

+ How did it happen that a band from Norway have their album released by polish non-mainstream label Via Nocturna?

[K] They sent me a mail and asked if we were interested in a deal with them.

+ Just like that? No epic story to say huh? ha ha Why did you decided that Via Nocturna is the right label for you?

[K] Well, we originally signed a vinyl/tape deal with an American label, after waiting almost a year they went bankrupt. So I released the album digitally myself and moved on to my other band projects. When they sent me a mail, I just thought "ok, why not".

+ Were you by any chance familiar with any other bands released by Via Nocturna? Or was it more like you just took an opportunity?

[K] Nope. Still no idea ha ha

+ Well... The thing that matters is that you got released and are recognised by wider audience. Your album "House of Hades" is getting phenomenal reviews with the average score of something like 8/10. Are you satisfied with the response of the listeners to your music?

[K] Very pleased. Someone told me we're getting 5/6 in Norway's biggest metal magazine too. Apparently we did something right.

+ So let's get back to your music. Our reviewer was surprised that you combine so well modern and old school death metal. Could you please tell me something more about how did you developed your style?

[K] Well, I don't think too much about what style it is supposed to be when I'm making music. I make riffs, and then arrange them with the people I play with. They bring their style into the music, and together we got our style. The music sound different in different tunings and tempo too. Like, I had this Killing For Company song that we ended up using in Exeloume instead. In Killing For Company it was slow and heavy, in Exeloume the same song sounded fast and aggressive. Totally different. I didn't know Killing for Company combined modern and old ha ha

+ So it's something that you can learn from the reviews I guess ha ha

[K] Yeah, of course I know that I'm inspired by certain bands, and that I bring that into my music. Some reviews says we sound Swedish, but personally I'm not into Swedish death metal much, except Clandestine.

+ But that's a normal thing isn't it? On "House of Hades" you kinda ignored all tendencies in modern metal mix/mastering to polish things as much as possible and you sound is raw, a bit "primitive" but in this aggressive way that gets under your skin. Why did you decided to achieve such sound?

[K] Well we kind of didn't. We didn't have a big budget so we recorded the album in a lot of different places, in the cheapest possible way. Terje recorded his drums in a little studio a colleague of his hand, I did all rhythm guitars and bass in one day in Skansen Lydstudio, and then we did vocals and couple of leads in our rehearsal room. A lot of the guest contributions were recorded at their home

studio. The mixing and mastering were done in the smallest amount of time too. have been recording with Stein, who run Skansen Lydstudio, for almost 20 years, so I kind of know him by now, hehe.

+ So the outcome of sound was a bit accidental? Or maybe less important to you than the music itself and sharing it with people?

[K] Well, We've been doing this for 20 years, so we kinda know that it will end up ok. As I said, I've also been working with Stein (mixing/mastering) for 20 years too, so I know what he wants to get a good result. You never quite know the result though, until the mix is in place. It is so much you can do in the mixing process, but we didn't re-amp the guitars or sample the drums. Keep everything as real as possible.

+ Coming back to the review once again - our review was surprised that you guys are from Norway as it is more associated with black metal. Did you hear about more of such superstitions? Did see that your fans were surprised after realising that you are from Norway?

[K] Hmm, the black metal thing is 25 years old now. A lot of different music coming from Norway these days, so no, I haven't heard that people are surprised that we're from Norway. But I played DM during the 90's also, hehe.

+ Well... in Poland it is still a bit of a thing to ask a metal band from Norway about black metal. For example Shining from Norway are asked about BM and free jazz

[K] Ah, ok. I don't follow the Norwegian BM-scene much. But actually for a good while I thought black metal was more interesting than death metal, but last year was a great year for DM. And then there is Mgła that I saw live for a couple of months ago.

+ How did you end up seeing Mgła live? Honestly I like that band but still had no option of seeing their performance.

[K] There is this underground BM festival in Trondheim called Laudata Nex Magica, some great bands have been playing there. Bölzer, Mgła, Ruins of Beverast, Urfaust, Cult of Fire...

+ Woah that sound like a wet dream of a black metal fan ha ha

[K] Perfect ha ha Fans comes from all over the world, and only 250-300 tickets are sold. And it's always local bands headlining the festival.

+ I wonder why I've heard about it. Maybe I'm not metal enough.

[K] I don't think it's promoted much, the tickets are sold anyway.

+ Ok let's just leave it there. Right now I would like to ask you a bit about "meanings." Why did you choose Killing for Company as a band's name?

[K] Stole it from a book I have. I love books about serial killers, this one was about Dennis Nilsen. Serial killers is for death metal what love is for pop music, haha.

+ It's one of the best comparisons I've heard in a while haha So why didn't you stick you serial killers but head into mythology with the title of your LP?

[K] Good question. I never plan what to write about, but it should be at least one lyric about serial killers. Next time, hehe. I wrote the lyrics over a few days, and I can't remember why I chose the specific themes, other than I'm writing down topics that I want to write about. This time it was war, religion and torture.

+ I don't know if it will be a missed guess but would like to ask if behind those lyrics that paint sometime cruel or gruesome pictures before our eyes (like in the song Judas Cradle) is a deeper meaning or is it just "about torture"?

[K] Judas Cradle was an actual torture device. Normally I try to write themes that are based on real stuff as accurate as possible, like in Iron Coffin. But it was hard to write about the Judas Cradle and make it sound "sophisticated", so I just went all in and just made it as graphic as possible.

+ So you just tend to write about "real stuff" and not go abstract?

[K] Well, it depends what comes to mind. God of Malice is quite abstract.

+ In the topic of lyrics. Why did you decide to write lyrics in English? Right we can see some bands (for example Kvelertak, Oranssi Pazuzu) which sing in their native language.

[K] Never been up for debate. I listened to the last Pyramido album, they sing in Swedish but I couldn't hear any difference. I think Blood Red Throne has a few songs in Norwegian. We sing in Norwegian in one of my other bands though, but that is more punk rock. Maybe next time.

STOP

[K] Hi, again. The National Day here in Norway.

+ Since it is National Day in Norway I have one question about Norway. In Poland people kinda perceive Norway as a idyllic rapture of some sort. You have strong metal community, great landscapes and what's more Norway supports bands. Some time ago I've read interview with Kvelertak and they said that the state even financed their tour and "paid them to play live shows". Is it Norway really that perfect?

[K] Well, you can seek funding to record albums, go on tour and even get paid to rehearse. But normally the money goes to bands that are quite big already, as their production cost a lot. But our studio is partially funded by a national organization, they gave us (us being several bands sharing equipment and rehearsal space) 5000 euros to buy studio equipment.

+ So the stories are true and you can feel a bit proud of your nation in the National Day ha ha

[K] Socialism funds death metal ha ha

+ That's a motto that I could carry on barricades ha ha

[K] Well, seems like Poland does well with extreme metal. Behemoth, Vader, Mqta, Outre and a million more great bands.

+ But the "political climate" is different. But yeah we have some great bands that makes me proud of being Pole. I should have asked about that earlier but could you tell me something more about the history of the band?

[K] Short story long. Formed from the ashes of Maelström that played similar style. But KfC lasted only a few months. Ten years later I released an album with Maelström, and I was planning to record an EP with them, but that didn't work out. So I continued to write songs and talked to Terje and Terje to record the new songs with them as Killing for Company. I had recorded complete demos of the songs, so after a few rehearsals we started the recording of "House of Hades". The original guitar player André couldn't be a part of the reunion this time, but hopefully he'll be back for the next recording.

+ What are your plans for the future with the band?

[K] It's been two years since we started to record "House of Hades", so right now I'll focus on the next recordings with my other two bands, Exeloume and Status: Fatal. But in about 16 months' time I will start writing new songs for KfC, hopefully together with André again.

+ Any plans for tours?

[K] Nope, not for now. We're all very busy right now, and touring is expensive. We're too old for that anyway, hehe.

+ We are getting close to the end. In Kvlt we have one writer whose sense of humour is wicked, rude and a bit cruel. Do you know any jokes that could make him laugh?

[K] Hm, I like play-on-words. Like this one:

What's the difference between oral sex & anal sex? Oral sex makes your day, anal sex makes your hole weak.

+ I think that he will like this one ha ha Do you want to share anything with your fans from Poland apart from those sentences of pure knowledge (like with serial killers and socialism)?

[K] If anyone reading this like our music, they can support us by getting our cd or go to Bandcamp. And skål!