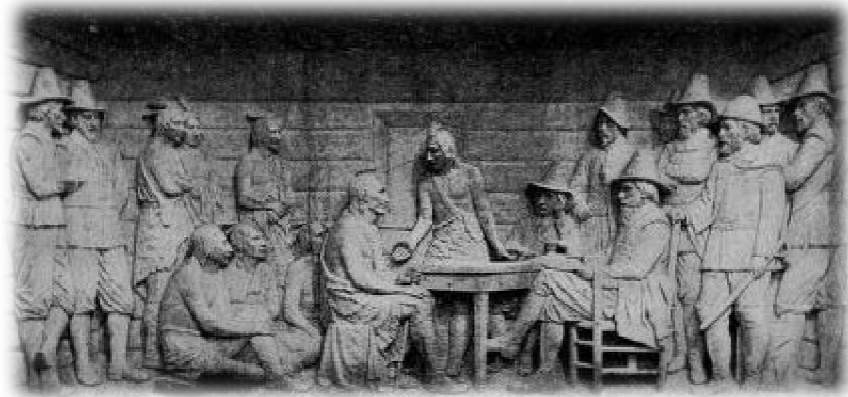


*J*



*a dead spot of light...*

Why an e-zine or e-magazine?

Well, I want to do my own thing if you like. Aside from the stream of so-called underground diy pint releases, whose circulation exceeds at times not some one hundred copies. Something where I can express myself, create a piece art with whom I can continue to pursue the path I have wandered on for some time now. As one of the reasons for writing reviews is the idea of supporting bands in one way or another, a liberation from a website, which would currently be the Metal Archives as well as the Circle of Destruction one, just seems natural and as a step in the right direction.

But why a webzine and not in print? Why uploaded at the Internet Archive?

The circulation of a e-magazine is higher than of a printed one and so the aforementioned goal can easier be achieved. What good would come of a review in such a printed thing, when the likeliness to get it is next to zero. How can there be a balance between costs and benefits? The internet has provided us with the means and technology to spread the information from one part of the globe to another one in no time. So, the logical question would be: why not use it to promote the cause? Moreover, the Internet Archive is just the right place to upload this stuff, because of the site's overall goal:

Most societies place importance on preserving artifacts of their culture and heritage. Without such artifacts, civilization has no memory and no mechanism to learn from its successes and failures. Our culture now produces more and more artifacts in digital form. The Archive's mission is to help preserve those artifacts and create an Internet library for researchers, historians, and scholars.

(taken from Archive.org)

The information will be preserved and kept for a good deal of time and the bands can benefit on a much larger scale than through any form of print; especially important for unknown or small bands.

As I am not entirely certain how this thing will look like and whether LaTeX will provide me with the necessary tools to create the kind of magazine I have in my mind, the first issues will rather be some kind of experimenting on my side.

Feedback is very welcome: [oneyoudontknow at yahoo dot de](mailto:oneyoudontknow@yahoo.de)

Hopefully you will enjoy the writings a bit ....

oneyoudontknow

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### Index Reviews:

Demetrius Grave

Communion

Feu Gregeois

Ford

Desolate Horizon

Iguman

Hogalj

Stillheten

Poète Maudit

## **Demetrius Grave – The City Is So Big**

12 Tracks (tape) ----- Around 61 minutes

<http://www.myspace.com/demetriusgrave2000>

Stagnation. Stagnation can be found in the black metal scene on a broad scale. Apparent changes in the style are often merely cosmetic, while the deeper underlying surface remains untouched. Ambient influences are added to support the atmosphere, depressive facets are often not more than everything repeated excessively on a slower tempo and noise is often barely touched and avoided like plague. So, while a bit of polishing here and there is practiced, the overall performance of the bands is in some respect wanting. Even bands whose 'instruments' are all electronic and performed by a computer, stick to the concepts that are generally created by their fellow musicians with the 'real equipment'.

When it comes to music, then Demetrius Grave is different and the band set the frame for some fucked up art right from the beginning. Black Metal plus a good deal of electronic influences might sum up the oeuvre of the Italian artist. The latter aspect of the two can be recognized throughout the entire release and provides the music some interesting rhythms and arrangements. Aside from straight-forward black metal compositions, others come with some techno-influenced motives and also these two in a unity create an interesting and fascinating impression.

Generally, the guitars create a drone-like texture in the background, while pounding drums – electronic ones – create the beat of the music. Intense is the proper phrase to describe the *The City Is So Big* and the switches between very fast and slow tempo do their share to complete this impression. Moreover, the music is chaotic, violent, it is noisy and aggressive... it is not something the listener will find on a daily basis; well, as this tape is limited to 50 copies only, not many will have the chance to get a copy of it. Somehow this is a bad thing, because the use of a sax, the string parts and also the dense atmosphere of some of the compositions make this tape really interesting. The music is not generic, bland or predictable. Rather the contrary is the case. Despite the overarching complexity now and then, despite the emphasis of electronic elements in the process of creating this album it is possible to enjoy this *The City Is So Big*. Venice, the well renowned Italian



town, one of the centers of carnival in Europe, would also be the origin of Demetrius Grave and it is only appropriate to see and hear the music on this tape reflecting the facets of the cultural environment appropriately. On the other hand is the aggressive and harsh nature a contrast, a dirty and sinister face, of what a foreigner would associate with Venice. The music is not nice or friendly or calm. Au contraire! It unleashes a furious thunderstorm unto the ears of the listener, which lasts for nearly the entire releases.

This is not typical black metal, but it is interesting to find here and example to what extreme levels music of this genre can brought to, once the boundaries have been eradicated and the ideas freed.

### **Communion – Demo I**

(Black / thrash metal; Chile)

2 Tracks (tape) ----- Around 8 minutes in length

No homepage

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Communion is another young and obscure metal band. Calling Chile as their homestead and the old-school vibe as the dominating characteristic of their thrash/black metal performance. Yes, this is another bands whose performance is one more drop of water in the vast ocean of mediocrity. Seriously, what can you expect from a demo whose entire length is less than ten minutes, whose tracks do not differ much from each other and whose originality is on such low levels that it passes the listener's attention ... like the rest of the performance. Nothing new, nothing interesting, nothing fascinating ... only boredom which takes over all too sudden, while the art wears off with each additional spin. Luckily the listener does not have to beg too long for the demo to end, because those eight minutes pass by very soon.



## Feu Gregeois - Guerres Franques

(Black/ death metal; France)

5 Tracks ----- Around 17 minutes in length

<http://www.feugregeois.com/>

In 2006 the first demo of the French band Feu Gregeois – Greek Fire in English – and the attempt had been to create some sort of black/death with some symphonic undertones. Be it some keyboard textures, be it some choir parts, the band thought it would be best to enrich the compositions with some additional facets and elements. Moreover, as the compositions are rather melodic with some slight aggressive vibes, these aforementioned ideas fit very well into what the band attempted to craft. So, while the music is able to fascinate in some respect, the shallowness of compositions as well as the tendency to go nowhere at times, makes it difficult to thoroughly enjoy it. Also the vocals (harsh growls/screams) are a bit off the path and create a tension that is basically unnecessary because the contrast to the overall performance is simply too large. So, while the Feu Gregeois is able to write some interesting motives, they are unable to shine through; something which might contributed to inexperience on the side of the musicians.

## Nord – Dood

(Black metal, Netherlands)

12 Tracks (tape) ----- Around 47 minutes in length

<http://www.myspace.com/nordfrostbite>

One man black metal ... again. Somehow a minimalist line-up and this type of music are symbiotic in some respect. And as it has become quite easy to record something modern computer technology, a lot of these skilled musicians attempt to take advantage of this. Well, the outcome is obvious and since the rise of the Internet the black metal scene is basically flooded with music from all parts of the world. Quality and quantity are out of balance.

Yet, this release by Nord should be granted some attention. Atmospheric on a larger scale, depressive in some respect and quite raw is the style of the music. It unfolds itself from the very beginning and drags the listener down into a doomy and dark world. Slow monotonous riffs meander through the foggy landscape, accompanied by a warm bass line and the croaking of Jeroen; the sole member behind this band. Here, the band has got it right and the music offers the right balance between the minimalism and melodic tunes. The pre- as well as succeeding albums are a bit of a downturn in this respect and try to play the depressive card on a too large scale. Dood is not like Burzum or like Strid, even though there is some resemblance in the performance. There is also a icy and dense wall of distorted (here: bass-)guitar, while the melodies unfold their beauty around it. This album is also interesting because Nord played them later in the album in a listener will appreciate these music. Would Nord write more it with the accordion from the peculiar and fascinating could be



with the motives and repeated different composition again. The small twists and turns in the music of this quality and combine Vaartwel release, then something created.

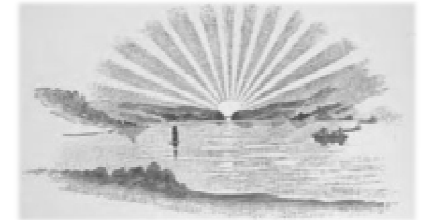
## Desolate Horizon – Desolate Horizon

11 Tracks (tape) ----- Around 41 minutes

No homepage

Desolate (adj.):

1. uninhabited; deserted
2. made uninhabitable; laid waste; devastated
3. without friends, hope, or encouragement; forlorn, wretched, or abandoned
4. gloomy or dismal; depressing



Post-apocalyptic would be a very adequate term to describe the music of the American band Desolate Horizon. The lack of longer melodies, the surprisingly appearing vocals as well as samples, the strange overall sound, all of this fits together somehow and creates at times a feeling of confusion. A mixture of ambient, industrial and noise is what the listener is confronted with here, yet the way the elements have been arranged here is good and bad at the same time. Interesting as there are certain well crafted melodies and motives at times. Moreover, the impressions cited above in the description of the word 'desolate' is expressed throughout the music and arrangements; the listener gets the idea. What makes it difficult to enjoy this piece is the cheap sound. There is not depth and there is also no nice bass in the background; therefore everything is way too focus on the heights and abandoned the depth of the art. Additional layers in the background as well as a better equipment, which would give the music a more professional sound, are the mayor aspects this band should deal with for their next release.

### Iguman - Rogati Kopitar

(Black Metal; Montenegro)

4 tracks (tape) ----- Around 14 minutes in length.

No homepage

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Insane, fucked up and furious. Really, if you have thought to have listened to every possible combination of facets of elements of the black metal scene and skipped this band so far, then you have missed an extreme and really weird example of art. It is hard to put the performance of Iguman into words, simply because it is impossible to cite a reference or any other band of equal levels of insanity. Outré for the sake of creating something out of the ordinary routine. Like Caro Maledicta the band uses choral parts as a counterpoint to the satanic lyrics, which are expressed in screams, fast speaking, singing ... ah fuck ... in so many ways. Heat ear-friendly melodies? Fuck this as well ... this is extreme and well crafted ... get it!!!!!!!



## Bogalj - Primitive Sounds

(Thrash/Black/Death; Montenegro)

3 tracks (tape) ----- Around 4 min.

No homepage

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Primitive, minimalist, wild and insane something of music. Yeah, normally grindcore reaches for such minimalist lengths, but it seems that some metal maniacs in the small country Montenegro were jealous and crafted something of equally minimalist proportions. Well, there is not much you can write about. The songs are straight-forward fucked up metal stuff with influences from a variety of genres; see above. Believe me, it takes longer to explain someone this demo, than the listening to it from beginning to end. Fucked up underground stuff ... get it!!!!

## Stillheten - I Ensamhetens Kapell

(Ambient, folk; Sweden)

3 Tracks (MP3s) ----- 18:27 minutes

<http://www.myspace.com/hosstillheten>

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The second release by the Swedish ambient/folk band Stillheten was released by the Italian D.N.A. Experimental Net Label and is as such available for download. This is not a bad thing as you can listen to the music for free and decide for yourself, whether you will buy one of the announced physical releases or not.

The cover might already suggest it: the music is dark and gloomy and is in terms of the style more ambient than folk. Sadness drips out of every composition and surrounds the listener in a dense fog and without any hope of finding something different or a way out. Imagine the last release by Empyrium—Weiland—but even darker and reduced to guitars and drone-like sounds. Also the music of October Falls is rather chilling and happy compared to Stillheten's art and even a band like Tenhi is rarely able to create such intense but minimalist arranged atmospheres. Well placed are the arrangements and varied enough to keep the atmosphere up. Close your eyes, let them unfold in front of you ... the outside does not matter for a moment.

Sit back ... yes, sit back and let the strings haunt your soul. Let the melodies embrace your senses and take you on a trip into a sad and dark world. There, peace will surround the mind and provide some rest from these hasty days.

Recommended track: När Skuggan Saknas.

## Poète Maudit - Poésie Noire

(Thrash/ black Metal, Canada)

2 Tracks (MP3s) ----- Around 10 minutes in length

<http://www.myspace.com/poetemaudit666>

Not many people will know this band. Are they from a small country or just recently formed by some youngsters? Neither of these is true. Formed in 1988 (!) and with the first two releases in 1989 the Canadians exist for some time already, but Poète Maudit does not seem to have got really started back then, because the third output only saw the light very recently: in 2007 to be precise. This was spread as a digital download, so they were able to a little bit more attention as well as reviews. With music

Now it is 2010 and the fourth output has seen the light of day and it is a rather short one ... a small snack and nothing more. Poésie Noire, the title as well as only new track by the band, would provide a glimpse on a new style of music by this band.

Actually, the music continues in some respect where the band left off with their succeeding album *Hiver Québécois d'Antan*. The sound of the guitars, the motives ... there is a bit of resemblance. Anyway, the music has become more melodic, slower and lost a bit of the dense atmosphere, but gained a bit of catchiness. Especially the lead-guitar motives, this nice and chilling tunes are pretty cool. The contrary can be said of the vocals as well as the drum-computer. Both are by no means convincing and a bit of annoying. An appetizer ... of great things to come ... hopefully. The Cure cover is quite good.

### **Index pictures:**

<http://www.archive.org/details/soubenirofogdens00ogde>

<http://www.archive.org/details/aircraftinwarpea00robsrich>

<http://www.archive.org/details/historyofcompany00osbo>

<http://www.archive.org/details/finestrtraininwo00compgoog>

<http://www.archive.org/details/cu31924014024271>

<http://www.archive.org/details/cu31924030753564>

Pictures taken from these books.

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## Outlook:

More and longer reviews

Interviews

Discussions

Maybe even some essays

And what else comes to the mind.

