>
17 Nov 2023	KILTER	<i>The Suspended Woman</i>
17 Nov 2023	MIARA	<i>Hungering Inside</i>
17 Nov 2023	MORMÂNT DE SNAGOV	<i>Invocation Through</i>
17 Nov 2023	NEURECTOMY	<i>Overwrought</i>
17 Nov 2023	SADUS	<i>The Shadow Inside</i>
17 Nov 2023	SIGNUM REGIS	<i>Undivided</i>
17 Nov 2023	THE SONIC REDEMPTION	<i>The Sonic Redemption</i>
16 Nov 2023	SAVAGE BLOOD	<i>Wheel of Time</i>
16 Nov 2023	THORIUM	<i>Extraordinary Journeys, pt. I</i>
15 Nov 2023	APOPLEXY	<i>Destiny</i>
15 Nov 2023	BURIED SOULS	<i>Zone 63</i>
15 Nov 2023	KHAZAD DÛM	<i>Khásma</i>
14 Nov 2023	THE CROWN REMNANT	<i>Rise Of The Wicked King</i>
14 Nov 2023	VENUS	<i>Obscured Until Observed</i>
13 Nov 2023	SANITY	<i>Throne</i>
13 Nov 2023	TWISTED TOWER DIRE	<i>The Isle of Hydra</i>
11 Nov 2023	FALLEN UTOPIA	<i>Ruin</i>
11 Nov 2023	HARD EXCESS	<i>The Nations Dust</i>
11 Nov 2023	INFERNO	<i>Omniabsence Filled by</i>

10 Nov 2023	AEOLIAN	<i>Echoes of the Future</i>
10 Nov 2023	BARDO THODOL	<i>Demon Unleashed</i>
10 Nov 2023	BAZOOKA TROOPAZ	<i>Bombs, Babes and</i>
10 Nov 2023	DEORBIT	<i>Retrogradient</i>
10 Nov 2023	THE FIXER	<i>Your Lie</i>
10 Nov 2023	LEFT EYE PERSPECTIVE	<i>Conundrum</i>
10 Nov 2023	LOWER 13	<i>Decepetion</i>
10 Nov 2023	NIGHT CROWNED	<i>Tales</i>
10 Nov 2023	SCARLATAMUSIC	<i>Rough And Tumble</i>
10 Nov 2023	VERILEHTO	<i>Kuoleman Siipien</i>
09 Nov 2023	WELCOME TO	<i>Apostasy</i>
07 Nov 2023	THE COLOR OF RAIN	<i>Oceans Above</i>
07 Nov 2023	EMPIRE OF DISEASE	<i>Shadows in the Abyss</i>
07 Nov 2023	METAL LIFE CRISIS	<i>Theatre Of Fire</i>
06 Nov 2023	ESCALPO	<i>Unnus</i>
06 Nov 2023	HATE FOREST	<i>The Gates & The Curse</i>
04 Nov 2023	GUYOD	<i>Watcher in the Dark</i>
03 Nov 2023	AMALEKIM	<i>Avodah Zarah</i>
03 Nov 2023	ASTEROID	<i>Asteroid</i>
03 Nov 2023	BLAZONER	<i>Escape to Electric Land</i>
03 Nov 2023	CARNATION	<i>Cursed Mortality</i>
03 Nov 2023	DEGRAVE	<i>Volume</i>
03 Nov 2023	DEULLY	<i>This Is It</i>
03 Nov 2023	DOCTOR, DOCTOR	<i>Second Opinion</i>
03 Nov 2023	EXCOMMUNICATIO	<i>Kodex Luzifer</i>
03 Nov 2023	ILD	<i>Kvern</i>
03 Nov 2023	ILDSKÆR	<i>Blod & Jern</i>
03 Nov 2023	KILL THE KING	<i>Kill the King</i>
03 Nov 2023	KILLSORROW	<i>Wasteland Chronicles</i>
03 Nov 2023	NECROTICGOREBEAST	<i>Repugnant</i>
03 Nov 2023	THE CONVALESCENCE	<i>Harvesters of Flesh and</i>

03 Nov 2023	FAIDRA	<i>Militant : Penitent :</i>
03 Nov 2023	HELMS DEEP	<i>Treacherous Ways</i>
03 Nov 2023	INSOMNIUM	<i>Songs of the Dusk EP</i>
03 Nov 2023	MASSIVE SCAR ERA	<i>Metal Goes Egyptian</i>
03 Nov 2023	SUFFOCATION	<i>Hymns from the Apocrypha</i>
03 Nov 2023	XOTH	<i>Exogalactic</i>
03 Nov 2023	WITCHES HOLLOW	<i>Grimoire</i>
02 Nov 2023	OBSCENE WORSHIP	<i>Ordained to Infernal</i>
01 Nov 2023	BUNSEN	<i>Burner</i>
01 Nov 2023	CHOLERA	<i>Peccatum Originale</i>
31 Oct 2023	THE ARSENICUM	<i>Sepulchra</i>
31 Oct 2023	AS THE PALACES BURN	<i>Drowning Into Shadows</i>
31 Oct 2023	FOUL BODY AUTOPSY	<i>Crucifix Dreams EP</i>
31 Oct 2023	GHOST IN THE MACHINE	<i>Enemy of the State</i>
31 Oct 2023	INNER BLAST	<i>Memories Uploaded</i>
31 Oct 2023	IVAN KING KRÁL'	<i>Retrospective 1993 –</i>
31 Oct 2023	LOCKDOWN	<i>Step Over The Bodies</i>
31 Oct 2023	NIRA NISE	<i>The Witch Unburned</i>
31 Oct 2023	SCHREIGARM	<i>The Mysteries of Fate</i>
31 Oct 2023	ZKARV	<i>Treebound</i>
30 Oct 2023	BLACK KNIFE	<i>Baby Eater Witch</i>
30 Oct 2023	DEATH HAS SPOKEN /	<i>Doomed To Gloom</i>
27 Oct 2023	AARON CRAVENS	<i>Regenerate</i>
27 Oct 2023	AUTOPSY	<i>Ashes, Organs, Blood and</i>
27 Oct 2023	BACTERIAL HUSK	<i>Anthropogenic Ruin</i>
27 Oct 2023	BRODER	<i>Skarpretterfossilet</i>
27 Oct 2023	CERULEAN	<i>Carrion Angel</i>
27 Oct 2023	EGO PLANET	<i>Ego Planet</i>
27 Oct 2023	ENDSEEKER	<i>Global Worming</i>
27 Oct 2023	FARSOTH	<i>Morbid Symphonies</i>
27 Oct 2023	IGNITED	<i>Cradle of the Wicked</i>

27 Oct 2023	IMMORTAL GUARDIAN	<i>Unite and Conquer</i>
27 Oct 2023	KILL THE CON MAN	<i>Militant Minority</i>
27 Oct 2023	LIGHTLORN	<i>At One with the Night</i>
27 Oct 2023	MANGLED CARPENTER	<i>Salvation Syndrome</i>
27 Oct 2023	MÖRT	<i>Fabulas Vulgaris</i>
27 Oct 2023	PEINE KAPITAL	<i>Peine Kapital</i>
27 Oct 2023	THEOSOPHY	<i>Bleeding Wounds of the</i>
27 Oct 2023	THREE EYES OF THE	<i>The Atheist</i>
26 Oct 2023	ADVERSE96	<i>Clear The Lane</i>
24 Oct 2023	DARREN MICHAEL BOYD	<i>Hexalogy</i>
24 Oct 2023	ГОНИНЬ (HORYN)	<i>Голосу моїх зневірених думок (Voices of my Despairing Thoughts)</i>
24 Oct 2023	OMISSION	<i>Disciples of Ravens</i>
21 Oct 2023	SANGDRAGON	<i>Hierophant</i>
20 Oct 2023	20 WATT TOMBSTONE	<i>The Chosen Few</i>
20 Oct 2023	AFTERBIRTH	<i>In But Not Of</i>
20 Oct 2023	ANGELUS APATRIDA	<i>Aftermath</i>
20 Oct 2023	ASAGRAUM	<i>Veil of Death, Ruptured</i>
20 Oct 2023	THE AMENTA	<i>Plague of Locus</i>
20 Oct 2023	CULT BURIAL	<i>Reverie of the Malignant</i>
20 Oct 2023	DANIELE BRUSASCHETTO	<i>Bruise A Shadow</i>
20 Oct 2023	DISPLAY OF DECAY	<i>Vitriol</i>
20 Oct 2023	DOMHAIN	<i>Nimue</i>
20 Oct 2023	GALLÓGLAIGH	<i>Realms Unknown</i>
20 Oct 2023	HELGRINDUR	<i>Illuminate the Depths of</i>
20 Oct 2023	HOUNSKULL	<i>The Faces of Evil, Altær</i>
20 Oct 2023	IN A FOREST DARK	<i>Buried Giant</i>
20 Oct 2023	KALMO	<i>Dominus Meus</i>
20 Oct 2023	MYRKUR	<i>Spine</i>
20 Oct 2023	OWDWYR	<i>Receptor</i>
20 Oct 2023	POSEYDON	<i>Through the Gate of</i>

20 Oct 2023	SATHANAS/DEATHEPOCH	<i>Hellspawn Hegemony</i>
20 Oct 2023	SILVA	<i>Forgotten Sanctuary</i>
20 Oct 2023	WRATHEON	<i>Becoming Nil</i>
19 Oct 2023	ENTIERRO	<i>The Gates of Hell</i>
19 Oct 2023	PUTRID TORSO	<i>Trails of Hypnotized</i>
18 Oct 2023	RAGE OF LIGHT	<i>Opaque</i>
18 Oct 2023	REGINN	<i>Reginn</i>
18 Oct 2023	UPON SHADOWS	<i>Poetica</i>
17 Oct 2023	SLOWBURN	<i>Fire Starter</i>
16 Oct 2023	BLACK VOID CULT	<i>...Even The Stars Have to</i>
14 Oct 2023	MØRKT TRE	<i>Зазирни за Обриў</i>
13 Oct 2023	AKOUPHENOM	<i>Death·Chaos·Void</i>
13 Oct 2023	ALASTETH	<i>The Nihilism of Alasteth</i>
13 Oct 2023	BERMUDA'S BURDEN	<i>Devil's Paradise</i>
13 Oct 2023	CATAFALQUE	<i>Dybbuk</i>
13 Oct 2023	COMANIAC	<i>None for All</i>
13 Oct 2023	CORROSIVE	<i>Wrath of the Witch</i>
13 Oct 2023	COSMIC JAGUAR	<i>The Order Of The Jaguar</i>
13 Oct 2023	FÉLONIE	<i>De Sève et de Sang</i>
13 Oct 2023	GODS OF GAIA	<i>As Daylight Dies</i>
13 Oct 2023	MALFORMED	<i>The Gathering of Souls</i>
13 Oct 2023	MINDRAZER	<i>A Thing of Nightmares</i>
13 Oct 2023	PROJECT : VOID	
13 Oct 2023	SADISTIC FORCE	<i>Midnight Assassin</i>
13 Oct 2023	ASGRAUW/	<i>Verloren Vertellingen</i>
13 Oct 2023	SELENOPLEXIA	<i>Exalt and Despair</i>
13 Oct 2023	SILENT REVENANTS	<i>Withering of the Blue</i>
13 Oct 2023	SOUR TIMES	<i>Awaken the Voiceless</i>
13 Oct 2023	SUCKING LEECH	<i>Errordynamic</i>
13 Oct 2023	SULPHUR AEON	<i>Seven Crowns and Seven</i>
13 Oct 2023	VOIDESCENT	<i>Dust and Embers</i>

12 Oct 2023	ALLGEMA	<i>Find the Way Out</i>
12 Oct 2023	AMONGST THE ASHES	<i>Breaking Decency</i>
12 Oct 2023	BALLSQUEEZER	<i>Jalapenos</i>
12 Oct 2023	LORD VOLTURE	<i>Live 'em Up!</i>
12 Oct 2023	POPIÓR	<i>Pomarlisko</i>
10 Oct 2023	COLOURMIND	<i>Perfecting Failure</i>
10 Oct 2023	URAL	<i>Psychoverse</i>
09 Oct 2023	HEGEROTH	<i>Disintegration</i>
09 Oct 2023	NIGRUM TENEBRIS	<i>Miasmal Spirits</i>
06 Oct 2023	ACCIDENTAL PRESIDENT	<i>Was It Meant To Be This Way?</i>
06 Oct 2023	APOTHEUS	<i>Ergo Atlas</i>
06 Oct 2023	BARBARIAN SWORDS	<i>Anti-Dogma Megaforce</i>
06 Oct 2023	GRUZJA	<i>Koniec Wakacji</i>
06 Oct 2023	HEAVY LOAD	<i>Riders of the Ancient</i>
06 Oct 2023	HEI'AN	<i>Live at EastWest Studios</i>
06 Oct 2023	KING OV WYRMS	<i>The Womb ov Borealis</i>
06 Oct 2023	LANCASTER	<i>Hell Campaign</i>
06 Oct 2023	LEFT TO ROT	<i>Breath of the Tomb</i>
06 Oct 2023	MOURNING WOOD	<i>Fill Your Grave</i>
06 Oct 2023	THE NEGATIVE BIAS	<i>The Seven Seals of</i>
06 Oct 2023	PATRIARCHS IN BLACK	<i>My Veneration</i>
06 Oct 2023	PUTRASCENSION	<i>Forever Below</i>
06 Oct 2023	ROT	<i>Diabolus (The Unholy</i>
06 Oct 2023	SHOCKER	<i>Fractured Visions Of The</i>
06 Oct 2023	SHRAPNEL STORM	<i>Silo</i>
06 Oct 2023	TORN THE F*CK APART	<i>Kill.Bury.Repeat.</i>
04 Oct 2023	BLAME ZEUS	<i>Laudanum</i>
04 Oct 2023	DISMALIMERENCE	<i>Tome: 1</i>
04 Oct 2023	SEVENTH SON	<i>Edge Of Insanity</i>
02 Oct 2023	COURTNEY GAINS	<i>Safe Haven</i>
01 Oct 2023	IN DEMONI	<i>Stupid Jokes for Brutal</i>

30 Sep 2023	CROMLECH	<i>Cold and Stiff</i>
30 Sep 2023	GRINDPAD	<i>Finger Collector Crew</i>
29 Sep 2023	ATROPINE	<i>Sanity Desecration</i>
29 Sep 2023	BLOOD INCANTATION	<i>Luminescent Bridge</i>
29 Sep 2023	COLUMBARIUM	<i>The Morbidious One</i>
29 Sep 2023	DEATHBLOW	<i>Rotten Trajectory</i>
29 Sep 2023	DISMAL AURA	<i>Imperium Mortalia</i>
29 Sep 2023	FRAISE	<i>The Fifth Sun (Part II)</i>
29 Sep 2023	KOTIOMKIN	<i>Le Casalingue – The</i>
29 Sep 2023	MOONLIGHT SORCERY	<i>Horned Lord of the</i>
29 Sep 2023	NGANGA	<i>Phthisis</i>
29 Sep 2023	KAAMOSMASENNUS	<i>Le Jour ne se Lève Plus</i>
29 Sep 2023	KARRAS	<i>We Poison Their Young</i>
29 Sep 2023	NERVOSA	<i>Jailbreak</i>
29 Sep 2023	NOCTOMB	<i>Noctomb</i>
29 Sep 2023	NOVA DOLL	<i>Denaturing</i>
29 Sep 2023	OMNIVORTEX	<i>Circulate</i>
29 Sep 2023	ORBITAL EXTREMA	<i>Apsis</i>
29 Sep 2023	PRIMORDIAL	<i>How It Ends</i>
29 Sep 2023	PSYCHEWORK	<i>Spark of Hope</i>
29 Sep 2023	ROCKY'S PRIDE & JOY	<i>All the Colours of</i>
29 Sep 2023	SINNERY	<i>Below the Summit EP</i>
29 Sep 2023	SISTER MAY	<i>Undecided Behaviour</i>
29 Sep 2023	SUPERLYNX	<i>4 10</i>
29 Sep 2023	TAOTOPIA	<i>Glitch</i>
29 Sep 2023	TRIVAX	<i>Eloah Burns Out</i>
29 Sep 2023	WIZARDS OF WIZNAN	<i>No Light Has No Shadow</i>
29 Sep 2023	WOLVES IN THE THRONE	<i>Crypt of Ancestral</i>
29 Sep 2023	ZØRORMR	<i>The Monolith</i>
27 Sep 2023	SATANIC TEA CO	<i>A Celestial Beating EP</i>
26 Sep 2023	DESECRESY	<i>Deserted Realm</i>

26 Sep 2023	PANSSARITUHO	<i>Sanansaattaja</i>
25 Sep 2023	MEGIDDO	<i>Mouth Of Blood</i>
23 Sep 2023	ENMITY	<i>Demagoguery</i>
23 Sep 2023	SOLIPNOSIS	<i>Síntesis Silenciosa</i>
22 Sep 2023	ANGEL RISING	<i>Afterlife</i>
22 Sep 2023	BAD AS	<i>Fight the Demons</i>
22 Sep 2023	ANIMA HERETICAE	<i>Descended from the</i>
22 Sep 2023	APEX OF DEVASTATION	<i>Apex of Devastation</i>
22 Sep 2023	CANNIBAL CORPSE	<i>Chaos Horrific</i>
22 Sep 2023	CONSPIRACY OF	<i>Pain Therapy</i>
22 Sep 2023	DESTABILIZER	<i>Violence is the Answer!</i>
22 Sep 2023	EARTHBLOOD	<i>Primal Fury</i>
22 Sep 2023	EXORCIZPHOBIA	<i>Spiritual Exodus</i>
22 Sep 2023	FREYA	<i>Fight as One</i>
22 Sep 2023	LACRAU	<i>Axioma</i>
22 Sep 2023	MELAN SELAS	<i>Zephyrean Hymns</i>
22 Sep 2023	MERCENARY	<i>Soundtrack for the End</i>
22 Sep 2023	NECROTTED	<i>Imperium</i>
22 Sep 2023	ORBITER	<i>Hollow World</i>
22 Sep 2023	PMAD	<i>Sword</i>
22 Sep 2023	PROFANATICA	<i>Crux Simplex</i>
22 Sep 2023	REBAELLIUN	<i>Under the Sign of Rebellion</i>
22 Sep 2023	SARDONIC WITCHERY	<i>Wrath In Blasphemy</i>
22 Sep 2023	SINNER'S DAY	<i>Damned Be Thy Name</i>
22 Sep 2023	SOLDOUT	<i>Pull Down</i>
22 Sep 2023	SPOOK THE BEAST	<i>Guided by the Second</i>
22 Sep 2023	THY ART IS MURDER	<i>Godlike</i>
22 Sep 2023	TORTURE SQUAD	<i>Devilish</i>
22 Sep 2023	VERDERBNIS	<i>Paria</i>
21 Sep 2023	GREAT MASTER	<i>Montecristo</i>
20 Sep 2023	MYTHOLOGIK	<i>Mythologik</i>

19 Sep 2023	CRAZY MAD RIDE	<i>Life, Liberty, Death</i>
18 Sep 2023	CRITICAL HEARTBEAT	<i>Revolution</i>
16 Sep 2023	BONES OF MINERVA	<i>Embers</i>
16 Sep 2023	FAUST	<i>VooDoo Live</i>
15 Sep 2023	AABODE	<i>Moist</i>
15 Sep 2023	ASYNC AWAIT	<i>Irretrospective Part 1</i>
15 Sep 2023	BOLT GUN	<i>The Tower</i>
15 Sep 2023	CHOROSIA	<i>Stray Dogs</i>
15 Sep 2023	CONTORSION	<i>The Children of the</i>
15 Sep 2023	EARTH ALTAR /	<i>Inter Terra Souls split</i>
15 Sep 2023	DETH KAKTUS	<i>Prick</i>
15 Sep 2023	EERIE	<i>The Delirium Of The</i>
15 Sep 2023	FÂCHÉ	<i>Fâché</i>
15 Sep 2023	GRIDLINK	<i>Coronet Juniper</i>
15 Sep 2023	IMMORTAL SÿNN	<i>Hellspawn</i>
15 Sep 2023	INFERNAL THRONE	<i>Caelum et Infernum</i>
15 Sep 2023	PATRIARCH	<i>Demonic Heart</i>
15 Sep 2023	SHINING	<i>Shining</i>
15 Sep 2023	SLAVE STEEL	<i>In Fieri</i>
15 Sep 2023	SMOKEHEADS	<i>All In</i>
15 Sep 2023	TENEBRARIUM	<i>E.N.L.D.</i>
15 Sep 2023	ΘΛΙΨΙΣ (THLIPSIS)	<i>Dawn of Defiance</i>
15 Sep 2023	VIOLENT LIFE VIOLENT	<i>Break.Burn.End</i>
14 Sep 2023	SLAAMASKIN	<i>Trollveggen</i>
13 Sep 2023	FROZEN WREATH	<i>Mea Culpa</i>
13 Sep 2023	HANGED GHOST	<i>Cold Grave Sensation</i>
12 Sep 2023	HOLYCIDE	<i>Bazookiller</i>
12 Sep 2023	LARK	<i>Antarctica</i>
11 Sep 2023	MUSEU DO HEAVY METAL	<i>AZORES & METAL VOL.</i>
09 Sep 2023	CATALYST	<i>The Age Of Rocketeers</i>
09 Sep 2023	KARPATHIAN RELICT	<i>Never Be After</i>
09 Sep 2023	QUICKSILVER NIGHT	<i>Ptichka</i>
08 Sep 2023	ANTIPOD	<i>Eveil</i>

08 Sep 2023	BLACK PESTILENCE	<i>Chaotic Wisdom</i>
08 Sep 2023	CRYPTOPSY	<i>As Gomorrah Burns</i>
08 Sep 2023	DEATH SHROUD	<i>Parhelion</i>
08 Sep 2023	DYING FETUS	<i>Make Them Beg For Death</i>
08 Sep 2023	ETHEREAL TOMB	<i>When the Rivers Dry</i>
08 Sep 2023	GRAVE WITH A VIEW	<i>Wounds EP</i>
08 Sep 2023	JADED TRUTH	<i>Bitter</i>
08 Sep 2023	THE LAND OF THE SNOW	<i>As Within, So Without</i>
08 Sep 2023	NASTY	<i>Heartbreak Criminals</i>
08 Sep 2023	SATSURIKU ROBOT	<i>NO THRASH METAL, NO LIFE!</i>
08 Sep 2023	SLOMATIC	<i>Strontium Fields</i>
08 Sep 2023	TRISKELYON	<i>Artificial Insanity</i>
08 Sep 2023	WAKE UP FRANKIE	<i>Thrashrockin' Beats</i>
08 Sep 2023	WE DO NOT BELONG	<i>Strange to Cope in</i>
07 Sep 2023	MUSTANG	<i>Beyond Raging Thunder</i>
02 Sep 2023	HUNTER	<i>Rebel Angels Rise</i>
02 Sep 2023	ZUBZERO	<i>Frostbite</i>
01 Sep 2023	APOCRYPTH	<i>Down to the Crypt</i>
01 Sep 2023	ARCAS	<i>Where the Light Once</i>
01 Sep 2023	ASIDIE	<i>Inside a Restless Mind</i>
01 Sep 2023	BLACK BIRCH	<i>Black Birch</i>
01 Sep 2023	BLESSED BLACK	<i>Seasons: Vol. 1 EP</i>
01 Sep 2023	BORÉALYS	<i>L'héritage</i>
01 Sep 2023	CRAVER	<i>Torch of Wisdom</i>
01 Sep 2023	CRUCIBLE OF HATE	<i>The Unknown Path</i>
01 Sep 2023	ELS FOCS NEGRES	<i>Martiris Carnivors:</i>
01 Sep 2023	FAR BEYOND	<i>The Moment Of Creation</i>
01 Sep 2023	GENDO IKARI	<i>Rokubungi</i>
01 Sep 2023	GLISTA	<i>Never Apologise for</i>
01 Sep 2023	HÃN	<i>Conquering Magnificent</i>
01 Sep 2023	INTENT	<i>Sins of the Past</i>
01 Sep 2023	JOHN FERRIS / A STATE	<i>A State of Mind</i>
01 Sep 2023	LORD OF SHADOWS	<i>Echoes of Yore</i>
01 Sep 2023	LOST TO THE VOID	<i>Embrace in Disgust</i>
01 Sep 2023	MARDUK	<i>Memento Mori</i>
01 Sep 2023	MIND SWELL	<i>Hands of Fire</i>
01 Sep 2023	PRIMAL FEAR	<i>Code Red</i>
01 Sep 2023	RAVEN BANNER	<i>Rise Up Clan</i>
01 Sep 2023	RAZUMIKHIN	<i>Self Made Monster</i>
01 Sep 2023	ROADPIG	<i>Still the Future is Bleak</i>
01 Sep 2023	STRIKE MASTER	<i>Tangram Apocalypse</i>
01 Sep 2023	TRAGIC FORMS	<i>Arms 'round the</i>
01 Sep 2023	UNDERGANG	<i>De Syv Stadier Af</i>
01 Sep 2023	WASTED MANIACS	<i>Attack of the Pack</i>
01 Sep 2023	WEIRD TALES	<i>Second Coming, Second</i>
30 Aug 2023	DARK SHAMAN	<i>Evil Ceremony</i>
29 Aug 2023	FIERCE ATMOSPHERES	<i>The Speed of Dreams</i>
28 Aug 2023	CVINGER	<i>Doctrines By The Figures</i>
28 Aug 2023	MISANTHROPIK	<i>Declaration of War</i>

25 Aug 2023	AAWKS / AIWASS	<i>The Eastern Scrolls</i>
25 Aug 2023	AUGURIUM	<i>Unearthly Will</i>
25 Aug 2023	EXMORTUS	<i>Necrophony</i>
25 Aug 2023	GRAVERIPPER	<i>Seasons Dreaming Death</i>
25 Aug 2023	INCANTATION	<i>Unholy Deification</i>
25 Aug 2023	JOSH KEECH	<i>Warrior in the Clouds</i>
25 Aug 2023	OPENSIGHT	<i>Mondo Fiction: The</i>
25 Aug 2023	SHEPHERDS REIGN	<i>Ala Mai</i>
25 Aug 2023	STYGIAN FAIR	<i>Aradia</i>
25 Aug 2023	TEGMENTUM	<i>Evolvement</i>
23 Aug 2023	FLOWERLEAF	<i>Dreamerie: The Prelude</i>
23 Aug 2023	GALUNDO TENVULANCE	<i>Lunar Eclipture</i>
22 Aug 2023	VERITAS	<i>Silent Script</i>
21 Aug 2023	BLACK GRAIL	<i>Misticismo Regresivo</i>
19 Aug 2023	SIGNS OF THE DYING	<i>Promenada Ciszy</i>
18 Aug 2023	BONE DAGGER	<i>Bone Dagger EP</i>
18 Aug 2023	FLO	<i>Long Way Down</i>
		<i>Prestupleniya protiv chelovechestva (Crimes</i>
18 Aug 2023	KYPCK	<i>Against Humanity)</i>
18 Aug 2023	SANGUINE GLACIALIS	<i>Maladaptive</i>
18 Aug 2023	UKC	<i>Coming Out</i>
18 Aug 2023	VIRGIN BLACK	<i>Requiem – Pianissimo &</i>
18 Aug 2023	VULCANODON PHAZER	<i>High on the Fly</i>
17 Aug 2023	SARGASSUS	<i>King of the Sun</i>
15 Aug 2023	THE TROUSERS	<i>Animal Gun</i>
11 Aug 2023	KATAKLYSM	<i>Goliath</i>
11 Aug 2023	NECRONOMICON EX	<i>Silver Bullet</i>
11 Aug 2023	PURTENANCE	<i>The Rot Within Us</i>
11 Aug 2023	SCARLET EMPYREAN	<i>Nysthica</i>
11 Aug 2023	SCYTHE OF SORROW	<i>Raven's Cry Of Despair</i>
11 Aug 2023	SIXGUN RENEGADES	<i>Fuel For Life</i>
09 Aug 2023	ECPATIA	<i>It's Alright to be Angry</i>
09 Aug 2023	MOONAADEM	<i>Douleur de Rénaitre</i>
09 Aug 2023	UNCAVED	<i>Dogmatorraistes</i>
08 Aug 2023	DANICIDE	<i>Broken</i>
08 Aug 2023	SORROW	<i>Death of Sorrow</i>
07 Aug 2023	FALLEN CHOIR	<i>The Malevolent Waltz</i>
05 Aug 2023	NECROKINESIS	<i>A Force Made Flesh</i>
05 Aug 2023	PERSECUTION COMPLEX	<i>Inquisitor's Bane</i>
04 Aug 2023	BIG RED FIRE TRUCK	<i>Trouble in Paradise</i>
04 Aug 2023	CHUPACABRA	<i>Burn the Clowns EP</i>
04 Aug 2023	THE CRAWLING	<i>All of this for Nothing</i>
04 Aug 2023	CRYPTA	<i>Shades of Sorrow</i>
04 Aug 2023	DUN RINGILL	<i>Where the Old Gods</i>
04 Aug 2023	MOOSE CULT	<i>Moose Cult</i>
04 Aug 2023	NO DIVINITY	<i>Generation of Pain</i>
03 Aug 2023	BALROGATH	<i>We Bring Calamity</i>
01 Aug 2023	CORNERS OF SANCTUARY	<i>Taking Cover</i>

03 Aug 2023	CROWN SOLACE	<i>Animus EP</i>
01 Aug 2023	KÖRGULL THE	<i>Built to Kill</i>
04 Aug 2023	TEMPLE OF KATHARSIS	<i>Macabre Ritual</i>
31 Jul 2023	DENIAL OF DEATH	<i>Warriors of Steel</i>
31 Jul 2023	SKELETON	<i>Our Way</i>
28 Jul 2023	ACID BRAIN	<i>The Lust Murders</i>
28 Jul 2023	ARCH BLADE	<i>Kill the Witch</i>
28 Jul 2023	BLACK SORCERY	<i>Deciphering Torment</i>
28 Jul 2023	CONTRARIAN	<i>Demos & Oddities: 1995</i>
28 Jul 2023	DEAD FIELDS OF	<i>Dead Fields of Woolwich</i>
28 Jul 2023	EAVE	<i>Fervor</i>
28 Jul 2023	THE GLORIOUS DEAD	<i>Cemetery Paths</i>
28 Jul 2023	HOOKER SPIT	<i>Krötch Splitter</i>
28 Jul 2023	SADISTIC VISION	<i>Destroyer of all Dreams</i>
28 Jul 2023	SAM MOORADIAN	<i>Bad Brain</i>
28 Jul 2023	SPELLSWORD	<i>Night of the Grail</i>
28 Jul 2023	TAKALAITON	<i>Mindfection</i>
28 Jul 2023	WILL THE THRILL	<i>Take it Sleazy</i>
28 Jul 2023	ZIVAR	<i>Permeteg</i>
27 Jul 2023	THE HELL BEYOND	<i>First</i>
27 Jul 2023	IPCC	<i>Impact Adaptation</i>
26 Jul 2023	FLOR DE LOTO	<i>Lines of Nasca</i>
24 Jul 2023	L.A. PROJECT	<i>Electric Life</i>
21 Jul 2023	INHUMAN CONDITION	<i>Panic Prayer EP</i>
21 Jul 2023	KAPITUR (FEATURING	<i>Covered in Dust</i>
21 Jul 2023	NUCLEAR WINTER	<i>Seagrave</i>
21 Jul 2023	ONYRIA	<i>X</i>
21 Jul 2023	RANNOCH	<i>Conflagrations</i>
21 Jul 2023	VOIVOD	<i>Morgöth Tales</i>
20 Jul 2023	CULTIC	<i>Seducer</i>
18 Jul 2023	DETERIOROT	<i>The Rebirth</i>
17 Jul 2023	NATTSJÄL	<i>I Marors Djup</i>
15 Jul 2023	BRAY ROAD	<i>Focused, Fierce,</i>
15 Jul 2023	ENCEPHALIC	<i>Wrapped in Suffering</i>
14 Jul 2023	A DARK HALO	<i>Omnibus One</i>
14 Jul 2023	AETHERIAN	<i>At Storm's Edge</i>
14 Jul 2023	AMONG RUINS	<i>Land of the Black Sun</i>
14 Jul 2023	ASCEND THE HELIX	<i>Spiral of Reflection</i>
14 Jul 2023	BROKEN CALLING	<i>Virus</i>
14 Jul 2023	CALLIGRAM	<i>Position / Momentum</i>
14 Jul 2023	CAVERN DEEP	<i>Part II – Breach</i>
14 Jul 2023	ELEINE	<i>We Shall Remain</i>
14 Jul 2023	EVILE	<i>The Unknown</i>
14 Jul 2023	EXSANGUINATION	<i>Burial Rites</i>
14 Jul 2023	INHUMED	<i>Feasted Upon Like</i>
14 Jul 2023	LANZERRATH	<i>Metagalactic Domination</i>
14 Jul 2023	PROGENITOR	<i>Eldritch Supremacy</i>
14 Jul 2023	QUIET MAN	<i>The Starving Lesson</i>
14 Jul 2023	THE SPECTRE BENEATH	<i>The Ashen Child</i>

14 Jul 2023	VALLETTA	<i>Come Alive</i>
14 Jul 2023	WHALESONG	<i>Leaving a Dream</i>
11 Jul 2023	DIRTY AUDIO MACHINE	<i>Only Fury Remains</i>
11 Jul 2023	PURTENANCE	<i>The Rot Within Us</i>
07 Jul 2023	ANOMALY	<i>On the Cursed Wings of</i>
07 Jul 2023	BLACKBRAID	<i>Blackbraid II</i>
07 Jul 2023	CALLOUS HANDS	<i>Trapped in Animated</i>
07 Jul 2023	FEN	<i>Monuments to Absence</i>
07 Jul 2023	GUTSLIT	<i>Carnal</i>
07 Jul 2023	JAODAE	<i>Nest of Veins</i>
07 July 2023	LYCANTHROPY	<i>On the Verge of</i>
07 Jul 2023	NEXXT	<i>Spiritual Survivor</i>
07 Jul 2023	PUTRIDITY	<i>Greedy Gory Gluttony EP</i>
07 Jul 2023	ROCKIN' ENGINE	<i>Altered by Evil EP</i>
07 July 2023	THE SCARS IN PNEUMA	<i>Woebegone, Raised by</i>
07 July 2023	SERVANT	<i>Aetas Ascensus</i>
07 Jul 2023	TORTURED	<i>Genetically Engineered</i>
07 Jul 2023	VOIDMILKER	<i>Labyrinthical</i>
07 Jul 2023	WIDOW'S PEAK	<i>Claustrophobe</i>
07 Jul 2023	WIZARD MASTER	<i>Ablanathanalba</i>
05 Jul 2023	ALVABLOT	<i>Phobias from the Past</i>
05 Jul 2023	SCENT OF DEATH	<i>Into Everlasting Hate</i>
04 Jul 2023	EIGENSTATE ZERO	<i>Machinery of Night</i>
03 Jul 2023	SUPAYNIYUX	<i>Genocidio Infernal</i>
01 Jul 2023	MICTLANTECUHTLI	<i>As Eagles Descend</i>
01 Jul 2023	RISE OF THE WOOD	<i>Sleep</i>
30 Jun 2023	AVDAGATA	<i>The Faceless One</i>
30 Jun 2023	BONE OF ELK	<i>A Whisper out of Range EP</i>
30 Jun 2023	FLAVIEN	
30 Jun 2023	GRAFVITNIR	<i>Into the Outer Wilderness</i>
30 Jun 2023	GRANADA	<i>Like Wars</i>
30 Jun 2023	KAPNAS	<i>Kapnas</i>
30 Jun 2023	OFNUS	<i>Time Held me Grey and</i>
30 Jun 2023	ORELISK	<i>The Underworld</i>
30 Jun 2023	OXBLOOD FORGE	<i>Cult of Oblivion EP</i>
30 Jun 2023	RISE ABOVE	<i>For Better for Worse</i>
30 Jun 2023	THE RIVER	<i>A Hollow Full of Hope</i>
30 Jun 2023	SMERDEAD	<i>Мёртвый лес (Dead</i>
30 Jun 2023	WURGILNŌ	<i>De Doden Rusten Niet In</i>
29 Jun 2023	GRAVEFIELDS	<i>Tetragrammaton</i>
27 Jun 2023	AVULSED	<i>Extraterrestrial Carnage</i>
27 Jun 2023	IN THE KINGDOM OF	<i>Decay/Rebirth EP</i>
25 Jun 2023	INHUMAN DEPRAVATION	<i>Servants of Supremacy</i>
25 Jun 2023	KHNVM	<i>Visions of a Plague</i>
24 Jun 2023	DOE'S THEORY	
24 Jun 2023	MISERERE LUMINIS	<i>Ordalie</i>
24 Jun 2023	SACRENOIR	<i>Comme des Revenants</i>
24 Jun 2023	TRÉPAS	<i>Les Ombres Malades</i>
23 Jun 2023	THE ANCHORET	<i>It All Began With</i>

23 Jun 2023	CREPITATION	<i>Monstrous Eruption of</i>
23 Jun 2023	GANGS OF OLD LADIES	<i>Death Magic Volume</i>
23 Jun 2023	HELLDRIFTER	<i>Lord of Damnation (vinyl release)</i>
23 Jun 2023	KRIGSGRAV	<i>Fires in the Fall</i>
23 Jun 2023	MEMBRANCE	<i>Undead Island</i>
23 Jun 2023	MENTAL CRUELTY	<i>Zwielicht</i>
23 Jun 2023	SNORLAX	<i>The Necrotrophic Abyss</i>
23 Jun 2023	SOUL GRINDER	<i>Filth Encrusted</i>
23 Jun 2023	TSJUDER	<i>Helvegr</i>
23 Jun 2023	VACANT VOICE	<i>Cathartic Beauty</i>
23 Jun 2023	SCULFORGE	<i>Intergalactic Battle</i>
23 Jun 2023	SOLAR FLARE	<i>Solar Flare (remastered)</i>
23 Jun 2023	WILT	<i>Huginn</i>
21 Jun 2023	LITHIK	<i>Geomorphology</i>
21 Jun 2023	OFERMOD / ACHERONTAS	<i>Drakonian Elitism</i>
21 Jun 2023	SALAMAN ISKU	<i>Voyage Nocturne</i>
21 Jun 2023	SWORN	<i>A Journey told through</i>
20 Jun 2023	FORGED IN BLACK	<i>Lightning in the Ashes</i>
20 Jun 2023	TEMOR	<i>My Sorrow's Rage</i>
16 Jun 2023	DIESOMNIA	<i>Pray for the Flood</i>
16 Jun 2023	ELDER DEVIL	<i>Everything Worth</i>
16 Jun 2023	HELLERUIN	<i>Devils, Death and Dark</i>
16 Jun 2023	IRONWRATH	<i>Master Storyteller</i>
16 Jun 2023	LANAYAH	<i>I'm Picking Lights in a</i>
16 Jun 2023	MATANZICK	<i>Pandemonium</i>
16 Jun 2023	ORCHID'S CURSE	<i>The Decay</i>
16 Jun 2023	RISE TO THE SKY	<i>Two Years of Grief</i>
16 Jun 2023	TRIP THE WIRE	<i>Trip the Wire</i>
16 Jun 2023	UNDERNEATH	<i>Machiavellian</i>
16 Jun 2023	WOODEN SHADOW	<i>Eternal Land of Wrath and Mourn</i>
16 Jun 2023	WORLD EATER	<i>An Insidious Remedy</i>
14 Jun 2023	FALLING MEAT	<i>Falling Meat</i>
11 Jun 2023	COLOSSO	<i>Zero</i>
10 Jun 2023	JUSTIFIED GOD KILLING	<i>The Overthrow</i>
10 Jun 2023	THE SOILED DOVES	<i>Revenant Spirits</i>
09 Jun 2023	ALL LIFE ENDS	<i>Miscreation</i>
09 Jun 2023	AODON	<i>Portraits</i>
09 Jun 2023	THE ARCANE ORDER	<i>Distortions from</i>
09 Jun 2023	THE BLEEDING	<i>Monokrator</i>
09 Jun 2023	CARRY THE TORCH	<i>Delusion</i>
09 Jun 2023	CLAUSTRUM	<i>Claustrum</i>
09 Jun 2023	THE BISCUIT MERCHANT	<i>Phobia</i>
09 Jun 2023	KING HOWL	<i>Homecoming</i>
09 Jun 2023	THE SPECTRE BENEATH	<i>Forsaken... We All Fall</i>
09 Jun 2023	VORTEX	<i>The Future Remains in</i>
06 Jun 2023	A DAY IN VENICE	<i>IV</i>
06 Jun 2023	HÄDANGÅNGEN	<i>Likfärd</i>
06 Jun 2023	HUMAN GROWTH	<i>Lube Factory</i>
06 Jun 2023	PYREXIA	<i>System of the Animal 25</i>

06 Jun 2023	TROM	<i>Liber Mud</i>
03 Jun 2023	DOG TIRED	<i>The Red Verse</i>
02 Jun 2023	AKILLA	<i>The Gods Have Spoken</i>
02 Jun 2023	HILLS LIKE WHITE LIONS	<i>Meander</i>
02 Jun 2023	KILLHALL	<i>Skullsplitter</i>
02 Jun 2023	MIDNIGHT TRIPPER	<i>Paranormal</i>
02 Jun 2023	MYON	<i>Height of Decadence</i>
02 Jun 2023	OMNIUM GATHERUM	<i>Slasher EP</i>
02 Jun 2023	TO DESCEND	<i>Mindless Birth EP</i>
02 Jun 2023	THUS	<i>Inhale the Ash</i>
01 Jun 2023	BLÅÅDPALT	<i>Martyrdom 101</i>
01 Jun 2023	CADAVER CARNIVORE	<i>Devouring Eclipse of demo</i>
01 Jun 2023	GRIMVILLE	<i>Patience Vol. 1</i>
01 Jun 2023	OWLS & EAGLES	<i>Frantic Epidemic</i>
31 May 2023	DEMENTED HEART	<i>Self EP</i>
31 May 2023	WRETCHED	<i>Cosmic Tales</i>
30 May 2023	3XPERIMENTAL	<i>Skeletal Grotesquery</i>
29 May 2023	CORPSESSED	<i>Age of Darkness EP</i>
29 May 2023	TOMBSTALKER	<i>Clouds of Confusion</i>
27 May 2023	PHLEBOTOMIZED	<i>Endless Cycle of</i>
26 May 2023	A PRETEXT TO HUMAN	<i>Gods of a Dead World</i>
26 May 2023	ETHEREAL VOID	<i>Tedium</i>
26 May 2023	GAMERRA	<i>Electric Rodeo</i>
26 May 2023	GHOST IN THE MACHINE	<i>War Against All</i>
26 May 2023	IMMORTAL	<i>Beholden</i>
26 May 2023	INHERUS	<i>The Absence</i>
26 May 2023	itSELF	<i>My Vengeance is</i>
26 May 2023	JASON ASHCRAFT	<i>Úpal</i>
26 May 2023	KOSTNATĚNÍ	<i>The Poison Chalice</i>
26 May 2023	LEGION OF THE DAMNED	<i>Time to Obey</i>
26 May 2023	LIGHTCHAPTER	<i>S@do S€x for Dummies</i>
26 May 2023	LOOSE SUTURES	<i>Det</i>
26 May 2023	ONDFODT	<i>The Tony Demo</i>
26 May 2023	SULLY	<i>In Oculus Abyss</i>
26 May 2023	TEITAN	<i>Mirrors</i>
26 May 2023	TRAILIGHT	<i>Crimson & Stone</i>
26 May 2023	VERMILION WHISKEY	<i>Grand Reproach</i>
26 May 2023	VEXING	<i>All Heads Are Gonna Roll</i>
26 May 2023	VOMITORY	<i>Olympian Dystopia</i>
26 May 2023	WALK WITH TITANS	<i>The Order of the Deep</i>
26 May 2023	THE WAY OF PURITY	<i>Impregnate My Hate</i>
26 May 2023	WHYTHRE	<i>Bones for the Skeleton</i>
25 May 2023	BLIND RIVER	<i>Sacred & Profane</i>
25 May 2023	ORYAD	<i>Sun God</i>
24 May 2023	PARACRONA	<i>Chasms of the Past</i>
22 May 2023	FLESH MECHANISM	<i>Butterfly Effect</i>
22 May 2023	PORTAL TO OBLIVION	<i>Amnesiak EP</i>
19 May 2023	AMNESIAK	<i>Glacial Domination</i>
19 May 2023	FROZEN SOUL	

19 May 2023	HELESTIOS	<i>Road To Ecstasy</i>
19 May 2023	INFERION	<i>Inequity</i>
19 May 2023	IT'S ALWAYS SUNNY IN	<i>Say Nothing EP</i>
19 May 2023	VANSIDIAN	<i>Reflecting the Shadows</i>
19 May 2023	VHS	<i>Quest for the Mighty Riff</i>
18 May 2023	GHOST	<i>Phantomime EP</i>
18 May 2023	TEMLAD	<i>Hallucignosis</i>
17 May 2023	TARDIGRADE INFERNO	<i>Arrival of a Train EP</i>
12 May 2023	ASHES OF MOMENTS	<i>Womb in Black Flame EP</i>
12 May 2023	CATTLE DECAPITATION	<i>Terrasite</i>
12 May 2023	GRAVE DESECRATOR	<i>Immundissime Spiritus</i>
12 May 2023	NECROTIZED	<i>Eternal Perversion</i>
12 May 2023	OMNEROD	<i>The Amensal Rise</i>
12 May 2023	THE CIMMERIAN	<i>Sword & Sorcery Vol. I</i>
12 May 2023	SACRILEGIOUS	<i>IV – Infinite Victor</i>
12 May 2023	S.H.I.V.	<i>The Only Way to Escape</i>
11 May 2023	AXMINISTER	<i>Vir Fortis EP</i>
10 May 2023	EXTREMA	<i>Headbanging Forever</i>
09 May 2023	KRE^U	<i>Kre^u</i>
09 May 2023	L'HOMME ABSURDE	<i>Stranger</i>
07 May 2023	THOUSAND YEAR WAR	<i>Níðhöggr</i>
06 May 2023	AGASCH	<i>Waldgeist</i>
05 May 2023	BURNING WITCHES	<i>The Dark Tower</i>
05 May 2023	CEMETERY MOON	<i>Cemetery Moon</i>
05 May 2023	COUNTLESS SKIES	<i>Resonance</i>
05 May 2023	CRÈME FLESH	<i>Casablumpkin</i>
05 May 2023	DAWN OF EXISTENCE	<i>Ancient Arts</i>
05 May 2023	ENFORCER	<i>Nostalgia</i>
05 May 2023	MUSKEG CHARNEL	<i>Decomposition Part 3:</i>
05 May 2023	NOSTALGHIA	<i>The Last Path</i>
05 May 2023	THE HIP PRIESTS	<i>Roden House Blues</i>
05 May 2023	THEY WATCH US FROM	<i>Cosmic Chronicles: Act 1,</i>
02 May 2023	DEVIATE DAMAEN	<i>Soqqadro Tanz</i>
02 May 2023	KRAKEN MARE	<i>Towards the World</i>
02 May 2023	STUDIO GRANDIOSE	<i>The Tapestry Waters EP</i>
30 Apr 2023	GOSFORTH	<i>Scourge of Dark</i>
28 Apr 2023	DARK OCEAN CIRCLE	<i>Dark Ocean Circle</i>
28 Apr 2023	FATUOUS RUMP	<i>I am at your Disposal</i>
28 Apr 2023	IRONMASTER	<i>Weapons of Spiritual</i>
28 Apr 2023	MOTHER OF GRAVES	<i>In Somber Dreams</i>
28 Apr 2023	NECRONOMICON	<i>Constant to Death</i>
28 Apr 2023	NUMERON	<i>Road to Valhalla</i>
28 Apr 2023	RED CAIN	<i>Näe'Bliss</i>
28 Apr 2023	SÁASIL	<i>Ephemeral</i>
28 Apr 2023	STIGMA	<i>First Call</i>
28 Apr 2023	TERRANOCT	<i>Leviathan's Will</i>
28 Apr 2023	THE MEDEA PROJECT	<i>Reflections EP</i>
28 Apr 2023	UNBORN PROPHECY	<i>Waking Our Ancient</i>
28 Apr 2023	VANTABLACK WARSHIP	<i>Last of the Hardmouthed</i>

27 Apr 2023	HISTORIAN	<i>Total Resistance</i>
27 Apr 2023	LE SCIMMIE	<i>Adriatic Desert</i>
21 Apr 2023	ARGENTHORNS	<i>The Ravening</i>
21 Apr 2023	ASTRAL SLEEP	<i>We are Already Living in the End of Time</i>
21 Apr 2023	AVGMNT	<i>Sequences</i>
21 Apr 2023	BELL WITCH	<i>Future's Shadow Part 1: The</i>
21 Apr 2023	CAEDEOUS	<i>Malum Supplicium</i>
21 Apr 2023	EDKH	<i>Conspirash!t</i>
21 Apr 2023	FALL OF EARTH	<i>From the Ashes</i>
21 Apr 2023	GYRDLEAH	<i>Spellbinder</i>
21 Apr 2023	INCANDESCA	<i>Destronomer</i>
21 Apr 2023	KOUTA	<i>Kaarnaköydet</i>
21 Apr 2023	PESTIFER	<i>Defeat of the Nemesis</i>
21 Apr 2023	PREDATORY VOID	<i>Seven Keys to the</i>
21 Apr 2023	SIGNS OF CHAOS	<i>Bindsided</i>
21 Apr 2023	SKINHER	<i>Heartstruck</i>
21 Apr 2023	TRAPPED IN THOUGHT	<i>For Those Who Never</i>
21 Apr 2023	UNDRASK	<i>God Emperor</i>
20 Apr 2023	FRENZY	<i>Of Hoods and Masks</i>
17 Apr 2023	FAMINE	<i>Annihilate these Lambs</i>
17 Apr 2023	JAUE	<i>Cantos del Sur Salvaje</i>
14 Apr 2023	ALASE	<i>A Matter of Time</i>
14 Apr 2023	DEIMOS' DAWN	<i>Anthem of the Lost</i>
14 Apr 2023	DØDHEIMSGARD	<i>Black Medium Current</i>
14 Apr 2023	HOLY MOSES	<i>Invisible Queen</i>
14 Apr 2023	IMPERATORE	<i>Imperatore</i>
14 Apr 2023	INFECTING THE SWARM	<i>Pulsing Coalescence</i>
14 Apr 2023	LUCIFER STAR MACHINE	<i>Satanic Age</i>
14 Apr 2023	METALLICA	<i>72 Seasons</i>
14 Apr 2023	OVERKILL	<i>Scorched</i>
14 Apr 2023	PATTERNS OF DECAY	<i>Patterns of Decay</i>
14 Apr 2023	SABATON	<i>Stories from the Western</i>
14 Apr 2023	ŪKANOSE	<i>Šiaurum Vėjum</i>
12 Apr 2023	ATTRACTIVE CHAOS	<i>The Fire Between Us EP</i>
08 Apr 2023	THE LAND OF THE SNOW	<i>As Within, So Without</i>
07 Apr 2023	ARCHED FIRE	<i>Trust Betrayal</i>
07 Apr 2023	EXDESTRIER	<i>Glorious Barbarism EP</i>
07 Apr 2023	ABIURO / FALSE GODS	<i>Split</i>
07 Apr 2023	CHILDREN OF THE	<i>Heavy is the Head</i>
07 Apr 2023	CURSEBINDER	<i>Drifting</i>
07 Apr 2023	DEVANGELIC	<i>Xul</i>
07 Apr 2023	HEALTHYLIVING	<i>Songs of Abundance,</i>
07 Apr 2023	HERETIC PLAGUE	<i>Context is a Stumbling</i>
07 Apr 2023	I MISS YOU, C.....	<i>Catalina</i>
07 Apr 2023	IMPERIAL DEMONIC	<i>Beneath the Crimson</i>
07 Apr 2023	MAUDIIR	<i>Soliloque EP</i>
07 Apr 2023	MEDEVIL	<i>Mirror in the Darkness</i>
07 Apr 2023	OSSAERT	<i>Offerdier EP</i>
07 Apr 2023	RAIDER	<i>Trial by Chaos</i>

07 Apr 2023	SAVIORSKIN	<i>Invicta Mori</i>
07 Apr 2023	SOMETIME IN FEBRUARY	<i>There Goes</i>
07 Apr 2023	UTILITARIAN	<i>Gaslights</i>
07 Apr 2023	VASS/KATSIONIS	<i>Cynical Silence</i>
07 Apr 2023	VOID KING	<i>The Hidden Hymnal</i>
04 Apr 2023	HEMPLIFIER	<i>The Stoner Side of Doom</i>
31 Mar 2023	AARA	<i>Triade III: Nyx</i>
31 Mar 2023	ANGELIC DESOLATION	<i>Orchestrionic Abortion</i>
31 Mar 2023	DECORPSETATED	<i>Human Words</i>
31 Mar 2023	DEMONICAL	<i>Into Victory EP</i>
31 Mar 2023	DEMONSTEALER	<i>The Propaganda</i>
31 Mar 2023	GRAFHOND	<i>In Harmonie met de Dood</i>
31 Mar 2023	HALIPHRON	<i>Prey</i>
31 Mar 2023	INVICTA	<i>Triumph and Torment</i>
31 Mar 2023	KLUDDE	<i>De Horla</i>
31 Mar 2023	MILANKU	<i>À l'Aube</i>
31 Mar 2023	NECRONOMICON EX	<i>Necronomicon Ex Mortis</i>
31 Mar 2023	NERVOCHAOS	<i>Chthonic Wrath</i>
31 Mar 2023	OF SPITE	<i>Riddle Redemption</i>
31 Mar 2023	OUTLAW	<i>Reaching Beyond Assiah</i>
31 Mar 2023	ROTTEN SOUND	<i>Apocalypse</i>
31 Mar 2023	THRON	<i>Dust</i>
31 Mar 2023	UNPURE	<i>Prophecies Ablaze</i>
31 Mar 2023	WÜLFSKOL / HEXELLA	<i>Burn With Us split</i>
30 Mar 2023	NEVBORN	<i>Alkaios – Part I –</i>
29 Mar 2023	SETTLER	<i>Settler EP</i>
24 Mar 2023	AUTUMN TEARS	<i>Guardian of the Pale</i>
24 Mar 2023	BLACK RABBIT	<i>Hypnosomnia</i>
24 Mar 2023	CATEGORY VI	<i>Firecry</i>
24 Mar 2023	CHOIR	<i>Songs for a</i>
24 Mar 2023	KEEP OF KALESSIN	<i>Katharsis</i>
24 Mar 2023	KRISHNA	<i>Headless</i>
24 Mar 2023	KUOLEMAN GALLERIA	<i>Pedon Synty</i>
24 Mar 2023	METASPHÆRA	<i>Metasphæra</i>
24 Mar 2023	MUSTAN KUUN LAPSET	<i>SuruaiKa EP</i>
24 Mar 2023	MOOR	<i>Glava I</i>
24 Mar 2023	NACHTMUSE	<i>Darker Skies EP</i>
24 Mar 2023	WHORE OF BETHLEHEM	<i>Ritual of Homicide</i>
23 Mar 2023	SHORES OF NULL	<i>The Loss of Beauty</i>
21 Mar 2023	USELESS SPACESHIP	<i>Expelled from a Parallel</i>
20 Mar 2023	BARZAKH	<i>In a Meaning the Note</i>
18 Mar 2023	NEVER REBORN	<i>Ashes of our Past</i>
17 Mar 2023	ANCESTORS BLOOD /	<i>Ancestors Blood /</i>
17 Mar 2023	ARDENT NOVA	<i>Ardent Nova EP</i>
17 Mar 2023	BRED FOR SLAUGHTER	<i>Here You're Born... Here</i>
17 Mar 2023	CONTRARIAN	<i>Sage of Shekhinah</i>
17 Mar 2023	DOWNSHOT	<i>Endgame</i>
17 Mar 2023	EMBRYO	<i>A Vivid Shade on Misery</i>
17 Mar 2023	IKARIE	<i>Arde</i>

17 Mar 2023	NECROVESCENT RUINER	<i>Untouchable Faith Decay</i>
17 Mar 2023	NIGHT DEMON	<i>Outsider</i>
17 Mar 2023	ÚLFÚÐ	<i>Existential Distortion</i>
15 Mar 2023	HYPERDONTIA	<i>Deranged EP</i>
10 Mar 2023	NAKKIGA / ARDE	<i>Split</i>
10 Mar 2023	DEPRAVED MURDER	<i>Unethical</i>
10 Mar 2023	FLUISTERAARS	<i>De Kronieken van het</i>
10 Mar 2023	GORGONCHRIST	<i>Fish in a Mountain</i>
10 Mar 2023	HOLYROLLER	<i>Swimming Witches</i>
10 Mar 2023	INGRAVES	<i>Human Abyss EP</i>
10 Mar 2023	IT'S ALWAYS SUNNY IN	<i>Say Nothing EP</i>
10 Mar 2023	STARCRAZY	<i>Another Day, Another</i>
10 Mar 2023	THE HUMAN RACE IS	<i>Cognitive Dissonance</i>
10 Mar 2023	THE LANCASTERS	<i>Standard Family Size</i>
04 Mar 2023	ARRIVER	<i>Azimuth</i>
03 Mar 2023	CARRION	<i>Morbid Nailgun Necropsy</i>
03 Mar 2023	COLPOCLEISIS	<i>Elegant Degradation</i>
03 Mar 2023	ENSLAVED	<i>Heimdal</i>
03 Mar 2023	LITTU	<i>Accolti da Antiche Radici</i>
03 Mar 2023	NOMAD	<i>The Mountain</i>
03 Mar 2023	TEMPTRESS	<i>See</i>
03 Mar 2023	UNIVERSAL THEORY	<i>Collapse</i>
02 Mar 2023	MORTALITAS UK	<i>Mors Vita Est</i>
01 Mar 2023	BAGORAH	<i>The Art of</i>
01 Mar 2023	LAWRENCE WALLACE	<i>Shred Compilation</i>
01 Mar 2023	NACHTFALTER	<i>Abschied</i>
01 Mar 2023	WASTELAND OV	<i>New Word Order</i>
01 Mar 2023	WHERE THE DEAD	<i>The</i>
28 Feb 2023	AGARWAEN	<i>Channel: Lunacy</i>
25 Feb 2023	GREAT COLD EMPTINESS	<i>Immaculate Hearts</i>
25 Feb 2023	MAMMOTH CARAVAN	<i>Ice Cold Oblivion</i>
25 Feb 2023	SIL KHANNAZ	<i>The Madness of Fear</i>
24 Feb 2023	ASYLENCE	<i>Endanger us all</i>
24 Feb 2023	ATROCIOUS FILTH	<i>OVV</i>
24 Feb 2023	BODYFARM	<i>Ultimate Abomination</i>
24 Feb 2023	HEIDEVOLK	<i>Wederkeer</i>
24 Feb 2023	INSOMNIUM	<i>Anno 1696</i>
24 Feb 2023	KING ABYSS	<i>Snake Oil</i>
24 Feb 2023	MOLITOTH	<i>You</i>
24 Feb 2023	MORPHETIK	<i>World Wide War</i>
24 Feb 2023	MORTALUS	<i>We Are Human</i>
24 Feb 2023	THEY GRIEVE	<i>To Which I Bore Witness</i>
23 Feb 2023	CROWN OF MADNESS	<i>Elemental Binding EP</i>
23 Feb 2023	MERLOCK	<i>Onward Strides Colossus</i>
18 Feb 2023	TELOMYRAS	<i>Telomyras EP</i>
17 Feb 2023	TRYGLAV	<i>The Ritual</i>
17 Feb 2023	CAPRICE GLAIREUX	<i>Full Santi Mental</i>
17 Feb 2023	CORNERS OF SANCTUARY	<i>This is Metal EP</i>
17 Feb 2023	DUSK	<i>Spectrums</i>

17 Feb 2023	GRAVEHUFFER	<i>Depart From So</i>
17 Feb 2023	HORRIBLE EARTH	<i>Weakened</i>
17 Feb 2023	LAST LEGION	<i>Metall, Blod & Aska</i>
17 Feb 2023	SARPA	<i>Mauta Tala EP</i>
17 Feb 2023	SIEGE OF POWER	<i>This is Tomorrow</i>
17 Feb 2023	WINDS OF TRAGEDY	<i>Hating Life</i>
17 Feb 2023	WIZARDS OF HAZARDS	<i>Supernatural</i>
16 Feb 2023	MORDKAUL	<i>Feeding the Machine Part 1</i>
16 Feb 2023	PHLESH	<i>The Decomposing</i>
11 Feb 2023	THE LAST REIGN	<i>Endangered Pieces</i>
10 Feb 2023	AD OMEGA	<i>Aphelic Ascent</i>
10 Feb 2023	CARNOSUS	<i>Visions of Infinihility</i>
10 Feb 2023	SERMON	<i>Till Birth Do Us Part</i>
07 Feb 2023	SCHIZOPHRENIA	<i>Chants of the Abyss EP</i>
05 Feb 2023	NEKROMANTAS	<i>Hades of the Unseen</i>
03 Feb 2023	BLACK WATER SUNSET	<i>Engraved Spectral Aeons</i>
03 Feb 2023	ELDERSEER	<i>Drown in the</i>
03 Feb 2023	FOREVER AUTUMN	<i>Crowned in Skulls EP</i>
03 Feb 2023	MEMORIAM	<i>Rise to Power</i>
03 Feb 2023	MITHRIDATUM	<i>Harrowing</i>
03 Feb 2023	NOTHING SACRED	<i>Leviathan</i>
31 Jan 2023	JUPITER ZEUS	<i>Frequency Prison</i>
31 Jan 2023	NEMESISM	<i>Nemesism EP</i>
27 Jan 2023	ALACRÁN	<i>Luzifer</i>
27 Jan 2023	APOLLO	<i>A Divine Comedy EP</i>
27 Jan 2023	ABLAZE MY SORROW	<i>The Loss of All Hope EP</i>
27 Jan 2023	ANACHRONISM	<i>Meanders</i>
27 Jan 2023	CANCERVO	<i>II</i>
27 Jan 2023	DISMAL	<i>Via Entis</i>
27 Jan 2023	DUST PROPHET	<i>One Last Look upon the Sky</i>
27 Jan 2023	FLIDAIS	<i>Pathogen</i>
27 Jan 2023	GRANDIOSA MUERTE	<i>Egregor</i>
27 Jan 2023	MALICE DIVINE	<i>Everlasting Ascendancy</i>
27 Jan 2023	METHANE	<i>Kill it with Fire</i>
27 Jan 2023	NEPHILIM'S NOOSE	<i>Blood Chants of Impiety</i>
27 Jan 2023	OMINOUS SCRIPTURES	<i>Rituals of Mass Self-</i>
27 Jan 2023	SCHAVOT	<i>Kronieken uit de Nevel</i>
27 Jan 2023	SEQUESTRUM	<i>Pickled Preservation EP</i>
27 Jan 2023	SORROWFUL LAND	<i>Faded Anchors of the</i>
27 Jan 2023	SUPERTERRESTRIAL	<i>The Fathomless Decay</i>
23 Jan 2023	TOTAL INVASION	<i>Invasion Zone EP</i>
23 Jan 2023	VISCERAL EXPLOSION	<i>Malevolent</i>
20 Jan 2023	DEIQUISITOR	<i>Apotheosis</i>
20 Jan 2023	DYING LIGHT	<i>Shallow Grave</i>
20 Jan 2023	IMPERIUM DEKADENZ	<i>Into Sorrow Evermore</i>
20 Jan 2023	OUR LAST CRUSADE	<i>Death Wins</i>
20 Jan 2023	SABATON	<i>Heroes of the Great War EP</i>
20 Jan 2023	SCARLATA	<i>Skatepunk EP</i>
20 Jan 2023	UNDERNEATH	<i>Nothing Here is Held</i>

19 Jan 2023	OBLIVION GATE	<i>Flowers in the Wreckage of Dreams</i>
14 Jan 2023	HELLEVATE	<i>The Purpose is Cruelty</i>
13 Jan 2023	ABSTRAKT ALGEBRA	<i>Abstrakt Algebra (reissue)</i>
13 Jan 2023	ADMIRE THE GRIM	<i>Rogue Five EP</i>
13 Jan 2023	ANTIMOZDEBEAST	<i>Vision</i>
13 Jan 2023	GYAOS:DIABOLICAL	<i>In Accordance with the Prophecy</i>
13 Jan 2023	HEE HEE SHAMONE	<i>4 Good Reasons 2 Punch</i>
13 Jan 2023	GRÁ	<i>Lycaon</i>
13 Jan 2023	HØSTSOL	<i>Länge Leve Döden</i>
13 Jan 2023	IMMORTALIZER	<i>Born for Metal</i>
13 Jan 2023	OBITUARY	<i>Dying of Everything</i>
13 Jan 2023	SAMTAR	<i>King's Charade</i>
13 Jan 2023	WEDINGOTH	<i>Five Stars Above</i>
06 Jan 2023	CONCRETE AGE	<i>Bardo Thodol</i>
06 Jan 2023	HONEYBUNCHES OF	<i>Honeybunches of Death</i>
06 Jan 2023	THROAT LOCUST	<i>Dragged through</i>
02 Jan 2023	DREAMS OF GRAY	<i>The World After EP</i>
30 Dec 2022	PAGAN RITES /	<i>Split</i>
26 Dec 2022	OUIJA	<i>Fathomless Hysteros</i>
16 Dec 2022	DUNGEON CRAWL /	<i>The Side Quest</i>
16 Dec 2022	PERCUSSOR	<i>Ravenous Despondency</i>
16 Dec 2022	THE CRIPPLER	<i>I'm Just Gonna Let</i>
15 Dec 2022	BURIED SOULS	<i>Whispers</i>
15 Dec 2022	ROTTING CHRIST	<i>The Apocryphal Spells</i>
12 Dec 2022	XYGRBRYRX	<i>Cunning Punts EP</i>
09 Dec 2022	A L'OMBRE D'HÉMÉRA	<i>Saison de Déceptions</i>
09 Dec 2022	HIGHLORD	<i>Freakin' out of Hell</i>
09 Dec 2022	IMPERIAL EXECRATION	<i>Commanding</i>
09 Dec 2022	LEGENDARIUM	<i>Death's Hand in Yours</i>
09 Dec 2022	STABBING	<i>Extirpated</i>
02 Dec 2022	DYSTOPIA A.D.	<i>Doomsday Psalm</i>
02 Dec 2022	HERON	<i>Empires of Ash</i>
02 Dec 2022	NIHILIST DEATH CULT	<i>Death to all Tyrants</i>
02 Dec 2022	SHINING WIZARD	<i>Tournament of Death</i>
02 Dec 2022	VIS MYSTICA	<i>Celestial Wisdom EP</i>
29 Nov 2022	REVOLTING	<i>Born to be Dead</i>
25 Nov 2022	A LA CARTE	<i>Soup Dejour</i>
25 Nov 2022	ALIENATÖR	<i>Regrets</i>
25 Nov 2022	ANOMALY	<i>Somewhere within the Pines</i>
25 Nov 2022	ARCHETYPE X	<i>Regression</i>
25 Nov 2022	(ECHO)	<i>Witnesses</i>
25 Nov 2022	GRAVE WITH A VIEW	<i>Grave with a View EP</i>
25 Nov 2022	HIGH FELLS	<i>Catharsis</i>
25 Nov 2022	JADED TRUTH	<i>Take a Seat</i>
25 Nov 2022	KATAPULT	<i>Play Stupid Games, Win</i>
25 Nov 2022	KNIM	<i>When a Star Falls</i>
25 Nov 2022	SAASTA	<i>Crucial to None</i>
25 Nov 2022	THE WOLVES OF AVALON	<i>Y Gododdin</i>
23 Nov 2022	DJLEVEL	<i>Naa Skrider Natten Sort</i>

22 Nov 2022	THINE INNER SANCTUM	<i>In Silence, I Wept</i>
20 Nov 2022	ULTAR	<i>At the Gates of Dusk</i>
18 Nov 2022	AVANDRA	<i>Prodigal</i>
18 Nov 2022	BLOOD OF THE WOLF	<i>IV: The Declaration of</i>
18 Nov 2022	DESECRATE THE FAITH	<i>III</i>
18 Nov 2022	FIELDS OF REGRET	<i>Fields of Regret EP</i>
18 Nov 2022	KORROSIVE	<i>Toxic Apokalypse</i>
18 Nov 2022	OMNIFARIAM	<i>The Summoning</i>
18 Nov 2022	SCARS OF THE FLESH	<i>In Darkness Alone</i>
18 Nov 2022	SNØGG	<i>Meltdown</i>
18 Nov 2022	THIS IS THE LAST TIME	<i>Acclimation</i>
18 Nov 2022	WHEN THE LIGHT DIES	<i>Into the Unknown EP</i>
11 Nov 2022	CASKET ROBBERY	<i>Rituals of Death</i>
11 Nov 2022	DISCORDANT	<i>Anticosmic Womb</i>
11 Nov 2022	FÉLETH	<i>Divine Blight</i>
11 Nov 2022	HARVEST GULGALTHA	<i>Ancient Woods</i>
11 Nov 2022	KAMPFAR	<i>Til Klovers Takt</i>
11 Nov 2022	LAMENTATIONS	<i>Passion of Depression</i>
11 Nov 2022	MUNROE'S THUNDER	<i>The Black Watch</i>
11 Nov 2022	NATTMARAN /	<i>Rise of the</i>
11 Nov 2022	SNIPERS OF BABEL	<i>Gabriel</i>
11 Nov 2022	SPIDER GOD	<i>Fly in the Trap</i>
10 Nov 2022	HAUT&COURT	<i>Collapse</i>
07 Nov 2022	AITALA	<i>Live to Regret</i>
06 Nov 2022	LIGHT DENIED	<i>Light Denied EP</i>
04 Nov 2022	9 DEAD	<i>9 Dead</i>
04 Nov 2022	CHASM OF DISCORD	<i>Admonishing the Dawn of Reverence</i>
04 Nov 2022	FOUL BODY AUTOPSY	<i>Shadows Without Light:</i>
04 Nov 2022	GORGATRON	<i>Agony Reborn EP</i>
04 Nov 2022	NINTH REALM	<i>A Fate Unbroken</i>
04 Nov 2022	OÏKOUMEN	<i>Dystopia</i>
04 Nov 2022	ONLY ATTITUDE COUNTS	<i>Disobedience EP</i>
04 Nov 2022	OXYTOXIN	<i>Don't Lose Your Head</i>
04 Nov 2022	PITCH BLACK MENTALITY	<i>World Final Wake</i>
04 Nov 2022	SARCATOR	<i>Alkahest</i>
04 Nov 2022	TEMPTATIONS FOR THE	<i>Fallen from the Stars</i>
04 Nov 2022	WYRMWOODS	<i>No Sun Nor Moon</i>
01 Nov 2022	EDGE OF HAZE	<i>The Convoy of Ruin</i>
31 Oct 2022	BAD MANOR	<i>The Haunting</i>
31 Oct 2022	LACERATED	<i>The Vile Domain EP</i>
31 Oct 2022	VHS	<i>Deep Gashes and</i>
29 Oct 2022	FATAL PROPHECY	<i>Reckless Mischief</i>
28 Oct 2022	BLUE BEDLAM	<i>Blue Bedlam EP</i>
28 Oct 2022	BUZZHERD	<i>Split</i>
28 Oct 2022	CLAMORIS	<i>Opus Limbonica</i>
28 Oct 2022	EYES OF TOMORROW /	<i>Songs of Faith and</i>
28 Oct 2022	FIFTH RING	<i>Masochist</i>
28 Oct 2022	FORLESEN	<i>Black Terrain</i>
28 Oct 2022	GAMERRA	<i>Couillon Death Squad EP</i>

28 Oct 2022	LIGHTLORN	<i>These Nameless</i>
28 Oct 2022	PALE HORSEMAN /	<i>split</i>
28 Oct 2022	RASTER DENSITY	<i>Apothecary's Tome ov</i>
28 Oct 2022	TRISKELYON	<i>Downfall</i>
28 Oct 2022	WORM	<i>Bluenothing EP</i>
27 Oct 2022	ATOMIC TRIP	<i>Strike #3</i>
24 Oct 2022	MORBIFIC	<i>Squirm beyond the Mortal</i>
22 Oct 2022	IN DYING LIGHTS	<i>Born from the Shadows</i>
21 Oct 2022	COATHANGER ABORTION	<i>Plan C</i>
21 Oct 2022	TAKING BALFOUR	<i>Dawn of Polaris</i>
21 Oct 2022	TWISTED MIST	<i>Lacerare</i>
17 Oct 2022	BURKER	<i>Burker EP</i>
15 Oct 2022	EVIL-MINDED	<i>Lucy's Fate</i>
14 Oct 2022	AFTER ALL	<i>Eos</i>
14 Oct 2022	DIE SÜNDE	<i>Strega</i>
14 Oct 2022	FULLMINATOR /	<i>Dialectics of the</i>
14 Oct 2022	SEA OF SNAKES	<i>The Serpent and the</i>
14 Oct 2022	SEDNA	<i>Last Sun</i>
11 Oct 2022	DRAMANDUHR	<i>Tramohr</i>
11 Oct 2022	MADROST	<i>Lost Lives Volume 1</i>
09 Oct 2022	SARS	<i>Throne of Ash EP</i>
08 Oct 2022	DEMORALIZER	<i>This World is</i>
08 Oct 2022	WITCHER	<i>Lélékharang</i>
07 Oct 2022	ANCST	<i>Zorn EP</i>
07 Oct 2022	ASGRAUW	<i>Façade</i>
07 Oct 2022	COFFIN TORTURE	<i>Blennoid</i>
07 Oct 2022	COGADH	<i>Runetongue EP</i>
07 Oct 2022	DE PROFUNDIS	<i>The Corruption of Virtue</i>
07 Oct 2022	DEMONICAL	<i>Mass Destroyer</i>
07 Oct 2022	ENSANGUINATE	<i>Eldritch Anatomy</i>
07 Oct 2022	GOATWHORE	<i>Angels Hung from the</i>
07 Oct 2022	MASTIC SCUM	<i>Icon</i>
07 Oct 2022	MY FUNERAL	<i>Funeral Manifesto</i>
07 Oct 2022	PARIUS	<i>The Signal Heard</i>
07 Oct 2022	RITUAL DICTATES	<i>No Great Loss</i>
07 Oct 2022	SUDDEN DEAF	<i>Havoc</i>
07 Oct 2022	UPON YOUR GRAVE	<i>Gold and Decay EP</i>
03 Oct 2022	EVEN FLOW	<i>Mediterraneo</i>
30 Sep 2022	FALLING GIANTS	<i>Whirlwind Hymns</i>
30 Sep 2022	ACEPHALIX	<i>Theothanatology</i>
30 Sep 2022	AMAUROT	<i>...To Tread the</i>
30 Sep 2022	ANGMODNES	<i>The Weight of Eternity</i>
30 Sep 2022	ASBESTOS WORKER	<i>The Seperation</i>
30 Sep 2022	AUTOPSY	<i>Morbidity Triumphant</i>
30 Sep 2022	CAÏNAN DAWN	<i>Lagu</i>
30 Sep 2022	ELLENDÉ	<i>Ellenbogengesellschaft</i>
30 Sep 2022	ETERNAL HELCARAXE	<i>Drown in Ash</i>
30 Sep 2022	FIRTAN	<i>Marter</i>
30 Sep 2022	GONEMAGE	<i>Handheld Demise</i>

30 Sep 2022	GRACELESS	<i>Chants from Purgatory</i>
30 Sep 2022	HEXED	<i>Pagans Rising</i>
30 Sep 2022	LUNAR MERCIA	<i>Leaving the</i>
30 Sep 2022	POWER FROM HELL	<i>Shadows Devouring Light</i>
30 Sep 2022	RICK MASSIE	<i>Guided to an</i>
30 Sep 2022	SABATON	<i>Weapons of the Modern Age</i>
30 Sep 2022	SLIPKNOT	<i>The End, So Far</i>
30 Sep 2022	STRANGLEWIRE	<i>Shaped by Human</i>
30 Sep 2022	STRIGOI	<i>Viscera</i>
30 Sep 2022	SYN ZE ŞASE TRI	<i>Ultimul Lup</i>
30 Sep 2022	UMBILICUS	<i>Path of 1000 Suns</i>
30 Sep 2022	VISCEN	<i>Death Symmetry EP</i>
30 Sep 2022	VOIDOATH	<i>Ascension Beyond</i>
30 Sep 2022	WITHIN DESTRUCTION	<i>Lotus</i>
24 Sep 2022	LETHAL TECHNOLOGY	<i>Mechanical Era</i>
23 Sep 2022	GAEREA	<i>Mirage</i>
23 Sep 2022	HARVEST OF ASH	<i>Ache and Impulse</i>
23 Sep 2022	MO'YNOQ	<i>A Place for Ash</i>
23 Sep 2022	KALEDON	<i>Legend of the Forgotten</i>
23 Sep 2022	MERIDIAN	<i>The 4th Dimension</i>
23 Sep 2022	NORDJEVER	<i>Gnavhòl</i>
23 Sep 2022	PROCEED ON YOUR WAY	<i>Ceremorphosis</i>
23 Sep 2022	RAZOR	<i>Cycle of Contempt</i>
23 Sep 2022	SLAUGHTERDAY	<i>Tyrants of Doom</i>
23 Sep 2022	SPHERES	<i>Helios</i>
23 Sep 2022	STRATOVARIUS	<i>Survive</i>
23 Sep 2022	TERRA	<i>Für Dich Existiert Das</i>
23 Sep 2022	VENOM INC.	<i>There's Only Black</i>
22 Sep 2022	GNASH	<i>Shared Nightmares</i>
22 Sep 2022	LOST HOURS	<i>IV: The Silence of the Perpetual Choir in Heaven</i>
21 Sep 2022	GALLÓGLAIGH	<i>Luaith</i>
21 Sep 2022	THOU ART LORD	<i>Daemoniorum EP</i>
19 Sep 2022	ALGEBRA	<i>Chiroptera</i>
19 Sep 2022	MISCREANCE	<i>Convergence</i>
18 Sep 2022	EXSANGUINATION	<i>Nadiya</i>
16 Sep 2022	ASSIMILATOR	<i>Assimilator</i>
16 Sep 2022	BEHEMOTH	<i>Opvs Contra Natvram</i>
16 Sep 2022	EDENBRIDGE	<i>Shangri-La</i>
16 Sep 2022	EPOCH OF UNLIGHT	<i>At War with the</i>
16 Sep 2022	MORTUOUS	<i>Upon Desolation</i>
16 Sep 2022	OMOPHAGIA	<i>Rebirth in Black</i>
16 Sep 2022	SINNERY	<i>Black Bile</i>
16 Sep 2022	TRIBAL GAZE	<i>The Nine Choirs</i>
16 Sep 2022	WOLFHEART	<i>King of the North</i>
13 Sep 2022	DEFORMATORY	<i>Harbinger EP</i>
13 Sep 2022	SUBLATION	<i>The Path to Bedlam</i>
12 Sep 2022	CRUX TENEBRIS	<i>Last Supper</i>
09 Sep 2022	AN ABSTRACT ILLUSION	<i>Woe</i>
09 Sep 2022	BLOATED PIG	

09 Sep 2022	BLOODBATH	<i>Survival of the Sickest</i>
09 Sep 2022	GREBER	<i>Fright Without</i>
09 Sep 2022	MOLITHOTH	<i>The Maze of Existence</i>
09 Sep 2022	REVOCATION	<i>Netherheaven</i>
09 Sep 2022	TOADEATER	<i>Bexadde</i>
09 Sep 2022	VERMILIA	<i>Ruska</i>
09 Sep 2022	WARFORGED	<i>The Grove Sundial</i>
05 Sep 2022	VRENTH	<i>Succumb to Chaos</i>
02 Sep 2022	AEON OF ETERNAL	<i>Letargiya</i>
02 Sep 2022	AETERNAM	<i>Heir of the Rising Sun</i>
02 Sep 2022	MEGADETH	<i>The Sick, The Dying... and the Dead!</i>
02 Sep 2022	SILURIAN	<i>End of Ordovicia</i>
02 Sep 2022	UNDER THE OAK	<i>Rattus Norvegicus</i>
02 Sep 2022	WRAITH	<i>Faster than the</i>
02 Sep 2022	ZeTA	<i>Binary Enigma</i>
26 Aug 2022	ALIGN THE TIDE	<i>Hollow</i>
26 Aug 2022	ANCHILLYS	<i>Elan Vital</i>
26 Aug 2022	APEIRON BOUND	<i>Multiplicity</i>
26 Aug 2022	DEATH SCYTHE	<i>Killing for</i>
26 Aug 2022	EATEN BY SHARKS	<i>Eradication</i>
26 Aug 2022	GRAVE DIGGER	<i>Symbol of Eternity</i>
26 Aug 2022	HIEROPHANT	<i>Death Siege</i>
26 Aug 2022	MACHINE HEAD	<i>Of Kingdom and Crown</i>
19 Aug 2022	BURIED UNDER SKY	<i>Darkest Corners</i>
19 Aug 2022	DRAGON THRONE	<i>Dawnbringer</i>
19 Aug 2022	EMPRESS	<i>Fateweaver</i>
19 Aug 2022	MASS EXTINCTION	<i>Never-Ending Holocaust</i>
19 Aug 2022	RAVENOUS	<i>Stark Raven Mad (Volume 1)</i>
19 Aug 2022	SOILWORK	<i>Overgivenheten</i>
19 Aug 2022	SPIRIT ADRIFT	<i>20 Centuries Gone</i>
19 Aug 2022	SPLINTERED THRONE	<i>The Greater Good of Man</i>
19 Aug 2022	TYRANTS OF CHAOS	<i>Relentless Thirst for Power</i>
12 Aug 2022	ARCH ENEMY	<i>Deceivers</i>
12 Aug 2022	CARRION VAEL	<i>Abhorrent Obsessions</i>
12 Aug 2022	EGGS OF GOMORRH	<i>Orgiastic R@pe of</i>
12 Aug 2022	THE HALO EFFECT	<i>Days of the Lost</i>
12 Aug 2022	RITUALIZATION	<i>Hema Ignis Necros EP</i>
05 Aug 2022	AMON AMARTH	<i>The Great Heathen Army</i>
05 Aug 2022	BECOME THE APEX	<i>Become the Apex EP</i>
05 Aug 2022	LIMINAL SHROUD	<i>All Virtues Ablaze</i>
05 Aug 2022	OL' TIME MOONSHINE	<i>Magic</i>
05 Aug 2022	PSYCROPTIC	<i>Divine Council</i>
05 Aug 2022	RYKER'S	<i>Ours Was a Noble Cause</i>
05 Aug 2022	TOXIK	<i>Dis Morta</i>
05 Aug 2022	VILT	<i>Adversary EP</i>
01 Aug 2022	NEOPHITUS	<i>Anthropophagy Ritualis</i>
31 Jul 2022	ISN'T	<i>Leave our World</i>
29 Jul 2022	BELPHEGOR	<i>The Devils</i>
29 Jul 2022	BOX	<i>Cherry Blossoms at Night</i>

29 Jul 2022	DAIDALOS	<i>The Expedition</i>
29 Jul 2022	GRIMA	<i>Frostbitten</i>
29 Jul 2022	INCANTATION	<i>Tricennial of Blasphemy</i>
29 Jul 2022	INFERION	<i>Maternity Ward to Crematorium (Tribute)</i>
29 Jul 2022	KRISIUN	<i>Mortem Solis</i>
29 Jul 2022	OCEANS	<i>Hell is Where the Heart is Pt.</i>
29 Jul 2022	WHISPERS IN THE MAZE	<i>Stories Untold: Chapter 1</i>
22 Jul 2022	ARCADA	<i>Disonancia EP</i>
22 Jul 2022	BLIZZARD HUNTER	<i>The Path of Triumph</i>
22 Jul 2022	CASTRATOR	<i>Defiled in Oblivion</i>
22 Jul 2022	DISCORDANT	<i>Discordant Meditation</i>
22 Jul 2022	IMPERIAL TRIUMPHANT	<i>Spirit of Ecstasy</i>
22 Jul 2022	KARL SANDERS	<i>Saurian Apocalypse</i>
22 Jul 2022	MOONSHADE	<i>As We Set The Skies</i>
22 Jul 2022	MOSARA	<i>Only the Dead Know our Secrets</i>
22 Jul 2022	PANZERFAUST	<i>The Suns of Perdition –</i>
22 Jul 2022	RESISTANCE	<i>Skulls of my Enemy</i>
22 Jul 2022	TONIC BREED	<i>Fuel the Fire EP</i>
22 Jul 2022	WAKE	<i>Thought Form Descent</i>
22 Jul 2022	WITCHERY	<i>Nightside</i>
19 Jul 2022	MATT MILLER	<i>Monument of Velocity</i>
18 Jul 2022	CRITICAL DEFIANCE	<i>No Life Forms</i>
15 Jul 2022	ASHENSPIRE	<i>Hostile Architecture</i>
15 Jul 2022	CELESTIAL WIZARD	<i>Winds of the Cosmos</i>
15 Jul 2022	INHUMAN CONDITION	<i>Fearsick</i>
15 Jul 2022	METALUCIFER	<i>Heavy Metal Ninja</i>
10 Jul 2022	BGRIME EXEMIOUS	<i>Rotting in the Aftermath</i>
08 Jul 2022	ALTARS	<i>Ascetic Reflection</i>
08 Jul 2022	DBB	<i>Bastards of Slime</i>
08 Jul 2022	SEEP	<i>Hymns to the Gore</i>
07 Jul 2022	SEVER	<i>Sadistic Sorcery</i>
07 Jul 2022	SOBERNOT	<i>Destroy</i>
01 Jul 2022	FURIS IGNIS	<i>Turm</i>
01 Jul 2022	MASSACRE	<i>Mythos EP</i>
01 Jul 2022	ORGREL	<i>The Oath of the Black Wolf</i>
01 July 2022	THIRTEEN GOATS	<i>Servants of the Outer</i>
01 Jul 2022	THÛN	<i>II</i>
24 Jun 2022	CHAOTIAN	<i>Effigies of Obsolescence</i>
24 Jun 2022	ENTRAILS	<i>An Eternal Time of Decay</i>
24 Jun 2022	HATS BARN	<i>Y.a.HW.e.H</i>
24 Jun 2022	NIGHTBEARER	<i>Ghosts Of A Darkness To</i>
24 Jun 2022	OUR DYING WORLD	<i>Hymns Of Blinding</i>
22 Jun 2022	SCARS OF ATROPHY	<i>Nations Divide EP</i>
20 Jun 2022	GHOST:WHALE	<i>Echo:One</i>
17 Jun 2022	APOCALYPTIC LEADERS	<i>Destructive Rage of the</i>
17 Jun 2022	BLASPHEMOUS	<i>Beyond the Grave</i>
17 Jun 2022	BRUTTA	<i>Brutta</i>
17 Jun 2022	DENOUNCEMENT PYRE	<i>Forever Burning</i>
17 Jun 2022	DINBETHES	<i>Balans</i>

17 Jun 2022	TRUENT	<i>Through the Vale of</i>
12 Jun 2022	INFECTED VIRULENCE	<i>Music of Melkor</i>
11 Jun 2022	VØLUS	<i>Thrown to the Abyss</i>
10 Jun 2022	BERATOR	<i>Elysian Inferno</i>
10 Jun 2022	CHAOSHORDE / RAZOR	<i>Chäos Räisers split</i>
10 Jun 2022	DEATHF*CKINGC*NT	<i>Decadent Perversity</i>
10 Jun 2022	EXIST IN RUIN	<i>Exist In Ruin EP</i>
10 Jun 2022	KREATOR	<i>Hate über Alles</i>
10 Jun 2022	MONASTERIUM	<i>Cold are the Graves</i>
10 Jun 2022	SATYRICON	<i>Satyricon & Munch</i>
10 Jun 2022	SOREPTION	<i>Jord</i>
10 Jun 2022	STELLAR DEATH	<i>Sentient (Chapter 1) EP</i>
10 Jun 2022	TÖHIL	<i>The Macabre God of</i>
10 Jun 2022	TOMB MOLD	<i>Aperture of Body</i>
06 Jun 2022	BESIEGED	<i>Violence Beyond</i>
03 Jun 2022	BURIED REALM	<i>Buried Realm</i>
03 Jun 2022	WRANG	<i>De Vaendrig</i>
03 Jun 2022	ARTIFICIAL BRAIN	<i>Artificial Brain</i>
03 Jun 2022	ORIGIN	<i>Chaosmos</i>
03 Jun 2022	TEMPLE OF VOID	<i>Summoning the Slayer</i>
01 Jun 2022	AMETHYS	<i>A New Dawn</i>
01 Jun 2022	HELLEVAERDER	<i>In de Nevel van Afgunst</i>
01 Jun 2022	SPLIT IMAGE	<i>Torrent of Illusion</i>
31 May 2022	RIBSPREADER	<i>Crypt World</i>
27 May 2022	BAEST	<i>Justitia EP</i>
27 May 2022	BRUTALITY	<i>Sempiternity</i>
27 May 2022	DARKENED	<i>The Black Winter</i>
27 May 2022	DECAPITATED	<i>Cancer Culture</i>
27 May 2022	IATT	<i>Magnum Opus</i>
27 May 2022	LORD BELIAL	<i>Rapture</i>
27 May 2022	MOURNFUL	<i>The Exuviae of Gods – Part I</i>
27 May 2022	SACRIFIZER	<i>Le Diamant De Lucifer</i>
27 May 2022	SENSORY AMUSIA	<i>Breed Death</i>
27 May 2022	SHED THE SKIN	<i>Thaumogenesis</i>
27 May 2022	THE HERETIC ORDER	<i>III</i>
20 May 2022	ANVIL	<i>Impact is Imminent</i>
20 May 2022	APARTHIVA	<i>Adyapeeth Maranasamhita</i>
20 May 2022	ASSUMPTION	<i>Hadean Tides</i>
20 May 2022	BLUT AUS NORD	<i>Disharmonium –</i>
20 May 2022	HELSOTT	<i>Will and the Witch</i>
20 May 2022	MNRVA	<i>Hollow</i>
20 May 2022	ORGAN TRAIL	<i>Appetite for Dissection</i>
20 May 2022	SADIST	<i>Firescorched</i>
20 May 2022	SEPTICFLESH	<i>Modern Primitive</i>
20 May 2022	SIGN OF EVIL	<i>Psychodelic Death</i>
20 May 2022	VAAMATAR	<i>Medievalgeist</i>
20 May 2022	VARATHRON / UNGOD	<i>Split</i>
20 May 2022	WAMPYRINACHT	<i>Night of the Desecration</i>
16 May 2022	CHARRED	<i>Lasting in Pain EP</i>

13 May 2022	AARA	<i>Triade II: Hemera</i>
13 May 2022	BEFOULED	<i>Denying Pulse</i>
13 May 2022	CORPUS CHRISTI	<i>The Bitter End of Old</i>
13 May 2022	JUNGLE ROT	<i>A Call to Arms</i>
13 May 2022	KATHAROS	<i>Of Lineages Long</i>
13 May 2022	MISERY INDEX	<i>Complete Control</i>
13 May 2022	NECHOCHWEN	<i>Kanawha Black</i>
13 May 2022	ZWART	<i>Heem</i>
12 May 2022	MISCREATION	<i>Miscreation MMXXI</i>
07 May 2022	HARVESTED	<i>Harvested EP</i>
06 May 2022	MOLTEN CHAINS	<i>Orisons of Vengeance</i>
30 Apr 2022	BARREN / BERATED	<i>Chainsaw Deth Cvlt split</i>
29 Apr 2022	ABHOMINE	<i>Demonize Destroy Delete</i>
29 Apr 2022	DEADHEAD	<i>Slave Driver</i>
29 Apr 2022	DEATHCRUSH	<i>Under Serpents Reign</i>
29 Apr 2022	DOWNFALL OF MANKIND	<i>Vile Birth</i>
29 Apr 2022	GRAFVITNIR	<i>Tunes of Sitra Ahra</i>
29 Apr 2022	INTROTYL	<i>Adfectus</i>
29 Apr 2022	MEANDER	<i>Time Uncounted EP</i>
29 Apr 2022	MEYHNACH	<i>Miseria De Profundis</i>
29 Apr 2022	POST-MORTEM	<i>The Monumental</i>
29 Apr 2022	RAMMSTEIN	<i>Zeit</i>
29 Apr 2022	SLANDERUS	<i>Absorbing Infinity</i>
29 Apr 2022	THE SPIRIT	<i>Of Clarity and Galactic</i>
29 Apr 2022	VULCANO	<i>Stone Orange</i>
29 Apr 2022	WATAIN	<i>The Agony & Ecstasy of</i>
27 Apr 2022	BEDSORE / MORTAL	<i>Split</i>
26 Apr 2022	STRATUZ	<i>Osculum Pacis</i>
25 Apr 2022	CELESTIAL SEASON	<i>Mysterium I</i>
25 Apr 2022	GRIMTONE	<i>Polaris</i>
25 Apr 2022	SUPPRESSION	<i>The Sorrow of Soul through Flesh</i>
24 Apr 2022	PATTERNS OF DECAY	<i>Patterns of Decay</i>
22 Apr 2022	ARCHGOAT	<i>All Christianity Ends EP</i>
22 Apr 2022	CORPSESSED	<i>Succumb to Rot</i>
22 Apr 2022	CREDIC	<i>Vermillion Oceans</i>
22 Apr 2022	FALSE CHURCH	<i>Dystopian Dissent</i>
22 Apr 2022	LIVEWIRE	<i>Under Attack!</i>
22 Apr 2022	NOVARUPTA	<i>Carrion Movements</i>
22 Apr 2022	SENTIENT HORROR	<i>Rites of Gore</i>
22 Apr 2022	SICKSENSE	<i>Kings Today EP</i>
22 Apr 2022	UNALIGNED	<i>Inner Dimensions</i>
22 Apr 2022	UNDEATH	<i>It's Time To Rise From The</i>
22 Apr 2022	VANUM	<i>Legend</i>
20 Apr 2022	THE BLACK DISORDER	<i>The Acceptance of</i>
22 Apr 2022	CULTIC	<i>Of Fire and Sorcery</i>
22 Apr 2022	DESECRESY	<i>Unveil in the Abyss</i>
18 Apr 2022	THE SCUM	<i>The Hunger</i>
17 Apr 2022	NOCTURNAL DEPRESSION	<i>When My Time Has Come</i>
15 Apr 2022	ANATOMIA / UNDERGANG	<i>Anatomia / Undergang split</i>

15 Apr 2022	CRISIX	<i>Full HD</i>
15 Apr 2022	FACELESS ENTITY	<i>The Great Anguish of</i>
15 Apr 2022	HURAKAN	<i>Via Aeterna</i>
15 Apr 2022	MÅNEGARM	<i>Ynglingaättens Öde</i>
15 Apr 2022	MISTCAVERN	<i>Into Twilight EP</i>
15 Apr 2022	SLEEPLESS	<i>Host Desecration</i>
15 Apr 2022	THE TROOPS OF DOOM	<i>Antichrist Reborn</i>
15 Apr 2022	VANDERLUST	<i>Vanderlust</i>
15 Apr 2022	VIANDE	<i>L'abime Dévore les Âmes</i>
08 Apr 2022	CONCILIVM	<i>A Monument in Darkness</i>
08 Apr 2022	DESTRUCTION	<i>Diabolical</i>
08 Apr 2022	FRIGHT	<i>Fright EP</i>
08 Apr 2022	SCALPTURE	<i>Feldwärts</i>
01 Apr 2022	EVIL INVADERS	<i>Shattering Reflection</i>
01 Apr 2022	THE SPIRIT	<i>Of Clarity and Galactic</i>
01 Apr 2022	WRATH OF THE NEBULA	<i>The Ruthless Leviathan</i>
31 Mar 2022	HARBINGER	<i>Out of the Mouth of Graves</i>
31 Mar 2022	PAGANIZER	<i>March of the Insane</i>
30 Mar 2022	CABINET	<i>Claustrophobic Dysentery</i>
30 Mar 2022	TRISTITIA	<i>Doomystic</i>
28 Mar 2022	DUDSEKOP	<i>Liksems</i>
28 Mar 2022	GRAVE NEXT DOOR	<i>Sanctified Heathen</i>
26 Mar 2022	NAMELESS KING	<i>Order of the Black Flame</i>
25 Mar 2022	ABBATH	<i>Dread Reaver</i>
25 Mar 2022	ABSENT IN BODY	<i>Plague God</i>
25 Mar 2022	AS THE WORLD DIES	<i>Agonist</i>
25 Mar 2022	CARNAGE OF CHILDREN	<i>Darkness Within</i>
25 Mar 2022	CROWN OF MADNESS	<i>The Void EP</i>
25 Mar 2022	DESOLATE SHRINE	<i>Fires of the Dying World</i>
25 Mar 2022	DREAM WIDOW	<i>Dream Widow</i>
25 Mar 2022	EUCHARIST	<i>I Am the Void</i>
25 Mar 2022	FALAMH	<i>Aeons Effigy EP</i>
25 Mar 2022	FATHER BEFOULED	<i>Crowned in Veneficum</i>
25 Mar 2022	HILLTOPS ARE FOR	<i>In Disbelief</i>
25 Mar 2022	KVAEN	<i>The Great Below</i>
25 Mar 2022	LOST TRIBES OF THE	<i>Chapter II: Tales of</i>
25 Mar 2022	MORTUUS	<i>Inmortuos Sum</i>
25 Mar 2022	MOUFLON	<i>Pure Filth</i>
25 Mar 2022	MYSTIFIER / LUCIFER'S	<i>Under Satan's Wrath split</i>
25 Mar 2022	NECROM	<i>All Paths Are Left Here...</i>
25 Mar 2022	NECROMANTE	<i>XI</i>
25 Mar 2022	STRICKEN	<i>From a Well of</i>
22 Mar 2022	SAKIS TOLIS	<i>Among the Fires of Hell</i>
21 Mar 2022	MELEKTAUS	<i>Transcendence through</i>
20 Mar 2022	BACKBONE	<i>Vertex EP</i>
18 Mar 2022	DARK FUNERAL	<i>We Are the Apocalypse</i>
18 Mar 2022	HYPERIA	<i>Silhouettes of Horror</i>
18 Mar 2022	ZWAARD	<i>Bloed en Wijn</i>
17 Mar 2022	EMBRYO	<i>A Vivid Shade on Misery</i>

15 Mar 2022	FLAMEN MARTIALIS	<i>Des Teufels Wege</i>
11 Mar 2022	BESNA	<i>Zverstvá</i>
11 Mar 2022	GORGED AFTERBIRTH	<i>Got Gore?</i>
11 Mar 2022	IDOL OF FEAR	<i>Trespasser</i>
11 Mar 2022	PILLAGING VILLAGERS	<i>Pillaging Villagers</i>
08 Mar 2022	ANACHRONISTIC	<i>700 And 19 Ways Of</i>
08 Mar 2022	MAMORLIS	<i>Sturdy as an Oak</i>
07 Mar 2022	BLEED THIS EARTH	<i>The Slow Decline</i>
05 Mar 2022	TROGLODYTE	<i>The Hierarchical</i>
04 Mar 2022	CROWBAR	<i>Zero and Below</i>
04 Mar 2022	DESERTED FEAR	<i>Doomsday</i>
04 Mar 2022	FUELED BY FIRE	<i>Past...Present...No Future Pt.</i>
04 Mar 2022	GODLESS TRUTH	<i>Godless Truth</i>
04 Mar 2022	HATH	<i>All That Was Promised</i>
04 Mar 2022	MIDNIGHT	<i>Let There Be Witchery</i>
04 Mar 2022	SABATON	<i>The War To End All Wars</i>
04 Mar 2022	UNRU	<i>Die Wiederkehr des</i>
04 Mar 2022	VIO-LENCE	<i>Let the World Burn</i>
04 Mar 2022	WARPATH	<i>Disharmonic Revelations</i>
25 Feb 2022	ALLEGAEON	<i>Damnum</i>
25 Feb 2022	ARTISAN	<i>The Stain of Life</i>
25 Feb 2022	CEREMONIAL CASTINGS	<i>Our Journey through</i>
25 Feb 2022	CORPSEGRINDER	<i>Corpsegrinder</i>
25 Feb 2022	FALL OF STASIS	<i>The Chronophagist</i>
25 Feb 2022	HAMMERFALL	<i>Hammer of Dawn</i>
25 Feb 2022	INSINERATEHYMN	<i>Disembodied</i>
25 Feb 2022	MESLAMTAEA	<i>Weemoedsklanken</i>
25 Feb 2022	RITUAL NECROMANCY /	<i>Split</i>
25 Feb 2022	TURPENTINE VALLEY	<i>Alder</i>
24 Feb 2022	OCINN	<i>The Forest</i>
22 Feb 2022	BOTTLEKOPF	<i>The Jokes Are Over</i>
18 Feb 2022	ABSOLVA	<i>Fire in the Sky</i>
18 Feb 2022	ANNIHILATOR	<i>Metal II</i>
18 Feb 2022	IMMOLATION	<i>Acts of God</i>
18 Feb 2022	KLUIZENAER	<i>Ein Abbild der Leere</i>
18 Feb 2022	MÆNTRA	<i>Kundalini Rising</i>
18 Feb 2022	OBŠAR	<i>Počornily Horý, Počornily</i>
18 Feb 2022	VULCAN TYRANT	<i>Vulcanocide</i>
17 Feb 2022	SCHIZOPHRENIA	<i>Recollections of the Insane</i>
12 Feb 2022	ANGEL RISING	<i>Immortal Volition</i>
11 Feb 2022	ONCE HUMAN	<i>Scar Weaver</i>
11 Feb 2022	THEANDRIC	<i>Flight Among the Tombs</i>
05 Feb 2022	TYMO	<i>The Art of a Maniac</i>
04 Feb 2022	GOLGOTHAN	<i>Leech</i>
04 Feb 2022	OPENSIGHT	<i>Mondo Fiction</i>
04 Feb 2022	THE FINAL SLEEP	<i>Vessels of Grief</i>
28 Jan 2022	AGRUS	<i>The Carnal Temples</i>
28 Jan 2022	AMOTH	<i>The Hour of the Wolf</i>
28 Jan 2022	ANGELBLAST	<i>Throne of Ashes EP</i>

28 Jan 2022	BURNED IN EFFIGY	<i>Rex Mortem</i>
28 Jan 2022	COFFIN FEEDER	<i>Stereo Homicide</i>
28 Jan 2022	DEPLETED URANIUM	<i>Origins</i>
28 Jan 2022	KINGS AND LIARS	<i>Transition Animals</i>
28 Jan 2022	TORMENTOR TYRANT	<i>Tormentor Tyrant</i>
26 Jan 2022	INVERTIA	<i>The Quiver</i>
25 Jan 2022	TRISKELYON	<i>Triskelyon EP</i>
23 Jan 2022	SUPERMODEL	<i>A Whorer Story</i>
		<i>Demanifestation: Hymns of Destruction and</i>
22 Jan 2022	FIAT NOX	<i>Nothingness EP</i>
21 Jan 2022	FERAL	<i>Spiritual Void</i>
14 Jan 2022	GORESKINCOFFIN	<i>Release My Suffering</i>
14 Jan 2022	TYHJÄ	<i>Valtakunta</i>
14 Jan 2022	WIEGEDOOD	<i>There's Always Blood at the</i>
14 Jan 2022	ELECTROMANCY	<i>Technopagan</i>
14 Jan 2022	CRAWL BELOW	<i>Its Ministers on Earth</i>
14 Jan 2022	ECRYPTUS	<i>Kyr'am Beskar</i>
07 Jan 2022	HELLERUIN / DE	<i>Invincible / Ω</i>
07 Jan 2022	SEVEN NINES AND TENS	<i>Over Opiated in a Forest of Whispering Speakers</i>
31 Dec 2021	FERNWAH	<i>Approaching Oblivion</i>
30 Dec 2021	PSILOCYBE LARVAE	<i>Where Silence Dwells</i>
28 Dec 2021	PRIMALFROST	<i>Lost Elegies</i>
17 Dec 2021	BANGOVER	<i>Close Encounters of the</i>
17 Dec 2021	DECEREBRATION	<i>Follow the Scars</i>
17 Dec 2021	DIABLERY	<i>Candles</i>
17 Dec 2021	FUNERAL MIST	<i>Deiform</i>
17 Dec 2021	GOREGRAVE	<i>Murder Mayhem</i>
17 Dec 2021	IMPACT 36	<i>Endless</i>
17 Dec 2021	JUST BEFORE DAWN	<i>In the Realm of Ash and</i>
17 Dec 2021	MURDER VAN	<i>Crooked Smiles EP</i>
17 Dec 2021	REEK	<i>P*rn for S*t*n</i>
17 Dec 2021	ROBES OF SNOW	<i>A Tale of Lost Seasons</i>
17 Dec 2021	TORII	<i>Torii</i>
10 Dec 2021	DETEST	<i>We Will Get What We</i>
10 Dec 2021	EFYD	<i>Like Shadows</i>
10 Dec 2021	FUNERAL	<i>Praesentialis in Aeternum</i>
10 Dec 2021	LHAÄD	<i>Below</i>
10 Dec 2021	MALIGNANT ALTAR	<i>Realms of Exquisite</i>
10 Dec 2021	NOXIS/CAVERN WOMB	<i>Communion of Corrupted</i>
10 Dec 2021	RAT KING	<i>Santa Hypocresia EP</i>
10 Dec 2021	SORCERER	<i>Reverence</i>
10 Dec 2021	MALIGNANT ALTAR	<i>Entitled Realms of</i>
10 Dec 2021	PYREXIA	<i>Gravitas Maximus</i>
10 Dec 2021	ZOMBIEKRIG	<i>Dödstecken</i>
03 Dec 2021	AQUILUS	<i>Bellum</i>
03 Dec 2021	MALACODA	<i>The Year Walk EP</i>
03 Dec 2021	CROM	<i>Into the Glory Land EP</i>
03 Dec 2021	CUTTERED FLESH	<i>Sharing is Caring</i>
03 Dec 2021	DEAD WAR	<i>Grandfather of War EP</i>

03 Dec 2021	DECEREBRATION	<i>Follow the Scars</i>
03 Dec 2021	DEMONSTEALER	<i>The Holocene Termination</i>
03 Dec 2021	DEVIN TOWNSEND	<i>The Puzzle</i>
03 Dec 2021	DORMANT ORDEAL	<i>The Grand Scheme of Things</i>
03 Dec 2021	HANDS OF DESPAIR	<i>The Crimson Boughs</i>
03 Dec 2021	MANIMAL	<i>Armageddon</i>
03 Dec 2021	MAX PIE	<i>Passengers</i>
03 Dec 2021	OFERMOD	<i>Mysterium Iniquitatis</i>
03 Dec 2021	REDEMPTOR	<i>Agonia</i>
03 Dec 2021	TRIBAL SCREAM	<i>Sacred Legacy</i>
03 Dec 2021	UNANIMATED	<i>Victory in Blood</i>
03 Dec 2021	UNDER THE CHURCH	<i>Total Burial</i>
03 Dec 2021	VHS	<i>I Heard They Suck... Blood</i>
03 Dec 2021	VOLBEAT	<i>Servant of the Mind</i>
03 Dec 2021	WOLFTOOTH	<i>Blood & Iron</i>
03 Dec 2021	sanguisugabogg	<i>P*rn*graphic Seizures</i>
03 Dec 2021	NECROOTS	<i>Revelations of the Unknown</i>
03 Dec 2021	GEN*CIDE PACT	<i>Gen*cide Pact</i>
27 Nov 2021	HELL MACHINE	<i>Relentless Aggression</i>
26 Nov 2021	ARCHGOAT	<i>Worship the Eternal</i>
26 Nov 2021	LOCKUP	<i>The Dregs of Hades</i>
26 Nov 2021	CYNIC	<i>Ascension Codes</i>
26 Nov 2021	Negură Bunget	<i>Zău</i>
26 Nov 2021	HAUNDEAD	<i>Freedom Won't Save Our</i>
26 Nov 2021	RHAPSODY OF FIRE	<i>Glory for Salvation</i>
26 Nov 2021	BENOTHING	<i>Temporal Bliss Surrealms</i>
26 Nov 2021	BLACK LABEL SOCIETY	<i>Doom Crew Inc.</i>
26 Nov 2021	IN MOURNING	<i>The Bleeding Veil</i>
26 Nov 2021	MONOCHROMATIC BLACK	<i>Vicissitude</i>
26 Nov 2021	OPERA DIABOLICUS	<i>Death on a Pale Horse</i>
26 Nov 2021	REPENTANCE	<i>Volume I Reborn</i>
26 Nov 2021	RELUX	<i>Erebus... Virtuosis... Alpha...</i>
26 Nov 2021	VICTORY	<i>Gods of Tomorrow</i>
26 Nov 2021	HYPOCRISY	<i>Worship</i>
26 Nov 2021	APSU	<i>Proscriptor McGovern's</i>
26 Nov 2021	MORGUILLIATH	<i>Occult Sins, New Unholy</i>
26 Nov 2021	BENOTHING	<i>Temporal Bliss Surrealms</i>
19 Nov 2021	CONSECRATION	<i>Reanimated EP</i>
19 Nov 2021	WH*REDOM RIFE	<i>Winds of Wrath</i>
19 Nov 2021	THE LURKING FEAR	<i>Death, Madness, Horror,</i>
19 Nov 2021	DER WEG EINER	<i>Noktvrn</i>
19 Nov 2021	HEMELBESTORMER	<i>Collide & Merge</i>
19 Nov 2021	MISANTHROPE	<i>Temple of the Dark Light</i>
19 Nov 2021	OBSCURA	<i>A Valediction</i>
19 Nov 2021	TYRANNIC	<i>Mortuus Decadence</i>
19 Nov 2021	EXODUS	<i>Persona Non Grata</i>
19 Nov 2021	strangulatorius	<i>Doctor's Orders: Do Not Touch!</i>
19 Nov 2021	NERVOCHAOS	<i>Dug Up (Diabolical</i>
19 Nov 2021	FIREWÖLFE	<i>Conquer All Fear</i>

19 Nov 2021	STILLBIRTH	<i>Strain ogf Gods EP</i>
19 Nov 2021	NIGHTLAND	<i>The Great Nothing</i>
19 Nov 2021	ABSCENSION	<i>Rot of Ages</i>
19 Nov 2021	GODLESS	<i>States of Chaos</i>
19 Nov 2021	W.E.B.	<i>Colosseum</i>
19 Nov 2021	THROUGH MISTS	<i>Portents EP</i>
19 Nov 2021	TEMPERANCE	<i>Diamanti</i>
17 Nov 2021	PROSPECTORS	<i>Proven Lands</i>
12 Nov 2021	DARKWOODS MY	<i>Angel of Carnage Unleashed</i>
12 Nov 2021	UNLEASHED	<i>No Sign of Life</i>
12 Nov 2021	DELPHIAN	<i>Somnambulant Foregoer</i>
12 Nov 2021	HYPERDONTIA	<i>Hideous Entity</i>
12 Nov 2021	RHINE	<i>Ausland</i>
05 Nov 2021	BRYAN ECKERMANN	<i>Plague Bringers</i>
05 Nov 2021	MORTIFERUM	<i>Preserved in Torment</i>
05 Nov 2021	GAAHLS WYRD	<i>The Humming Mountain EP</i>
05 Nov 2021	OMNIUM GATHERUM	<i>Origin</i>
05 Nov 2021	SVPREMACIST	<i>Meaningless Death</i>
01 Nov 2021	EXTERMINIO	<i>Eutanasia</i>
31 Oct 2021	OUTRE-TOMBE	<i>Abysses Mortifere</i>
31 Oct 2021	KROMORTH	<i>Opposition</i>
29 Oct 2021	TÖHIL	<i>Trophy of Skulls</i>
29 Oct 2021	SUNLESS	<i>Ylem</i>
29 Oct 2021	ARCHSPIRE	<i>Bleed the Future</i>
		<i>Inner Gateways to the Slumbering Equilibrium</i>
29 Oct 2021	BURIAL	<i>at the Center of Cosmos</i>
29 Oct 2021	HELHEIM	<i>Woduridar</i>
29 Oct 2021	BE'LAKOR	<i>Coherence</i>
29 Oct 2021	CULT OF EIBON	<i>Black Flame Dominion</i>
29 Oct 2021	OPHIS	<i>Spew Forth Odium</i>
29 Oct 2021	RUNNING WILD	<i>Blood on Blood</i>
29 Oct 2021	SULPHUROUS	<i>The Black Mouth of</i>
29 Oct 2021	VOMIT SPELL	<i>Vomit Spell</i>
29 Oct 2021	THULCANDRA	<i>A Dying Wish</i>
29 Oct 2021	GOAT TORMENT	<i>Forked Tongues</i>
28 Oct 2021	ARDE	<i>Ancestral Cult</i>
25 Oct 2021	CONJURETH	<i>Majestic Dissolve</i>
22 Oct 2021	BLOODRED HOURGLASS	<i>Your Highness</i>
22 Oct 2021	COGNOS	<i>Cognos</i>
22 Oct 2021	EXHUMED	<i>Worming EP</i>
22 Oct 2021	MASSACRE	<i>Resurgence</i>
22 Oct 2021	NECROFIER	<i>Prophecies of Eternal</i>
22 Oct 2021	OBSCURA	<i>A Malediction EP</i>
22 Oct 2021	RAVENOUS E.H.	<i>Hubris</i>
22 Oct 2021	RUDE	<i>Outer Reaches EP</i>
22 Oct 2021	ZORNHEYM	<i>The Zornheim Sleep</i>
22 Oct 2021		1914 <i>Where Fear and Weapons</i>
22 Oct 2021	CRADLE OF FILTH	<i>Existence is Futile</i>
22 Oct 2021	LE CHANT NOIR	<i>La Société Satanique des</i>

22 Oct 2021	THIRTEEN BLED	<i>Foundation EP</i>
15 Oct 2021	AEON	<i>God Ends Here</i>
15 Oct 2021	FEED THE CORPSES TO	<i>This Insidious Horror</i>
15 Oct 2021	SORGUINAZIA	<i>The Negation of</i>
12 Oct 2021	THULCANDRA	<i>A Dying Wish</i>
08 Oct 2021	BLOOD RED THRONE	<i>Imperial Congregation</i>
08 Oct 2021	SPIRITUAL DECEPTION	<i>Oxymoron EP</i>
08 Oct 2021	CREEPING DEATH	<i>The Edge of Existence EP</i>
08 Oct 2021	GUS G	<i>Quantum Leap</i>
08 Oct 2021	TRIVIUM	<i>In the Court of the Dragon</i>
08 Oct 2021	ALDA	<i>A Distant Fire</i>
08 Oct 2021	DEATH'S REEF	<i>A Whisper from the Cosmos</i>
08 Oct 2021	ANTICHRIST SIEGE	<i>Purifying Blade</i>
08 Oct 2021	DRITTMASKIN	<i>Svartpønk</i>
08 Oct 2021	OMISSION	<i>Worship What You Fear</i>
08 Oct 2021	ATRÆ BILIS	<i>Apexapien</i>
08 Oct 2021	VERMINOTH	<i>Primordial Tomb</i>
08 Oct 2021	TESTER GIER	<i>Wielkie Kontrakty, Duże</i>
08 Oct 2021	VOIDFALLEN	<i>The Atlas of Spiritual</i>
08 Oct 2021	EOS	<i>Les Corps s'Entrechoquent</i>
08 Oct 2021	THE BREATHING	<i>Labyrinthian</i>
08 Oct 2021	BLACK SITES	<i>Untrue</i>
08 Oct 2021	THROBBING PAIN	<i>Rotten Doctrines</i>
08 Oct 2021	EVIL HUNTER	<i>Lockdown</i>
08 Oct 2021	BLAMAGE	<i>D!cktator</i>
08 Oct 2021	NAKARA	<i>In Tenebris</i>
08 Oct 2021	DEATH'S EMINENCE	<i>In a Hideous Dream Made</i>
01 Oct 2021	SCHAVOT	<i>Galgenbrok</i>
01 Oct 2021	CHARRED	<i>Prayers of Malediction</i>
01 Oct 2021	BARREN	<i>Thralled are Those who</i>
01 Oct 2021	ENSLAVED	<i>Caravans to the Outer</i>
01 Oct 2021	EXHORTED	<i>Old Bastards Never Die</i>
01 Oct 2021	FULL OF HELL	<i>Garden of Burning</i>
01 Oct 2021	GRAVERED	<i>Coffins Graves and Tombs</i>
01 Oct 2021	KATAVASIA	<i>Invoking the Spirit of Doom</i>
01 Oct 2021	KRYPTOS	<i>Force of Danger</i>
01 Oct 2021	MALGÖTH	<i>Glory Through Savagery</i>
01 Oct 2021	VENEFIXION	<i>A Sigh from Below</i>
01 Oct 2021	MINISTRY	<i>Moral Hygiene</i>
24 Sep 2021	WITHERING SOUL	<i>Last Contact</i>
24 Sep 2021	RIVERS OF NIHIL	<i>The Work</i>
24 Sep 2021	STAGELAR	<i>Danger to Ourselves</i>
17 Sep 2021	CARCASS	<i>Torn Arteries</i>
17 Sep 2021	ANOMALY	<i>Planet Storm</i>
17 Sep 2021	ALIEN WEAPONRY	<i>Tangaroa</i>
17 Sep 2021	FEAR FACTORY	<i>Aggression Continuum (The</i>
17 Sep 2021	INSOMNIUM	<i>Agent Moon EP</i>
17 Sep 2021	THE TROOPS OF DOOM	<i>The Absence of Light EP</i>
17 Sep 2021	ZORNHEYM	<i>Slumber Comes in Time EP</i>

17 Sep 2021	ALDORFREA	<i>In Deepest Isolation</i>
17 Sep 2021	NOROTH	<i>Harbinger</i>
17 Sep 2021	OCCULSED	<i>Crepitation of Phlegethon</i>
15 Sep 2021	BLAMES GOD	<i>Alteration of the Hallow</i>
13 Sep 2021	CHAOSHORDE	<i>Hordes Arising</i>
10 Sep 2021	ABORTED	<i>Maniacult</i>
10 Sep 2021	SEEDS OF PERDITION	<i>Suffering of the Dead</i>
10 Sep 2021	CULT BURIAL	<i>Oblivion EP</i>
10 Sep 2021	CRISIX	<i>The Pizza EP</i>
10 Sep 2021	LVCIFYRE	<i>The Broken Seal</i>
10 Sep 2021	PA VESH EN	<i>Maniac Manifest</i>
10 Sep 2021	REPLICANT	<i>Malignant Reality</i>
10 Sep 2021	SEVEN SPIRES	<i>Gods of Debauchery</i>
10 Sep 2021	TRAPPIST	<i>Cross Faded</i>
03 Sep 2021	IRON MAIDEN	<i>Senjutsu</i>
28 Aug 2021	FERAL LORD	<i>Purity of Corruption</i>
27 Aug 2021	FLUISTERAARS	<i>Gegrepen Door de Geest de</i>
27 Aug 2021	THYRFING	<i>Vanagandr</i>
27 Aug 2021	EX DEO	<i>The Thirteen Years of Nero</i>
27 Aug 2021	RUIN	<i>Spread Plague Death</i>
20 Aug 2021	WOLVES IN THE THRONE	<i>Primordial Arcana</i>
20 Aug 2021	DEAFHEAVEN	<i>Infinite Granite</i>
20 Aug 2021	BLASPHEMOUS	<i>Forsaken Dynasty</i>
13 Aug 2021	ALL LIFE DIES	<i>Ghost Dust</i>
13 Aug 2021	IMPERIAL SLAUGHTER	<i>...Vile Slobs</i>
13 Aug 2021	VAELMYST	<i>Secrypts of the</i>
13 Aug 2021	INFEX	<i>Burning in Exile</i>
13 Aug 2021	FLESHBORE	<i>Embers Gathering</i>
30 Jul 2021	COVERED IN SORES	<i>Civilian Casualties</i>
24 Jul 2021	MORTHIBUS	<i>Unspeakable Cult EP</i>
23 Jul 2021	 CRAVEN IDOL	<i>Forked Tongues</i>
16 Jul 2021	SNOGARD	<i>Moral Presence, Corrupt</i>
09 Jul 2021	SEPIROTH	<i>Condemned to Suffer</i>
09 Jul 2021	NIGHT CROWNED	<i>Hädanfärd</i>
09 Jul 2021	MAYHEM	<i>Atavistic Black Disorder</i>
09 Jul 2021	QRIXKUOR	<i>Poison Palinopsia</i>
02 Jul 2021	AT THE GATES	<i>The Nightmare of Being</i>
02 Jul 2021	NOCTAMBULIST	<i>The Barren Form</i>
02 Jul 2021	MANNVEIRA	<i>Vitahringur</i>
25 Jun 2021	PESTILENCE	<i>Exitivm</i>
25 Jun 2021	AMENRA	<i>De Doorn</i>
25 Jun 2021	DARKTHRONE	<i>Eternal Hails</i>
25 Jun 2021	SUIDAKRA	<i>Wolfbite</i>
25 Jun 2021	SXUPERION	<i>Auscultating Astral</i>
25 Jun 2021	CATHEXIS	<i>Untethered Abyss</i>
18 Jun 2021	ENTIERRO	<i>El Camazotz</i>
18 Jun 2021	 OXBLOOD FORGE	<i>Decimator</i>
18 Jun 2021	SPASTICUS	<i>F*ck Me Before I Die EP</i>
18 Jun 2021	BARREN	<i>And Then There Were None</i>

18 Jun 2021	DECAYED	<i>Old Ghosts and Primeval</i>
18 Jun 2021	FEAR FACTORY	<i>Aggression Continuum</i>
18 Jun 2021	HELLOWEEN	<i>Halloween</i>
18 Jun 2021	WITCHVOMIT	<i>Abhorrent Rapture</i>
16 Jun 2021	THÜN	<i>Thün</i>
11 Jun 2021	EXSANGUINATION	<i>Spectral Hymns</i>
11 Jun 2021	CRYPTA	<i>Echoes of the Soul</i>
11 Jun 2021	MACHINE HEAD	<i>Arrows in Words from the</i>
11 Jun 2021	THIS ENDING	<i>Needles of Rust</i>
04 Jun 2021	FLOTSAM AND JETSAM	<i>Blood in the Water</i>
04 Jun 2021	OSSAERT	<i>Pelgrimsoord</i>
04 Jun 2021	NECRONEMESIS	<i>Some Things Should</i>
04 Jun 2021	DESASTER	<i>Churches without Saints</i>
04 Jun 2021	INHUMAN CONDITION	<i>Rat°God</i>
04 Jun 2021	MAIDEN UNITED	<i>Sailors of the Sky</i>
01 Jun 2021	KILLING ADDICTION	<i>Mind of a new God</i>
28 May 2021	DÖDSRIT	<i>Mortal Coil</i>
28 May 2021	THRONUM VRONDOR	<i>Dies Tenebrosa Sicut Nox</i>
28 May 2021	IMPALED NAZARENE	<i>Eight Headed Serpent</i>
28 May 2021	UNFATHOMABLE	<i>Decennium Ruinae EP</i>
28 May 2021	PORTAL	<i>Hagbulbia</i>
28 May 2021	CIRITH UNGOL	<i>Hell Past Human EP</i>
28 May 2021	BURNING WITCHES	<i>The Witch of the North</i>
28 May 2021	HELLRYDER	<i>The Devil is a Gambler</i>
28 May 2021	REJECT THE SICKNESS	<i>While our World Dissolves</i>
27 May 2021	ADARRAK	<i>Ex Oriente Lux</i>
15 May 2021	MILLSTONE	<i>Isle</i>
14 May 2021	GRAVE MIASMA	<i>Abyss of Wrathful</i>
14 May 2021	THE BLEEDING	<i>Rise Into Nothing</i>
14 May 2021	SOLANUM	<i>Ruled by the Cruel</i>
13 May 2021	LUGUBRUM	<i>Bruyne Kroon</i>
07 May 2021	SETH	<i>Seth</i>
07 May 2021	SOLSTICE	<i>Casting the Die</i>
07 May 2021	LED TO THE GRAVE	<i>Pray for Death EP</i>
05 May 2021	OUTLAW	<i>Death Miasma</i>
30 Apr 2021	EVILE	<i>Hell Unleashed</i>
30 Apr 2021	NEKROMANTHEON	<i>Visions of Trismegistos</i>
30 Apr 2021	SOL DE SANGRE	<i>Despair Distiller EP</i>
30 Apr 2021	GOJIRA	<i>Fortitude</i>
30 Apr 2021	YELLOWTOOTH	<i>The Burning Illusion</i>
30 Apr 2021	ANIMAL SCHOOLBUS	<i>Going To Grammy's</i>
30 Apr 2021	DUKOV	<i>Death is OK</i>
23 Apr 2021	ALTARAGE	<i>Succumb</i>
23 Apr 2021	CRYPTS OF DESPAIR	<i>All Lights Swallowed</i>
23 Apr 2021	HIDEOUS DIVINITY	<i>LV-624 EP</i>
23 Apr 2021	MIASMA THEORY	<i>Miasma Theory</i>
19 Apr 2021	OBSOLETE	<i>Animate/Isolate</i>
19 Apr 2021	MALFORMITY	<i>Monumental Ruin</i>
16 Apr 2021	CANNIBAL CORPSE	<i>Violence Unimagined</i>

16 Apr 2021	INTONATE	<i>Severed Within</i>
09 Apr 2021	IMPALED NAZARENE	<i>Goat of Mendes EP</i>
09 Apr 2021	BLAZE BAYLEY	<i>War Within Me</i>
09 Apr 2021	SAILLE	<i>V</i>
02 Apr 2021	KARMA VIOLENS	<i>Mount of the</i>
31 Mar 2021	OBVURT	<i>The Beginning</i>
26 Mar 2021	MEMORIAM	<i>To The End</i>
26 Mar 2021	AARA	<i>Triade I: EOS</i>
26 Mar 2021	GHOSTS OF ATLANTIS	<i>Devil's Dawn</i>
26 Mar 2021	DECLINE OF THE I	<i>Johannes</i>
19 Mar 2021	BATUSHKA	<i>Carju Niebiesnyj EP</i>
19 Mar 2021	NECROTTED	<i>Operation: Mental</i>
19 Mar 2021	AGENT STEEL	<i>No Other Godz Before Me</i>
19 Mar 2021	TAAKE / HELHEIM	<i>Split single</i>
12 Mar 2021	MAUSOLEUM / ANATOMIA	<i>Split</i>
12 Mar 2021	SLEEPLESS	<i>Blood Libel EP</i>
05 Mar 2021	WOLVENNEST	<i>Temple</i>
05 Mar 2021	WOLFHEART	<i>Skull Soldiers</i>
05 Mar 2021	BAEST	<i>Necro Sapiens</i>
05 Mar 2021	NIGHTFALL	<i>At Night We Prey</i>
01 Mar 2021	ABOMINABLE PUTRIDITY	<i>Parasitic Metamorphosis</i>
26 Feb 2021	EINHERJER	<i>North Star</i>
26 Feb 2021	MOONSPELL	<i>Hermitage</i>
26 Feb 2021	GRACELESS / REVEL IN	<i>Deathbound (split single)</i>
20 Feb 2021	GOTMOOR	<i>Zonderlingen</i>
19 Feb 2021	HARAKIRI FOR THE SKY	<i>Maere</i>
19 Feb 2021	THE AMENTA	<i>Revelator</i>
19 Feb 2021	BAEST	<i>Genesis</i>
19 Feb 2021	SUFFERING HOUR	<i>The Cyclic Reckoning</i>
14 Feb 2021	DETRITIVOR	<i>Scattered Remains</i>
05 Feb 2021	ALKERDEEL	<i>Slonk</i>
05 Feb 2021	ANGELUS APATRIDA	<i>Angelus Apatrida</i>
02 Feb 2021	MATT MILLER	<i>Decrepit Shed</i>
29 Jan 2021	ETERNAL AUTUMN	<i>To Tame the Impaler EP</i>
29 Jan 2021	SPLENDIDULA	<i>Somnus</i>
29 Jan 2021	ACCEPT	<i>Too Mean To Die</i>
29 Jan 2021	TRIBULATION	<i>Where the Gloom Becomes</i>
29 Jan 2021	MORDKAUL	<i>Dress Code: Blood</i>
29 Jan 2021	NIGHTMARE BELOW	<i>Ghosts</i>
23 Jan 2021	IMMENSE	<i>Torture Banished</i>
22 Jan 2021	ASPHYX	<i>Necroceros</i>
22 Jan 2021	NERVOSA	<i>Perpetual Chaos</i>
22 Jan 2021	SCHEITAN	<i>Deathgoth</i>
15 Jan 2021	FIREFORCE	<i>Rage of War</i>
14 Jan 2021	DESTROY HUMANITY	<i>Hypnopompia</i>
13 Jan 2021	GATECREEPER	<i>An Unexpected Reality</i>
11 Jan 2021	VERDOEMD	<i>Howling Mountain</i>
08 Jan 2021	FROZEN SOUL	<i>Crypt of Ice</i>
08 Jan 2021	MALAKHIM	<i>Theion</i>

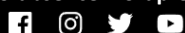
08 Jan 2021	MOTHER OF GRAVES	<i>In Somber Dreams</i>
11 Dec 2020	DEEDS OF FLESH	<i>Nucleus</i>
10 Dec 2020	BARK	<i>Written in Stone</i>
08 Dec 2020	ABIGOR	<i>Totschläger (A Saintslayer's</i>
04 Dec 2020	PROFANITY	<i>Frzgments of Solace</i>
04 Dec 2020	IRON SAVIOR	<i>Skycrest</i>
04 Dec 2020	IRON MASK	<i>Master of Masters</i>
04 Dec 2020	SERPENT'S OATH	<i>Nihil</i>
04 Dec 2020	UNDERGANG	<i>Aldrig I Livet</i>
01 Dec 2020	FUNERAL WINDS	<i>Screaming for Resurrection</i>
29 Nov 2020	DEN OF INIQUITY	<i>Legions of Sin EP</i>
27 Nov 2020	REVOLTING	<i>The Shadow at the World's</i>
27 Nov 2020	AZARATH	<i>Saint Desecration</i>
27 Nov 2020	PSYCROPTIC	<i>The Watcher of All EP</i>
27 Nov 2020	SODOM	<i>Genesis XIX</i>
27 Nov 2020	CADAVER	<i>Edder & Bile</i>
20 Nov 2020	SKELETHAL	<i>Unveiling the Threshold</i>
20 Nov 2020	MY DYING BRIDE	<i>Macabre Cabaret EP</i>
20 Nov 2020	NADER SADEK	<i>The Serapeum</i>
18 Nov 2020	OF FEATHER AND BONE	<i>Sulfuric Disintegration</i>
15 Nov 2020	ANARAZEL	<i>Iconoclastic Rebirth</i>
13 Nov 2020	MACABRE	<i>Carnival of Killers</i>
13 Nov 2020	SOULBURN	<i>Noa's D'ark</i>
13 Nov 2020	PUTERAION	<i>Call from the Death City</i>
10 Nov 2020	CONJURETH	<i>The Leviathan Manifest</i>
06 Nov 2020	FURIA	<i>Noumenon EP</i>
06 Nov 2020	CULT BURIAL	<i>Cult Burial</i>
31 Oct 2020	SAILLE	<i>MMXX EP</i>
30 Oct 2020	BLISS OF FLESH	<i>Tyrant</i>
30 Oct 2020	INSIDIOUS DISEASE	<i>After Death</i>
30 Oct 2020	ANTZAAT	<i>For You Men Who Gaze into the Sun</i>
30 Oct 2020	CARCASS	<i>Despicable EP</i>
30 Oct 2020	CONVULSE	<i>Deathstar</i>
30 Oct 2020	GRAFVITNIR	<i>Death's Wings Widespread</i>
30 Oct 2020	SVARTSYN	<i>Requiem</i>
30 Oct 2020	THEM	<i>Return to Hemmersmoor</i>
29 Oct 2020	POWERSTROKE	<i>The Path Against All Others</i>
23 Oct 2020	MÖRK GRYNING	<i>Hinsides Vrede</i>
23 Oct 2020	MORS PRINCIPIUM EST	<i>Seven</i>
16 Oct 2020	BENEDICTION	<i>Scriptures</i>
09 Oct 2020	NECROPHOBIC	<i>Dawn of the Damned</i>
02 Oct 2020	CELESTIAL SEASON	<i>The Secret Teachings</i>
02 Oct 2020	ANAAL NATRAKH	<i>Endarkenment</i>
02 Oct 2020	SIX FEET UNDER	<i>Nightmares of the</i>
02 Oct 2020	ENSLAVED	<i>Utgard</i>
02 Oct 2020	CADAVERIA	<i>Return</i>
02 Oct 2020	BLEEDSKIN	<i>Blood Reign</i>
02 Oct 2020	ISENGARD	<i>Vårjevndøgn</i>
02 Oct 2020	POWERSTROKE	<i>The Path Against All Others</i>

02 Oct 2020	TRIDENT	<i>Nort</i>
25 Sep 2020	KATAKLYSM	<i>Unconquered</i>
25 Sep 2020	UADA	<i>Djinn</i>
25 Sep 2020	LIK	<i>Misanthropic Breed</i>
25 Sep 2020	MORTA SKULD	<i>Suffer for Nothing</i>
25 Sep 2020	HEXX	<i>Entangled in Sin</i>
25 Sep 2020	MARCHE FUNEBRE	<i>Einderlicht EP</i>
25 Sep 2020	CRUX TENEBRIS	<i>Incinerated Minds</i>
25 Sep 2020	BESTIAL MOCKERY	<i>Evoke the Desecrator</i>
25 Sep 2020	JUST BEFORE DAWN	<i>An Army at Dawn</i>
25 Sep 2020	VARATHRON	<i>Glorification Under the Latin</i>
18 Sep 2020	NAPALM DEATH	<i>Throes of Joy in the Jaws of</i>
18 Sep 2020	CARNATION	<i>Where Death Lies</i>
18 Sep 2020	HEATHEN	<i>Empire of the Blind</i>
18 Sep 2020	MAAHES	<i>Reincarnation</i>
11 Sep 2020	DARKENED	<i>Kingdom of Decay</i>
11 Sep 2020	SKELETAL REMAINS	<i>The Entombment of Chaos</i>
11 Sep 2020	IHSAHN	<i>Pharos EP</i>
04 Sep 2020	DESOLATOR	<i>Sermon of Apathy</i>
04 Sep 2020	COBRA SPELL	<i>Love Venom EP</i>
01 Sep 2020	THURISAZ	<i>Re-incentive</i>
28 Aug 2020	NECROT	<i>Mortal</i>
24 Aug 2020	VLOED	<i>Darkness</i>
21 Aug 2020	INCANTATION	<i>Sect of Vile Divinities</i>
21 Aug 2020	MERCYLESS	<i>Mother of all Plagues</i>
24 Jul 2020	BASTARD PRIEST	<i>Vengeance... of the Damned</i>
24 Apr 2020	BONES	<i>Gate of Night EP</i>
27 Mar 2020	GRACELESS	<i>Where Vultures Know</i>
21 May 2019	RETERNITY	<i>Facing the Demon</i>
22 Mar 2019	THE FLAYING	<i>Angry, Undead</i>
19 Apr 2013	HEAVEN SHALL BURN	<i>Veto</i>

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