

1. TORO AND JOHAN STARTED TO PLAY SEPARATELY BUT AS THEY WENT TO SCHOOL TOGETHER IT'S WAS HARD NOT TO END UP PLAYING TOGETHER ANYWAY. THE MAJOR INFLUENCES WERE THE 70S HEAVY METAL AS FOR INSTANCE BLACK SABBATH BUT ALSO TRADITIONAL SWEDISH SONGS. IN 1986 THEY WENT SEPARATE WAY'S, AND MET UP AGAIN IN THE AUTUMN OF 1990 AND STARTED TO WRITE MORE PROGRESSIVE-ORIENTATED MUSIC. IN THE SPRING OF 1991 THEY STARTED TO LOOK FOR OTHER MUSICIANS WITH THE SAME MUSICAL INFLUENCES AND INTEREST'S. THROUGH AN ADD AND SOME POSTERS AT PROGRESSIVE RECORDSHOPS THEY GOT IN CONTACT WITH THOMAS AND JONAS. THEY HAD BEEN WORKING ON PROGRESSIVE MATERIAL SINCE THE SPRING OF 1989 IN A GROUP CALLED MINSTREL. MINSTREL WAS A PROJECT-ORIENTATED GROUP AS THE MEMBERS WERE SPLEADED GEOGRAPHICALLY. WHEN TORO AND JOHAN MET THOMAS AND JONAS THEY LISTENED TO EACH OTHER'S MATERIAL. THOMAS AND JONAS HAD A MINSTREL-TAPE WITH THEM WHICH CONTAINED A FIRST VERSION OF WHAT WAS TO BECOME THE SONG JORDRÖK.

THE TWO "GROUPS" OF ÄNGLAGÅRD STUCK GOLD MUSICALLY BUT THE AGE-DIFFERENCE MEANT THAT IT TOOK A WHILE BEFORE THE SOCIAL COMMUNICATION WAS FLOWING NATURALLY. THE MUTUAL INFLUENCES IN THE BEGINNING WAS (OF COURSE!) GENESIS, YES AND OTHER ELEMENTARY AND WELL-KNOWN GROUP'S SUCH AS CAMEL AND PINK FLOYD. TORO AND JOHAN WERE ALSO INFLUENCED BY SWEDISH PROGRESSIVE GROUPS LIKE KAIPA (SWEDEN), KEBNEKAISE (SWEDEN) AND OTHER ELEKTRO-ACOUSTIC FOLK-RELATED BANDS.

NOW IT WAS TIME TO LOOK FOR A DRUMMER THAT COULD FIT INTO THE GROUP. IN JULY '91 THOMAS APPROACHED THE FORMER MINSTREL DRUMMER MATTIAS IF HE WAS INTERESTED IN JOINING THE BAND. AS MATTIAS WAS QUIT PRE-OCCUPIED WITH OTHER MUSICAL PROJECT HE REJECTED THE PROPOSAL. ÄNGLAGÅRD CONTINUED THEIR SEARCH AFTER A SUITABLE DRUMMER BUT WITHOUT ANY SUCCESS.

WHEN TORO AND JOHAN WAS LOOKING FOR SOME GOOD RECORDS THEY FIND ST: HELENA WHO IS RELEASED AT THE NORWEGIAN COLOURS LABEL WHICH IS A PROGRESSIVE-ORIENTATED LABEL. IN AUGUST THEY WROTE A LETTER TO JÖRN ANDERSSON (COLOURS) AND TOLD HIM ABOUT THE ÄNGLAGÅRD PROJECT. HE WROTE BACK AND SAID THAT HE WAS INTRESTED IN THE PROJECT AND WANTED A DEMO AS SOON AS POSSIBLE. IN SEPTEMBER THOMAS APPROACHED MATTIAS AGAIN AND ÄNGLAGÅRD AND MATTIAS MET ON THE 10 SEPTEMBER 1991 AND THE NUCLEUS OF ÄNGLAGÅRD WAS COMPLETED.

IN SEPTEMBER AND OCTOBER THE BAND WORKED ON THEIR FIRST PIECE OF MUSIC UNDER THE WORKING TITLE URA KAIPA. AT THE SAME TIME THEY SEARCHED FOR A FLAUTIST TO COMPLEMENTED AND WIDENED THE MUSICAL SPECTRA OF WHICH THE COMPOSITIONS WERE MADE.

THEY FOUND THE CLASSICALLY TRAINED FLAUTIST SARA WHO WORKED WITH ÄNGLAGÅRD THROUGHOUT THE WINTER AND WHO WAS REPLACED CONTEMPORARY BY ANOTHER FEMALE FLAUTIST CALLED EMMA.

IN OCTOBER THEY DEMO OF URA KAIPA WAS FINISHED AND IN NOVEMBER IT WAS SENT TO NORWAY FOR MAESTRO ANDERSON'S APPROVAL.

2. HE LOVED THE MATERIAL AND WAS SO ENTHUSIASTIC THAT HE PROMISED THE BAND A FUTURE RELEASE ON HIS VINYL-LABEL COLOURS ON THE CONDITION THAT THE REST OF THE MATERIAL WAS OF THE SAME QUALITY AS THE DEMO. ÅNGLAGÅRDS WORK CONTINUED THROUGHOUT THE WINTER MONTHS.

BOTH THOMAS AND HATTIAS HAD A GREAT INTEREST IN CLASSICAL MUSIC MOSTELY THE WORKS OF RUSSIAN COMPOSERS SUCH AS RIMSKY-KORSAKOW, MUSSORGSKY, PROKOFIEV.

THE NEXT SONG AFTER URA KAIPA THAT WAS WRITTEN, WAS BASED ON A THEME WRITTEN BY TORD AND THE WHOLE LYRIC IDEA WAS IN THE SONG FROM THE VERY BEGINNING. THE SONG WAS RECORDED ON THE 2TH OF JANUARY IN JONAS BASEMENT AND WAS AT THE TIME 16 MINUTES AND WENT UNDER THE NAME "KUNG BORE".

IN JANUARY WE STARTED WORKING ON A PROJECT CALLED "SPELHANSVISOR" BASED ON A POEM BY THE SWEDISH POET E.A. KARLFELDT.

THIS DIDNT PROGRESS VERY WELL AND WE ENDED UP WITH A QUIT HARD INTRO AND A SOFT BALLAD-TYPE VERSE. IN THE BEGINNING OF

FEBRUARY WE ARRANGED A GIG AT A PUB IN STOCKHOLM, TRE BACKAR. AS WE ONLY HAD 2 SONGS AND NO REPUTATION WE ASKED LANOBERK IF THEY WOULD BE THE MAINACT OF THE EVENING AND WE COULD DO THE SUPPORT-ACT. THEY AGREED TO THIS AND WE STARTED TO REHEARSE A LOT AND CONTINUED ON CREATING A NEW SONG.

WE EVENTUALLY DROPPED THE BALLAD-TYPED SECTION AND KEEPED THE HEAVY INTRO. WE WERE UNDER A LOT OF PRESSURE IN TRYING TO CREATE A NEW SONG. THE CREATIVE-PROCESS WENT VERY EASY A NOW AND OUT OF THIS PROCESS A EARLY VERSION OF

"IFRÅN KLARHETTILL KLARHET" WAS CRAFTED. THE TITLE OF THE SONG IS VERY MUCH A REFLEXION OF THE EASY TIME WE HAD WRITING IT.

ON THE 24TH OF FEBRUARY WE HAD OUR FIRST GIG. WE WERE QUIT NERVOUS BEFORE THE EVENT. TRE BACKAR IS A SMALL CLUB THAT HAS MUSICAL ENTERTAINMENT ALMOST EVERY NIGHT, AND HAS A REPUTATION FOR BEING A GREAT STARTING-SCENE FOR LOCAL SWEDISH BANDS. OUR SET WAS THE FOLLOWING SONGS:

URA KAIPA (JORDRÖK), IFRÅN KLARHETTILL KLARHET, KUNG BORE. THE SET WAS DIFFERENT FROM THE ALBUM IN MANY WAYS.

3. URA KAIPAS FIRST TWO MINUTES WERE COMPLETELY DIFFERENT FROM THE ALBUM-VERSION. THE PIANOPIECE WASN'T WRITTEN AT THE TIME AND THE INTRO WAS NOT ARRANGED PROPERLY. THE IDEAS FROM THE FIRST VERSION IS STILL MATURING FOR AN EVENTUAL ARRANGING INTO SOME NEW PIECE.

"IFRAN KLARHET TILL KLARHET" WAS INSTRUMENTAL AND DIDN'T HAVE A REAL "ENDING". "KUNG BORE" HAD THOUGH AN ENDING: AFTER THE THREE "TOPOGRAPHIC OCEANS" - FERHET'S WE HAD TWO THEMES WORKING MAINLY AROUND GUITAR AND BASS.

THIS ENDING WAS DROPPED IN THE SPRING OF '92 BECAUSE WE WANTED TO HAVE A BIG CONCLUSION TO THE ALBUM.

OUR FIRST GIG AT TRE BACKAR WAS OF COURSE VERY IMPORTANT. IT WAS A FIRST OPPORTUNITY TO TRY OUR MATERIAL ON A AUDIENCE. THE REACTION AND FOLLOWING INTEREST WERE STUNNING.

260 PEOPLE WERE THERE AND TOOK PART OF THE EVENT.

AS WE DIDN'T OWN A MELLOTRON WE BORROWED LANDBERK'S AND IT WAS WITH GREAT JOY THOMAS PLAYED HIS FIRST MELLOTRON-TONES.

THE MATERIAL WAS ARRANGED FOR BOTH MELLOTRON AND HAMMOND-ORGAN AND THOMAS HAD JUST RECENTLY PURCHASED A L-100 HAMMOND.

AT THIS MOMENT WE HADN'T SPENT MUCH THOUGHT TO AN EVENTUAL RECORDING AND THE MATERIAL HAD IT'S ROUGH EDGES BUT IN RETROSPECT IT IS WITH VERY WARM FEELINGS WE LOOK BACK AT THIS VERY HAPPY AND JOYFUL OCCASSION.

WE WERE VERY SURPRISED OF THE CROWD THAT HAD COME TO LISTEN AND WE WERE ALL VERY SATISFIED WITH THEIR RESPONSE.

AFTER THIS GIG SARA LEFT THE BAND AS SHE WANTED TO PURSUE A CLASSICAL CAREER. SHE AGREED TO STAY UNTIL WE FOUND A NEW FLUTE-PLAYER.

IN APRIL WE STARTED THREE MAJOR OPERATIONS.

- 1.) WE STARTED ON A NEW SONG BASED ON A POEM FROM THE "FELLOWSHIP OF THE RING" - TRILOGY CALLED GANDALF GRA.
- 2.) JOHAN INCREASED HIS ENERGY IN SEARCH OF A MELLOTRON AND HE STARTED TO PLACE ADD'S IN THE MORNING PAPERS.
- 3.) WE STARTED TO LOOK FOR SUITABLE STUDIOS AND FLUTEPLAYERS.

4. THE STUDIO WE WERE LOOKING FOR HAD TO BE CHEAP AND HAD TO CONTAIN A TECHNICIAN WITH A GREAT DEAL OF KNOWLEDGE ABOUT OLD INSTRUMENTS AND SOUNDS. BECAUSE OF A RUMOUR JOHAN STARTED PHONING TO A COUPLE OF STUDIOS IN AN AREA OUTSIDE OF STOCKHOLM CALLED ROSLAGEN. HE HAD HEARD THAT A STUDIO THERE HAD A MELLOTRON BUT THEY DIDN'T END UP WITH THE PURCHASE OF A MELLOTRON BUT AN IMPORTANT CONTACT WAS MADE. THERE WAS ONE STUDIO-OWNER WHO WAS VERY SURPRISED OVER THE FACT THAT SOMEONE IN THE EARLY '90s WERE INTERESTED IN BUYING A LOW-TECH CULT-INSTRUMENT LIKE THE MELLOTRON. HE HED BEEN ACTIVE IN THE SEVENTIES AND HAD STUMBLER ACROSS THE MELLOTRON. HE HAD BEEN WORKING WITH A GROUP CALLED ABBA (WE HAVEN'T HEARD OF THEM YET, HAVE YOU? (HA, HA!)). BY THE WAY BENNY ANDERSON (ABBA) WAS THE FIRST GUY TO TAKE A MELLOTRON INTO SWEDEN AND HIS MELLOTRON IS NOW IN A MISERABLE STATE IN THE STUDIO POLAR AND NOT FOR SALE. THE STUDIO-OWNER'S NAME WAS ROGER SKOGH AND HE WAS VERY INTERESTED IN OUR PROJECT AND MUSICAL QUEST. FINALLY JOHAN CAME ACROSS A GUY WHO HAD A D-400 MELLOTRON IN MINT-CONDITION. HE WASN'T VERY WILLING TO SELL FROM THE BEGINNING BUT THE SIGHT OF 13000 SWEDISH CROWNS CONVINCED HIM.

WHEN WE STUMBLED ON TO ROGER WE KNEW THAT HIS STUDIO COULD BE THE "ONE".

WE DECIDED TO CHECK HIM AND THE STUDIO OUT AND ON THE EASTER HOLIDAY IN A BLAZING SNOWSTORM WE RECORDED THE LARGEN DEMO.

THE FLUTE-PLAYER'S WERE HARDER TO FIND. WE TRIED BOTH ANNA HOLMGREN AND A GIRL NAMED EMMA LENNARTSON, AN OLD FRIEND OF MATTHIAS.

WHEN WE STARTED TO PREPARE OURSELVES FOR THE LARGEN DEMO WE HAD A FEW MAJOR QUESTIONS TO ANSWER, WHICH SONG WOULD WE RECORD?

WE HAD BEEN WORKING ON THE MENTIONED POEM BUT AS WE WEREN'T NEAR THE END OF THE TUNNEL WE DECIDED TO LAY THE PROJECT ON ICE FOR A WHILE.

5. WE DECIDED TO RE-ARRANGE "IFRÅN KLARHET TILL KLARHET" AND PUT IN THE VOCAL PART. WE WANTED THE SONG TO BE A GOOD PICTURE OF OUR MATERIAL. BOTH HARD AND SOFT, BOTH WITH AND WITHOUT VOCALS.

"IFRÅN KLARHET TILL KLARHET" FITTED THOSE REQUIREMENTS PERFECTLY. WE WERE VERY ENERGETIC AND ROGER WAS CHOKED OVER OUR STUBBORN FEAR OF THE MODERN, PLASTIC SOUND OF MODERN MUSIC. WE WERE CHOKED OVER THE NEW SITUATION THAT A STUDIO-RECORDING WAS, WE HAD DONE SOME DEMOS ON THE FIRST TWO SONGS, URA KAIPA AND KUNG BORE BUT THEN WE HAD USED A FOUR-TRACK PORTA-STUDIO. THIS WAY OF WORKING IS VERY SUITABLE FOR US. WE TRY TO DO RECORDINGS OF REHEARSELS TO KEEP TRACK OF WHAT WE'RE UP TO. OFTEN WHEN YOU'RE WORKING WITH A PIECE OF MUSIC IT'S DIFFICULT TO GET A GRIP OF WHAT THE END-RESULT IS AND HOW THE EASIEST ROUTE TO GET THERE IS. BY USING RECORDINGS YOU CAN GET A FAIR AND HONEST PICTURE OF WHAT THE MUSIC IS LIKE FROM THE FUTURE LISTENER'S POINT OF VIEW.

ON THE DEMO WE HAD EMMA LENNARTSON ON FLUTE AND SHE JOINED THE BAND FOR A SHORT WHILE.

IN APRIL WE MANAGED TO PRESS IN TWO GIGS. THE FIRST ON WAS ON THE 25TH APRIL IN THE SOUTHERN SWEDISH TOWN LUND TOGETHER WITH LANDBERK. EMMA PLAYED WITH US ON THIS GIG AND IT WAS A REALLY SPECIAL AND UNUSUAL GIG. WE PLAYED IN FRONT OF 300 EXTREMELY DRUNK AND STONED STUDENTS.

AS WE WERE VERY DEPRESSED OVER HOW THE GIG WENT WE HANDLED THE SITUATION INDIVIDUALLY. THOMAS TOOK HIS RESORT TO READING POEMS WHILST THE REST TOOK PART IN SOME "QUIET" PARTYING. ONE WEEK LATER WE TRAVELLED TO THE NORTH WEST OF SWEDEN TO A TOWN CALLED BORLÅNGE. THERE WE PLAYED WITH LANDBERK AND ANEKDOTEN. ON THIS OCCASSION WE TRIED ANNA AS OUR NEW FLUTEPLAYER. EMMA DIDN'T HAVE ENOUGH TIME TO SPEND ON THE BAND AND LIKE SARA SHE WAS MORE INTERESTED IN A CLASSICAL CAREER.

6.

IN MAY WE RETURNED TO THE REHEARSAL ROOM AND BEGAN ON THE GANDALF-PROJECT AGAIN, THOMAS HAD BROUGHT SOME OF THE MAIN THEMES BUT FROM THE VERY BEGINNING IT WAS VERY CLEAR THAT THE WRITING WAS GOING TO CAUSE A LOT OF PROBLEMS. WE HAD VERY INDIVIDUAL AND STRONG VIEWS ON HOW THE SONG SHOULD EVOLVE AND IT IS IN MANY WAYS THE OPPOSITE OF THE WRITING OF "IFRÅN KLARHET TILL KLARHET". WE GOT VERY EMOTIONAL AT TIMES AND BIG ESSENTIAL DISCUSSIONS OF HOW THE MUSIC SHOULD BE WERE A PART OF THE EVERY DAY LIFE. THE SONG WAS COMPLETED IN THE MIDDLE OF MAY A ROUGH SKETCH OF THE SONG WAS COMPLETED.

WE PLAYED ONE GIG IN MAY ON THE 23RD AT A FESTIVAL AGAINST RACISM AND XENOPHOBIA. AT THAT GIG WE PLAYED THE SAME THREE SONG AS WE HAD PLAYED AT OUR PREVIOUS GIGS. URA KAIPA, KUNG BORE AND IFRÅN KLARHET TILL KLARHET. THE THREE SONGS HAD MATURED DURING THE SPRING AND WE HAD BECOME MORE SELF ASSURED OF OUR MUSIC AND PRESENTATION. THIS GIG WAS OUR LAST MEETING WITH OUR AUDIENCE BEFORE WE STARTED PREPARATIONS FOR THE ALBUM. WE CHANGED REHEARSAL-ROOMS AFTER THE GIG AND MOVED TO A DUSTY OLD A CELLAR UNDER A PHOTO-LAB WHERE BOTH ANNA (WHO HAD BECOME A PERMANENT MEMBER) AND JOHAN WORKED. IN THAT CELLAR WE MORE OR LESS LIVED TRYING TO ARRANGE ALL THE MATERIAL IN TO SOMETHING THAT HOPEFULLY WAS LISTENABLE. WE TRIED TO APPROACH THE OLD SONG WITH NEW AND FRESH IDEAS AND THE INTRO OF JORORÖK (FORMER URA KAIPA) IS THE MOST OBVIOUS EXAMPLE OF THIS. DURING THIS PERIOD WE WERE INFLUENCED BY DISHARMONIC BANDS SUCH AS KING CRIMSON AND CATHEDRAL. FINANCIALLY THIS WAS POSSIBLE MOSTLY BY THE FACT THAT WE REHEARSED ON EVENING'S AND WEEKEND'S WHICH MEANT THAT JOHAN, ANNA AND TORO COULD MAINTAIN A FAIRLY NORMAL WORKING - SITUATION. THE REST OF THE BAND WERE AND STILL ARE STUDYING IN THE SWEDISH VERSION OF HIGH SCHOOL, JONAS, THOMAS AND MATTIAS FINANCED THEIR

7.

SHARES OF THE RECORDING COST THROUGH LARGE LOANS FROM THEIR FAMILIES. JOHAN, ANNA AND TORD HAD A STEADY INCOME AND COULD THEREFOR CONTRIBUTE MORE ECONOMICAL SUPPORT OF THE RECORDING.

ON THE THIRD OF JULY WE PACKED UP ALL OUR GEAR AND DRIVED OUT TO ROGER SKOGH'S IDILLYC STUDIO. THE STUDIO IS IN INSIDE AN OLD BARN WHERE THE OWNER BEFORE ROGER KEPT HIS COWS AND PIGS.

ROGER BOUGHT THE PLACE BECAUSE HE WAS FED UP OF THE HELTIC CITY LIFE IN STOCKHOLM. TO GET TO STUDIO LARSEN YOU HAVE TO DRIVE FOR ONE HOUR THROUGH HILES AND MILES OF DEEP AND DARK WOODS. IN SWEDEN THE NATURE IS IN VERY GOOD CONDITION AND IT IS NOT HARD TO GET

PEACEFUL AND IN THE RIGHT MOOD FOR MUSIC WHILE YOUR IN SUCH A INSPIRING ENVIRONMENT. WE HADNT ANY RECORD-DEAL'S SIGNED BUT COLOUR'S HAD SHOWN A DEEP INTEREST IN OUR WORK AND THE RELEASE ON VINYL WAS THEREFOR VERY PRE-DESTINATED. NOW IT WAS TIME TO START LOOKING FOR A CD-LABEL THAT COULD RELEASE THE ALBUM. WE HAD SENT OUT DEMOS TO A LOT OF PROGRESSIVE ORIENTATED LABELS THERE AMONGST WERE THE FRENCH LABEL MUSEA. WE RECEIVED THEIR CONTRACT ON JOHANS BIRTHDAY AND WE WERE VERY FLATTERED UNTIL WE STARTED TO EXAMINE THE CONTRACT. WE UNDERSTOOD THAT IF WE WENT THROUGH AN ACTIVE RECORD-COMPANY WE WOULD NEVER BE ANYWAY NEAR GOING FINANCIALLY BREAKEVEN.

THEREFOR WE TOOK CONTACT WITH THE COMPANY HELLOTRONEN. THEY WOULD HELP US TO KEEP THE EXPENCES OF THE PRODUCING ON AN ACCEPTABLE LEVEL AND WE WOULD TAKE ALL THE RISKS AND ALL THE INCOME. IN EXCHANGE WE WOULD GIVE THEM A LOWER WHOLESALE PRICE AT THE 200 FIRST COPIES.

8. THE RECORDING WAS A VERY HARD STRUGGLE TO COMBINE SIX DIFFERENT STRONG WILL'S INTO ONE RECORD. THERE WERE ALWAYS AT LEAST 3 OR 4 DIFFERENT SOLUTIONS TO EVERY PROBLEM OR OBSTACLE. IN THIS ASPECT ROGER WAS VERY DIPLOMATIC AND WE TRIED A LOT OF DIFFERENT VERSIONS OF SOUNDS AND EQUIPMENT, THIS CAUSED THAT INSTEAD OF THE 100 PLANNED STUDIO-HOURS, WE SPENDED 300 HOURS.

PRIOR TO THE RECORDING JONAS HAD PRESENTED A PIECE THAT WAS RECORDED ON FOUR TRACK PORTA-STUDIO, THE TRACK WAS ABOUT 10 MIN LONG AND WE DIDN'T HAVE ENOUGH TIME BEFORE THE RECORDING TO ARRANGING AND REHEARSE IT.

WE USED ONE THEME THOUGH, THE ACOUSTIC GUITAR-PIECE IN KUNG BORE (THE INTRO). WE HAVE A LOT OF MATERIAL FROM THE GANDALF-SESSIONS AS WELL AS "LEFT-OVERS" FROM THE FOUR SONGS ON THE ALBUM; BUT ONLY THE FOUR TRACKS ON THE ALBUM WAS RECORDED IN THE STUDIO (THEY WERE EXPENSIVE ENOUGH!)

IN THE AUTUMN WE SPENDED MOST OF OUR TIME WITH COVER AND BOOKLET FOR THE VINYL AND THE CD. THIS WAS A VERY HARD TIME, EVERYONE HAD DIFFERENT OPINIONS BOTH ABOUT THE COVER AND BOOKLET AND RESULT OF THE STUDIO WORK. WHAT WE DIDN'T LIKE WITH OUR MUSIC WAS THE MIXING, THE SOUND, AND PLAYING MISTAKES, SO WE WERE FAR FROM PLEASED WITH THE ALBUM.

MEANWHILE WE WERE REHEARSING OLD MATERIAL AND TRIED TO CREATE NEW SONGS, WHICH DIDN'T WORK AT ALL. BETWEEN AUGUST AND DECEMBER WE ONLY HAD 3 GIG'S IN STOCKHOLM. WE ALSO WENT TO A NEW REHEARSAL ROOM, WE SHARE IT WITH ANOTHER BAND HOW ALSO HAD A HELLOTRON. (LENNART "MANIAC" FRÖDERBERGS HELLOTRON THE HELLOTRON MAINTAINANCE GUY IN OUR BOOKLET) SO SINCE THEN WE HAVE PLAYED WITH TWO HELLOTRONS. THE PROBLEMS DURING THIS TIME ALMOST MADE HALF THE BAND BREAKING UP WITH ÄNGLAGÅRD.

IN DECEMBER WE WERE SUPPOSED TO HAVE THE RELEASE OF OUR ALBUMS BUT BOTH CD AND VINYL WAS DELAYED SO WE MOVED IT TO THE 30TH JANUARY. THE RELEASE WAS A SUCCES AND THE PLACE WERE EXTREMELY CROWDED. AT THAT TIME THE TENSION IN THE BAND BEGUN FADE, BECAUSE WE COULD LOOK BACK AT THE WORK WITH THE ALBUM AND GET A DIFFERENT VIEW.

DURING THE FIRST MONTH AFTER THE RELEASE WE WORKED VERY HARD PROMOTING THE ALBUM AND IN TWO WEEKS WE HAD SOLD THE FIRST PRESS AT 1000 COPIES. TODAY THE ADITION IS 3000 COPIES.

9.

WE CONTINUED GIGGING AND CREATING NEW MATERIAL.
29:TH MAY WE PLAYED AT "PROGFEST 93" IN LA. WITH
"CITADEL", "QUILL" AND "IQ". WE GOT A GREAT RESPONSE
FROM THE AUDIENCE. THE RESPONSE AND THE VERY NICE PEOPLE
WE HAD TO DEAL WITH GAVE US INSPIRATION TO GO ON PLAYING
AND CREATING.

WE HAVE NOT PLANNED SO MUCH FOR OUR FUTURE. WE ARE GOING
TO PLAY AT AN ARTROCK FESTIVAL IN SWEDEN 3:10 JULY,
ARRANGED BY THE SWEDISH ARTROCK SOCIETY "CRIMSON".
IF WE MANAGE TO KEEP TOGETHER FOR ANOTHER YEAR
IT MIGHT BE A NEW ALBUM.

ALMOST ONE YEAR AFTER THE RECORDING WE ARE REALLY
SATISFIED WITH THE ALBUM, BUT TODAY THE INDIVIDUAL
PERFORMANCES PARTIALLY FEEL UNSENSITIVE.

THE TECHNICAL MISTAKES HAS BECOME LESS IMPORTANT.
THE ONLY AMBITION IN COMMON IS TO CREATE MUSIC THAT
FEELS RIGHT FOR US.

THE FOUNDATIONS OF THE MUSIC IS SPONTANEOUS AND IT'S VERY
HARD TO POINT AT ANY OTHER CREATIVE GOALS.

ANYWAY IT'S IMPOSSIBLE FOR US TO DESCRIBE OUR
MUSICAL PHILOSOPHY.

IT'S SAD THAT THE PROGRESSIVE MUSIC NEVER HAS BEEN EXCEPTED
SINCE THE EARLY 70:TH IN ESTABLISHED CIRCUITS, BUT
THIS KIND OF REACTION AGAINST A ODD MUSIC STYLE IS
OF COURSE NATURAL. SPECIALLY TODAY, WHEN THE BIG
RECORD COMPANIES ARE VERY KEEN TO RULE THE MARKET.