



I N F E R N O
M E T A L F E S T I V A L N O R W A Y
2 0 1 0

10 YEAR ANNIVERSARY

OSLO, NORWAY – 31. MARCH - 03. APRIL 2010

MAYHEM A RETROSPECTIVE OF GIANTS

A VIEW FROM BERGEN **TAAKE**

NACHTMYSTIUM THE TRANSATLANTIC PERSPECTIVE

REVELATORY, TRANSFORMATIVE MAGICK **JARBOE**

TEN YEARS OF INFERNO – THE PEOPLE TELL THEIR STORIES

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Photo: Andrew Parker

Inferno 2010 (from left): Carolin, Jan Martin, Hilde, Anders, Runa, Torje and Melanie (not present: Lars)

HAIL ALL

– WELCOME TO THE INFERNO METAL FESTIVALS TEN YEAR ANNIVERSARY!

An annual gathering of metal, the black and extreme, the blasphemous and gory – music straight from hell! Worshippers from all over the world congregate for the fest of the the black metal easter in the North. YOU are hereby summoned!

Iron fisted, the Inferno Fest has ruled the first decade of the new Millennium. It has been a trail of hellfire. Sagas have been written and legacies carved in willing flesh with new bands and new musical territory continuously conquered!

Hail to all the bands, the crew and the volunteers, venues and clubs! Hail to the dedicated media, labels and managements, our partners and collaborators!

Hail to the Inferno audience with their dark force and energy. With you all onboard we set our sails for the next Inferno!

Join this years fest and the forthcoming gatherings in the years to come. We raise our horns and share the Infernal darkness with you!

INFERNO MAGAZINE 2010

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IMX and IMC photos: Viktor Jæger

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Asgeir Mickelson at MultiMono (www.multimono.no)

Advertising: Melanie Arends and Hilde Hammer at turbine agency (www.turbine.no)

Distribution: turbine agency + Scream Magazine (www.screammagazine.com) + Platekompaniet (www.platekompaniet.no)

Print: Stens Trykkeri AS

Publisher: Inferno Metal Festival AS (www.infernofestival.net)



www.metalhammer.co.uk



www.hammer-mag.de



www.clarionroyalchristiania.no



www.musikfororg.no



www.onyourstage.no



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INFERNO METAL FESTIVAL

Oslo, Norway

March 31st – April 3rd

Rockefeller/John Dee

Rock In – Revolver – Garage

Blå – Victoria

TICKETS:

4-day festival pass (including club night) NOK 1200,-

One day-tickets thur-fri-sat NOK 485,-

One day-tickets club night NOK 200,-

Age limit 18 years. Some participating clubs have a 20 year age limit

– full info on this in the upcoming Festival Guide booklet (where you will find ALL updates and practical info regarding Inferno). Bring your ID to avoid disappointment.

Tickets available at Billettservice/

www.billettservice.no

Phone: + 47 815 33 133 and

www.infernofestival.net

Inferno Metal Conference (IMC) incl.

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Black Metal Sightseeing NOK 250,-

Vikingship Museum concert NOK 300,-

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Phone: + 47 815 33 133 and

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Inferno Film @ Cinemateket

March 30th – April 4th

Tickets to film screenings NOK 45,- available at Cinemateket.

IMPORTANT:

All festival passes/ tickets* are to

be changed into festival wristbands at the accreditation office at **Clarion Hotel Royal Christiania**.

Opening hours 15:00 (15PM) to 24:00 (24 PM)

Wednesday and Thursday.

CLUB TICKETS

You can pick up your wristband at the accreditation office at Clarion

Hotel Royal Christiania at Wednesday from 15:00. Without wristband

you will NOT be able to get into any of the clubs! **There will not be any ticket sales at the clubs – ONLY at Clarion Hotel Royal Christiania.**

This is for your convenience, to avoid massive queues and chaos at the clubs so you can get in to see the bands you want.

Inferno Festival Bag:

You will get your bag at Clarion Hotel Royal Christiania together with your wristband.

WEDNESDAY MARCH 31. - CLUB NIGHT

JOHN DEE

Mongo Ninja

Ravenous, shitfaced and pissed off Mongo Ninja makes you want to get fucking drunk. Bringing together the dirtiest elements of thrash metal, punk and severe intoxication these guys have all played in other vile Norwegian acts. But right now it's about sexual frustration, self loathing, violence, fat kids, alcohol abuse and patricide. Simple as that, no fucking about.

Kvelertak

Meaning stranglehold, that's exactly what you get from this lot. No air besides discordant screaming escapes your lungs. Kvelertak plays an unhealthy blend of punk rock and black metal. Or in their own words; necro'n roll.

Shining

With equal doses of extreme metal, mind-bending jazz and bloody-mindedness, Shining has created their own musical universe. This universe is probably ahead of it's time. The feeling is coldly sci-fi and the tunes unconventional. Their upcoming album is graced with a pentagram and baptized 'Black Jazz'. Although it is hard to hear Venom influences here, Shining could easily be suspected of doing for experimental music what Venom did for metal.

VICTORIA

Jarboe

There is simply no adequate way of describing the Art of Jarboe. What this demoness of an oracle manages to coax forth from instruments and a voice that goes from '0 to 666 in under two seconds' has to be experienced to be believed. If you think you know what darkness is you will awake screaming when you hear Jarboe.

Void ov Voices

Void ov Voices is the sign under which Mayhem and Tormentor singer Attila Csihar uses his remarkable vocal talents to manifest the sounds of the opaque beyond. On our side of the veil this soundscape is somewhat reminiscent of Aghast and similar dark ambient acts but with Csihar's voices and droning chants in the center. Still, if you think this sums up the ritual soundtrack that is Void ov Voices you are gravely mistaken.

Final Fantasy

Owen Pallett (Final Fantasy) is composer and violinist from Toronto. He worked with David Bowie, Pet Shop Boys, Arctic Monkeys and Blockparty and did the music for the last Nicole Kidman and Cameron Diaz movie, The Box. He draws from many different influences, black metal being one of them. Heartland, the third al-

bum by Final Fantasy, is a panoramic and orchestral work; a song cycle of Contemporary Fiction, and Owen Pallett's finest work to date. Heartland's narrative concerns a young, ultra-violent farmer named Lewis and is set in the imaginary landscape of Spectrum. This will be a true gem of a concert, don't miss it!

GARAGE

Serenity Trace

Serenity Trace is a band that have shocked, amazed and annoyed people in the music underground. They are hated equally as much as they are loved. Either way, they are hardly left unnoticed and keep blending high tech music and samples with an untraditional form of metal. All of this has only made them stronger! Their live shows are known for being full of energy and sometimes including video screens and TV-sets.

Torture Division

Formed in 2007 Torture Division is a relative newcomer in the unhallowed ranks of Swedish death metal bands. Make no mistake though; these guys are veterans of too many bands to mention ranging back to the genesis of brutality. Easily managing to keep their death metal groovy without cutting back on speed Torture Division is raw violence waiting to happen.

Gravdal

The Norwegian black metal band Gravdal was formed by Phobos (guitar) and Taakesjel (drums) in the spring 2005, later being joined by a few other misanthropes to complete the line-up. The lyrical theme is based on proclaiming the tragedy of weak willed humans and shepherding them towards the edge of total despair. Gravdal performs orthodox black metal. Ugly, simple and highly evocative.

REVOLVER

Monolithic

Hard as hell and brutal as fuck, nothing has been spared to create the monstrously powerful entity Monolithic. Consisting of a drummer and a guitarist, structures and strictures have been well and truly kicked out the door to record their 'Black Science' album. This juggernaut resides at the intersection between extreme metal and pure noise.

ROCK IN

CLUB SOUTH OF HEAVEN

Tribulation

Tribulation was formed in 2004 to play death metal inspired by the first releases of Morbid Angel and Autopsy. The band has just released their first full-length "The Horror" on Pulverised Records, which



Final Fantasy

clearly shows why we in South of Heaven wanted to book Tribulation – raise your hand if you like old school death metal!

Faustcoven

Faustcoven first unleashed their mix of old school doom and black metal in 2002, and have since spread horror and groove throughout the underground. The music pays tribute to bands like Black Sabbath, Pentagram and Hellhammer, and got the band a deal with underground label Barbarian Wrath.

Open Casket Terror

Open Casket Terror hail from the Eastern parts of Norway, and play death metal in the vein of bands like Cannibal Corpse, Suffocation, Gorguts and other like-minded acts. The band started up in 2005, and consists of members from bands such as Stillehet, Tidfall and The Allseeing I.

BLÅ

Vomitory

Sweden has been an unassailable fortress of death metal since the late eighties with legions of bands practicing the brutal arts. Vomitory has been there since the start and has held a steady course of brutality through the vagaries of trends and fads without flinching even once. For the unacquainted; this means one classic death metal riff after another delivered with laser-guided precision.

Scribe

'Normal people don't like hardcore and that's the way we like it'. This article of faith was the one common thread that ran through all five musicians that make up Scribe. Drawing inspirations from the bands like Sick of it All, Hatebreed and the new revolutionary artists like The Dillinger Escape Plan, the band takes pride in being the torchbearer of hardcore in their home country of India.

Spearhead

A blistering blend of black and death metal with sophisticated lyrical themes based on the metaphysics and philosophy of war. Spearhead's last album, 'Decrowning the Irenarch' has been highly acclaimed by reviewers all around. Expect blackened death metal with expert death/thrash riffing, merciless drumming promising war and destruction to all within reach.



Belphegor



Finntroll



Marduk



Serenity Trace



Demonic Resurrection

THURSDAY APRIL 1.

JOHN DEE

Nifrost

Nifrost is a folkloric black metal band from Jølster in Sogn og Fjordane. The band makes a rurality oriented metal rooted in the black with a heavy infusion of folk tunes. This compound is wonderfully accented by ripping riffs and screaming lyrics in the members' mother tongue, 'Jølstramål'. The band has recently finished recording their first demo and is ready to set sail for distant shores.

Svarttjern

As anyone who has had the honor of seeing this Norwegian band on stage can attest, they are ripe with hoarfrost and dripping vehement misanthropy wherever they turn their gaze. Svarttjern plays true black metal without any compromises or concessions!

Demonic Resurrection

Difficult to pin down genre wise, Demonic Resurrection has self-produced and released two full-length albums and been featured on numerous split-CDs and compilations worldwide in the six years of its existence. Their symphonic extreme metal with progressive elements has intrigued listeners with exquisite arrangements and breath taking flourishes.

The Psyke Project

Hailing from the city of Copenhagen The Psyke Project is best-known for an intense and chaotic sound that is based on heavy riffs and despairing

passages within an epic framework. The aim has been to create modern extreme music alongside the beaten metal and hardcore paths. So far they have released three albums and are considered to be one of the best live acts in Denmark.

Nachtmystium

Nachtmystium started off as a primitive black metal band. Over the years, the band has progressed and constantly matured, stepping away from the typical black metal thematics and embracing experimental psychedelia, while maintaining a raw and harsh edge of black metal. This incorporation of other influences has helped the band create an expanded soundscape of darkness and hatred that is unique to them specifically.

ROCKEFELLER

Madder Mortem

Hailing from the fir forests of Hedmark, there is nothing urban about Madder Mortem. Just like the land it stems from, the music is organic and earthy. However this is not folk metal but something that wriggles its way just about anywhere while always coming back to a groovy nerve. It is certainly open-hearted and atmospheric, — and dead serious.

Belphegor

Austria's Belphegor has emerged as one of the most extreme death/black metal bands. They have orchestrated massacres of pounding death metal and majestic, hyper fast black metal since their

1993 inception. With hymnals such as 'Bondage Goat Zombie' and 'Lucifer Incestus', Belphegor is a no holds barred desecration of flesh and spirit in interestingly perverse ways.

Eyehategod

Eyehategod are gnarled old veterans of the down tuned and corrosive end of things. Doomcore, sludge metal or whatever you want to call that which gnaws away at the roots society in the dark. Seeing the dirty light of day in 1988 Eyehategod is still possessed of the same old urge to soil and slowly violate everything pristine that comes their way.

Finntroll

The kings of folk metal, this Finnish ensemble has fused the darkness and grandeur of black metal with traditional Finnish hoedown-music. The result is Finntroll. The namesake came from an old Finnish legend where Swedish priests coming to Finland had an encounter with a wild-looking man who killed most of them. And this is indeed the music of the wild men of the north.

Marduk

In 1990 Morgan 'Evil' Steinmeyer Håkansson wanted to make the most blasphemous and soul chilling metal conceivable. The Christ raping black metal of Marduk is the result. It is totally devoid of niceties and efforts to make it listenable to any but those who really cherish the utter dark. Since their now legendary first shows Marduk has had a ton of touring experience keeping the legacy more than alive!

FRIDAY

APRIL 2.

JOHN DEE

Throne of Katarsis

Spawned in 2002 the Norwegian black metal cult Throne of Katarsis has practiced their cold and occult black art without a sideways glance. The raw and the epic merge in unholy communion to conjure forth a hateful atmosphere. On these merits their two full lengths have both been highly acclaimed. After being a duo for 7 years Vardalv and Infamroth recruited Sanrabb of Gehenna last year. And the cold winds of Blasphemy blow ever stronger!

Fortid

Formed in Iceland 2002 as the solo project of Einar Thorberg, AKA Eldur, with the main purpose of putting one of the most important Ásatrú literature; Völuspá, into musical form, to honor the old ways. Currently relocated to Norway and bolstered with four other members. Fortid's pagan metal is simply masterful. It is often storm like and violent yet perfectly capturing the epic majesty of the Sagas.

Blodspor

Blodspor was born in 2003 when five nihilistic individuals came together and knocked out a dubious plan to smash all genre boundaries and create something new in Norwegian metal. The result was technical, heavy and brutal right-in-your-face metal. The influences come from all over the place including grindcore, punk, hardcore, death metal and black metal as well as some elements of prog. Blodspor is a new chapter in Norwegian metal. Blodspor won Deathmatch 2009 (the Oslo based band battle) and are definitely one of the bands that are being "the talk of the music town."

Obscura

Obscura created a stir when they were launched upon the metal world. Dauntlessly, they threw themselves onto the road in support of Suffocation. The band delivers expertly handled technical and progressive death metal with howling vocals. With their second album the lyrical and musical aim is set for the upper spheres and cosmic expanses. They have staked a claim to the future of extreme metal.

Ragnarok

Hailing from Sarpsborg, Ragnarok's last album was released in 2004. Now they are back and have yet again taken their seats among the core Norway's black metal scene. 'Collectors of the King', is set to reach the masses this year. As their flame wreathed live shows make abundantly clear; Ragnarok plays black metal the way it was meant to be played.

ROCKEFELLER

Mistur

Mistur is a Norwegian black metal band hailing from the mighty fjords and mountains of Sogndal, a place that is becoming well known for spawning a number of special and unique bands. Mistur is no exception. The sound is a majestic mixture of melodies, atmosphere and raw black metal. If you want to experience the bygone age of warrior-haunted forests, you will not want to miss Mistur.

Ram-Zet

Standing apart from the typical metal band Ram-Zet combines a staggering amount of different elements. Ranging from the chaotic rage of black metal, a great sense for melody to some rather progressive structuring and mechanized rhythms of Industrial music, the band has created a flawless hybrid with an ability to maintain stylistic integrity heightened by genre-bending ingenuity.

Benediction

Formed back in '89 Benediction was part of the rising death metal scene of the late eighties and early nineties. Standing at the forefront of this scene with other giants such as Bolt Thrower and Asphyx they quickly became a household name for anyone with an appetite for death metal. Today Benediction delivers the same metal of death honed to diamond hardness by two decades of relentless touring. Do not expect their Inferno set to leave any bones unbroken.

Ihshan

A highly accomplished musician and composer Ihshan has also existed as a solo-project since 2005. As with Emperor before Ihshan is once again bending and redefining the boundaries of metal. As such it is itself hard to describe, but moves in a progressive direction within an extreme framework. The two albums that has so far seen the light are both complex and accessible giving a rich artistic yield that will keep the listener occupied for eons.

Mayhem

Mayhem doesn't need any introduction. Over 25 years of musically violating all that is good, holy or even human has seen to that. The influence of this band is neigh on immeasurable, especially within black metal, but by no means limited to that particular type of blasphemy. Inferno is proud to host the originators of northern darkness!



Fortid



Mayhem



Benediction



Ihshan

SATURDAY

APRIL 3.

JOHN DEE

Como Muertos

Como Muertos is a French band with Spanish vocalist and lyrics mixing some extreme catchy music with false blood visual and attraction of old-school horror movies. A relatively new band they play a pounding brand of death metal that lets a fractured mind drift back to the heyday of blood and gore. Como Muertos looks set for a bright red future.

Sarkom

Ever since it reared it's ugly corpse-painted head in 2002 Sarkom has shown that black metal is still something that is best done with primitive and effective means. The surest way to grief stricken hearts and souls shorn free of fleshy restraints. Not many manage to handle this kind of musical nakedness. Sarkom on the other hand simply delivers an ice-hard stab of isolation.

Irr

Irr presents a uniquely complex twist of crunchy and angry metal that has won them the Wacken metal Battle of 2009. Originally conceived 2004, Irr has since released one album and energetically scared live audiences into disgust. Presently rumored to be holed up in old mining tunnels beneath the city of Trondheim planning live acts of brutality.

Exumer

German cult legends Exumer have reunited. For a band that hails from the golden age of German thrash metal and once had a young Sepultura as their opening act, there are pages and pages of history to recite. None are needed. They have already conquered the world once with their fast and furious twin-guitar assaults, and now it's time to do it all over again.

Necrophagist

Ever since they formed in '92 Necrophagist has continuously to raise the standards of technical death metal. These masters are unashamedly progressive whilst playing death metal with ferociousness. Necrophagist shows a level of musicianship that most can only dream of. Expect to come under attack from any and all angles with these sophisticated Germans on stage.

ROCKEFELLER

Årabrot

A discordant and dirty take on nihilism. These Norwegian noise-rockers have blended diverse influences into something that is refreshingly negative. All the tricks in the book, and some that aren't, have been used, broken and forced together in a back-alley. You can expect just about anything from Årabrot be it fast or crushing, with or without structure. All in all it is an ambush the sane and straight-thinking.

Taake

True Norwegian black metal as conceived by Hoest, the only member of this outfit from Bjoergvin. Undoubtedly one of the foremost bands when it comes to hailing the frozen mountain spirits of the north. Hoest has recruited a few other grim souls to bring his torturous sounds onto the stage. Those who witnessed their previous Inferno gig in will know what an unholy sermon this is.

Deströyer 666

Deströyer 666 was originally formed in May 1994 by K.K. Warslut as an outlet for more thrashy riffs not suitable for his other band Bestial Warlust. The result was the spike-studded black thrash beast we have come to hold in awe. They have an uncanny knack for writing anthems for the wolves of war that have seen them ascend to infamy.

The Kovenant

The Kovenant will give an exclusive and unique concert at Inferno's ten year anniversary. The band will play the entire Nexus Polaris album live with these original members; Nagash, Psy Coma, Hellhammer, Sverd & Jezebel Deva! This will be a really exquisite treat for anyone who is the least bit touched by the majesty of melodic black metal.

Death Angel

The legend that is Death Angel has come to be known as one of the most influential bands to emerge from the thriving Bay Area Thrash Metal Scene in the early 1980s. As such they should scarcely need any introduction. Just check out the anthem 'Thrashers'. Since it's reunion Death Angel has shown that there is much more to busting skulls the old fashioned way than wearing vintage shirts.



Exumer



Taake



Necrophagist



Como Muertos

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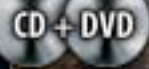
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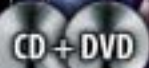
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NORWEGIAN AND SWEDISH BANDS HAVE BEEN DOMINATING BLACK METAL FOR A LONG TIME. NOW IT SEEMS THERE IS A REVOLUTION GOING ON IN THEIR FORMER COLONIES: FRESH AND EXCITING NEW ALBUMS FROM FRANCE, GERMANY, ROMANIA AND THE USA ARE CHALLENGING THE SCANDINAVIAN HEGEMONY. THE INFERNO FESTIVAL SENDS GERMAN MERCENARY GUNNAR SAUERMAN ON A RECONNAISSANCE MISSION TO NACHTMYSTIUM.

"They told us that American bands cannot play Black Metal!", shouts singer and bandleader Blake "Azentrius" Judd into the crowd. "Well, here we are!" It is an obviously emotional moment for Nachtmystium, when they perform for the first time in Norway at Bergen's Hole in the Sky Festival in 2008. There seems to be a strange mixture of feelings ranging between anger and pride reflected in these words of the artist from Chicago. "We had to hear this stupid chorus a thousand times that told us, we could never get this music right", explains Blake. "Yet, we are being invited to Norway and also have a lot of respect for the people, who started it."

Nordic Roots

When Blake formed Nachtmystium as a Black Metal inspired project together with drummer Pat "Noctis" McCormick in the year 2000, it was a long time after Darkthone had destroyed the necessity polished productions with "A Blaze in the Northern Sky" (1992) and Mayhem had release Euronymous' legacy with "De Mysteriis Dom Sathanas" (1994). "Of course we had been influenced much by Mayhem, early Emperor and also by Burzum", agrees the tall singer without hesitation and adds: "I do not care about that guys political views at all by the way." In addition to the musical inspiration Nachtmystium also adapted most trappings of Nordic Black Metal like band pictures featuring corpsepaint and spikes in their early incarnation. Despite the creative input from Europe, Blake stayed away from the pitfalls of fandom and from making a pilgrimage over the Atlantic. "Well, I concentrated on doing my own thing", he says.

"On top of this I simply did neither have the time nor the money to travel a lot." Following his own path proved to be a very good idea in the long run. While their releases from the first split EP "Nachtmystium/Zalnik" in 2001 until "Demise" (2004) provided quality but standard fare, things began to take a different twist. With each new album and EP the Americans were incorporating more progressive and experimental elements into the sound.

American Branches

The combination of Black Metal and Progressive Rock was not a completely new idea as for example Enslaved from Bergen had embarked onto this ride since their sixth full-length "Monumentation" (2001). "I very much like, what Enslaved have been doing", nods Blake. "They are basically referring back to the same sources as we do." Indeed, Pink Floyd or King Crimson have left their mark on both bands, but leading to quite different results. Therefore it would be wrong to assume a direct connection. Nachtmystium were ready for their next step with the release of "Worldfall" in 2008. "This EP was an experiment and served as a demo for our new ideas", recalls the singer. "It helped us getting signed on a bigger label and we were finally able to afford better equipment." When "Assassins: Black Meddle, Part 1" came out the same year, it hit fans and critics

by surprise. Using Black Metal only as a foundation, Nachtmystium had gone far beyond the limits of the genre and created an exciting masterpiece. And the world was listening. Scoring highest reviews, Nachtmystium gained much attention for the American scene, which had quietly grown in prowess and power, while all eyes were still focused on Scandinavia. "Since around the year 2005 the scene in the USA has nearly exploded", explains Blake. "And bands like Leviathan or Xasthur produced great records." Taking a look at the situation on the other side of the ocean today, US Black Metal seems to have followed Nachtmystium onto a progressive path. Especially parts of the US Hardcore movement

have embraced the sound Black Metal, which is a development quite different from Europe. This is illustrated by the success of Acadia's Wolves in the Throne Room for example. "I wonder if this new progressive Black Metal thing has to do with the praise from the press for these bands", muses the American. "As opposed to many of them,

Nachtmystium are still a part of the Metal scene. We play live and bring the necessary aggression and energy on stage." This is promising a great show at the Inferno Festival. "When we played in Bergen in 2008, we had just three days to prepare", says Blake. "Now we are looking forward to present our music again in Norway. This time in Oslo we will be ready!"

Gunnar Sauer mann

"THEY TOLD US THAT
AMERICAN BANDS CANNOT
PLAY BLACK METAL!
WELL, HERE WE ARE!"
-BLAKE "AZENTRIUS" JUDD

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2002 - REIGN OF THE MALICIOUS, 2004 - DEMISE, 2006 - INSTINCT: DECAY, 2008 - ASSASSINS: BLACK MEDDLE, PART 1, 2010 - ADDICTS: BLACK MEDDLE PT. II.

**"Förmodligen världens
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– GEOFF BARTON, CLASSIC ROCK MAGAZINE (AUG-09)

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JARBOE

REVELATORY, TRANSFORMATIVE MAGICK

‘I’M BRINGING PEOPLE SOMETHING EXPERIMENTAL,’ SAYS THE WOMAN WITH THE INQUIRING SOUTHERN DRAWL, BIG LAUGH AND FLINT-EDGED, STAINED VELVET VIBRATO ABLE TO TUNE ITSELF INTO ALL MANNER OF DEVASTATINGLY RESONANT SPECTRAL FREQUENCIES. ‘I’M HAPPY FOR THE ROCK AND METAL WORLD TO GIVE ME SOME ROOM IN THERE, BUT I AM 100 PER CENT AN AVANT GARDE ARTIST FINDING MY OWN PATH AS A MUSICIAN.’

Jarboe is speaking from a currently ice-bound Georgia, giving clear indication that one of underground music’s most fearless outsiders – and former chanteuse for the recently resurrected, one-time heaviest band in the universe with a reputation as monolithic as their sound, Swans – isn’t prepared to allow any zone of comfort when she appears in the elegant surroundings of the VICTORIA venue as part of this year’s Inferno. The festival, of course, is no stranger to intense acts that reach beyond the boundaries of metal, Sunn O)))’s foundation-shaking performance in 2003 and the crushing, redemptive cadences of their mentors, Earth, last year being cases in point, and the revelatory, transformative magick Jarboe manages to conjure up through consciousness-altering force of will looks set to shatter a few more preconceptions of what multi-faceted forms extreme music can take. Although her live band includes Eric Wunder from Colorado’s twisted black metallers, Cobalt, and she’s due to be joined onstage, in a world first, by the ever-metamorphosing Mayhem and Sunn O))) frontman Attila Csihar as they let loose their duet, ‘The Soul Continues’, from Jarboe’s ‘Mahakali’ album, the allure of black metal, for her, is defiantly on her own terms.

‘I’m interested in cults and subcults and people who live with a code, especially when it relates to

an ancient code, to something like Viking or pagan codes. I’ve already explored those kind of vocals the ‘97 Swans tour on ‘I Crawled’. I can do that voice like that, but I chose not to do that with the heavier music because it’s too predictable.”

Jarboe’s journey, in all its unflinching, constantly changing quest for self-understanding has taken her through evocations of Buddhist ideas of creation and destruction – both in Swans with the cataclysmic ‘Mother/Father’ track and in her solo work with ‘Mahakali’ – and the occult that chart a path few others would dare to tread.

“I’M INTERESTED IN CULTS AND SUBCULTS AND PEOPLE WHO LIVE WITH A CODE, ESPECIALLY WHEN IT RELATES TO AN ANCIENT CODE, TO SOMETHING LIKE VIKING OR PAGAN CODES”

-JARBOE

“In preparation for the ‘Mahakali’ album I studied rather in depth Solomonian black magick,” she recalls. “I sung some vocals with the mic in a magick circle when I had conjured up demons. I stepped into it as far as I possibly could, to the point where I manifested something. There’s a piece where you hear me using that dark murky voice and calling Furfur, one of the 72 demons from Hell, the count of Hell. That was a pact with one of the demons to, once he manifested, to give me what I was interested in him providing for me if I was to praise his name globally. But I was told that a lot of conflicts I was having that were damaging to my own body – was because I named the album in homage to a powerful spirit, Kali, and that there was infighting with the demon from my black magick.”

For Jarboe, breaking boundaries isn’t about instilling fear, so much as learning to go beyond it, to make revelatory discoveries on the other side.

“Aleister Crowley said ‘Enflame yourself with prayer’, and that obviously means that you are embracing something with everything you have that it takes dimension and there’s a lot of truth to that statement. In my life, I know that when I enflame myself with a belief, I’m unstoppable. It happened! An example would be hearing Swans’ ‘Power For Power’ on the radio and saying ‘I’m going to be part of that’ and I did it and I couldn’t be stopped. Just through sheer power of will I made what I wanted to happen happen. If you can be a torch, you can be surprised at what you do.”

Jonathan Selzer



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THE GERMAN ANGLE



HONESTLY, I HAVE BEEN TRYING TO AVOID THIS. UNFORTUNATELY, THERE IS NO ESCAPING AS THE MAKERS OF THE INFERNO FESTIVAL HAVE ASKED FOR MY OWN STORY REGARDING THE TENTH ANNIVERSARY OF THIS FANTASTIC EVENT.

It is Darkthrone's fault as usual, that you have to put up with me in Oslo every Easter. Through my radio show *Black Metal Art* on a local station in my hometown Oldenburg, I was lucky to get an interview with Darkthrone's Fenriz. It was a scary idea to speak to one of the leaders of madness and mayhem in the Norwegian scene. In fact, the man turned out to be extremely intelligent, polite and witty as opposed to his image in parts of the press. He seemed to have liked our conversation as I got another one and in contact with Fenriz' promoter at the time: Ann Karin Frestad.

It was her lovely idea to invite me to the first Inferno Festival to do a lot more interviews. Thanks to the nice couch and hospitality in the place, she shared with journalist and later Inferno press officer Gro Narvestad I was able to afford it. Far from being a professional writer, it was extremely exiting to meet all these famous or rather infamous musicians, I had read about in articles of Robert Müller in the German edition of *Metal Hammer*. The billing made me drool: Enslaved, Borknagar, Khold, Red Harvest, Zyklon and every other band had me believing in a black paradise. Even better, everybody was unbelievable open and welcoming. So what about the reputation of the Northern people to be a dull and distant lot? My arse! This was fun! I had to come back! With a lot of luck, I was hired later in 2001 by Robert Müller to write for *Metal Hammer*,

who did not hesitate to agree on a report from the Inferno Festival 2002.

He had realised early, what even in the North only few people were aware of at the time: That Black Metal was the most important musical innovation, which had shaken the foundations of Rock and Metal after years of stagnation – and remains as such until this day. The cultural impact of this sound revolution can hardly be measured as the number of young people from all over the

"IT MIGHT SEEM PARADOXICAL, BUT OBVIOUSLY, BLACK METAL CAN LEAD TO A BETTER UNDERSTANDING BETWEEN NATIONS."

-GUNNAR SAUERMAN

world that have become interested in Norwegian culture, history and language is legion. Always fans from all continents travel to the Inferno Festival as living prove of this notion. As opposed to others, Metal Hammer has always supported the exciting bands and fascinating music from Norway, even when it was needed to keep a critical journalistic distance to some of the actions and views expressed. Together with my colleague Petra Schurer another mind blowing black Easter holiday was spend in Oslo.

The Inferno Festival 2002 more than justified the magazine interest: Dimmu Borgir delivered

an amazing headliner performance, Windir had their now legendary show in a crammed John Dee and fascinating newcomers like 1349 left a big impression. Both of us will never forget that Sunday morning after many a *Nachspiel* in the breakfast room of the hotel: Ordinary families were cowering at their tables with frightened eyes, while a huge black crowd happily slaughtered the buffet. Silenoz of Dimmu Borgir proved to be the bane of waffles and 1349's Frost scared the hell out of the service crew with his evil contact lenses. Titans of Black Metal having humour, who would have thought that to be possible?

It was bliss and the festival had found another friend at Metal Hammer in Petra, who used her position as a staff writer to strike a presentation deal. The Inferno Festival 2003 was the first to be sponsored by Metal Hammer Germany and this union remains until today. I admit to being a little bit proud of so many Germans visiting the event every year and others joining in. It might seem paradoxical, but obviously, Black Metal can lead to a better understanding between nations. Having come back year after year too, I was able to witness the steady evolution of this festival. Right from its first edition the Inferno Festival assumed the role of a focal point of its country's hard music scene beyond the black. Therefore, it was a natural development that parallel to the musical performances a business fair and fan forum emerged in the shape of the Inferno Metal Expo (IMX) as well as the many activities of the Musicians Union in Norway MFO to go along with it. Their respective headmen Torje Noren and Anders Odden have since managed to put me to work and in the spotlight. It should be mentioned that it has been a pleasure and privilege to publicly interview outstanding artists like Emperor or Gaahl.

It has also been a pleasure and a privilege to be allowed back year after year. It is just great to have by now two extra days added to the original two and the Inferno Kickoff Party on top of that. I just enjoy it, when the Norwegian crowd ignores many a big name and cheers for the underground instead. Great to see Oslo is having its own mind about what is interesting and what not. It has been an honour, when the boss Jan-Martin Jensen and his staff Lars F. Hansen and Heidi Remmen started inviting me to the *Nachspiel* of the crew, making me feel even more a part of the festival – and still is. Needless to say that you and everybody else, who should have been mentioned here as well, have become cherished friends long ago: Inferno Festival I love you! Heavy Birthday!

Gunnar Sauermann

A RETROSPECTIVE OF GIANTS

MAYHEM

MAYHEM EMBODY THE DARK, AT TIMES BLOODY, YET ALWAYS FASCINATING HISTORY OF NORWEGIAN BLACK METAL LIKE NO OTHER BAND. SHOTGUN SUICIDE, FOUL MURDER AND STILL FAR FROM BEING DEAD YET, OSLO'S OLDEST AND MOST SINISTER TROOPERS OF EXTREME METAL COMING HOME FOR A HEADLINER SHOW AT THE INFERNO FESTIVAL. ENIGMATIC VOCALIST ATTILA CSIHAR REVEALS SOME OF HIS THOUGHTS TO GUNNAR SAUERMANN.

Only four full-length albums have been releases by Mayhem in the 25 years of the band's existence since their founding in 1984. Yet more magic and mystery surrounds the original founders of the second wave of Black Metal than any of those following in their footsteps. Controversy, rejection and even hate has been a steady companion in the Norwegians' long and torn career. If there is one consistent thread from past to present, it is the presence of an charismatic and impressive front figure ever since Maniac joined Mayhem first in 1986. His reckless self-mutilation and violation of severed animal heads as well as unique vocal style became a trademark of the bands for years to follow, but it fell onto another to set the band on a gruesome course for greatness. When Maniac left due to depression in the year 1988, he was soon replaced by Dead from Swedish thrashers Morbid. Dead was a little later joined by drummer Hellhammer, who completed the line-up then consisting of Euronymous on guitar and bass-player Necrobutcher. The tale of Dead's suicide in 1991 has been told many times in all its gory details. Until then he had shaped the appearance of Nordic Black Metal by his use of so called corpse-paint and introvert misanthropic presence. Dead's death proved to be the sacrifice that changed the whole scene. A month later Euronymous open the infamous Helvete independent record store, which was to become the focus point of the underground scene of juvenile musicians. A storm had been set in motion and Mayhem were in the centre of it.

The Voice of the Past

A young Hungarian from the obscure band Tormentor received an unexpected invitation: "Although it was difficult without mobil phones and internet back then, Euronymous somehow

managed to get in contact with me", recalls Attila Csihar. "A Hungarian tape-trader had send him a copy of 'Anno Domini' and he told me that he was impressed by Tormentor. I was told that Dead called me his favourite vocalist and that was the reason for picking me as a replacement." The Hungarian was nearly left speechless by the offer to join Mayhem, but managed to agree. Tormentor had just split up and the early Black Metal scene seemed to crumble as their protagonists Venom, Celtic Frost and Bathory started to explore different directions. "I was young and it felt my

"IT ALL STARTED WITH THE MUMMY, BUT THEN I CAME UP WITH A NEW COSTUME EVERY NIGHT. WHEN I PERFORMED AS THE DICTATOR IN RUSSIA I NEARLY EXPECTED TO GET KILLED AND THE BUNNY OUTFIT SEEMED TO PROVOKE PEOPLE A LOT AS WELL. THIS WAS ALL PART OF SPREADING THE CHAOS."

– ATTILA CSIHAR

favourite music was coming to an end and in 1992 the rumours of church burnings began", tells the singer. "It was still very exciting to fly to Norway for the recording of the Mayhem's debut album." In Oslo Attila was introduced to the new bass-player a certain Kristian Vikernes, who called himself Varg had his own band Burzum. Vikernes had earlier replaced Necrobutcher, who had left after and because of Dead's suicide. "Euronymous introduced Varg like he was a miracle man", says Attila. "Yet even back then, there was some tension and both would talk some bullshit about the other behind their backs." Still the group managed to record "De Mysteriis Dom Sathanas" during the summer of 1993 and Attila flew home. This album is considered until this day to be the archetype and classic milestone of Norwegian Black Metal. Yet was to be baptised in blood: In the early hours

of August 10th, 1993 Vikernes stabbed and killed Euronymous. The full truth of the reasons behind this murder will probably remain shrouded in mystery and speculation forever, but its effect was profound. The Metal world was shaken and the underground scene of the North went into the spotlight. Police started to crack down on the whole serious of church burnings, murders and other criminal acts committed by Black Metal musicians. Although a promotional effect cannot be denied, this proved to be a heavy burden on the stunning musical achievements of bands like

Darkthrone, Emperor, Immortal and of course Mayhem. It was the last strong innovation to hit the Metal scene until this day. It's dirty icy sound, trembling riffs and screamed vocals together with a Satanic image of evil and misanthropy have long since become iconic to be copied and developed all around the globe. "Back then we did not know that we had produced a classic", emphasises Attila. "Yet we felt that we had come up with something new and good. When I heard of Euronymous' murder, it felt like Varg had destroyed all of this and our future along with it. Back then I hated him for his stupid and rotten deed and my life drifted into despair and drugs."

The Road to the Future

While Attila lost himself for a time in the streets of Budapest, the world did not come to an end. Black Metal started to boom after the release of "De Mysteriis Dom Sathanas" in 1994 and Necrobutcher and Hellhammer revived Mayhem with the help of the returned Maniac and a new guitarist with the nom de guerre Blasphemer, who became the band's main composer. "I met the guys in Italy in 1998", says the singer. "I already knew Hellhammer and also Necrobutcher as he had written some lyrics for 'De Mysteriis', which many



people tend to forget. Maniac asked me to sing on stage with him, which was a great moment." Under the musical domination of Blasphemer, Mayhem took a different course. While the EP "Wolf's Lair Abyss" (1997) is still largely based on the trademarks of Black Metal, the guitarist kicked the scene in the groin with "Grand Declaration of War" (2000)—a title that can be interpreted on many levels. The controversy over this quite experimental piece of darkness will probably never stop to rage. In comparison the impressive "Chimera" (2004) seems nearly straightforward and saw the band returning to a more raw and brutal style of darkness. After this masterpiece was released conflicts between the extreme and strong personalities of the band members culminated in Maniac leaving Mayhem once more. "Blasphemer had called me during summer and talked about problems and I offered them help, but it was only in December that I was asked to join again", relates Attila. "Although I was sad to discontinue working with Aborym and Keep

of Kalessin, I did not hesitate and agreed." It did take more than two years until the new line-up released the fourth studio album "Ordo Ad Chao", which turned to be an extremely ugly pitch black beast in all respects, but still managed to top many a "Best Album of the Year"-list in 2007. "This record is definitely extreme and challenging", agrees the fontman. "It sucks out your energy. Therefore I was positively surprised to see so many people totally into it." In the wake of this release it was Attila's turn to surprise his audience. "I have never worked so hard on tour", he groans. "It all started with the mummy, but then I came up with a new costume every night. When I performed as the dictator in Russia I nearly expected to get killed and the bunny outfit seemed to provoke people a lot as well. This was all part of spreading the chaos." Yet typically for Mayhem another crisis arose. Blasphemer decided to leave in 2008 in order to concentrate on his own band Ava Inferi. As always Mayhem returned to life, this time by having Morfeus from Limbonic Art

and Dimension F3H and the French Silmaeth joining as guitarist on tour. Returning as a headliner to Oslo means a lot to Attila, who has a long special relationship with the Inferno festival. "I have been there many times as an artist and just for fun", says the Hungarian, who delivered stunning guest appearances with Mayhem, Sunno))) and Keep of Kalessin among others. "What I very much like about the Inferno festival is their open mindedness to interesting and new bands that have yet to be discovered by the people", stresses Attila. "This year I am one of the lucky ones as my own project Void ov Voices will perform at the opening night." Of the Mayhem show Attila only reveals one hint: "Expect the Unexpected". Well, this has always been the case with these giants of Black Metal. Although the Norwegians already have a place in musical history they are far from being a thing of the past, but a present force to be reckoned with. Always remember: Nothing can kill Mayhem!

Gunnar Sauermann

WWW.MYSPACE.COM/OFFICIALMAYHEM

1987 - DEATHCRUSH, 1994 - DE MYSTERIIS DOM SATHANAS, 1997 - WOLF'S LAIR ABYSS, 2000 - GRAND DECLARATION OF WAR, 2004 - CHIMERA, 2007 - ORDO AD CHAO



A VIEW FROM BERGEN TAAKE

THE DARK STORY OF TAAKE PLAYING THIS YEAR'S INFERNO FESTIVAL CAN BE TOLD IN MANY DIFFERENT WAYS, BUT IN TERMS OF NORWEGIAN BLACK METAL IT IS ESSENTIALLY A TALE OF TWO CITIES. DURING THEIR LONG HISTORY THE BAND FROM BERGEN HAS PERFORMED ONLY THREE TIMES IN OSLO BEFORE. FOUNDER AND LEADING FIGURE HØST FINDS HIMSELF ONCE AGAIN QUESTIONED BY GUNNAR SAUERMAN.

There has been much controversy gathering around Taake for years. The band was infamous for the unpredictable and volatile nature of singer and composer Høst, who left a trail of provocation and violence all over Europe. Events hit a serious rock bottom, when the musician from Bergen painted a swastika on his chest during a concert in Essen, Germany in March 2007. With this act of spite Høst earned more of a reaction than he bargained for...

The Patriot

The old and proud Hansa city of Bergen has a slightly humid reputation. It is considered to be shrouded in grey fog and constant rainfall for most part of the year. The trading town is also an ancient rival of Norway's capital Oslo, which is regarded as a kind of upstart on the Atlantic shore of the west coast. Even within the Norwegian Black Metal scene there is a competitive edge between the two cities, which shines through in nasty little comments about the others. Oslo can claim the greater worldwide success in numbers of sales with bands like Dimmu Borgir and Satyricon. Yet out of the mists of Bergen emerges a fiercer sound embodied by underground leaders like Gorgoroth or Taake. "Coming from Bergen, I am not necessarily too fond of Oslo", confirms Høst. "Then again I am very much looking forward to play at the Inferno again as our last show there dates back to 2003." The singer also performed at the festival the same year with Ragnarok and in 2005 with Nattefrost. It has become some kind of an unspoken tradition for

musicians from Bergen to have a party of their own in the festival hotel and in that year Høst and Nattefrost abducted a certain German to listen to the next Carpathian Forest album all night. "Well, I do not remember much, but it was sure fun to hang out there", grins the singer. "This year we might be able to present some new material as we are going to record the next Taake album this summer." Although Høst denies revealing a new song on stage, he expects a great show: "The Inferno festival will be the last stop on our European tour in March and we should be well warmed up", he predicts. "Of course we will also give our very best, because we want to score a point for Bergen there." During the last years the

*"OUR CONCERTS ARE A CELEBRATION OF THE BEAST IN MAN
AND ARE SUPPOSED TO PROVOKE A NEGATIVE RESPONSE"*

— HØST

concerts of Taake have evolved from very good to magnificent monsters. With ugly corpsepaint, arms like cables and every muscle and sinew showing on his extremely lean body that carries the scars and tattoos of a life dedicated to true Black Metal, Høst has forged himself into a most impressive frontman in the fires of hard touring and the hot venom of some of his critics.

The Accused

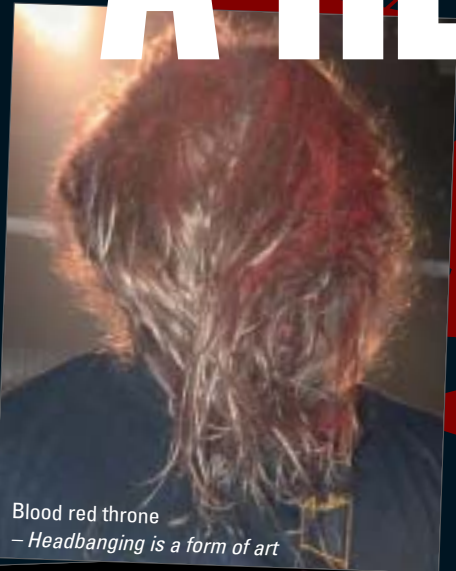
There have and always will be those that oppose Black Metal on principle, may they be religious

activists or political hardliners from all directions. When Høst pulled his stunt in Essen, he personally delivered his worst enemies a weapon to wield against Taake. "Our concerts are a celebration of the beast in man and are supposed to provoke a negative response", explains the singer one of the general concepts of his genre. "It has become impossible to break a taboo with an inverted cross nowadays and as we played in Germany, I had the spontaneous idea to use this extremely negative and destructive symbol of evil." He had obviously not expected the storm of reactions, which was to follow. Taake got banned from festivals as far as Norway and were accused of political extremism. Instead of setting things right, the bandleader added fuel to the fire with defiant and stubborn statements. "It had never been my intend to make a political statement or being interested in the NSBM scene at all", emphasises Høst. "This is one of the reasons, why it took me so long to realise that people interpreted my act wrongly as a reflection of supposed political views." It took about a year until he understood that he had to set the record straight, which the singer did in interviews like for the German Metal Hammer. With an explanation rather than an apology Taake were back on track. Their latest full-length "Taake" (2008) saw the band taking a more groovy twist, but still continuing the harsh, yet melancholic and epically melodic course of Taake's glorious previous albums. "You can expect a mixture of good old songs and new tunes with a focus on the more catchy material", announces Høst. "It will be Black Metal from Bergen!"

Gunnar Sauermann

SO I HAVE BEEN ASKED TO MAKE THIS TRIP DOWN MEMORY LANE

MEMORIES OF A HEADBANGER



Blood red throne
– Headbanging is a form of art

MY FIRST ENCOUNTER WITH THE INFERNO FESTIVAL WAS SOMETHING LIKE A GLUTTONOUS METAL FRENZY. AT THE TIME THERE WERE TO MY KNOWLEDGE NO OTHER METAL FESTIVALS IN NORWAY. THE ONLY EXCEPTION TO THIS BEING THE ONE-OFF 'BLACK METAL NIGHTS' IN '94, WHICH SOMETHING LIKE 50 PEOPLE ATTENDED.



Photo: Lena Carlsen

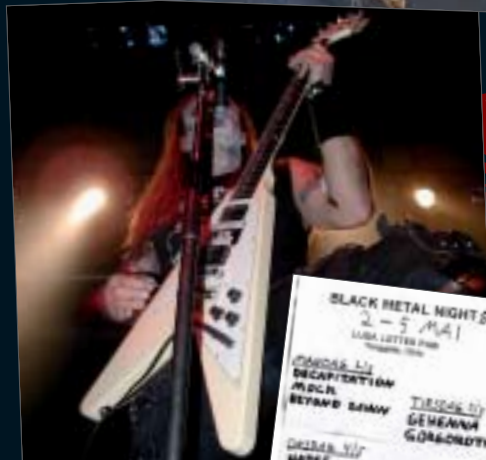
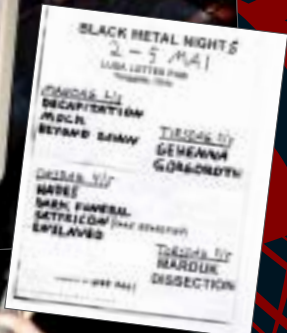


Photo: Alex Spaestad

Behemoth
– I've got erection!



As the concerts were often somewhat overlapping I found myself running up and down the stairs between Rockefeller and John Dee barely having the time to snatch the odd beer on the move. I'm pretty certain I didn't miss a single band, even those I was merely curious about.

If the scale of things was huge in the beginning it could now be said to be beyond all reckoning if you apply the standards of the early nineties. Even if it is now next to impossible to catch every band and the festival has grown to include everything from fashion shows to organized metal tourism, my attention still is, and always will be, well and duly on the bands. Size is insignificant and everything else be damned!

All in all I have seen too many strange and great acts on the stages of Inferno to remember. If something truly stands out it must be the shows of Aeternus and Behemoth in 2002. With scarcely an hour in between this was such an effective two-pronged assault that it sent me reeling, my system overcharged with adrenaline. Dissection and their guest singer Attila also deserve a special mentioning for getting the last tune of 2005 across even when the power to the P.A. had been cut.

It is my distinct impression that a lot of these things would never have come to pass had it not been for the shape of the festival. After all, in a

place like this where close to everyone plays in a band certain things are bound to become a bit blasé. The festival format remedies this with the influx of two things: people from elsewhere and the time to consume copious amounts of alcohol.

Since 2001 the latex era has passed into the age of the reunion, and to my satisfaction, yet another conception of the term old-school seems to be the order of the day. Just as inevitable as the change of metal seasons however is the onset of complaints. Things have become too big, include too much of this, too little of that and so on. While I do sympathize with some of these things I really couldn't care less in all ways but one. As those who remember the battles of the past should know, hatred and strife is essential to metal.

Bjørnar Hagen



Lost in time – Wrist warmers are krieg

OSLOGUIDE

ALL DRESSED UP AND SOMEWHERE TO GO:

* = Venues

ROCKEFELLER MUSIC HALL* & JOHN DEE* Torggata bad

Originally an indoor pool, Rockefeller opened as a music venue in 1986. There are 2 stages – Rockefeller, the main stage, has a capacity of about 1500, and downstairs you'll find John Dee with a 400+ capacity.
Age Limit: 18 Years. www.rockefeller.no

GARAGE* Grensen 9

The rock place previously known as So What! – now one of the best rock pubs close to Rockefeller. A little hard to find, but remember you can always ask people in the street. Garage also have an outdoor area for enjoyment of refreshments and cigarettes.
Age limit: 20 Years upstairs, 18 downstairs at the concert. www.garageoslo.no

REVOLVER* Møllergata 32

Just around the corner from Rockefeller/John Dee you'll find this relatively new club. They also host DJs and bands on stage. If you have an Inferno bracelet you will get special prices on STUFF here too.
Age limit: 20 years. www.revolveroslo.no

ROCK IN* Øvre Slottsgate 10

In this dark sub-level club you can hear metal all the time. Rock In plays everything metal, earlier they were known to play mostly traditional heavy metal and loads of stuff from the 80s, but during Infernoweek they amp up the extreme-factor...
Age Limit: 20 Years. www.rockin.no

BLÅ* Brenneriveien 9c

BLÅ is an independent club in Oslo for live, contemporary "jazz and related sounds." It is a professional venue dedicated to up-and-coming acts as well as established international artists.
Age Limit: 20 Years. www.blaaoslo.no

ELM STREET Dronningens gate 32

A legendary rockbar in the heart of Oslo! Elm is also famous for their great burgers! Its located 3 blocks from the festival hotel.
www.elmstreet.no

TEDDYS SOFT BAR Brugata

This place has kept its original decor from when it first opened in 1958. Put some money on the wurlitzer and breathe in the atmosphere! And while you do so, enjoy a delicious egg n bacon breakfast! Its located a 2-minute walk from the festival venue.

MØLLERS CAFÉ Mariboegate

Situated on the corner one block away from the festival venue, this place will be packed throughout the weekend. Not the classiest bar, but who cares? The beer is cheap and they do have some decent stuff in their jukebox!

LAST TRAIN Universitetsgata

The only rock hangout in Oslo where people have learned that they will NOT get music by request. Bands like Entombed, Cadaver, Danko Jones, Hellacopters etc. have played here over the years.
www.lasttrain.no

MONO Pløensgate 4

Located two blocks from the concertvenue! Mono is one of the most popular bars in Oslo. In the intimate backyard you can enjoy your beer and cigarette. In Restaurant Q, you can enjoy a delicious burger or soup. Your choice!
www.cafemono.no

GLORIA FLAMES Grønlandsleiret 18

About 5 minutes by foot away from Rockefeller you will find this rock/ metal hangout. If the weather is pleasant they will open the outdoor area, probably the best place in downtown Oslo.
www.gloriaflames.no

BAR ROBINET Mariboegate

Literally next door to the main entrance at Rockefeller you will find this tiny bar that serves plenty of rock'n roll to go with your fancy drinks.
www.barrobinet.no

HELLS KITCHEN Møllergata 23

Hells serves one of the best pizzas in Oslo (Italian style). The bar serves excellent cocktails as well, so if you are looking for a place to chill out in between all the noise, Hells can be the place for you. Located a 2-minute walk from the festivalvenue.



TANGO WITH CASH

SOUND OF NOISE Henrik Ibsens gate

Situated right across the street from Rockefeller, this is a good place to purchase music. Open every day during the festival!
www.soundofnoise.net

RÅKK & RÅLLS Akersgata

Second-hand shop where you can find rarities and maybe a bargain but mostly the prices here are a bit steep. Also very close to Rockefeller.

NESEBLØD Rathkes gate 7

Owners Ruben and Kenneth really knows what people want; here you can find rare demos, first editions etc. Of course, it ain't cheap but well worth it if you want off-the-shelf stuff.
www.neseblodrecords.com

THINGS TO DO IN OSLO

Please note that opening hours may be limited during the easter weekend.

TATTOOS:

LUCKY 7 and LUCKY 7 CLASSIC.

Their suitable slogan is: Good looking tattoos, good looking tattooers!

LUCKY 7 is one of the leading tattoo studios in Oslo, high quality work, in most genres! The new salon, LUCKY 7 CLASSIC opens in the middle of march. Here you can get inked accompanied by loads of dead animals and deathmetal. Consider yourself warned and triggered!

LUCKY 7: Øvre Slottsgt 15 B

LUCKY 7 CLASSIC: Nordahl Bruunsgt

Gourmet food at Rockefeller

Gourmet Garage has taken over the catering service at the Rockefeller complex. These guys have the best recommendations and are totally down with the rock scene in Oslo.

In an own gourmet kitchen deep down in the basement of Rockefeller all food is being made – providing fresh, nourishing and tasteful dishes to crew, artists and audience.

So where do you get your meal? No worries! By the main entrance at Rockefeller there will be a fast food stand. For something easy to eat right in your hand, this is your spot.

On the roof terrace there will be an outdoor barbeque, providing more dinner like dishes.

Welcome to the Gourmet Garage at Rockefeller!

Get your metal burgers at legendary Elm street!

- Special offer for all Inferno guests!

Elm street burger MENU:

Metal Burger

- hamburger with cheese & bacon, fried potatoes, salad and chips.

Metal Vegetarian

- Vegetarian burger with fried potatoes, salad and chips.

All menus include 1 drink. Price: 125,- NOK

ART & SIGHTS:

ASTRUP FEARNLEY MUSEUM OF MODERN ART Dronningens gate 24

A young museum of international standing. Changing exhibitions of Norwegian and foreign art from the post-war period to the present.
www.afmuseet.no

MUNCH MUSEUM. Tøyengata 53

The Munch Museum's collection, left to the city of Oslo by Edvard Munch, consists of a large number of paintings, graphical prints and drawings.
www.munch.museum.no

THE NATIONAL GALLERY. Universitetsgata 13

The National Gallery has Norway's largest collection of Norwegian, Nordic and international art from the beginning of the 19th century up until today, including many of Edvard Munch's major works.
www.nationalmuseum.no

THE NORWEGIAN OPERA. Kirsten Flagstads plass 1.

Oslo's new Opera House opened on 12 April 2008 and is now the home of the Norwegian Opera and Ballet. The spectacular building has a fabulous location by the seaside and was designed by renowned Norwegian architecture firm Snøhetta.
www.operaen.no

NO MONEY, MO' PROBLEMS

ATMs are plentiful in Oslo - there is one inside the venue, conveniently (sic!) placed right outside the toilets, under the stairs leading up to the gallery.

Be sure to check that the ATM is the kind that takes VISA/Mastercard/AMEX, we have known people who lost their card into 'regular' debit card ATMs...

If you need to cash travellers cheques etc., there is an exchange office at Oslo Central station, and if you have foreign currency in cash there is also an exchange-machine you can use 24/7.

Remember that all 'normal' stores are closed on thursday and friday during easter - also that following monday. If you want to save some money on food and drinks, go to a grocery store and stock up on wednesday. There is a store at Oslo Central station that is a bit more expensive but that is open some hours during those holiest of days as well.



USEFUL PHONE NUMBERS

- Ambulance 113
- Police 112
- Fire dept. 110
- Tourist information 815 30 555
- Taxi 02323 02202 08000
- Gardermoen airport 815 50 250
- Torp airport 3342 7000
- Train/bus/tram info 177
- Clarion Hotel Royal Christiania 2310 8000
- Rockefeller 2220 3232
- Operator/phone info 1881

ERIN CUMMINGS

JULIA VOTH

AMERICA OLIVO



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SEXY
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kalender

PREPARE TO GET SLAPPED
I SALG 27. JANUAR

www.bitchslapmovie.com



CINEMATEKET, DRONNINGENS GATE 16, OSLO - WWW.NFI.NO

INFERNO FILM

INFERNO FILM is the brand new addition to the Inferno Metal Festival, with daily screenings of rarely seen cult classics, Norwegian horror films with English subtitles and documentaries on metal music (a couple about black metal are likely to appear). We are also inviting some well-known faces of the scene to share their favorites with us. Complete program will be presented in the festival guide and on the festival website...

At the festival hotel Royal Christiania and the Rockefeller venue we will show previews of the film program.

FILMS:



DE DØDES TJERN

Lake of the Dead – Norwegian horror classic from 1958.



ROVDYR

Manhunt (Rovdyr) – Norwegian horror 50 years later.

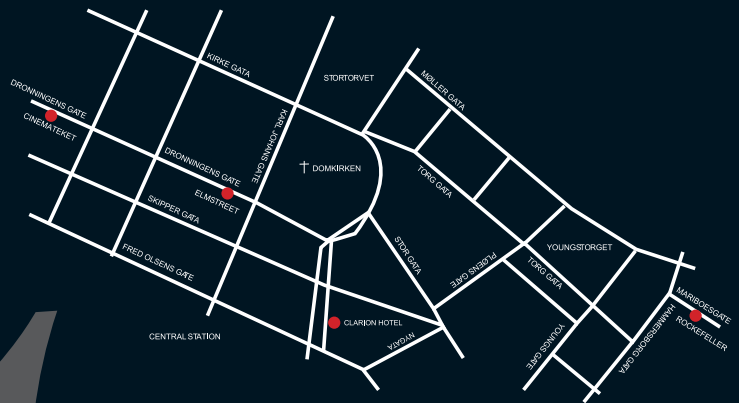


WIDESCREEN DARKNESS - NOT FOR THE TIMID!

CINEMATEKET, FILMENS HUS

TUESDAY 30 MARCH – SUNDAY 4. APRIL

TICKETS: KR. 45,- WITH INFERNO WRISTBAND AND CINEMATEKET MEMBERSHIP. REGULAR TICKET PRICE KR. 75,-.



All screenings at Cinemateket in the Film House. THE MOVIE THEATRE, CINEMATEKET, IS LOCATED A 5 MINUTE WALK FROM ROCKEFELLER – OR A 1-2 MINUTE VERY SLOW WALK FROM ELM STREET in Dronningens gate 16 (two blocks from Elm Street.)

ABOUT CINEMATEKET AND NFI (NORWEGIAN FILM INSTITUTE)

The Cinematheque (Cinemateket) makes film history's central oeuvres available to the moviegoing public, while also monitoring the pulse of contemporary film culture. Five days a week there are usually two screenings in each of Filmens Hus' two cinemas. Cinemateket also co-

operates with various festivals and other events at Filmens Hus. Through the Film Institute's archive and the international organization of film

archives, FIAF, Cinemateket has access to many films which would otherwise be unavailable in Norway.

NORSK FILMINSTITUTT

Four days of hell on radiotango^{FM} 105,8 your rock'n roll radio



I N F E R N O
METAL FESTIVAL NORWAY
2 0 1 0
10 YEAR ANNIVERSARY

Radio Tango Norway fm105,8 congratulates Inferno Metal Festival with 10 years of metal excellence!

Radio Tango fm105,8 are back to light your fire before, during, and after Inferno Metal Festival! Please be aware of Radio Tango's asswhipping and bigmouthed attention whores: Dronn Woods & Blowie Christ.

The tallest radio screaming duo north of the equator, known from the radio show TreSexTi, rock'n`fun, are now here to introduce the best of Inferno, which means EVERYTHING during the 4 days of hell, play with YOU, give you the most hilarious interviews, hottest pictures on their website, www.radiotango.no, and the best rock'n`metal!

Dronn Woods & Blowie Christ will be broadcasting live on air from the VIP lounge on the roof of Rockefeller every day from 19.00 - 21.00 during the Inferno Metal Festival.

They will also be rockin around to catch you watching your favorite band, headbanging, eating a burger, taking a piss or cheating on your girlfriend.

Listen to YOUR rock'n roll radio – Radio Tango fm105,8 or www.radiotango.no for webradio - every day during the festival and remember: We want YOUR favorite Inferno Metal Festival story to share on air!

Be afraid, be very afraid!

Dronn
Woods

Blowie
Christ

OSLO



Klær levert av



LOGOPEDISK
INSTITUTT



Jorunn Frydenbø



ONE COLD KID GETS HOT

(I DIDN'T START THE FIRE)

SEVERAL YEARS AGO, IN MY EARLY OSLO YEARS, I HOOKED UP WITH GOOD OL GRO NARVESTAD. BEING THE SINGER IN HONCHO, WHO STARTED AS A STONER BAND, CONTRIBUTED TO ME NOT BEING THE MOST DEDICATED GROWLING-FAN OF ALL TIMES, BUT THE TIMES THEY ARE A CHANGIN' AND GRO HELD A LITTLE SPEECH TO ME ABOUT THE JOYS OF METAL.

The absolutely first thing this magnificent metal-head of a woman did was to take me to London, and a bar called Garlic & Shots. 666 garlicshots later, we were dead-drunk and came to our senses in a coffin-shaped room in the basement below. On the speakers I could have sworn I heard Opeth perform a cover version of Billy Idol's "White Wedding"

From that day I understood that there is something special about the metalscene in Norway.

So, there I was, last year. First time on the Inferno Metal Festival, covering all the events for Radio Tango 105.8. My first interview was with the myth-busting vocalist from Gorgoroth, Gaahl himself. One whole week in advance, the only thing I could think about, was how to keep this guy from chopping my head off, drinking my blood and eating my brain. After the interview, it turns out he was all the things I never would have imagined. It also turns out, that he prefers a perfectly tempered white-wine instead of blood. What a surprise!

The day after I had to kiss Puddingens ass, literally, and all I can say is that the photographer spent two minutes taking this goddamned picture. Bloody hell!

When the festival ended, and the last after-party started, I solemnly had to swear to Torje (HNIC) that this was the first, but NOT last Inferno Festival I was attending. It is with great pleasure and infinite joy I am preparing myself for four days of hell, together with Blowie Christ. As you probably understood already, I fell totally in love with the open-mindedness, the laughs, make-up, parties, and last but not least, the people on the festival.

10 years of metal-hell is up for grabs folks, and I am excited. Thank you all. Horns up everyone, and hail to the hellish-beef!

Trond Skog



Gro gave metal to all the animals, in the beginning.



Craving for metal-chick(en)

Photos: Charlene Christensen and Trond Skog



Dronn got some serious Lectures of tannin-structures in wine from Gaahl

**DENZEL
WASHINGTON**
**GARY
OLDMAN**

A HUGHES BROTHERS FILM

**THE BOOK OF
ELI**

**SOME WILL KILL TO HAVE IT.
HE WILL KILL TO PROTECT IT.**

ALCON ENTERTAINMENT PRESENTS A SILVER PICTURES PRODUCTION
DENZEL WASHINGTON GARY OLDMAN "THE BOOK OF ELI" MILA KUNIS RAY STEVENSON
JENNIFER BEALS FRANCES DE LA TOUR AND MICHAEL GAMBON MUSIC BY ATTICUS ROSS
MUSIC SUPERVISOR DEVA ANDERSON VISUAL EFFECTS SUPERVISOR JON FARHAT COSTUME DESIGNER SHAREN DAVIS
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WRITTEN BY GARY WHITTA DIRECTED BY THE HUGHES BROTHERS
SONY
TheBookOfEli.net

PÅ KINO 26. FEBRUAR!



INFERNO HOTEL

THE INFERNO FAMILY GATHERS AT ROYAL CHRISTIANIA!

INFERNO METAL FESTIVAL HAS JOINED FORCES WITH ONE OF OSLO'S LANDMARK HOTELS; CLARION HOTEL ROYAL CHRISTIANIA. THIS MEANS THAT THE WHOLE INFERNO FAMILY WILL STAY AT THE SAME HOTEL. IN THE PREVIOUS YEARS WE'VE BEEN DIVIDED INTO SEPARATE HOTELS, NOW MOVING INTO A BIGGER HOTEL THIS WILL CHANGE: ALL AUDIENCE, ARTISTS, MEDIA AND MUSIC BUSINESS ATTENDEES WILL STAY UNDER THE SAME ROOF. SEE YOU IN THE HOTEL BAR!

Clarion Hotel Royal Christiania is a four star hotel right in the centre of Oslo with only 5 minutes walk from the Rockefeller festival venue. Located in the heart of Oslo the hotel is just down the street from hot spots like Garage and Elm Street. Across the street you find the main central train station with direct access to the airport and all major cities. No more taxi rides!

During the festival period from March the 28th to April the 5th Clarion Hotel Royal Christiania offers rooms at these rates*:

- Double room: NOK 999,- (only NOK 449,5 each person) per night including breakfast.
- Single room: NOK 666,- per night including breakfast.
- Extra bed in room is possible at a low cost. NOK 240,-
- Breakfast are served between 08:00 HRS and 12:00 HRS
- Metal radio 24/7 (metal fave playlists from DJ Satan and DJ T1)
- Inferno TV-channels with music videos and horror movies
- Free internet
- Hotel bar

* These rates are available to the 15th of February. After this date the prices will go up. Money to save for all early birds!



Avoid disappointment and book your room direct:
E-mail: inferno.christiania@choice.no
Tel. + 47 23 10 80 92

Important: Give the reference code "Inferno" to get the festival price.

Clarion Hotel Royal Christiania
Biskop Gunnerus gate 3
N-0155 Oslo, Norway
Tel. + 47 23 10 80 00
Fax: +47 23 10 80 80,
www.clarionroyalchristiania.no

Accreditation and festival bag at the hotel

For easy access to the festival, change your ticket into wristband and get your festival bag at Clarion Hotel Royal Christiania.

As the previous years the festival bag contains magazines, CD-samplers, discount flyers, snacks and other giveaways. In ten bags there will be a surprise gift: Festival tickets! We have tickets to Roskilde Festival, Oslo Rock City Jamboree and of course festival passes to Inferno 2011. So be sure to check the content of your bag.

SIGNING SESSIONS – STANDS – EXHIBITIONS – PERFORMANCE + + +

INFERNO METAL EXPO

WELCOME TO THE SIDESHOW! ... GET YOUR METAL BLING BLING SORTED

IN 2009, IMX, THE EXHIBITION AND TRADE PART OF THE FESTIVAL WAS MOVING BACK INTO THE ROCKEFELLER VENUE COMPLEX. THE COMPACT GAMES WILL CONTINUE IN 2010 WITH A SIDESHOW PROGRAM ALONG SIDE THE CONCERTS WITH VARIOUS STANDS AND EXHIBITIONS, ACTIVITIES AND HAPPENINGS.

Lounge room – Inferno merch and tattoos

In the Lounge room you'll find the large stand with the official Inferno merchandise and merchandise from the bands playing this years festival. We are proud to announce that last years tattoo success will be repeated in 2010, with even greater force! 15 artists from all over the world will spend their Easter at Rockefeller, tattooing metalheads. The artists are handpicked! In other words, they are: Dark, Morbid and Gruesome!!! So far, the list of studios are as follows:

- Lucky 7 Tattoos www.lucky7tattoos.no
- Hellspawn Tattoo Studio www.hellspawn.no
- Leading Light www.leading-light.no
- Memento Tattoo www.memento-tattoo.com
- Primitive Abstract www.primitive-abstract.com
- Tribulation Tattoo Studio / Liorcifer www.tribulationtattoo.com
- Apocalypse Tattoo Seattle / Benjamin Moss og Bryan Griffith www.apocalypsetattoo.com

All of the artists will have slots when they arrive in Oslo, but if you want to make an appointment, please do so on the artist websites. These artists are some of the worlds greatest in the art of dark tattoo, needless to say: Plan ahead guys!

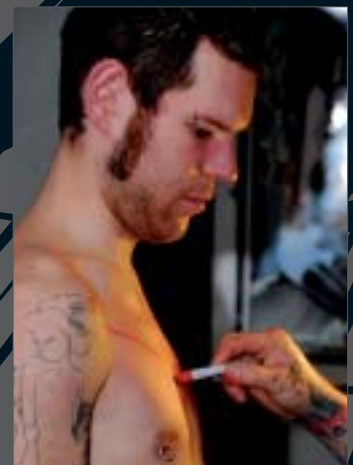
Annex – stands and mini stage

The Annex room will be packed with various stands selling records, merchandise, spikes and metal gear. Our Dutch friends Harm and his Goddess of Desire crew is back and Oslo's legendary record dealer Neseblod Records will offer selected goods. More stands to be listed on the Inferno web and in the festival guide.

The Annex stage will be hosted by OnYourStage.no – providing their live event photo concept on the widescreen. Signing sessions with artists will also take place here. Remember only one item signed and get your photo on the OnYourStage website.

The roof terrace – Photo Exhibition

This hot spot is by far the most popular hang out place between the concerts. Outdoor bar, barbeque and smoking area open all night for the ultimate festival mood. On the roof terrace the 10 Years Anniversary Photo Exhibition will take place with photos from the first decade of Inferno. Check the inferno website for the complete IMX line up and exhibitor list.



Inferno Metal Expo (IMX)

Explore the world of metal culture

At the main festival venue Rockefeller

Annex – Lounge – Roof terrace



IMC 2010

INFERNO MUSIC CONFERENCE

2010 WILL SEE THE 5TH VERSION OF THE IMC – INFERNO MUSIC CONFERENCE.

Tuesday, March 30.

19:00 – 22:00 Grand opening

We take you all on a trip to the Norse history and past with a special event at the Viking Skip Museum at Bygda.

Wednesday, March 31.

13:00 Welcome to IMC 2010

13:15 – 14:00 The Real Shit – How to deal with the musicbiz in 2010

Speaker: Anders Odden, IMC – founder

14:00 – 14:45 Workshop – studio work and methods

All bands have now a possibility to record their music with just a laptop and some microphones. How do you go on to make the most of a recording and how do you spend your time the best way?

Speaker

15:00 – 15:45 Extreme music in movies and games.

Extreme music has started to get into other territories like games and films during the last years. How is does this work and what are the people who make decisions in this world thinking?

Panel

16:00 – 16:45 New Markets for Metal – focus area: INDIA

Concerts Norway has since 2002 had a musical collaboration with India. The collaboration, financed by the Norwegian Ministry of Foreign Affairs, has been renewed and expanded several times. Last year an extensive framework agreement set until 2012 was set in place.

The Great Indian Rock festival (GIR) is the biggest celebration of rock music in India in all major cities: Mumbai, New Delhi, Kolkata, Shillong, Bangalore, Hyderabad and Pune. Among Norwegian bands who have visited India during the past years, we find Benea Reach, Satyricon, Enslaved og El Caco.

Panel and presentation.

18:00 Meet and Greet at John Dee

Thursday, April 1.

14:00 – 14:45 Presentation of the book "Innfødte Skrik".

Written by Norwegian Author Håvard Rem, this book is the first in depth history of the development of extreme music from the 80s until the present day.

15:00 – 15:45 Where is the extreme music scene going next?

The history of extreme metal is one of sub-culture and underground work. In the present, bands from the scene had crossed the line and become a part of the mainstream pop-culture. Is the element of shock and horror gone?



Debate. Panel of Extreme metal artists and journalists.

Moderator: Håvard Rem

16:00 – 17:00 KEY NOTE speaker for IMC:

Martin Eric Ain – Hellhammer/Celtic Frost.

Martin Eric Ain was there in the very beginning of black and death metal in the early 80s. As the outspoken free spirit he is we are honored to have him as our keynote speaker and guest!

Festival start

Friday April 2.

14:00 – 17:00 Blackmetal bus sightseeing

Anders Odden will host the third year of the extraordinary Black Metal Bus sightseeing. It will be more extensive than ever and we will sell all the tickets separate just for this unique trip into Norwegian metal history!



Lim. Ed. 70 tickets will be sold!!!



www.smaagoth.com

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Kristian Krohg-Sørensen fotograferte Anders Bakke (She Said Destroy)

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