

**BLOOD RED THRONE - Daniel 'Død' Olaisen, interview on TNT Radio Rock – J.A. Marroqui
"Brujo"**

Hello Død. It's a pleasure to have you back with us today. We spoke four years ago about one of your bands, Valdaudr. Thank you very much for joining us on TNT Radio Rock.

Allrighty, glad to be back. This time with my main band, Blood Red Throne!

First of all, congratulations on "Siltskin." I think it's one of Blood Red Throne's most powerful albums. We'll talk more about that later, but this is your twelfth studio album. What would you say this work represents within your discography in terms of sound, composition, and evolution?

Thanks! There's no doubt in my mind that this is our best album. The composition for one, but the perfect mix of groove and brutality has reached new heights on Siltskin. I still believe I'm getting a better songwriter the older I get and I have to highlight the leads on this album. They are tasty as fuck and just adds this original touch to our sound I think. As for the production, we're going a new step into the right direction. It sounds heavier, the guitar sound is better and finally the whole band and our producer were gathered when recording the drums. It all had an impact on the sound and we will keep working this way.

It's interesting, "Siltskin" comes out just over a year after "Nonagon," the shortest gap between two albums in your career. What is the reason for this acceleration in the creative process? Was it premeditated or did it simply emerge naturally after the previous release?

Nonagon came out January 2024 and Siltskin is out December 2025...so it's almost 2 years between. Which is normal. We have a big European tour ahead of us in February/March, so the timing is perfect. We always have some riffs and leftover material and the truth is that we've already started working on the next album, haha.

This time, you decided to reunite the entire band to record the drums in the studio, something you'd been wanting to do for some time. Why was it important to you to have this moment with everyone present? What did it contribute to the final result compared to previous recordings?

Exactly. It was actually a "demand" from our producer. So, we flew in both him and Freddy(drums) to my hometown and the whole band was present in studio to give inputs and just follow the whole drum recording process. It's much easier giving direct input to Freddy when he's only 10 feet away behind the drumkit. I track Meathook as well when he does his songs and parts and give him feedback. I know Sindre also had his best friend tracking his vocals. It's just an easy process to record an BRT album and I think it's good that we don't have to rush anything in 2 weeks. We record our parts whenever we feel like it and don't stress anything.

This is the second album with Sindre on vocals, and on "Siltskin," he seems much more settled in the band's sound, even exploring broader vocal registers. How has his integration into Blood Red Throne evolved since "Nonagon"? What would you say he has contributed to this new work on a vocal and expressive level?

On Nonagon he got 14 days to write lyrics and do vocals for 9 songs, hehe. He's always been a great singer, but this time he had more time to experiment and testing stuff. I know he recorded vocals two times for this album. One for the demo, which sounded great to me, and

then doing everything all over again with his friend producing him. Sindre can sing about anything and there's deep growls, high pitch screams, pig squealing and even some clean vocal son Siltskin. The funny thing is that he's actually a guitarist...much better than both Meathook and I, haha.

The album seems to develop with a conceptual approach focused on different forms of erosion: emotional, physical, moral, social. How do these concepts translate into both the lyrics and the musical approach of the album? Furthermore, the track titles, such as "Scraping Out the Cartilage" and "Marrow of the Earth," refer to very specific, physical images. How do you work on that connection between title, lyrics, and sound in each song?

All music and songs are written before Sindre starts working on the lyrics and vocals. I guess the music inspires him to go into a theme and start writing. Siltskin as a word paints a good picture of what the album is about. Stuff eroding and getting easily washed or wiped away, such as relations, morals and values when put in different situations. It's a brutal imagery of not recognizing oneself and that your mental wellbeing easily can be scrubbed away. The lyrical theme delves into different types of erosion. Be it personally, mentally or physically. In general it deals with decay of the mind and it rotting away. It is both conceptual and non-conceptual. There is a red line going through the album, but deals with different themes. Scraping Out The Cartilage for instance, explores the architecture of human connection through its inevitable collapse where structure meets destruction. It also explores what once stood tall now crumbles beneath its own weight.

Compared to "Nonagon," this new album sounds denser yet more powerful, with tracks like "Beneath the Means" serving as a prime example. Was this a direction you sought from the start or something that emerged naturally during the writing and production process?

I like to think of Siltskin as the heavier version of Nonagon. We didn't force anything. The riffs and songs just turned out this way. Only request was to make the production more powerful. I think we will keep going in this direction. Just making bad ass death metal with tasty leads!

"Husk in the Grain" was one of the first previews of Siltskin and, in many ways, it seems like a song that perfectly encapsulates the album's approach: a variety of textures, dynamic shifts, and a greater emphasis on solos, something that has been accentuated in your recent works. Was this also your perception when choosing it as one of the first tracks to be released?

Yeah, this is a song I spent some time finishing. It has all the different elements describing BRT and became an obvious choice to put out as the first single. The next single will be more groovy with some twists to it. I think the whole album consists of great songs, so it could be any of them. Top notch death metal!

The increasing emphasis on solos in your recent albums adds a very distinct melodic dimension to your sound. How do you currently approach the composition of these parts and what do you seek to convey with them?

I've always done leads in BRT and also my other bands. But, they are longer and more sophisticated in recent time. One of the reasons is that I use a natural and basic riff underneath to make the melodies. I'm a sucker for melodies, but in death metal I don't wanna do it a

cheesy way. More like almighty Death did it. It's just a nice break in the song and keeps it interesting.

The album's closing track, "On These Bones" and "Marrow of the Earth," is especially intense and oppressive, with an almost ritualistic charge and many nuances to highlight. What can you tell us about these two tracks? How did they come about, and what role do you think they play on the album? They're two of my favorite songs.

On These Bones is the 2nd and final track Meathook wrote for the album. In the beginning, I felt it was somewhat weak. Then I listened more to it, got vocals on it and I also added a nice lead and all of a sudden it was a great tune after all. It's quite fast and aggressive, but also some groovy stuff.

Marrow of the Earth is the last song I wrote for the album. This is somewhat complex and has very different elements. I wanted to have an epic song to finish the album and this is also one of my personal favorites. I think it's the first time we include a clean guitar part with drumbeat and clean vocals. This song really has everything BRT stands for. A perfect way to end the album!

Blood Red Throne has been active since 1998 and has gone through multiple stages and formations. What would you say has been key to maintaining the band's identity over the years?

I started Blood Red Throne in 1998, but I actually started writing death metal riffs back in '93. I didn't have any decent drummer back then, so it wasn't until 1998, when Freddy came to town I could start BRT. Anyways, I have been in the band since the beginning and written 70% of all material. Naturally, I've developed as a guitarist and songwriter. But, the basic has always been straight forward death metal and no line-up adjustment has changed that. I know what I want with this band and I've been fortunate to have many great people with me.

Looking back, are there any albums or stages that you feel are particularly underrated or that have been important for the band internally, but not so much in terms of external reception?

First album that comes to mind is Brutalitarian Regime. This one is very under-rated. We went from Earache Records to super underground label, Seared Records. This might have something to do with it. Still, people did know about the band when this was released in 2011. This is the most brutal album since Altered Genesis. We had Emil Wiksten(Aeon, etc) on drums and the whole sound on this album is right in your face. I really like this album. It's successor, was also an important album for us, but I rarely see fans talk about it. So many good songs on this one. I just wish it had a better production. I can actually say the same about the next one, Fit To Kill. Then our Swedish master producer came in the picture and from then on everything's been going in the right direction.

How do you see the current Norwegian death metal scene compared to when you started in 1998?

When starting BRT, everything was about black metal. I think people expected Tchoth and I to start a new black metal band while playing in Satyricon. The fact was that we always liked death metal more. I don't think there was a death metal scene in Norway at all back then. Maybe a few bands. I remember we did a show with Zyklon. Then there was Myrkskog and Cadaver of course. Today, there are a few Norwegian death metal bands, but I don't feel a part

of the scene. We hardly play in Norway. Mostly abroad. Of course we have our fans here and sometimes we have shows. But, in general, we feel more like ambassadors of norwegian death metal out in the world!

You're going on a European tour with Kataklysm and Vader, with three dates confirmed in Spain: Madrid, Pamplona, and Barcelona. What are your expectations for this tour and for the Spanish audience in particular?

We actually played one show in Burgos a year and a half ago. Before that, we did a small run in Spain in 2017. It's not much, considering we've been around for almost 30 years. I'm a bit surprised we never played any metal show in Spain. We did Barroselas in Portugal. Anyway, we definitely look forward to play in Spain again on our forthcoming tour. We know we have fans there and they will go crazy!

With three long-established bands sharing the bill, how do you approach the repertoire in terms of balancing classics with new material like Siltskin?

We have been playing some of the songs really a lot over the years. We definitely wanna use this opportunity to include some new songs from Siltskin. Naturally, there's some of the old classics in the set-list, but it's hard to pick 7-8 songs when there's 113 songs in total, hehe. We'll find the perfect balance and we actually enjoy being underdogs just rippin' that stage totally!

Considering the three titans on this lineup, what has the preparation for this tour been like logistically and stage-wise? Has a common production been developed, or will each band maintain its visual and technical identity?

First of all, it's been a lot of discussing within the band and also practical stuff to figure out if we could join this long tour or not. Luckily, we found a way to make it, but I'm not lying if I say it cost a lot. So, we trust our fans to buy a lot of merch! We will share the tour-bus with Kataklysm and Vader and we also have the same drums, sound-guy, and merch-person as Vader, so this definitely helps a lot. I know Kataklysm are big fans of us and we both like them and Vader, so I believe this tour will be fuckin' awesome!

After so many years on the road, have your priorities changed regarding what you value most on an international tour? What weighs more heavily now: sound, treatment, audience response...?

So many years of touring have made us badass. We handle everything. Longs travels, shitty venues, hours of waiting, crappy sound. However, we have decided that after almost 30 years and played every corner of the world, we don't have to play small and shitty venues or festivals anymore. Flights have become ridiculously high, so economy also play an important role. Anyways, if there's something cool and of value on the table...we'll do it!

How do you currently view your position within the European and global death metal scene? Do you feel there are still territories or audiences to conquer?

12 albums and 3 decades...10% of all the death metal heads in the world know about Blood Red Throne. We have a job to do. We need to perform this ultimate music style for many years to come. There are still some countries we haven't played and Australia/New Zealand has always been a future goal for us. Then again, we have played Mongolia, Dubai, Bahrain and China. We will play almost everywhere if it's interesting for us!

In addition to Blood Red Throne, you remain involved in projects like Valdaudr and Big City. Do you currently have any of these projects in the process of release or development? What other plans do you have in the works outside of BRT?

I have released 30 studio albums. I play anything from acoustic ballads to extreme metal. Naturally, I need several bands/projects to express myself. BRT will always be my main band though. Valdaudr is totally chill and underground. We release an album whenever it's ready. It could be in 2 years or 10 years. Big City is also very chill. We used to play live a few times, but now it's just a studio band. The next album is being mixed as we speak. I also release instrumental stuff every now and then.

What message would you like to convey to the fans waiting for you in Spain next February? What can they expect from these shows?

We can't wait to play in Spain again. Haven't been there very often, so this is the time to catch a really energetic and heavy show from norwegian death metal masters. And we will drink with you guys of course!
