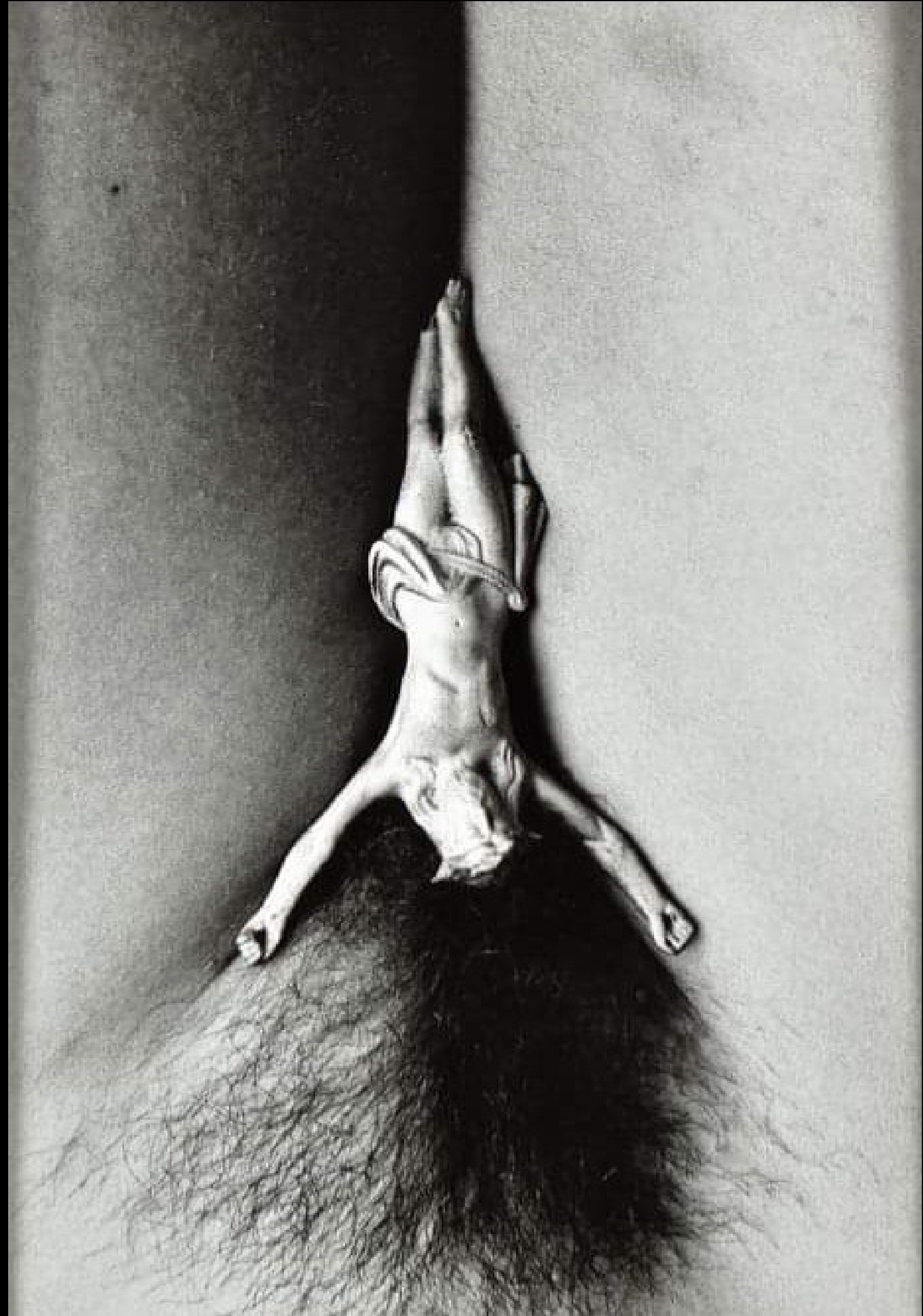






WHAT FOLLOWS IS INTENDED TO REPRESENT A CONDENSATION AND/OR SUMMATION OF ALL MY WORKS AND PAPER PRODUCTIONS. I ARRIVED AT SATANIST TUNES AFTER A LONG PERIOD OF MENTAL GESTATION. WHICH BRINGS TOGETHER WHAT MY MUSICAL INTERESTS ARE NOW. THIS LITTLE NEWSLETTER SERVES AS A FORERUNNER TO WHAT (I HOPE) MANY OF YOU WILL ONLY BE ABLE TO ENJOY IN THE SECOND HALF OF THE YEAR 2025 AND WHICH WILL SEE MANY MORE BANDS INVOLVED. (ESPECIALLY ITALIAN). I HAVE DECIDED TO BRING FORWARD THE TIMING, THEREFORE OFFERING YOU THESE PROSPECTS SO THAT THEY DO NOT REMAIN STAGNANT FOR LONG. ON ST FANZINE, THE COMPLETE VERSION, IT WILL THEREFORE BE POSSIBLE TO OBTAIN A COPY ONLY IN THE NEW YEAR AND IN IT YOU WILL FIND REVIEWS, ARTICLES OF VARIOUS KINDS, CINEMA AND LITERARY ADVICE. THIS WILL BE ACCOMPANIED BY THE RELEASE OF AN AUDIOCASSETTE TAPE, SO I WOULD PREFER NOT TO REVEAL ANYTHING NOW. STAY TUNED!

NOVEMBER 2024



Rotten Illusions

INTERVIEW – ROTTEN ILLUSIONS 24.10.2024

1) Hi LDA! It's a pleasure to have you present among these pages... I only discovered your project a few months ago, but I immediately fell in love with it. The exchanges with the numerous distributions/labels are sometimes a surprise. Letting chance dominate destiny... You can make a small presentation of this project; When, where, how and under what circumstances does it take shape... - LDA : - You can make a small presentation of this project; When, where, how and under what circumstances does it take shape...N: Rotten Illusions was created during the late winter of 2020, the idea of creating Dungeon Synth music came to me throughout that year. The path I always wanted to take with Rotten Illusions was to capture a very gloomy, dramatic and intensely depressive sound... that feels like mental chaos when listening to it. The sound of Rotten Illusions is always accompanied by ambient elements or soundscapes. An important part besides the synthesizer keyboard recordings is recording ambient winter sounds, I live in one of the rainiest and oldest cities in Chile, where much of the year is stormy and gray, a factor that also influences a high rate of depression and suicides, a large part of my concept for my music is to reflect an eternal state of depression and nostalgia."

2) You are South American, therefore. Chile for me is a wonderful country; hordes of bands, projects and artistic entities have sprung up like mushrooms in the last five years and the sense of quality of the proposals, be they average black metal, Dungeon Synth and Dark Ambient, is simply astonishing! Is there a particular reason in your opinion for this phenomenon? Rather, I often notice a deep connection with the esoteric/occult world... how much is Chile as a "spiritual" and sensorial entity linked to the world of the supersensible, and specifically how much and to what extent are you? - LDA: - "I feel that it goes very unnoticed, underground as it should be of course, but I have met people who still believe that dungeon synth is only burzum or mortis, that it is only medieval music and that's it, but it is much more than that. Lately Chile has good bands and projects of dungeon synth, or black metal that incorporates a lot of medieval sound like "Funeral fullmoon" "antartland" "Trakümguen" "kerasfora" "vindalf" Many bands have an esoteric, spiritual connection, some with influence in ancestral pre-Hispanic or indigenous cultures of the Chilean territory, and I think that it is due to a legacy of past generations, especially of Europeans who decided to make their lives in Chile and who brought a lot of hidden knowledge. I must be honest, personally, this is a subject that I have studied a little more over time. There is nothing that defines me or with which I feel more identified, but I would like to spend the rest of my life learning about pure esotericism, especially ancient cultures".

3) Many define it as a musical genre "for those who don't know how to play" - the dungeon synth/dark ambient is a subgenre that is very popular today among listeners of extreme music, especially if we're talking about black metal... what do you think of regard? I could ask you - assuming you want to do it - from a practical point of view, which components do you use for the sound production and materialization of thoughts and ideas in music? - LDA: - "Dungeon synth exists from the most minimalist possible to very complex musical pieces that make you think you are listening to an orchestra... I think that even in black metal or other genres this happens, each musician will use the technique that is best for them. I like the minimalist, I feel that conceptually I look for the music to have an aura of solitude, Rotten illusions or dungeon synth in general is music to be listened to in total solitude. As I told you before, to create my music an important part and the

one I start with is the ambient sound, that is where I start mentally preparing a composition when I already have an idea prepared I rehearse a fragment and the rest is usually improvisation. It is a method that has served me well, already conceptually speaking I have always described this project as a ghostly entity, wandering through ancient ruins and forests of Valdivia."

4) What stimulates your compositional imagination the most? I would like to understand what your cultural and non-cultural interests are: authors/thinkers/writers/philosophers or simple currents of thought or ways of realization. Tell us about the intrinsic essence of "Lagrimas de Alerce" as an individual who is part of the human race..... - LDA - : "My depression. I have dragged depression almost all my life, over the years I have accepted that I just have to learn to live with it. Rotten Illusions has been like an outlet for a lot of emotional pain and hate. When I play each song I remember things from my life that make me hate and want to leave this world. "Lagrimas de Alerce" is an entity that does not want this world and feels rejection by this modern society, I take refuge in the distant past, in the solitude of nature."

5) There is too much confusion on the web, if you look into RI's releases, you don't understand what came out before or after, whether in digital or physical format. In any case, could you write down a complete history of your releases? - LDA - : "Yes, it is because before I had a label called "eternal illusion" which I let die due to mental chaos and overload, I have currently taken it up again under the new name "bitter memory" where I want to do things right, better physical editions and hopefully not get involved with shitty people who only seek to scam. the order of the official releases that Rotten illusions has is:

- Demo s/t "coldness in my heart" from 2021
- Demo II, January 2022
- LP valdivian melancholy, January / February 2022
- Valdivian Dungeon Synth / Advance MMXXII, winter 2022

then there is a demo (fragments of sadness", an lp Time to Go Away from You" (and split with nothofagus that I decided to remove from the rotten illusions discography and this year leave them as new compilations called "old tracks" and "the last lament of my soul" which will be released soon under "bitter memory" and finally, the Demo 2023 has been the last thing I have done so far the project is on pause until 2025 where I hope to release new material, but first I will give time to release more physical editions



6) My first approach to RI was with the audio cassette released by Eternal Illusiòn Records, the MMXXII Advance Tape, which announced the release of the next album. This work specifically managed to significantly touch my emotional chords. The sound carpets created by the synthesizer are simply wonderful; Dark, melancholic and truly evocative. As announced, the evocations undoubtedly seem to come from a "thinking" head, an individual who is not only curious about certain aspects but also highly "sensitive" to the world around him. What is the meaning behind the term "Lagrima de Alerce", or Larch Tear? - LDA: "It is a term with which I felt a deep connection, the larch is one of my favorite trees, one of the oldest in the forests of southern Chile, just imagine a tree that is hundreds of years old that has witnessed many things, threatened by the shitty people of this world, in total peace in the depths of a forest..."

7) In addition to ambient music, Dungeon Synth or Dark Ambient, do you play or have you ever played other musical instruments/genres other than the keyboard or synthesizer? Do you follow the black metal scene in your country? In a roundabout way, I learned about the reality of some of your musical projects... would you like to talk about it? - LDA: - "I also play guitar and violin. I would like to learn to play drums as I don't rule out doing something more than dungeon synth over time. What I follow the most is the black metal of my country, it has an essence of these southern lands that I like. I could name Horns, Sendero inexorable, Blood for Satan & Vanagandr... About my musical projects parallel to Rotten Illusions, currently there is only "Vestigio rural" a dungeon synth project in which I seek to create a sound that is overwhelming and nostalgic, where the passage of time has left a mark on the field. There were also other projects that I have already finished, There is "Eria" a Dark ambient mixed with noise and "Nothofagus" is pure sound that evokes the nature of where I live. At a certain point there is a connection between each creation I have made."

8) What should we expect from RI? Is there any news for the near future? close the interview as you wish and thank you for taking the time to write to the Permafrost newsletter. - LDA: "Rotten Illusions will be back after a break to focus on releasing physical editions of the old works. I already have new material in mind for 2025. I want to focus on doing something more virtuous without losing the depressive essence that has characterized the project."

Thank you for giving me the space to spread this project, which is something that even I don't usually do.

Thank you so much and best wishes for everything (NDA)





INTERVIEW WITH TAGIRION EST TIFERET – 29/10/2024

1)“In the Kabbalistic Tradition, Tagirion represents the demonic powers of Tiferet, the sixth Sephirah (emanation of divine light) in the tree of life, depicted as giants fighting each other. As Tiferet is portrayed as a place of beauty and life, so Tagirion is its opposite: a place of ugliness and death. Tagirion Est Tiferet, plays a rather raw style of black metal, as well as the dualism expressed since its philosophical conception, we can also find the same from a "practical" point of view as an artistic expression. The aggression, well calibrated and dosed, occasionally leaves room for melancholy, as if it had to take a breath; All in all there is a structural coherence that makes this proposal "harmonious" giving it its specific distinctive character" How do you find this little presentation of mine to your project? Feel compelled to rectify or expand what is your deepest and most intrinsic thought. (At this point you can briefly provide a biography of the project. Explain how you approached the extreme art of black metal and why. - Dionysokolakes Raskolnikov: Definitely. The fact of extrapolating to the Qliphoth Thagirion with its sephirotic antonym Tiferet implies what Carl G. Jung could call the "reconciliation of the duality of being". My art is what art itself is: expression, without the categorical need to classify it as "beautiful" or "horrible". It is what it is: expression in itself. Now, why is Black Metal what it is from its beginnings (considering with this the bloody history with the violent and voluntary death of its founders in Norway), until what we do today: because it is the constant search to know the limits of reality, and as far as possible, the crossing of them. The gods hate the crossing of this reality, so they put obstacles in our way. Honestly, in this century, I think it is very easy to do something that anyone could call "art", but not any artist is really willing to cross the limits of reality. Black Metal, in my opinion, is the best musical expression of the crossing of those boundaries. Artists, in the Sephirothic Lore, were those who encapsulated and brought into the palpable world the beauty of Tiferet. They were those who captured and alchemized the essence of nature in its most beautiful form, which can be translated into art and music. That is why, for me, Black Metal, in its transcendental form, is the qliphotic form of Tiferet. The way to capture the reflective and inherent beauty of nature, and translate it into unreflective and qliphotic language. That is what I try to do when composing for Tagirion Est Tiferet.

2)"It is not easy to offer a wide range of notions and/or contents with a young artist who is developing his personal concept of understanding music and black metal. I discovered TET with the self-titled debut "S/T" which was a great discovery for me! Would you like to describe the distinctive features of this cassette demo? The titles of the songs such as "Death of the Sun", "Ghost from a Buried Immortal Past" or "Faustian Nigredo" are quite significant, and express distinctive traits, which perhaps belong to a very personal path or wisdom/alchemical process ... - [In this case I would like you to describe the main theme of each single track, and its meanings. I would like you to talk about your (possible) course of study related to the occult/esoteric world] - DR: I wouldn't like to say outright that the inspirations for both lyrics and music come from my personal experience, but I do think that they have to do with what you tacitly mention: a log of spiritual development on the sinister path: -Death Of The Sun, very briefly, is an ode to that vision that all mythologies around the world have developed in parallel: the end of the light that guides souls, and the fact that they are going to be devoured by the triumph of a new aeon, in which a new sun is going to replace the reflective light that we all know with a new black and thoughtless light. Both in Norse mythology with Fenrir who devours the sun, and in India with Hanuman who mistakes the sun for a fruit and tries to devour it. -Ghost of a Buried Immortal Past is basically about the masculine and vampiric archetype that runs through all the aeons, creating and destroying their own world at their own will; archetype manifested in real-life men rather than in gods or myths, such as the greatest conquerors in history (such as Alexander the Great, Julius Caesar, Charlemagne, Napoleon, Adolf Hitler, etc.). Those men are represented by an archetype. A vampyric archetype, which I sing and honor in this Track. -Qliphoth, an instrumental track, is just an anti-cosmic meditation, which everyone who listens to the track will interpret in their own sinister way. -Faustian Nigredo is the attempt to capture the Faustian will to cross the portal of transmutation, which we, the initiates on the sinister path, have suffered when crossing the threshold to the other side, similar to that experienced by alchemists when they first experienced the putrefaction of Nigredo. I say "Faustian" because of the transcendental will, similar to that which Dr. Faust had to experience everything he had to live, with an end that made something superior to everything that he could even explain, even with his vast knowledge. -Liberación Bhairavica de la Flama Interna, by its translation into English, Bhairavic Liberation of the Inner Flame, contemplates the idea that the wrathful form of nature is the only true source of liberation from the true intention of the transcendental will, just as Kaal Bhairav is the wrathful form of the immanent God of nature: Shiva, whose telluric form manifests itself through the fire that destroys everything, as the lyrics of that Track literally say."

3)TET's record releases are currently only due: the demo on audio cassette, released by Opferldoch produktionen, and a SPLIT CD with the Swedish Hellgoat: "Consecratio Entibus Sitra Ahra", released by Consumed By The Flames productions... as you choose to join another band to make the split? can you explain the intrinsic concept of these four new tracks? do they have a concept in common, or does every single track simply have a story of its own? DR: - "We contacted Hellgoat in January of this year. We both knew each other's music, so the conversations quickly turned into a proposal for a split, which we ended up finalizing in August of this year. The lyrics of our songs are composed by me, in a very limited period of time, so that every song in the same release speaks of a common topic, which emanates from my mind and soul in similar ways, which in turn, have to do with the melodies, in turn. In other words, each release is, in its respective way, a "concept album". The concept behind our songs in "Consecratio Entibus Sitra Ahra" is the result of meditations in which I have become consecrated with the world of the dead, and with death itself as well."



4)I will never forget to reiterate my favors towards your country, Chile, regarding the artistic influx in a genre like ours. it is a work that perhaps comes from afar, but which is now seriously bearing fruit. I'm thinking for example of the work carried out by the Forbidden Files label before Mahamvantara Arts Records (Do you know her?) and of the numerous projects carried out by the label itself.... how is all this experienced? I am convinced that South America in general has still remained faithful to a certain "feel" of black metal, but in general all of heavy metal; a continent where we still like to distribute physical formats, fanzines. where we help and support each other. What can you tell me about it, and what do you think of the scene in your country? I accept advice if you want to give me... - DR : - "Of course I know Mahamvantara Arts Records, and the bands related to it, like Pyreficativm, Gryftigaen or Mantiel (most of them are the same man behind those bands, if I'm not mistaken. A guy from Valdivia, from what I know). You know? In Chile there are many extreme Metal bands, and many very old ones, in fact, but only in the last few years have those linked to second wave Black Metal appeared, the one I play and seek to know in depth. I would except some bands, which have been playing second wave Black Metal for many years, when it was not even very well known in these lands, like Horns, Meggido, Black Moon, Cold, Nefastus Abbatia, Verbuc, and some others, in which most of them belong to the south of Chile. I don't know if it's a result of the greater communicational openness between South America and Europe, a product of technological and cybernetic development through social networks that were previously unknown, but it seems that in recent years the European cultural flow seems to have repercussions in South America at a giant pace, so that second wave Black Metal has become part of a canon that I didn't know about when I was younger. For example, I met Moonblood in a now defunct record store in the capital city of Chile, thanks to a compilation CD called Dusk Woerot / Taste Our German Steel! Today, that CD, which I paid for at least two cans of beer in those years, can now be found for €25 on the Chilean bangers marketplace, which means that for some reason that I am not sure I can explain, the number of listeners and performers of this movement that I thought was special in my adolescence is now "popular", which in turn has made the existence of this genre more mundane and dirty, unfortunately."

5)As I have had the opportunity to reiterate in the past I do now; I don't consider concert activity and/or playing live to be significantly important (artistically speaking of course). I'll make a premise: mine are personal opinions, as I believe that black metal must first of all be preserved in its dignity, as a phenomenon that has always been on the side of those who are against the establishment of those who stop cultural and social power. What is your opinion on this? Do you like playing live? do you think you will continue to do so in the future? I assume that on this level you need to be supported by other people.... - DR: - "I have played live in multiple Metal bands for a long time, but we have only performed with Tagirion Est Tiferet on two live occasions. I am not against Black Metal bands playing live, as I believe that live music is a perfect channel for catharsis and absorption of energies in constant reciprocal synergy between the public and the artist. What I am against is the massification of Black Metal, which results in the arrival of undesirable people to our scene. People who do not understand the true sinister meaning of this artistic expression, and dedicate themselves to dirtying this scene, and making it somewhat "cringe." That is why many bands, which I will not mention, have opted for the intelligent option of doing private gigs, that is, without publicly announcing where and when they will be held, which means that all the attendees are those that the bands themselves wanted to attend, in the form of a private esoteric ceremony"

6)What should we expect from TET? plans for the future? can you give me some previews of upcoming album releases? the last word is yours.... - DR : - "Full-Lenght will be recorded in February 2025, of which I will only reveal two things: its title, Hybris; and the fact that no track will be re-recorded from previous releases, but all will be original songs."



ZURGR

ZURGR – INTERVIEW - Wednesday November 13

1) To begin I would like you to outline a Biography of the project; Birth, conceptual development, line up, objectives - Z: "Zurgr was born from an idea cultivated over a few years, finding its official foundation in the year 2023. It all started by conveying my passion for paper RPGs through music and not, also taking into account that in today's times, a sort of revival of the latter is taking shape. My musical vision aims to create demos, EPs and albums to be understood as individual quests, events and narratives of specific or invented reference imagery. Literature also plays an important role in Zurgr's thematic influences."

2) Can you explain to me the meaning of the monicker? - Z: "The name derives from a variation of some names included in the RPG series "The elder scrolls" (Oblivion and Skyrim). The addition of the final letter "R" is also a simple homage to the black language of Mordor created by Tolkien. Although the name itself is almost entirely taken from The Elder Scrolls

3) I found the debut demo "Through Dungeon Deep" really inspired; what did you want to tell with this first cry, does it have a particular concept? What inspires you to compose, besides the love for the genre [authors/thinkers/some current of particular realization or simply mother nature, as well as simply wanting to tell your story]? What are your musical influences? - Z: "The demo is composed of material written 10 years ago and in more recent times, all trying to find a stylistic harmony that does not make the work appear uncohesive. As written on all currently available versions of the demo, the songs are inspired by quests and situations encountered in The Elder Scrolls: Daggerfall and The Elder Scrolls: Oblivion. You can find both direct references and personal interpretations in the lyrics of the songs that form "Through dungeons deep" fantasy. I mainly try to create an oppressive, atmospheric and depressive imagery where I can immerse myself musically. My main sources of inspiration are Burzum (his first three albums), Strid, Paradise Lost (Gothic), new wave, Black Sabbath, Quest Master and Gorgoroth's "Pentagram" album."

4) Yours is a solo project; I can only imagine the commitment and passion in having to manage all aspects of the case and having to play multiple instruments, including the voice... how much time and energy can all this take away? Will you continue alone or could there be some collaboration in the future, if not on a permanent basis? - Z: "The time involved is certainly large, but the vocal parts of the demo, for example, were recorded in three hours during a single afternoon. The main problem is coordinating all this with the other parallel projects I have in the pipeline. Up possible

collaborations, I don't rule out guest appearances on Zurgr's future demos and albums, but mainly, the project will remain inextricably solo."

5) Do you follow the underground scene, and specifically the Italian one? would you like to mention some listening worthy of attention for this 2024? - Z: "Unfortunately I don't follow the Italian scene and I don't think we can really talk about underground in the world of black metal today. If by underground we focus on its unknown and submerged nature, I listen to something as soon as I have the opportunity even though I admit to being habitual. I return daily to the old Gorgoroth, Mayhem, Burzum, Strid and Darkthrone."

6) I just learned of an imminent reissue of the demo by an Italian label. What is it about? While in a roundabout way, rumors speak of a professional CD version by War Against Yourself.... [I have my tips Nda] when will these formats be available? I take this opportunity to ask you... what's cooking, do you already have something planned for the imminent future? - Z: "I can confirm your sources, the reissue on CD, currently the only one on this medium, will be produced by War Against Yourself! The CD will be available for pre-order starting from mid-November. They currently exist, I say this for precision, three versions of "Through dungeons deep": a first release on old TDK and BASF cassettes produced by me, a limited reissue by "Canti Eretici" and finally, this new version on CD by WAY. A release was also planned for the market Canadian but everything is off. In the future I'm working on an ambient/synth demo that will be released by an English label and on another purely black metal demo, already partly recorded."

Thanks for your interest! You can leave your contact details if you wish - Z: "Thank you for this interview and for the interesting questions, you can find Zurgr's direct contact here: zurgr@hotmail.com

I invite anyone to cross the threshold of the underground to give a listen to these lost melodies of mine.





INTERVIEW WITH G.E.F. - (CLACTONIAN)

In the mare magnum of the black metal scene there is still the possibility of receiving some nice surprises as a gift, this is the case of Clactonian, a pure and uncontaminated black metal band that divides its time between Italy and Finland... I interviewed the vocalist G.E.F...

1) Hi G.E.F. When, in what terms and by whom is the Clactonian band made up? How did you find yourself collaborating and playing with some of the members who live abroad? - G.E.F : " Hello and thank you for the interest shown in Clactonian. The band is very young as a lineup, having been officially born in summer 2023. I had been in contact for some time with Clactonian's current bassist, K.H.P.K., at moment the only Finnish member of the project, and having similar musical tastes I wanted to involve him in this experience. The lineup is completed by the drummer V.P. (with whom I have common experience in other bands) and the guitarist B.Z., even if someone else played in the first demo guitarist with whom I am still in contact. In any case the band is strongly dependent on my vision, since I take care of the lyrics, songwriting and aesthetics of Clactonian, although I always consult with the other members. I already have experience pasts of bands and projects carried out remotely, so this was nothing new for me in these cases, the trust I place in the other members is fundamental, which I consider to be an even superior aspect compared to their technical abilities. Distance can clearly be a problem for a possible live dimension, but I will try to fill this gap by hiring session musicians if necessary."

2) From what I have been able to deduce, your interest in the past is clear, so much so that you define your sound as "Paleolithic Black Metal". Beautiful and interesting especially the context on which you have focused your interest in regards to the Mother Goddess... - G.E.F: "Yes, I actually have great interest in the past, in history in general, and in particular in prehistory. I think that already in study of primitive men there are interesting ideas, only apparently opposite: on the one hand we have the community aspect of prehistoric tribes, in which their members collaborated and took care of each other in a relationship of mutual trust, an aspect also highlighted by certain archaeological finds. On the other hand, we know that the wild context in which they lived forced them to live a harsh and merciless life, in which they could die at any moment and were alone in the face of the inconveniences of nature I find a certain philosophy comparable to black metal: on the one hand, a community sharing with a few others belonging to a certain group, on the other a strong individualistic sense. Alone Against All, in short, but with a few trusted people at your side."

Whether they are your family members or, in the case of black metal, those with whom you share a similar musical and philosophical vision of the music itself. I would also add that the choice to play a certain type of music is not random: even the type of sound that I decided to adopt is relevant to the theme and this vision of black metal. The relationship of man and existence with history and prehistory is also at the center of my other projects. In particular, I'm trying to create a sort of trilogy of themed bands: Thecodontion, with whom we play atmospheric death metal, deal with fossils, prehistoric animals and geological eras; with Clactonian we are talking about Paleolithic; and then there will be a third project, again with extreme but slightly different sounds, dedicated to the Neolithic. This summarizes well my interest in certain themes and in some ways my musical vision, which in this case are based on a sort of personal reinterpretation of the past in an extreme metal key. As regards the interest in the Mother Goddess, I believe that the Venus of Willendorf (which inspired the cover of our demo) is one of the most characteristic, famous and distinctive artifacts of the entire prehistory, not just the Paleolithic. I liked the idea of using it as the cover of our debut demo. Furthermore, I wanted to underline the importance of the female figure as a repository of creative, sexual power and a symbol of fertility."



3) I really enjoyed your debut Demo/EP. Starting from the minimal and essential cover and the colors chosen for it, which absolutely did not disappoint my expectations. Your sound is a concentrate of black and death metal which by definition almost takes you back to the dawn of a genre that was not yet well defined, but which reflects its pure essence. Someone would perhaps simplistically label yours as War Metal, but personally I say that the bar has been raised by proposing something Raw, primitive and "dirty" in the right terms, a lot of substance and sufficient aesthetics; an extra something that demonstrates and distinguishes its actual validity. What can you tell me about this? What are your ratings in general and who do you draw inspiration from? I take this opportunity to ask you what the responses of "Mother Goddess" have been so far... -

- G.E.F : "Thank you for your kind words. I think you have described and captured very well the essence of our proposal, also from a musical point of view: although the so-called "war metal" is in fact very present in my listen, I think Clactonian is closer to the black/death metal of the late Eighties / early Nineties. But everyone can form their own opinion. The fact - and here I also refer to the previous answer - is that for me it was important to go back to origins of black metal, which is very suitable for a band that intends to deal with the origins of human history. So, from a technical point of view, in our music there are very simple structures still linked to the song form, which makes them. closer to first wave black metal than to what they now call war metal. I was therefore looking for a sound that was more original than original, although the lyrical theme has not often been covered in the black metal context. To better answer your question about ours listen, I generally like to define Clactonian as a band "with an Italian head and a Finnish heart": this is because I represent the head of the project, but among my main influences you find mainly Finnish bands, especially Beherit, Archgoat and Barathrum, but also Impaled Nazarene and Black Crucifixion have played a certain role. However, I also remain inspired by the Brazilian black metal of the 80s (Sarcophagus and Vulcano above all), by Bathory, by Blasphemy, by VON and by Colombian ultra metal (Parabellum, Blasfemia, etc.). I think that in "Dea Madre" you can hear all these influences, to some extent. As for the responses to our first demo, they were good, both in terms of interest and copies sold. These are things that interest me up to a certain point because for me what matters first of all is being able to express my ideas musically, but it is certainly nice that the things we do receive acclaim."

4) Sacred Rituals, initiations; veneration for Mother Nature. What exactly did you want to communicate with DM? Is the final result the result of a figurative concept (of mother nature, of course) or did you more prosaically want to pay homage to her divinity, or both? At this point it comes naturally to me to ask you what your interests and/or channels of study are in this regard. Philosophically and historically what do you focus your interests on?

- G.E.F : "The concept behind the demo - and the whole band - is the Paleolithic, therefore the narrative of this long prehistoric period which concerns the dawn of human existence, with all its annexes and connections. Blood rituals, mysticism prehistoric, primordial forms of divinity and consequently relationship with nature and the cosmos are all aspects already present in the pre-society of the time and which in some way precede what will be man's relationship with his own himself and what surrounds him in the ages to come. They are all, therefore, aspects of the same founding theme: man rethinking his own existence in history. Personally, I am not at all against more classic themes in extreme metal, which I myself appreciate very much: with the music I make, however, I would like to investigate other themes that can be linked to black metal through their underlying coherence. In terms of interests, ancient history and prehistory have always fascinated

me from an early age, so they represent an interest that I have practically always had: I liked to think about how men lived in ancestral times, what they did, what and how they thought. . All of this, I repeat, in my opinion provides the tools to rethink where we come from, because it is our roots that make us who we are. Personally, I also have a degree in philosophy and I love the philosophy of history, so I think that what I do with Clactonian can also in some way be traced back to my cultural background."

5) I know you moved to Finland only a few months ago; What was it like composing and assembling everything over the long haul? In any case, I seemed to grasp a perfect understanding both in intent and in the final result.... I then wanted to underline the quality of the guitar riffs and the raspy but very expressive vocal lines...

- G.E.F : "The first demo was entirely composed, recorded, mixed and mastered when I was still in Italy, so there were no slowdowns whatsoever in this sense. Furthermore, generally when it comes to composing I'm quite quick: I rely on mostly to chaotic creative flows, after which I can even sit still for months, so generally the composition of each single release comes from a single artistic effort, which I think can justify that feeling of cohesive and unitary songwriting, since it all came from my own. However, I believe that, to a certain extent, each of the members contributed on their own instrument, and I think that the result is overall satisfactory for a first demo. In short, it wasn't a problem it's about riffing, I tried to express myself through minimal songwriting and simple but impactful lines, which - once again - seemed immediately appropriate to the lyrical and conceptual theme. Even as regards the voice, I preferred an approach of this type, although in the future I could adopt actual screaming, depending on what the narrative needs are."

6) Are you working on new material? Can we talk about a full album or is it too early? I know that a new print run has been given to DM....

- G.E.F : "Yes, I had other copies of "Dea Madre" reprinted since there was demand. At the moment there is various written material, which will be recorded and then published in due time. In our programs there is certainly a album and some record labels have already asked me for information about possible agreements, but for the moment I can say that a second demo is practically finished, we're just waiting to finish mixing and mastering, I'll reveal it to you exclusive than our second demo will be titled "Everlasting Paleolithic".



NERO NULLA



Interview with NERO NULLA - October 2024

- HELLO F! It's a pleasure to be able to interview you; It's the first time in your case for me, even though I've already been following your musical artistic work for several years. This 2024 has almost come to an end which, as far as I'm concerned, was truly qualitatively prolific. Among your numerous projects, I was particularly struck by "Nero Nulla", which came out of "Nulla" with the EP "Militant Pessimism" like a bolt from the blue. In my opinion it deserves full credit among the best releases of this year. what lies behind the terms NN? what meaning does it want to express? how, when and in what contexts was this project born? can we call it your personal project or is there someone following you in this?

F: "Thank you for your appreciation. Nero Nulla was born almost by chance as a personal project with which to experiment with different sounds and to some extent more complicated to assemble than what I generally play. It's actually a layering of sounds and instruments that I'm trying to refine. The two terms are very simple and immediate but for me they express two aspects of my existence that have accompanied me for over twenty years now. Furthermore, the two NNs combined form a symbol that I find very evocative in its simplicity. The Black Nothingness is first and foremost an internal state produced by the era in which we live, but it is also the void from which a new, stronger desire for redemption can emerge. For now NN is only one project but I don't rule out that the collaboration could extend to trusted people."

-I could define "Militant Pessimism" as a punch in the face of modernity, a symbol of revolt against its twisted and devious egalitarian concepts, its Progressive/democratic vulgate which is impoverishing and trivializing humanity and in particular the West. the terms of the songs such as: "Civilization Anticlimax", "Abrahmic Erasure" or the Title Track are quite eloquent despite not being aware of the complete lyrics. would you like to talk about it specifically?

F: "You hit the nail on the head. The lyrics of "Militant Pessimism", the title track, are inspired by Oswald Spengler and Nicolò Machiavelli, two fundamental authors for me. In a nutshell, the meaning is that we must not have any illusions, history is crossed by destruction, ruins, terror, and only by being actively and vigilantly in this whirlwind can we somehow try to intervene to change the trend of things . "Civilization Anticlimax" is a text that I personally find successful, it is a narration of the course that great historical civilizations take from splendor to possible ruin due to the consumption of vital energies. "Abrahmic Erasure" is a rereading of the "cancel culture" phenomenon as a product of the Abrahamic-monotheistic root which is understood as the "single truth" and therefore is responsible for annihilating any possible alternative or contradiction."

-Industrial Black War Metal. MZ 412, Impaled Nazarene, Mysticum and Conqueror... I would also add the first Aborym with the general atmosphere conveyed and the emotions aroused in me. I really took a leap into the glorious past, although I consider NN a project in step with the times, I find it "fresh", particularly inspired despite the recognizable influences. What distinguishes NN from your other musical expressions? Beyond this, can you give a general overview of your projects that are still active?

F: "Again, many thanks. Early Aborym are among my biggest influences in industrial black metal and black metal in general, in fact. Compared to my other musical projects, NN is a space for experimentation in which I can take liberties that I don't have or don't want to allow myself in other projects. Here I can somehow bring together my passion for futuristic and industrial sounds, exaggerating them in my own way. The most interesting thing in the composition phase is to make the construction of the song coincide with the layers of synths and effects so that they not only appear as an enrichment but that they add sonic impact and do not weaken the final result. The way I see it, industrial war metal, as I like to consider it with the necessary distinctions, or industrial black metal if you prefer, has the potential to acquire greater ferocity, desolation, distortion, from the addition of the right electronic components. My currently active projects are: Warnerve (war noise catastrophe, we are finishing the third demo); Caostruppen (primitive war metal, we are working on a demo and album tracks); Doomhammer; Patriarch (lo fi black metal) and we are planning the right steps to get back on track with Blasphemous Noise Torment, my main band, in view of the 25th anniversary in 2026. In short, there are irons in the fire and in the coming months there will be of news."

-Unpure Records released Militant Pessimism in audiocassette format in just 33 copies. I won't hide from you my real interest in seeing this stupendous work produced in professional CD format, perhaps with the addition of one or two new pieces. How is the project activity progressing? will we be able to hear something new in the short term?

F: "It would be nice to see "Militant Pessimism" on CD too, the response I received from putting the tracks online went well beyond my expectations. I currently have 7-8 new Nero Nulla tracks that I'm working on. I have to record the vocal parts, which I think will be more complex and varied than those of "Militant Pessimism", and once mixed and mastered everything will be ready. If there are no problems in the next few months you will see this new creation. It will be a step forward compared to the first demo, the songs are more complex and varied, with insertions of classic black metal mixed with war riffs and some death influences. All with heavy electronic bases and devastating almost EBM breaks."

-Do you have any new releases/listenings to report that particularly impressed you?

F: "I've bought a lot of things lately, even not very recent ones. Of the most recent releases that I consider worthy of attention there is the latest Satanize, with strong Black Witchery influences but well done; Tsatthoggua "We are god", excellent return of a high level, fast, bad and well recorded; AMBS "The touch of the Moon..." Italian group that I have been following and supporting for many years, excellent return; Ch'Ahom with the demo collection on CD and the album, excellent bestial black/death well played; Sickness the collection released for Iron Tyrant, notable death metal; the album by the Italians Sodomortuary, ferocious and dark old school death metal; the album Pentakolo, stuff for Brazilian deathrash maniacs; Boltorn all, recent power electronics project by Nordvargr really bad. Apart from this I often listen to quite old stuff, prog rock and psych rock, "Nyкта" by Zemial is a repeat listen, some live Motorhead, the classic stuff by Necrodeath, Kaevum, Voivod and the extraordinary Australian Nazxul, excellent band."



- APOSTOLO – DEMO MMXXIII – DEATH ETERNAL
- WEWELSSBURG – INTO THE RITUAL CHAMBER – VINLANDIC WERWOLF DISTRIBUTION
- HYPOTERMIA – SUICIDE FIXATION – TOTAL HOLOCAUST RECORDS
- EAGLENEST – SUPREMACY – ARGENREICH RECORDS
- FOG/HELLKULT – SUPREME WAR – DRAGONTHRONE RECORDS
- STERBEND BESUNGEN – DES TODES WEGEN – SOMBRE RECORDS
- PRIMITIVUM – IMPERIUM VETUSTUM – SELF PRODUCED
- SIEGTRUPPEN – ANGRIFFSKRIEG – SELF PRODUCED
- BUXEN – MYSTERIUM BAPHOMETIS REVELATUM – MISTICA FUNEBRE PRODUCTIONS
- MALEFIC MIST – INVERNO ALPINO – IMPALER DISTROLIST
- DARK STORM – POSSESSED BY SATAN – SELF PRODUCED
- WEREWOLF SATAN – FIUMI DI SANGUE – SELF PRODUCED
- TYRANATH – SIGN OF WAR – NORTHERN HORDE RECORDS
- TRAGEDY BEGINS/VULTUR – SOUTHERN OCCULT EVIL – EVIL DISTRO
- SANCTUM SATHANAS – A.T.D.L.O.D.L.F.L. - VESTIGIA FLAMAE
- MALVEILLANCE – LA MORT AVANT LA SOUIMMISSION – AUTISTIARTILI RECORDS
- FEARBRINGER – NERA CHIESA – SELF PRODUCED
- GLORY – NEVER AGAIN – SELF PRODUCED
- HAKENKREUZZUG – CENTURIONS OF THULE – GATES TO VALHALLA
- IL CUORE NERO – ECLISSI – FROZEN DARKNESS PRODUCTIONS
- SANGUINE RELIC – WAMPYRIC WILL – PERVERSE HOMAGE
- SANGUINE RELIC – DIVINE STYGIANISM – PERVERSE HOMAGE
- LAMPIR/WITCHMOON – S/T – BLACK GANGRENE/PERVERSE HOMAGE
- DUNGEON ANGUISH – EMBITTERED DESOLATE WINTER – JUNKIE AND PROUD
- ORGY OF CARRION – EVERLASTING BLOOD OF NIGHT – PERVERSE HOMAGE
- HOLLOW SHADE OF NIGHT – PLACE OF DEPARTED SPIRITS – BLACK GANGRENE
- MORTE PERPETUA – DEMO II – HATEWORK PROPAGANDA/JUNKIE AND PROUD
- LEIUNNEZKA TORSIA – I – N.S.W.C./HATEWORK PROPAGANDA
- ARAZUBAK – DEMO I – BANNER OF BLOOD
- SHURATH VARNEM – S/T – JUNKIE AND PROUD/HATEWORK
- PVKITATEM – I – HATEWORK PROPAGANDA
- BEHERIT – LIVE IN FINLAND – N:C:U
- INEXISTENCIA/ESCURIDAO ATORDOANTE – TAUNARAR RECORDS
- THY DARK LUMINARY/CARVED CROSS – ATROCITY ALTAR
- KULT – DARKNESS RETURN – EWIGER HASS
- ADKAGARD – TENEBRAE FACTAE SUNT – SELF RELEASED
- FUNERAL FOG – CREPUSCULAR ILLNESS – HOD PROD./THC
- SATANEL – THE DARK TRIUMPHATOR – SELF PRODUCED
- MALVENTO – SACRO MARTIRIO – ORDO OBSCURI DOMINI
- ARYAN BLOOD – DEMO 1/98 – SELF PRODUCED
- INFERNAL GOAT – PROMO 999 – ORDO OBSCURI DOMINI
- BLACK FLAME – LOST IN TIME – VOICES OF THE AINUR
- BLACK EMPIRE – THE BLACK MAGIC DOMAIN – AMERICAN LINE PROD
- TAGIRION EST TIFERET – S/T – OPFERDOLCH PRODUKTIONEN
- MESSE DE MINUIT – INVOCATION – IRON BONEHEAD
- OKKULTUM MAGNIFICENTIA – AEON – ORDO OBSCURI DOMINI
- NECROMION – PROMO TAPE '96 – SELF PRODUCED
- PRIMORDIAL MASSACRE – ASCENDING FROM THE PRIMAL CHAOS – D.ATTACK REC.
- POPOLO D'ITALIA – GUERRA PER LA PATRIA – ORDINE PAGANO ITALICO
- CLACTONIAN – DEA MADRE – SELF PRODUCED
- NECROHAMMER – PROMO 2021 – DESTRUKTION RECORDS
- XAL – ODE TO ETERNAL HEROES... - ETICA ARIA PRODUZIONI
- LYSSAVIRUS – PROMO TAPE 2023 – VOIDBOUND RECORDS
- ROTTEN ILLUSIONS – PROMO 2023 – SONIDOS DE UN AMARGO RECUERDO
- PANTHEON – VARGRSTRIKE – HAMMER OF DAMNATION
- MERRIMACK – HORNS DEFEAT THORNS – BLACK VAULT REKORDS
- SEPOLCRUM – PROMO TAPE '94 – SELF RELEASED
- K28 – IN NAMEN DES KRIEGES – WOLFSANGEL PRODUKTIONEN

- TRIUMPHATOR – OCCULTE MALIGNI – ORDO OBSCURI DOMINI
- FOUR ARMED DEATH WHEEL/PLANTATION – SPLIT – DOOMSDAY ELITE/ VANGUARD
- DUNKELHEIM – SKULPAS SVARTE TRONER – ECLIPSE OF LIVE PROMULGATION
- APATHIA – DESOLATION – ESSENCE OF EVIL
- INFERNAL GOAT – BESTIAL PASSION – SALEM 1692 PRODUCTIONS
- BLAZEMTH – FOR CENTURIES LEFT BEHIND – ABSTRACT EMOTIONS – Promo with letter
- BURZUM – BURZUM – SELF PRODUCED – BOOTLEG
- IDIOSINCRASIA – ODIO ANCESTRALE – POST FATA INSURGO
- IDIOSINCRASIA – ODIO ANCESTRALE – RE – POST FATA INSURGO
- BATTALION – DEMO I – ASRAR RECORDS – SLIP CASE VERSION LTD. 10
- ORKUS – PROBERAUMTAPE 6.97 – 9.98 – PAGAN WINTER DISTRO
- ARVIND – INFERNAL MOONLIGHT – BLACK BLOOD PRODUCTIONS
- VALEFAR – PERVERSE PLEASURE – HOD PRODUCTIONS
- SPADE DI SANGUE – ALLE TOT – ORDINE PAGANO ITALICO
- IBLIS – SUPREMA – BLACK CAT PRODUCTIONS
- PATRIARCH – CORVUS CORAX – WINTER SOLACE
- PATRIARCH – LAND REVOLT – HYPERBOREAN FIRE PRODUCTIONS
- DEUS IGNOTUS – WORSHIP THE FALL OF MAN – FROZEN DARKNESS
- THE SECOND COMING – OPUS I – SELF PRODUCED
- XAL – DEVA UNT ASURA – SINGLE – ETICA ARIA PRODUZIONI
- VERMISST – PROMO TAPE MMXXI – SIGNAL REX
- MALSAINT – ETERNAL REICH – SWORD PRODUCTIONS
- KOMMANDO THULE – EREDITA' ANCESTRALE – PIEDRA SOLAR RECORDS
- CRYPTIC SPIRIT – DEMO III – SELF PRODUCED
- ROTTEN ILLUSIONS – ADVANCE MMXXII – ETERNAL ILUSION RECORDS
- RAZZIA – DEMO '89 – ETICA ARIA PRODUZIONI
- NUOVA LITTORIA – DEMO II – ETICA ARIA PRODUZIONI – (NERA)
- NUOVA LITTORIA – DEMO II – ETICA ARIA PRODUZIONI – (ROSSA)
- SCHUTZSTAFFEL – EIN REICH, EIN FUHRER – ARYAN MOON DISTRIBUTION
- OSCURO PIPISTRELLO/XAL – SPLIT – SELF PRODUCED
- ORGIASTIC PLEASURE – S/T – DYNAMITE EXXXPLOSIONS
- ESANGUE/WGAH NAGL – ARISE, NOCTURNAL CREATURES – POST FATA INSURGO
- LYKANTHROP – BLADES IN THE NORTHERN FROST – SELF PRODUCED – (YELLOW)
- LYKANTHROP – BLADES IN THE NORTHERN FROST – SELF PRODUCED – (RED)
- MOURN GATE – A STRANGE DREAM – SELF PRODUCED
- WOTANSVOLK – TOTALITARIAN DEATHWISH – WINTER SOLACE
- PAGAN REICH – THROUGH THE OLD BANNERS – WINTER SOLACE
- INCANDESCENT RAYS FELL – 4 WAY SPLIT WITH: Xal/Morgen Light/Eerie/Morgen Light



