

Hail, what's the freshest news from NÅSTROND ?

That would be the release of our album "Muspellz Synir" through Debemur Morti Productions (DMP).

Do you remember how you got into Metal for the first time ? And did you immediately listen to Black Metal ?

I came in contact with Black Metal in around 1991-1992 through my earlier interest in Death Metal. It did affect me fundamentally, due to its Occult essence and primitiveness compared to Death Metal. At that early point, there was no established Black Metal underground, at least not where I was located, close to the second largest city in Sweden.

What lead you to the Black Metal music ? Did you feel this music convey something different than other Metal range ? Were you part of those that thought B.M was first a way of life than music ?

I was young then and things could influence you heavily as a teenager. To me it was the form of dark exclusiveness, how it was radically different from anything else, powerful and demanding. And yes, I was part of those who viewed this more as a way of life, more than only music. This point has not really changed, even though I do not need to express this lifestyle as a surface or statement. The point is, Black Metal is more than music and more than just an underground sub-culture. It expresses some fundamental principles that is both directed to inject horror and torment, yet survival through constant renewal.

Previously to B.M Sweden had yet a strong Death Metal scene with straight and satanic bands such as Grotesque, Nihilist,

According to you, what does B.M music stand for and what does Satanism mean to you ? Do you think you're part of a cosmic environment and evolution ?

Black Metal should work as a generator of the dark sub-conscious, of actions of what people in general should regard as madness. This is an evolutionary force, which leads towards motors of change. This is also the idea of Satanism, being the factor that becomes the opposition, the driving force towards a further development, into higher planes.

NÅSTROND formed in 1993 and released its first rehearsal tape which was the very first effort in 1993, so that means your band had just been created ?

The tape "Black Winter" was recorded late 1993. The band had formed under the name Trident midsummer the same year, but the songs on the rehearsal was made during the period when the name was changed to NÅSTROND.

Only one year later you decided to give a better sound to these tunes and recorded them as a real demo tape adding "Shadows Of The Black Ram". How long did you spend recording this materials and how was the recording process back then ?
Actually, the time between "Black Winter" and "From a Black Funeral Coffin" was only a few months. It was recorded in a studio called, interestingly enough, Ragnarök. The time it took was probably two days and one days mixing. The song "Shadows of the Black Ram" was a recording I made for the one-man band I had started before NÅSTROND, which was called Beleth. This track was probably made in early 1993 as I recall.



The early days of 90's were extremely prolific for the second wave of Black Metal devastating the world from their cold home land in the northern part of Europe. But since then, many bands wiped out or jumped in the business wagon forgetting what Black Metal was about and recording pure shit releases.

Few bands from the debut are still around and stand for grim and uncontrollable Black Metal, NÅSTROND is one of them. The combo was active from 1993 to 2004 then was put on ice. The year 2005 saw the return of this ugly serpent with the aim of desecrating the holy symbols. The release of their new excellent full-length "Muspellz Synir" offered me an opportunity to track down all the elements from them. Read answers by Draugr/ Karl (guitars, vocals, keys)

Dismember, Grave. Were you into this scene ?

I have not played Death Metal in a band, but I listened to it a lot in around 1991-1992. And yes, it was important then, and it was also the pathway from where I approached Black Metal.

How has your religious view evolved since your teens ? Do you believe that being part of a Black Metal combo helped you to evolve philosophy wise ?

I have taken much of my influence on philosophical, religious and Occult matters, from other sources apart from Black Metal, as this is in essence an anti-intellectual setting, where pure expression, deed and action are above the deeper thought, the actual search for knowledge, etc. I am convinced that both the physical and mental development are demanded in a successful improvement of the being. By acting on pure instinct you could release a different force than through internal meditations alone. Both are necessary.



I remember this demo was heavily traded back then and many reviews of "From A Black Funeral Coffin" featured in many fanzines. So I guess you were seeking for all worthy magazines to send your material ? This tape was limited to 666 copies, I guess it was quickly sold out ?

The original tapes were all hand numbered, and as I remember they were sold shortly after the release. At that time there were not the same channels as today, and flyers were more important. Some might recall the first flyers made, which features a picture of Vlad Tepes. These were drained in animal blood and on half of them you could not even read the contact address. It was a radical expression at that time, but also very serious for me.

This demo was your first experience in studios, wasn't it you went to Ragnarök studio, I guess it's a fake studio, thence where

was this demo really recorded ?

Actually, no it is not a fake name, even though the people responsible for the studio had no intentions about the name. As far as I remember it was owned by the Social Democratic youth organisation, which was laughable considering my own perspective. It was located south of Gothenburg. This was also the studio we used when we recorded "Digerdöden".

The cover of this demo was black and white, but strangely your penned red the title of the demo ? At least, that's what I had on my copy I ordered, why did you do that ?

Me and Arganas split the edition (333 each). This was not one of my copies. My copies was only inked on the number-field. Also many of them included a small solar-symbol.

Cryptia Production re-release this demo with bonus tracks on a very great vinyl, with a new cover and a silver logo. Honestly this vinyl is fucking brilliant and brings back this excellent demo to more people. What's your view on this re-release and did you get any royalty ?

The edition was not huge and we got copies as royalties. I think it turned out alright, but could have been even better I think. I also made a new front-piece, which looks alright on the vinyl-edition. The original is however superior.

Let's keep on this topic, this Greek label has also released "Toteslaut" and "Conquering The Ages". As this label no longer exists I was wondering if there were any other plans to release NASTRONB's materials with them ?

No plans considering any future collaborations with them.

In 1995 you signed a deal with Napalm Records that had Abigor and Summoning back that was well established in the Black Metal scene. Was it immediately a two-albums deal and how did you got the deal with them ? Were they other offers from labels, I was more

expecting seeing NASTRONB on No Colours than Napalm Records ?

I did not manage most of this deal myself, and me personally was more directed to a label like No Colours or Darker than Black. Looking back, Napalm had a too commercial approach, but we did not view it like that back then. There were a few great bands signed to them, Swedish Setherial was one.

I'd like to speak about "Age Of Fire" that is according to me your weakest release. The album stands against your previous effort and the tunes are well...really weird and even "unappealing". What is your view on this release now ? I remember that you received lot of mixed reviews when it was out.

I have some mixed feelings towards this record myself, as I think it contains both some of our strongest and some of our weakest material. My main critique is however more on the references seen linked to the works of Anton LaVey and Church of Satan, which in our perspective

was more tuned to the ideas of Ragnar Redbeard. Now I have better reviewed this stand and have discarded all forms of Libertarian Satanism.

Strangely enough the sixth track is taken from Charles Baudelaire and has a french title "Une Charogne", why did you choose to add a french title among your tracks and how do you see C. Baudelaire's art ? Was he a writer you studied in Swedish school ?

I have not kept any deeper relation to him, and yes I read some of his works. I got interested, not surprisingly, through his "Les Litanies de Satan". It was possibly also through the musical works of Necromantia, whom I have kept great respect for, as a highly ritualistic and independent act. There are also other connections to famous writers such as Huysman and Lovecraft on the album.

The Napalm Records co operation ended with "Age Of Fire". From a fan point of view I feel like Napalm Records tried to get ride of your band as fast as possible after this release ? Is that right and how do you analyse the deal with them now ? Do you think they did anything for your band ? Back then I felt like Abigor and Summoning were their main priority....

This could be so, and they were also not living up to the contract by hiding the sales, in order to keep money inside the company. We also wanted the "Celebration of the Four" released, which I suppose was to non-commercial for them. This ended up in a split between the company and the band. I suppose they still make some money on us. Another reason could have been my radical stand on certain issues, this however was not an unknown fact to them.

After the end with Napalm Records the band took a break for nearly 8 years, was it considered as dead and buried. Did the bad relation with the label completely annihilate any motivation within the band ? What did you do during this long rest ?

This was not really because of the label. I at least felt

thing had come to

a halt. Black Metal had become something I disliked through bands such as Cradle of Filth and others exploiting the scene for commercial usage. I had since

around 1995 listened more and more to Industrial and Neo-classical music and focused more on this instead. I have since 1997 been part of some different constellations and also worked on my own music. The band was still kept alive however, and we did a few recordings, which was also featured on the "Conquering the Ages" release from 2003.

Then all of a sudden, the 1st March of 2004 NASTRONB unleashed a concept album based on the four elements (earth, fire, water and air). How did you bring back the band to rehearsal room and what was the goal of this second NASTRONB band ?

The record was originally recorded similarly to the "Age of Fire" in 1996. I had kept the recording and re-mixed it twice. This was my final point and I wanted it released. I did not care much on how large the release would be,





but what was important was the idea and essence of the recording. The record is not a release made from rehearsals at all. It is my own work altogether.

destructive elements personified in the Dark God Surt. He is the one who finally ends this final age by burning it in fire and leaving empty black land behind. The Sons of Muspell are the once who comes before him, as avatars of the finality, they stir up and force change. This is the concept: Killing the present age, the lower being in Self and becoming by burning the world. A new dawn becomes by plunging into Darkness.

Could you explain a bit deeper the concept of this release? Do you feel like NASTROND is a mix of these four elements and can be fire during the recording session, cold as ice in their attitude?

It is several meanings in this theme. I could tell you some of them. The four elements stand as both creative and destructive forces, they are polarities and by crashing into each other, life is created and life is taken. They represent the material world, and from this material essence we approach the importance of the fifth element, which is the spiritual becoming into the higher stage, perfect Gnosis. The elements are then no longer important as we have left the causal world. It is a sort of Path-working and music you should listen to alone.

Strangely you had to release this "Celebration Of The Four" album that established your come back in the extreme scene without any label, how does it come no label showed interest in your band?

I did not try to push it out through a label at all. This was not the important thing. As the release is extremely rare, I am considering a proper vinyl release. It would suit it well.

You signed a satanic pact with the French label Debemur Production for a Nocturnal/NASTROND split EP then a NASTROND /Myrkr in 2007 that both contained excellent tunes. Were these two EP a kind of test to be certain you'd sign with the French label?

This release was foremost planned by my contact in the Greek band Nocternity. I think the release turned out fine, both regarding production and deal. Thus DMP had established a valuable trust.

Finally we reach 2008 with the unique fourth album "Muspellz Synir" that asserts one of the heaviest NASTROND's release so far and the most sinister one. Do you think that you finally achieved to record the perfect macabre sound this time? I mean before getting in studio one has a view of how things should evolve, that are sometime pretty different from the final result...

The other albums were constructed more traditionally, through rehearsals and then recorded in a studio for a short but intense period. This album is constructed through a longer period instead and I have had a more direct overview over both process and material. It has become both more primitive and personal this way. I have had the chance to think through things better and remove elements that was not providing to the final result, at the same time, it has aided to connect deeper to my own sub-conscious in developing the music and tonality.

Could you explain a bit the album title? Is there any connection with Muspellheim from Odinic mythology? What's the concept behind this record?

The word Muspellheim is really the "Home of Fire". The title means thus "Sons of Fire", in this way we link the presence of Fire as the

I feel like you've been working a longer time on this release than on previous one, am I right? Does it also mean that you wrote more than the 14 tunes that feature on this EP but only selected 14 of them?

There were more basic material, and you are right that the recording period was much longer as it was not made in the traditional sense. I did not add more songs than I felt necessary.



NASTROND's music has a kind of ritualistic touch in the last album, I mean the atmosphere you create through your tunes are some kind of sinister flames dancing on the walls. I don't know if you get my point here, but your Black Metal is slightly different from other "common" band. Is that something done willingly?

Musically, we follow a certain tradition, but it is never an attempt to copy either content nor musical expression from others. I do not listen to a band and think this is what I want to do, inspiration yes, but it is totally different. Along time and through maturity, things becomes out of their own, grows up from the innards. In this way NASTROND is also part of the actual reality, where it becomes alive in its own. I follow NASTROND as much as I lead what shape it takes.

What will the future bring to NASTROND? Are there any tour planning or new songs on the way to be released?

No tours, and yes, there will follow new songs and a new album, probably within two years.



One last question: I saw that you've a myspace. Honestly speaking do you really think that a myspace page is useful for such a band like NASTROND. I mean, ok, myspace can be useful to contact all 80's heavy Metal bands that can't be reached otherwise, but do you really feel like being part of this worldwide joke and being "friends" with everyone?

I do not manage the area myself, and I am not a person who spend my time on Myspace or forums. I personally think it is a waste. But on the other hand, it appears other Myspace pages on NASTROND which makes the band no justice in my opinion. I personally have no problem by it being there, and it could aid in promoting the music further out, which is only positive as far as I can see. Also I am through making paper flyers, there are far better channels today.

Thanks a lot for this interview, I hope I didn't forget mentioning something. Close the gates of hell as you wish...

Thank you for the interview. Light from Darkness.

